

## RESEARCHING THEATRE HISTORY WEEKS 1-5

1. (22 January)	<p><b>Methods, materials and paradigms - print media and manuscript sources</b></p>
2. (29 January)	<p><b>Film, video and sound recordings and the archaeology of performance</b></p> <p>Russell Jackson, 'Richard III at Stratford-upon-Avon, c.1910: staging and story-telling for theatre and film', <i>New Theatre Quarterly</i>, XVI/2 (NTQ 62) May 2000, 107-121</p> <p>James Ellison, 'Beerbohm Tree's <i>King John</i> (1899): a fin-de-siècle fragment and its cultural context,' <i>Shakespeare</i> 3/1-3, 292-314 [available as an on-line journal]</p> <p>Judith Buchanan, "'In mute despair": early Silent Films of <i>The Tempest</i> and their theatrical referents,' <i>Shakespeare</i> 3/1-3, 315-36 [available as an on-line journal]</p> <p>Thomas Cartelli, 'Channeling the Ghosts: the Wooster Group's Remediation of the 1964 Electronovision <i>Hamlet</i>', <i>Shakespeare Survey</i> 61 (Cambridge, 2008), 147-59</p>
3. (5 February)	<p><b>The image of the actor in the visual arts</b></p> <p>Shearer West, <i>The Image of the Actor</i> (London, 1991), 'Introduction' and ch.1</p> <p>Georgianna Ziegler, with Frances E. Dolan and Jeanne Addison Roberts, <i>Shakespeare's Unruly Women</i> (Folger Shakespeare Library, 1997) [Exhibition catalogue]</p> <p>Barbara Hodgdon, 'Photography, Theatre, Mnemonics; or, Thirteen Ways of Looking at a Still,' in Holland and Worthen, eds., <i>Theorizing Practice. Redefining Theatre History</i> (Palgrave Macmillan, 2004)</p> <p>David Mayer, 'The actress as Photographic Icon,' in Gale and Stokes, <i>The Cambridge Companion to the Actress</i>, (Cambridge, 2007) pp. 74-94</p> <p>Laurie E. Osborne, 'The rhetoric of Evidence: The Narration and Display of Viola and Olivia in the Nineteenth century,' in Pechter, <i>Textual and Theatrical Shakespeare</i> (Iowa, 1996), pp.124-43</p>

<p>4. (12 February)</p>	<p><b>Moment-by-Moment: reconstructing performances and performance styles</b></p> <p>Joseph Roach, <i>The Player's Passion</i> (Newark NJ, 1985), ch. 1, 'Changeling Proteus,' pp.23-57</p> <p>Charles H. Shattuck, <i>The Hamlet of Edwin Booth</i>, (Urbana, 1969) pp.115-59 ('The Performance: ActI')</p> <p>A.C. Sprague, <i>Shakespeare and the Actors</i> (Cambridge MA, 1944), pp. 297-319 ('<i>Romeo and Juliet</i>')</p> <p>Rosamund Gilder, <i>John Gielgud's Hamlet. A record of performance</i> (New York, 1937), pp. 89-101 and [176]-89</p> <p>Miriam Gilbert, <i>Shakespeare at Stratford: 'The Merchant of Venice.'</i> (Thomson learning, 2002), 'Introduction', pp.1-25 and 'Shylock', pp. 80-105</p> <p>Lois Potter, <i>Shakespeare in performance: 'Othello'</i> (Manchester, 2002), 'Othello becomes contemporary: Ira Aldridge and Paul Robeson,' pp. 106-34</p>
<p>5. (19 February)</p>	<p><b>Reviewing the reviewers</b></p> <p>Wells Stanley, ed., <i>Shakespeare in the Theatre: An Anthology of Criticism</i> (Oxford, 1997; 2000), selections by William Hazlitt, Leigh Hunt, Henry Morley and Kenneth Tynan</p> <p>Edwin Wilson, <i>Shaw on Shakespeare</i>, pp.62-79 (<i>Cymbeline</i>), 96-1116 (<i>Hamlet</i>), 146-54 (<i>Dream</i>), 209-14 (<i>Two Gentlemen</i>)</p> <p>Russell Jackson, 'Shaw's reviews of Daly's Shakespeare: The Wooing of Ada Rehan', <i>Theatre Research International</i>, Vol. 19, no.3 (Autumn, 1994) 203-213.</p> <p>Paul Prescott, 'Inheriting the Globe: the Reception of Shakespearean Space and Audience in Contemporary Reviewing,' in Hodgdon and Worthen, <i>A Companion to Shakespeare and Performance</i> (Oxford, 2005), 359-75</p> <p>(NB copies of additional reviews will be distributed the previous week)</p>

RESEARCHING THEATRE HISTORY, WEEKS 6-10

<p><b>6 ( 5 March)</b></p>	<p><b>Managements, companies and audiences</b></p> <p>Levine, Lawrence W., <i>Highbrow/Lowbrow. The Emergence of Cultural Hierarchy in America</i>. Cambridge, MA, 1988), pp. 11-81, ('William Shakespeare in America')</p> <p>John Russell Brown, ed., <i>The Routledge Companion to Directors of Shakespeare</i> (London, 2007): pp. 251-68 (Lesley Wade Soule, 'Joan Littlewood') and 307-22 (Patricia Lennox, 'Joseph Papp')</p> <p>Colin Chambers, <i>Inside the Royal Shakespeare Company</i> (Routledge, 2004), ch.9, 'Company or Corporation?', pp.179-191</p> <p>Robert Shaughnessy, 'On Location,' in Hodgdon and Worthen, <i>A Companion to Shakespeare and Performance</i> (Oxford [Blackwell / Wiley], 2005) 79-100</p>
<p><b>7 (12 March)</b></p>	<p><b>Scenic spectacle and music</b></p> <p>Richard W. Schoch, 'Pictorial Shakespeare' in Wells and Stanton, eds., <i>The Cambridge Companion to Shakespeare on Stage</i> (Cambridge, 2002), pp.58-75</p> <p>Gary Jay Williams, <i>Our Moonlight Revels. 'A Midsummer Night's Dream' in the Theatre</i> (Iowa City, 1997), chs. 5 and 6 (pp.93-142)</p> <p>Michael Mullin, <i>Design by Motley</i> (Newark, Delaware, 1996), chs. 1-3, pp. 19-54</p> <p>Dennis Kennedy, <i>Looking at Shakespeare</i> (Cambridge, 1993), ch. 8, 'New Spaces, new Audiences,' pp.227-65</p>
<p><b>8 (19 March)</b></p>	<p><b>Theatrical biography and autobiography</b></p> <p>Jacky Bratton, <i>New readings in Theatre History</i> (Cambridge, 2003) pp. 95-132 ('Anecdote and mimicry as history')</p> <p>Thomas Postlewait, 'Autobiography and Theatre History' in Postlewait and McConachie, <i>Interpreting the Theatrical Past</i> (Iowa, 1989) pp.248-72</p>

<b>9 (26 March)</b>	<b>reports on individual projects</b>
<b>10 (2 April)</b>	<b>reports on individual projects</b>