Theatre Arts 275
Shakespeare Performance History
Professor Mazer
Fall 2018

519 Annenberg Center, 3-2659; cmazer@english.upenn.edu
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

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**

[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**

[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**

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

**October 23: Director’s Theatre**
October 25: **Rediscovering Shakespeare’s Stagecraft**

October 30: **Politics and Performance**

November 1: **Perceiving Acting and Bodies**

[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”**

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**
[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**

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.