

# Theatre, History, Culture II: Romantics, Realists, and Revolutionaries

Theatre Arts 102  
Cary Mazer  
Spring 2018

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Office Hours: by appointment

January 11: Introduction

**[REQUIRED THEATREGOING:** *A Doll House*, by Henrik Ibsen, Arden Theatre Company,  
Jan. 11- Feb. 25 (Date of possible group theatre excursion to be determined.)]

January 16: Romanticism:

Friedrich Schiller, “The Pathetic” (Canvas), Victor Hugo, “Preface to *Cromwell*”  
(Canvas).

[Jan. 18: TBA]

January 23: Romanticism (cont.):

Victor Hugo, *The King Amuses Himself* (Canvas).

January 25: Pictorial Realism:

Martin Meisel, “Preamble to the Picture Play,” from *Realizations* (Canvas), Georg II,  
Duke of Saxe-Meiningen, “Pictorial Motion” (Canvas), Richard Wagner, “The Art-Work  
of the Future” (Canvas).

January 30: Domestic Realism:

T.W. Robertson, *Caste* (Canvas).

February 1: Realism:

Henrik Ibsen, *A Doll House* (British translations, by Stephens  
(<http://proxy.library.upenn.edu:4277/plays/a-dolls-house-trans-stephens-iid-131687/do-9781408173343-div-00000005>), McGuinness  
(<http://proxy.library.upenn.edu:4277/plays/a-dolls-house-trans-mcguinness-iid-129255/do-9780571284245-div-00000009>), and Meyers  
(<http://proxy.library.upenn.edu:4277/plays/a-dolls-house-trans-meyer-student-edition-iid-11633/do-9781408167557-div-00000042>), are in Drama Online, accessible through the

library with your Pennkey; if you'd prefer to buy a copy, get the Fjelde translation in Ibsen, *Four Plays.*); Gay Gibson Cima, "Discovering Signs: the Emergence of the Critical Actor in Ibsen" (Canvas); watch the video of the Young Vic production, directed by Carrie Cracknell (only after you have read the play), at <https://proxy.library.upenn.edu:4873/education/collections/digital-theatre/a-dolls-house>).

February 6: Realist Acting:

Robert Leach, "Constantine Stanislavsky," in *Makers of Modern Theatre*, Konstantin Stanislavski, "Action, 'If,' 'Given Circumstances'" in *An Actor's Work* (Canvas).

February 8: Realism (cont.):

Anton Chekhov, *The Seagull*. (The Hampton translation (<http://proxy.library.upenn.edu:4277/plays/the-seagull-trans-hampton-iid-113557/do-9780571293520-div-00000008>) and Hare adaptation are in Drama Online; if you're looking to buy an American version, get Carnicke, *Four Plays and Three Jokes.*)

[Theatre Arts Program/Writer's House: Penn Plays Project: workshop/reading of *Nighthawks Cafe*, by Seung Hyun Chung, 7PM Feb 8, Bruce Montgomery Theatre.]

**[February 13: First take-home assignment due.]**

February 13: Discussion of Arden Theatre, *A Doll House*.

February 15: The Reaction Against Realism:

Edward Gordon Craig, "The Actor and the Über-Marionette" from *On the Art of the Theatre* (Canvas); Maurice Maeterlinck, "The Tragic in Everyday Life" (Canvas); Jean Cocteau, "Preface to *The Eiffel Tower Wedding Party*" (Canvas), Robert Leach, "Vsevolod Emilievich Meyerhold," in *Makers of Modern Theatre*, pp. 69-92.

February 20: Theatre of Cruelty:

Robert Leach, "Antonin Artaud," in *Makers of Modern Theatre*; Antonin Artaud, "Metaphysics and the *Mise en Scène*," "On the Balinese Theater," "No More Masterpieces," "The Theater and Cruelty," and "Theater of Cruelty (first manifesto)" from *The Theater and its Double* (Canvas).

February 22: Bertolt Brecht:

Robert Leach, "Bertolt Brecht," in *Makers of Modern Theatre*; Bertolt Brecht, "The Modern Theatre is the Epic Theatre," "Theatre for Pleasure or Theatre for Instruction," "Alienation Effects in Chinese Acting," "The Street Scene" (Canvas).

February 27: Brecht (cont.):

*The Caucasian Chalk Circle*. (Use the Stern, Stern, and Auden version, Drama Online (<http://proxy.library.upenn.edu:4277/plays/the-caucasian-chalk-circle-trans-j-stern-t-stern-auden-iid-128372/do-9781408162965-div-00000027>))

March 1: American Expressionism:

Eugene O'Neill, "A Manifesto on Masks" (Canvas); Sophie Treadwell, *Machinal*.

[SPRING BREAK]

March 13: American Political Theory (and realism):

Helen Krich Chinoy, "The Poetics of Politics: Some Notes on Style and Craft in the Theatre of the Thirties" (Canvas); Clifford Odets, *Waiting for Lefty* (Canvas).

March 15: American Stanislavskianism:

Lee Strasberg, "The Voyage Continues II: The Actors Studio and My Classes," from *A Dream of Passion* (Canvas), David Krasner, "Strasberg, Adler and Meisner: Method acting" (Canvas).

March 20: Theatre of the Absurd.

Samuel Beckett: *Endgame*, Martin Esslin, "The Theatre of the Absurd" (Canvas).

**[REQUIRED THEATRE GOING: 1984**, Adapted from the novel by George Orwell, Theatre Arts Program, directed by James Schlatter, Bruce Montgomery Theatre, March 21-24, 2018.]

March 27: Discussion of *1984*.

March 29: Poor Theatre/Holy Theatre:

Jerzy Grotowski, "Towards a Poor Theatre," "The Theatre's New Testament," and "He Wasn't Entirely Himself," from *Towards a Poor Theatre* (Canvas).

April 1: 60s/70s:

Julian Beck, "Meditations" and "Questions" from *The Life of the Theatre* (Canvas), Richard Schechner, "On Environmental Design" (Canvas), Joseph Chaikin, Chapter I from *The Presence of the Actor* (Canvas).

April 3: Gender and Theatre:

Dolan, Jill, "The Discourse of Feminisms: The Spectator and Representation" (Canvas), Elin Diamond, "Brechtian Theory/Feminist Theory: Toward a Gestic Feminist Criticism" (Canvas).

April 5: Gender and Drama:

Caryl Churchill, *Cloud Nine* (Drama Online  
<http://proxy.library.upenn.edu:4277/plays/cloud-nine-iid-14838/do-9781408162934-div-00000109>); Rhonda Blair, “‘Not ... but’/‘Not-not-me’: Musings on Cross-Gender Performance” (Canvas).

April 10: Solo Performance:

Marvin Carlson, “Performance and Identity” in *Performance: A Critical Introduction* (Canvas).

**[April 12: Second take-home assignment due]**

April 12: Post-Dramatic Theatre:

Suzan-Lori Parks, *The America Play*; Sarah Kane, *4.48 Psychosis*.

April 17: New Acting Theory:

Phillip B. Zarrilli, “Introduction” in *Acting (Re)considered* (Canvas), “4:48 Psychosis by Sarah Kane” in *Psychophysical Acting: An Intercultural Approach after Stanislavsky* (Canvas), Royd Climenhaga, Simon Murrah, “Jacques Lecoq, Monika Pagneaux and Philippe Gaulier: Training for Play, Lightness, and Disobedience” in *Actor Training* (Canvas), and “Anne Bogart and Siti Company: Creating the Moment” in *Actor Training* (Canvas).

**[REQUIRED THEATREGOING:** *Refined*, by Danielle Bainbridge, Theatre Arts Program, week of April 16 (exact date TBA).]

April 19: Theatre of Images:

Readings to be announced.

April 24: catch-up and conclusions

There will be TWO take-home essay assignments (approximately 5 pages), plus a final term paper (approximately 10-12 pages), due by NOON on TUESDAY, May 1. The topic for the final term paper must **MUST BE APPROVED IN ADVANCE**, in person, by April 20.

Grading Breakdown:

Preparation and Participation: 20%

First take-home assignment: 20%

Second take-home assignment: 20%

Final Paper: 40%

Attendance in class is crucial; CHRONIC ABSENCE OR LATENESS WILL BE COUNTED AGAINST YOU.

Please familiarize yourself with the rules of academic integrity, at [www.vpul.upenn.edu/osl/acadint.html](http://www.vpul.upenn.edu/osl/acadint.html). I will rigorously pursue violations of the code.

Purchase the following book at a bookstore or on Amazon:

Robert Leach, *Makers of Modern Theatre*

Sophie Treadwell, *Machinal*

Samuel Beckett, *Endgame*

Suzan-Lori Parks, *The America Play*

Sarah Kane, *4.48 Psychosis*

If you prefer American translations of some of the plays we are reading, purchase:

Henrik Ibsen, trans. Fjelde, *Four Plays*

Anton Chekhov, trans. Carnicke, *Four Plays and Three Jokes*

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For those interested in keeping track of Theatre Arts Program activities and classes (including information on performance and work opportunities), visit our website:

[www.sas.upenn.edu/theatrearts/](http://www.sas.upenn.edu/theatrearts/)