

**B.A. Seminar**  
**Artificial Creation: Shakespeare's Legacy**  
**FS 2018, Wed. 16.15-18.00**  
**Prof. Elisabeth Bronfen**

At a key moment in Jonathan Nolan and Lisa Joy's WESTWORLD (2016-), one of the artificial hosts quotes Shakespeare. What kind of a legacy is this? What does it say about the relation between theater and artificial creation? How do the philosophical and aesthetic concerns to which Shakespeare's plays give shape resurface in this early 21<sup>st</sup> century T.V. series? What alterations and refigurations occur? Furthermore, with Mary Shelley's gothic novel *Frankenstein*, we have another culturally resilient exploration of the moral ambivalences raised by the fascination and horror of artificial creation. How does this gothic novel rewrite Shakespeare? And how is it in turn rewritten by late 20<sup>th</sup> century and early 21<sup>st</sup> century cinema?

- (01./ 21.2.): Introduction. WESTWORLD'S Shakespeare Scene
- (02./ 28.2.): Luca Bianchi's workshop on the program "Lightworks"
- (03./ 7.3.): *The Tempest*  
Michel Foucault, "Different Spaces"\*
- (04./ 14.3.): WESTWORLD'S Heterotopias
- (05./ 21.3.): No session
- (06./ 28.3.): Theories of cultural survival:  
-- Walter Benjamin, "Task of the Translator"\*  
-- Elisabeth Bronfen, "Crossmapping"\*

**Easter Break**

- (07./ 11.4.): Rethinking *The Tempest* through *A Midsummer Night's Dream*
- (08./ 18.4.): WESTWORLD'S *Romeo and Juliet*
- (09./ 25.4.): Mary Shelley's *Frankenstein*
- (10./ 2.5.): Ridley Scott's BLADE RUNNER (1982)
- (11./ 16.5.): Alex Garland's EX MACHINA (2015)
- (12./ 23.5.): The Gender and Race of agency in WESTWORLD
- (13./ 30.5.): Presentation of visual exercises

## Requirements for the class:

- All students must prepare a thesis statement for each class, to be posted on Olat (course forum) by Tuesday 9 am of the respective week. This can also entail a series of questions, comments or associations; it will facilitate class discussion and allow me to see in what directions you have been thinking while preparing for the class sessions. **Neglecting to hand in 10 thesis papers will result in a fail.**
- In addition, all students must compile written minutes (*Sitzungsprotokoll*) for one of the class sessions (to be sent to my assistant Morgane Ghilardi [morgane.ghilardi@es.uzh.ch](mailto:morgane.ghilardi@es.uzh.ch) one week after the respective session at the latest).
- Students taking the class for 6 KP must write an essay to be handed in on **October 1, 2018** (hard copy in my pigeonhole in the secretary's office, and a pdf version to my assistant Morgane Ghilardi [morgane.ghilardi@es.uzh.ch](mailto:morgane.ghilardi@es.uzh.ch)). Because this class is part of the project "Multimediale Textanalyse" you are encouraged to work with the format of the visual essay. The class session in which the tutor Luca Bianchi ([luca.biachi@uzh.ch](mailto:luca.biachi@uzh.ch)) will introduce you to the program "Lightworks" is meant to help familiarize you with this format. You can contact him throughout the term for assisting you in preparing your visual exercise for the final class session. You are also encouraged to go to the colloquium offered by Scott Loren, "Rhetoric of the Image: Visual Essays and Expository Filmmaking".
- BA thesis students will have to hand in the **BA thesis by November 13, 2018** (hard copy in my pigeonhole in the secretary's office, and a pdf version to my assistant Morgane Ghilardi [morgane.ghilardi@es.uzh.ch](mailto:morgane.ghilardi@es.uzh.ch)). It is wise to use the class discussions to test your ideas for this written assignment.
- Plagiarism is a serious offense and pertains to all assignments.
- All texts marked with \* will be on OLAT.