

Theatre Arts 275
Shakespeare Performance History
Professor Mazer
Fall 2018

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Office Hours: by appointment

All readings are downloadable from, or linked to, the Canvas site.

August 28: Introduction.

August 30: **What is a text, what is a script, what is a performance, what is a production, what is performance history?**

Reading: *Hamlet*; Zachary Lesser, "Playbooks"; Margaret Jane Kidnie, "Where is *Hamlet*? Text, Performance, and Adaptation."

September 4: **Multiple texts**

Reading: *King Lear*; *Hamlet* (Q1)(on Canvas); Michael J. Warren, "Quarto and Folio *King Lear* and the Interpretation of Albany and Edgar"; Steve Urkowitz, "'Well-sayd Old Mole': Burying Three Hamlet's in Modern Editions."

September 6: **Early Modern Scenic Conventions**

Reading: *Romeo and Juliet*; Alan C. Dessen, "Shakespeare and the Theatrical Conventions of his Time"; Alan C. Dessen, "'*Romeo opens the tomb.*'"

September 11: **Early Modern Acting**

Reading: Joseph R. Roach, "Changeling Proteus"; Anthony B. Dawson, "Performance and Participation: Desdemona, Foucault, and the Actor's Body"; Tiffany Stern, "Rehearsal, Performance, and Plays."

September 13: **Character and Subjectivity**

Reading: Catherine Belsey, "Unity"; Alan Sinfield, "When is a Character Not a Character: Desdemona, Olivia, Lady Macbeth, and Subjectivity."

September 18: **Shakespeare "Improved"**

Reading: Nahum Tate, *King Lear*.

September 20: **Eighteenth-Century Acting**

Reading: Henry Fielding, a chapter from *Tom Jones*; Georg Christoph Lichtenberg, excerpts from *Visits to England*; Joseph R. Roach, "Garrick, the Ghost, and the Machine."

September 25: **Romanticism, Acting, and Character**

Reading: *Macbeth*; John Philip Kemble, “Macbeth Reconsidered”; H.C. Fleeming Jenkin, “Mrs. Siddons as Lady Macbeth and as Queen Katharine”; Joseph W. Donohue, Jr., “Shakespearean Character on the Early Romantic Stage.”

September 27: **Romanticism, Melodrama, and Spectacle**

Reading: William Henry Ireland, *Vortigern*.

October 2: Nineteenth-Century Pictorialism

Reading: Martin Meisel, “Preamble to the Picture Play” and “Irving and the Artists”; Michael R. Booth, “Shakespeare,” and “Beerbohm Tree’s *Henry VIII*, Her Majesty’s Theatre, 1910”; Richard W. Schoch, “Pictorial Shakespeare”; Schoch, “The Homestead of History: Medievalism on the Mid-Victorian Stage.”

[FALL BREAK]

October 9: **Acting and Character I**

Reading: *The Taming of the Shrew*; Mary Cowden Clarke, “Katharina and Bianca: The Shrew and the Demure”; Helena Faucit, “Juliet.”

October 11: **Acting and Character II**

Reading: George Henry Lewes, “Edmund Kean,” and “On Natural Acting,” from *On Actors and the Art of Acting*; William Archer, “Introductory,” “Sunt Lacrymae Rerum,” “‘Autosuggestion’ and ‘Innervation,’” and “The Brownies of the Brain” from *Masks or Faces?*; G. Bernard Shaw, two theatre reviews from *The Saturday Review*; Edward Gordon Craig, “The Actor—His Voice” and “The Actor—His Movement and His Face”; John Gillies, “Stanislavski, *Othello*, and the Motives of Eloquence.”

[APPROXIMATE DEADLINE: first take-home assignment.]

[APPROXIMATE DATE: script-in-hand reading of *A Puppeteer with the Palsy Performs Scenes from Shakespeare, or, The Ghost in the Machine* by Cary Mazer (Annenberg Center)]

October 16: **The Shakespeare “Revolution” I: Elizabethanism**

Reading: Robert Shaughnessy, “The Last of the Pre-Raphaelites”; Joe Falocco, “William Poel.”

October 18: **The Shakespeare “Revolution” II: Modernism**

Reading: J.L. Styan, “Barker at the Savoy”; essays by H. Granville Barker; Laurence Senelick, “Moscow and Monodrama: The Meaning of the Craig-Stanislavsky *Hamlet*.”

October 23: **Director’s Theatre**

Reading: *A Midsummer Night’s Dream*; J. L. Styan, “Shakespeare, Peter Brook, and Non-Illusion”; Documents about *A Midsummer Night’s Dream* from *Peter Brook: A Theatrical Casebook*; John Russell Brown, “Directors and Scholars: The Intellectual Response” and “Performance: Directors, Designers and Actors”; W.B. Worthen, “Shakespeare’s Auteurs: Directing Authority.”

October 25: **Rediscovering Shakespeare's Stagecraft**

Reading: *Richard II*; James C. Bulman, "Shakespeare and Performance Theory"; Stanley Wells, "John Barton's *Richard II*, 1973-4; Cary M. Mazer, "Historicizing Alan Dessen: Scholarship, Stagecraft, and the 'Shakespeare Revolution'".

October 30: **Politics and Performance**

Reading: Barbara Hodgdon, "Looking for Mr. Shakespeare after 'The Revolution': Robert Lepage's Intercultural *Dream Machine*"; Ric Knowles, "Theory: Towards a Materialist Semiotics," "The Stratford Festival," and "The English Shakespeare Company"; Alan Sinfield, "Royal Shakespeare: Theatre and the Making of Ideology."

November 1: **Perceiving Acting and Bodies**

Reading: W.B. Worthen, "Shakespeare's Body: Acting and the Designs of Authority"; Bridget Escolme, "Actors, Academics, Selves"; Barbara Hodgdon, "Replicating Richard: Body Doubles, Body Politics."

[Theatre Arts Program production: Samuel Beckett, one-acts and *Film*, Montgomery Theatre, Annenberg Center, November 1-3.]

November 6: **Rediscovering Character**

Reading: Roberta Barker, "Inner Monologues: Realist Acting and/as Shakespearian Performance Text;"; Joe Falocco, "'Shakespeare Has It Both Ways': Character and Form in Performance;"; Paul Prescott, "'The eternal glory of Mr W., the United States, and the Method': Sam Wanamaker, Stanislavskian."

[APPROXIMATE DEADLINE: second take-home assignment.]

November 8: "Original Practices"

Reading: Dennis Kennedy, "Shakespeare and Cultural Tourism"; W.B. Worthen, "Reconstructing the Globe, Constructing Ourselves"; Don Weingust, "First Folio Techniques to Performance: The Original Shakespeare Company at the International Shakespeare's Globe Center"; Cary M. Mazer, "Historicizing Spontaneity: The Illusion of the First Time of 'The Illusion of the First Time'"; Tiffany Stern, "(Re:)Historicizing Spontaneity: Original Practices, Stanislavski, and Characterisation"; Cary M. Mazer, response to Stern's "(Re:)Historicizing Spontaneity."

November 13: **Foreign-Language Shakespeare**

Reading: Dennis Kennedy, "Shakespeare Without His Language"; Edward Reiss, "Globe to Globe: 37 Plays, 37 Languages"; other possible essays.

November 15: TBA

November 20: **Playing with Gender**

Reading: *As You Like It*; James C. Bulman, "Bringing Cheek by Jowl's *As You Like It* Out of the Closet: The Politics of Queer Theatre"; Cary M. Mazer, "Rosalind's Breast"; Elizabeth Klett, "Redressing the Balance: All-Female Shakespeare at the Globe Theatre."

[THANKSGIVING]

November 27: **Playing with Race**

Reading: Ayanna Thompson, "Practicing a Theory/Theorizing a Practice: An Introduction to Shakespearean Colorblind Casting," and Peter Erickson, "Afterword: the Blind Site of Colorblind Casting."

November 29: TBA

December 4: **Post Modernism**

Reading: W. B. Worthen, "Hamlet at Ground Zero: The Wooster Group and the Archive of Performance"; W. B. Worthen, "The Written Troubles of the Brain": *Sleep No More* and the Space of Character."

December 6: Catch-up and Conclusions.

There will be TWO take-home essay assignments (approximately 5 pages), plus a final term paper (approximately 10-12 pages). The topic for the final term paper must **MUST BE APPROVED IN ADVANCE**.

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

Potential Theatregoing: *Troilus and Cressida* (Revolution Shakespeare, in Hawthorne Park), September 12-22; *Measure for Measure* (Pushkin Theatre/Cheek by Jowl, at the Brooklyn Academy of Music, *in Russian*) October 16-21; script-in-hand reading of *A Puppeteer with the Palsy Performs Scenes from Shakespeare, or, The Ghost in the Machine* by Cary Mazer (Annenberg Center), dates TBA.

Potential film viewings: HD screenings of *King Lear* (Chichester Festival Theatre, with Ian McKellen) October 14 (Ambler Theatre, and November 8 and 17 (Bryn Maw Film Institute); *The Merry Wives of Windsor* (RSC), October 20 (BMFI); *Macbeth* (RSC) and *Troilus and Cressida* (RSC) TBA.

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

An electronic version of this syllabus can be read or downloaded as a .pdf from my website, <http://web.sas.upenn.edu/cmazer>.