The Plays on Stage

Tuesday 10.00-11-30 Rm 212

**Requirements:**

**regular attendance;**

**set texts (Shakespearean plays) read in full and in English for the appropriate seminars;**

**copies of set texts in English brought in for the appropriate seminars (vocabulary explored beforehand);**

**2 presentations of two or three topics depending on the number of pages to be covered (see** **topics numbered** **below) with accompanying useful and detailed handouts (see requirements below) for group-mates & teacher;**

**active in class participation incl. mini-performance to be given on 30th April;**

**at least passing mark (60%) on in-class test to be written on 7th May.**

**Primary sources**: **Only critical editions are allowed**:

**Shakespeare:**

**A *Midsummer Night’s Dream (* Harold F. Brooks’ (Arden Shakespeare) or R.A. Foakes’ (New Cambridge Shakespeare) critical edition)**

***Macbeth* (ed. Kenneth Muir or A. R. Braunmuller)**

***The Tempest* (Kermode or Orgel)**

**Secondary sources**: Introductions in critical editions

If you see <http://www.jstor.org/stable/>.... next to the journal article’s title and author, it means the full article can be downloaded from jstor.org.

Jstor is a database which ELTE University has access to.

See <http://seaswiki.elte.hu/research/Off-Campus_Access_to_ELTE%E2%80%99s_Licensed_Web_Resources>

**Students should present their chosen topics ONLY on the assigned dates!**

**Handouts should:**

* **include warming-up exercises: e.g. free association, quizzes, matching exercises, etc.**
* **summarize the main argument of the articles: preferably in the form of a gap-fill exercise**
* **include warming-down exercises: e.g. comprehension check-questions, true-false statements**
* **all exercises should focus on the Shakespearean play or the chosen topic**

**DO NOT USE ANONYMOUS INTERNET SOURCES!!!**

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**Weekly syllabus**

(**5 Feb**.): registration (no class)

(**12 Feb**.): Introduction, application for presentations

(**19 Feb**.): The Theatre in Shakespeare’s lifetime

1, How Large Was the Globe Playhouse?Author(s): John Cranford AdamsReviewed work(s):Source: Shakespeare Quarterly, Vol. 33, No. 1 (Spring, 1982), pp. 93-94Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2870340> + How Large Was The Globe Playhouse? A ReplyAuthor(s): John OrrellReviewed work(s):Source: Shakespeare Quarterly, Vol. 34, No. 1 (Spring, 1983), pp. 69-72Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2870221

2, Shakespeare's World: A Quiz with Questions and AnswersAuthor(s): Megan Lynn IsaacReviewed work(s):Source: The English Journal, Vol. 92, No. 1, Shakespeare for a New Age (Sep., 2002), pp. 53-61Published by: National Council of Teachers of EnglishStable URL: <http://www.jstor.org/stable/>

3, Staging at the Globe, 1599-1613Author(s): J. W. SaundersReviewed work(s):Source: Shakespeare Quarterly, Vol. 11, No. 4 (Autumn, 1960), pp. 401-425Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2867483

4, Stanley Wells Boys Should be Girls: Shakespeare’s Female Roles and the Boy Players 172-176 + Shakespeare's Actors Author(s): S. L. BethellReviewed work(s):Source: The Review of English Studies, New Series, Vol. 1, No. 3 (Jul., 1950), pp. 193-205 Published by: Oxford University PressStable URL: http://www.jstor.org/stable/510359

5, William Kemp at the Globe Author(s): James NielsonSource: Shakespeare Quarterly, Vol. 44, No. 4 (Winter, 1993), pp. 466-468Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2871002 .

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(**26 Feb.**): Shakespeare in performance after 1660

6, What a Theatre for Shakespeare Should BeAuthor(s): George F. ReynoldsReviewed work(s):Source: Shakespeare Quarterly, Vol. 1, No. 1 (Jan., 1950), pp. 12-17Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2866201>

7, Shakespeare in HungaryAuthor(s): István PálffySource: Shakespeare Quarterly, Vol. 29, No. 2 (Spring, 1978), pp. 292-294Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2869129 .

8, Shakespeare in BritainAuthor(s): Robert SpeaightReviewed work(s):Source: Shakespeare Quarterly, Vol. 14, No. 4 (Autumn, 1963), pp. 419-432Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2868176

9, Shakespeare at Stratford-upon-Avon: Summer and Winter, 1999-2000Author(s): Russell JacksonReviewed work(s):Source: Shakespeare Quarterly, Vol. 51, No. 2 (Summer, 2000), pp. 217-229Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2902135>

10, Shakespeare Onstage in England: March to December 2005Author(s): Patricia TatspaughReviewed work(s):Source: Shakespeare Quarterly, Vol. 57, No. 3 (Autumn, 2006), pp. 318-343Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/4123515> (only MND) + Shakespeare Onstage in England, 2004-2005Author(s): Patricia TatspaughReviewed work(s):Source: Shakespeare Quarterly, Vol. 56, No. 4 (Winter, 2005), pp. 448-478Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/3844268> (only Mc.)

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 (**5 March**): Shakespeare in performance after 1660

11, John Russell Brown Staging Shakespeare’s Plays: a Choice of Theatres 115-120

12, Radical Stagings of ShakespeareAuthor(s): Peter Zadek and James LeverettReviewed work(s):Source: Performing Arts Journal, Vol. 4, No. 3 (1980), pp. 106-121Published by: Performing Arts Journal, Inc.Stable URL: http://www.jstor.org/stable/3245065

13, Current Theatre NotesAuthor(s): Alice GriffinReviewed work(s):Source: Shakespeare Quarterly, Vol. 7, No. 1 (Winter, 1956), pp. 79-96Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2866119>

14, Globe MattersAuthor(s): Alan C. DessenReviewed work(s):Source: Shakespeare Quarterly, Vol. 49, No. 2 (Summer, 1998), pp. 195-203Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2902302>

15, Why Not Costume Shakespeare According to Shakespeare?Author(s): Lucy BartonReviewed work(s):Source: Educational Theatre Journal, Vol. 19, No. 3, Shakespearean Production (Oct., 1967), pp.349-355Published by: The Johns Hopkins University PressStable URL: <http://www.jstor.org/stable/3205244>

(**12 March**): critical approaches:

16, Freud on the Macbeths From Some Character-types Met With In Psycho-analytical Work (1916), by Sigmund Freud (about 5 pages)

17, Was "Shakespeare" a Woman?Author(s): Sidney L. Gulick, Jr.Source: College English, Vol. 15, No. 8 (May, 1954), pp. 445-449Published by: National Council of Teachers of EnglishStable URL: http://www.jstor.org/stable/372745

18, Lady Macbeth and the Daemonologie of Hysteria [Levin, Joanna.](http://muse.jhu.edu/search/results?action=search&searchtype=author&section1=author&search1=%22Levin,%20Joanna.%22) [**ELH**, Volume 69, Number 1, Spring 2002](http://muse.jhu.edu/journals/elh/toc/elh69.1.html), pp. 21-55 (Article) DOI: 10.1353/elh.2002.0009 <http://muse.jhu.edu/journals/elh/v069/69.1levin.html>

19, Prospero's Wife Author(s): Stephen Orgel Source: Representations, No. 8 (Autumn, 1984), pp. 1-13Published by: University of California PressStable URL: <http://www.jstor.org/stable/2928555> + relevant paragraphs from Orgel’s introduction

 20, Studies in Shakespeare: Strategies for a Feminist PedagogyAuthor(s): Torri ThompsonReviewed work(s):Source: Feminist Teacher, Vol. 8, No. 2 (Fall/Winter 1994), pp. 67-74Published by: University of Illinois PressStable URL: http://www.jstor.org/stable/40545662 .

(**19 March**): extracts and performance issues: MND

21, Using Process Drama to Deconstruct "A Midsummer Night's Dream"Author(s): Gustave WeltsekReviewed work(s):Source: The English Journal, Vol. 95, No. 1 (Sep., 2005), pp. 75-81Published by: National Council of Teachers of EnglishStable URL: http://www.jstor.org/stable/30047402 .

22, Shakespeare at the Guthrie: A Midsummer Night's DreamAuthor(s): Thomas ClaytonReviewed work(s):Source: Shakespeare Quarterly, Vol. 37, No. 2 (Summer, 1986), pp. 229-236Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2869963>

23, A Most Rare Vision: Improvisations on "A Midsummer Night's Dream"Author(s): Charles J. Hakaim, Jr.Reviewed work(s):Source: The English Journal, Vol. 82, No. 7 (Nov., 1993), pp. 67-70Published by: National Council of Teachers of EnglishStable URL: <http://www.jstor.org/stable/819800>

24, Postmodern FairiesAuthor(s): Helen NicholsonSource: History Workshop Journal, No. 46 (Autumn, 1998), pp. 205-212Published by: Oxford University PressStable URL: http://www.jstor.org/stable/4289587

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(**26 March**): extracts and performance issues: MND

25, Britten's 'A Midsummer Night's Dream': Making an Opera from Shakespeare's Comedy byWilliam H. L. GodsalveReview by: Clifford HindleyMusic & Letters, Vol. 77, No. 2 (May, 1996), pp. 299-300Published by: Oxford University PressStable URL: http://www.jstor.org/stable/737219 .

26, Britten and Shakespeare: Dramatic and Musical Cohesion in 'A Midsummer Night's Dream'Author(s): Mervyn CookeReviewed work(s):Source: Music & Letters, Vol. 74, No. 2 (May, 1993), pp. 246-268Published by: Oxford University PressStable URL: http://www.jstor.org/stable/735426 .

27, "A Midsummer Night's Dream": Fairy Fantasy or Erotic Nightmare?Author(s): Allan LewisReviewed work(s):Source: Educational Theatre Journal, Vol. 21, No. 3 (Oct., 1969), pp. 251-258Published by: The Johns Hopkins University PressStable URL: http://www.jstor.org/stable/3205466

28, A Midsummer Night's Dream in the Hands of Garrick and ColmanAuthor(s): Geo. Winchester Stone, Jr.Reviewed work(s):Source: PMLA, Vol. 54, No. 2 (Jun., 1939), pp. 467-482Published by: Modern Language AssociationStable URL: <http://www.jstor.org/stable/458569>

(2 **Apr**.): spring break

(**9 Apr**.): extracts and performance issues: Mc.

29, Introductions in critical editions: The play on stage

30, Lady Macbeth's Indispensable Child Author(s): Marvin RosenbergReviewed work(s):Source: Educational Theatre Journal, Vol. 26, No. 1 (Mar., 1974), pp. 14-19Published by: The Johns Hopkins University PressStable URL: http://www.jstor.org/stable/3206576 .

31, The Curse on Macbeth: extensive web search

32, Garrick's Handling of "Macbeth"Author(s): George Winchester Stone, Jr.Reviewed work(s):Source: Studies in Philology, Vol. 38, No. 4 (Oct., 1941), pp. 609-628Published by: University of North Carolina PressStable URL: http://www.jstor.org/stable/4172546

33, D'Avenant's Macbeth and Shakespeare'sAuthor(s): Hazelton SpencerReviewed work(s):Source: PMLA, Vol. 40, No. 3 (Sep., 1925), pp. 619-644Published by: Modern Language AssociationStable URL: http://www.jstor.org/stable/457564

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**(16 Apr.):** extracts and performance issues: Mc.

34, 'Bewitched, Bothered and Bewildered': Lady Macbeth, Sleepwalking, and the Demonic inVerdi's Scottish OperaAuthor(s): Jane A. BernsteinReviewed work(s):Source: Cambridge Opera Journal, Vol. 14, No. 1/2, Primal Scenes: Proceedings of aConference Held at the University of California, Berkeley, 30 November-2 December, 2001(Mar., 2002), pp. 31-46Published by: Cambridge University PressStable URL: http://www.jstor.org/stable/3878281

35, Stage and Screen: The Trevor Nunn "Macbeth"Review by: Michael MullinShakespeare Quarterly, Vol. 38, No. 3 (Autumn, 1987), pp. 350-359Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: <http://www.jstor.org/stable/2870509>

36, Kingdom of Desire: The Three Faces of MacbethAuthor(s): Catherine DiamondReviewed work(s):Source: Asian Theatre Journal, Vol. 11, No. 1 (Spring, 1994), pp. 114-133Published by: University of Hawai'i PressStable URL: <http://www.jstor.org/stable/1124387> (About a **Beijing opera adaptation of Macbeth)**

37, But Was It "Shakespeare?": Welles's "Macbeth" and "Julius Caesar"Author(s): John S. O'connorReviewed work(s):Source: Theatre Journal, Vol. 32, No. 3 (Oct., 1980), pp. 336-348Published by: The Johns Hopkins University PressStable URL: <http://www.jstor.org/stable/3206889>

38, Seeing through MacbethAuthor(s): Stephen Leo Carr and Peggy A. KnappReviewed work(s):Source: PMLA, Vol. 96, No. 5 (Oct., 1981), pp. 837-847Published by: Modern Language AssociationStable URL: <http://www.jstor.org/stable/462127> (about two illustrations of Macbeth: Zoffany’s and Fuseli’s)

39, Macbeth and His PorterAuthor(s): Frederic B. TromlySource: Shakespeare Quarterly, Vol. 26, No. 2 (Spring, 1975), pp. 151-156Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2869244

(**23 Apr**.): extracts and performance issues: Temp.

40, Introductions in critical editions: The play on stage

41, Notes on the Tempest Author(s): Giorgio Strehler and Thomas SimpsonSource: PAJ: A Journal of Performance and Art, Vol. 24, No. 3 (Sep., 2002), pp. 1-17

Published by: The MIT Press on behalf of Performing Arts Journal, Inc.

Stable URL: http://www.jstor.org/stable/3246343 .

42, "Something Rich and Strange": Caliban's Theatrical Metamorphoses Author(s): Virginia Mason Vaughan Source: Shakespeare Quarterly, Vol. 36, No. 4 (Winter, 1985), pp. 390-405 Published by: Folger Shakespeare Library in association with George Washington UniversityStable URL: http://www.jstor.org/stable/2870303 .

43, Vaughan&Vaughan, Shakespeare’s Caliban. A Cultural History pp. 3-23 (available at SEAS Library)

44, Shakespeare's Indian: The Americanization of Caliban Author(s): Alden T. Vaughan Source: Shakespeare Quarterly, Vol. 39, No. 2 (Summer, 1988), pp. 137-153 Published by: Folger Shakespeare Library in association with George Washington University Stable URL: <http://www.jstor.org/stable/2870626>

(**30 April**): mini-performances:

* demonstrate what you have internalised during the course
* fully interpret a scene in MND, Mc. Or Temp.
* cast the roles
* learns your lines
* stage the scene

(**7 May**): end-term test

(**13 May**): evaluation, farewell