

Theatre Arts 102
Theatre, History, Culture II:
Romantics, Realists, and Revolutionaries

Cary Mazer
Spring 2020

519 Annenberg Center, 3-2659; cmazer@english.upenn.edu
Office Hours: by appointment

January 16: Introduction

January 21: Romanticism:
Friedrich Schiller, “The Pathetic” (Canvas).

January 23: Romanticism (cont.):
Victor Hugo, “Preface to *Cromwell*” (Canvas); *The King Amuses Himself* (Canvas).

January 28: Theatre and the Visible:
Martin Meisel, “Preamble to the Picture Play,” from *Realizations* (Canvas).

January. 30: Melodrama:
Dion Boucicault, *The Octoroon* (Canvas); Joseph R. Roach, “Slave Spectacles and Tragic Octoroons: A Cultural Genealogy of Antebellum Performance” (Canvas).

February 4: Total Artwork:
Richard Wagner, “The Art-Work of the Future” (Canvas); listen to an excerpt from Deryck Cooke, “An Introduction to Wagner’s *The Ring Cycle*” on [Youtube](#) (start at 15:00 on part three); Georg II, Duke of Saxe-Meiningen, “Pictorial Motion” (Canvas).

February 6: Domestic Realism:
T.W. Robertson, *Caste* (Canvas).

February 11: Realism:
Henrik Ibsen, *A Doll House* (Canvas); 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), on Digital Theatre, accessible through the library with your Pennkey.

February 13: Realist Acting:
Konstantin Stanislavski, “Action, ‘If,’ ‘Given Circumstances’” in *An Actor’s Work* (Canvas).

[REQUIRED THEATREGOING: *The Government Inspector* by Nikolai Gogol, adapted and directed by David O’Connor, Theatre Arts Program, Bruce Montgomery Theatre, February 13-15, 2030.]

February 18: Discussion of *The Government Inspector*.

February 20: Realism (cont.):
Anton Chekhov, *The Seagull*.

[APPROXIMATE DUE DATE: First take-home assignment.]

February 25: 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); *The Intruder* (Canvas); Jean Cocteau, “Preface to *The Eiffel Tower Wedding Party*” (Canvas); Guillaume Apollinaire, Prologue to *The Breasts of Tiresias* (Canvas).

February 27: Theatre of Cruelty:
Antonin Artaud, “Preface,” “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).

March 3: Rediscovering the Clown:
Vsevolod Meyerhold, “The Fairground Booth,” “Observations on the Play” and “Meyerhold at Rehearsal” (Canvas); Mel Gordon, “Meyerhold’s Biomechanics” (Canvas); Deidre Sklar, “Etienne Decroux’s Promethean Mime” (Canvas).

March 5: Bertolt Brecht:
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).

[SPRING BREAK]

March 17: Brecht (cont.):
The Caucasian Chalk Circle. (Use the Stern, Stern, and Auden version, in Drama Online, accessible through the library with your Pennkey.)

March 19: American Expressionism:
Eugene O’Neill, “A Manifesto on Masks” (Canvas); Sophie Treadwell, *Machinal*.

March 24: 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).

[APPROXIMATE DUE DATE: Second take-home assignment.]

March 26: 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 31: Theatre of the Absurd.

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

April 2: 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 7: 60s/70s:

Joseph Chaikin, Chapter I from *The Presence of the Actor* (Canvas); Richard Schechner, “On Environmental Design” (Canvas); Phillip B. Zarrilli, “Introduction” in *Acting (Re)considered* (Canvas).

April 9: Gender and Drama:

Caryl Churchill, *Cloud Nine* (in Drama Online, accessible through the library with your Pennkey); Rhonda Blair, “‘Not ... but’/‘Not-not-me’: Musings on Cross-Gender Performance” (Canvas).

April 14: Solo Performance:

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

April 16 [TBA]

April 21: Post-Dramatic Theatre:

Sarah Kane, *4.48 Psychosis* (Canvas); Branden Jacobs-Jenkins, *An Octoroon*.

April 23: Theatre of Images, Post-Modernism, Immersive Theatre; etc.:

Readings to be announced.

REQUIRED THEATREGOING: the Edinburgh show, conceived and directed by Marcia Ferguson, Theatre Arts Program, Bruce Montgomery Theatre, April 23-24.

April 24: Discussion of Edinburgh show; 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 MONDAY, May 4. 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. I will rigorously pursue violations of the code.

Purchase the following book at a bookstore or on Amazon:

Sophie Treadwell, *Machinal*
Samuel Beckett, *Endgame*
Branden Jacobs-Jenkins, *An Octoroon*

You may want to purchase your own copies, in translations with a more American voice, of plays we reading on Drama on Line via the library portal (*The Seagull*, *The Caucasian Chalk Circle*). Ask me for recommendations.

* * *

For those interested in keeping track of Theatre Arts Program activities and classes (including information on performance and work opportunities), visit our website: <https://theatre.sas.upenn.edu/>, or contact Noah Levine (noahlev@upenn.edu) to get on one of the Theatre Arts Program listservs.