

argument that *Forbidden Planet* is *The Tempest*? What impact do these changes have on the theme of *The Tempest*? Explain your reasoning. You may wish to photocopy your responses on the *FP* worksheet to help in shaping your response.

3. How do historical travel accounts become incorporated into retellings of Shakespeare's *The Tempest*? Consider references in Césaire's play to colonialism and travel accounts in the Norton. Along with the readings in the Norton, see *A Brave Vessel* by Hobson Woodward.

4. Explore the theme of incest in *The Tempest* and *Forbidden Planet*. Use Leydon's article in the class packet for help on background and censorship in the film's production.

5. In post-colonial critical discussions of Shakespeare's *The Tempest*, the issue of "master-discourse" has been raised and critics are not in agreement as to what extent Prospero is involved in slavery. Jonathan Bate argues that Prospero is engaged in slavery since he calls both Ariel and Caliban his slaves, yet B. J. Sokol argues that a closer reading of Act 1, scene 2, lines 271-72 shows that Prospero believes he has not enslaved Ariel, but Sycorax did (21-22). Do you think that Prospero differentiates Ariel's servitude from Caliban? Is Caliban a prisoner (guilty of attempted rape) more than he is a slave? Use passages from the play, especially those that mention "slave," to support your position. How does Césaire build on Shakespeare's distinction over degrees of servitude to advance his plot in *A Tempest*?

Sources

Sokol, B. J. *A Brave New World of Knowledge: Shakespeare's The Tempest and Early Modern Epistemology*. Madison: Fairleigh Dickinson UP, 2003. Print.

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6. Research the performance history of *A Tempest* and/or the documentary *Shakespeare Behind Bars*. According to Herold, postcolonialist Shakespeare, as seen in *A Tempest*, is about cultural imitation and resistance, and similarly correctional institutions provide a type of culture that also relates the marginal to the dominant culture. For source material, see me for copies of the articles "Movers and Losers: Shakespeare in Charge and Shakespeare Behind Bars, by Niels Herold and "Shakespeare and Transculturation: Aimé Césaire's *A Tempest*" by Pier Paolo Frassinelli.

7. *Forbidden Planet*, like many 1950s-era science fiction films, incorporates Cold War anxieties. Use the article by Lerer in your class packet to discuss how Prospero symbolizes concern over those who came to the US after WWII and how magic equates to atomic power.