



# Shakespeare

*examined through*

# Performance

*examined through*



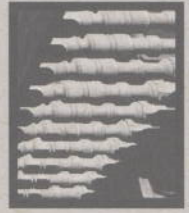
1995-96

*Humanities Institute*



*Directed by*

Audrey Stanley and Alan C. Dessen



*Sponsored by the Folger Institute  
Center for Shakespeare Studies*

*Supported by a Grant from the  
National Endowment for the Humanities*

The Folger Institute  
The Folger Shakespeare Library  
201 East Capitol Street, S.E.  
Washington, D.C. 20003-1094

Nonprofit Org.  
U.S. Postage  
PAID  
Permit #1201  
Washington, DC



## THE FOLGER INSTITUTE

In 1995-96, the Folger Institute celebrates its twenty-fifth anniversary as a center for advanced study and research in the humanities. Founded in 1970 as a unique collaborative endeavor of the Folger Shakespeare Library and two Washington-area universities, the consortium now numbers thirty-two universities. With support from such agencies as the Andrew W. Mellon Foundation and the National Endowment for the Humanities, the Institute offers seminars, conferences, and colloquia in fields represented in the Folger Library collections.

Located two blocks from the nation's Capitol and adjacent to the Library of Congress, the Folger Shakespeare Memorial Library is an independent research facility with about 256,000 volumes on British and European literary, cultural, political, religious, and social history from the fifteenth through the eighteenth centuries. The Shakespeare Collection encompasses 79 First Folios, 186 quartos, 7,000 later editions, hundreds of translations,

and a comprehensive selection of secondary sources. Theatrical materials include prompt-books, playbills, diaries, correspondence, and scrapbooks. There is also an extensive film and video collection, as well as paintings, prints, drawings, and music related to Shakespeare's plays.

The Folger Institute Center for Shakespeare Studies was founded in 1986 with the aid of a grant from the National Endowment for the Humanities. The Hillside Fund, Emory University, and John Dulin Folger have also provided funding for Center programs, which are dedicated to the college teaching of Shakespeare.

Persuaded that no single theoretical model, historical perspective, scholarly methodology, or pedagogical strategy can do justice to Shakespeare's texts and contexts, the Center encourages activities from a wide variety of critical approaches. Among its programs are humanities institutes, seminars, conferences, lectures, and informal noontime gatherings of scholars who discuss their work-in-progress with Folger Readers and Fellows.

*Chair:* Barbara A. Mowat

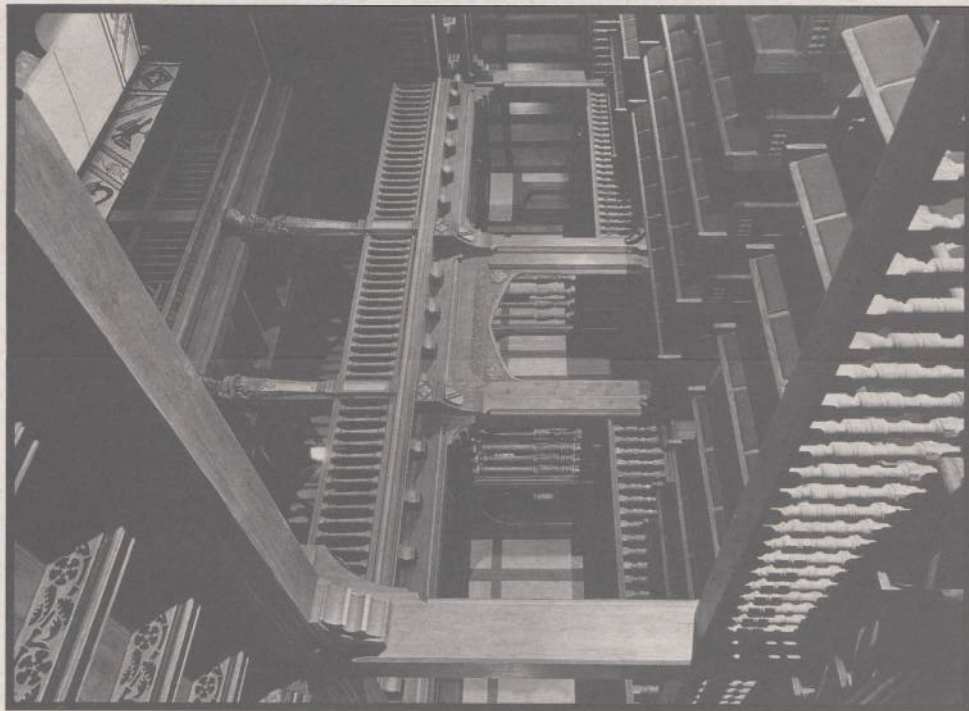
*Executive Director:* Lena Cowen Orlin

*Program Administrator:* Kathleen Lynch

*Program Coordinator:* Carol Brobeck

*Program Assistant:* Rebecca Willson

*Administrative Assistant:* Amy Adler







# Shakespeare examined through Performance

Directed by  
Audrey Stanley and  
Alan C. Dessen



1995-96  
Humanities Institute

## THE INSTITUTE

Theatrical rehearsal and theatrical performance can generate their own distinctive excitement and discoveries. How can teachers translate that excitement into the college English classroom? How can professional theatre be most effectively exploited in teaching dramatic literature? For those without easy access to professional theatre productions, what pedagogic strategies can be drawn from the performance discipline? What other practical resources are available for developing a performance understanding of Shakespeare in the undergraduate classroom?

These are among the questions to be addressed in "Shakespeare Examined through Performance." The format of the institute, meeting for one weekend each month during the academic year 1995-96, is designed to encourage interaction between its activities and concurrent classroom teaching.

Two pedagogic resources, to be explored with veteran theatre director Audrey Stanley, are the teacher's own—and, by extension, the student's own—voice and body. Acting exercises and scene work will introduce institute members to the kinds of discoveries that can be made in speaking and physicalizing the text, both alone and in small groups. The significance of casting decisions, movement and blocking, theatrical images, sound effects and lighting, and set and costume designs will be discussed. Textual archaeologist Alan C. Dessen will lead an investigation of

## FACULTY

Michael D. Friedman is Assistant Professor of English at the University of Scranton. He has directed *The Two Gentlemen of Verona* (1981), *Love's Labor's Lost* (1982), and *Much Ado about Nothing* (1989).

Lois Potter, Ned B. Allen Professor of English at the University of Delaware, directed the Folger's 1992-93 institute on "Shakespeare and the Languages of Performance." Among her publications are *Twelfth Night: Text and Performance* (1985) and *Secret Rites and Secret Writing: Royalist Literature, 1641-1660* (1989).

Cary M. Mazer, Professor of English at the University of Pennsylvania, is the author of *Shakespeare Refashioned: Elizabethan Plays on Edwardian Stages* (1991). He has directed *Pericles, As You Like It* (1982), *Richard II* (1983), *The Duchess of Malfi* (1992), and *The Spanish Tragedy* (1993).

Michael J. Warren is Professor of English Literature at the University of California, Santa Cruz. He is the co-editor of *The Division of the Kingdoms: Shakespeare's Two Versions of "King Lear"* (1986) and editor of *The Complete "King Lear," 1608-1623* (1989).

The 1996 company of ACTER (A Center for Theatre, Education, and Research) is celebrating its twentieth year of bringing actors from the Royal Shakespeare Company, the Royal National Theatre, and the BBC Shakespeare Series to American classrooms.



emphasis on performance signals in the script. Both the original stage conventions and the performance histories of plays will be invoked as points of access to alternative textual interpretations. Films and videos will also be employed, with particular attention to manageable segments targeted at specific classroom problems. Guidance will be offered both for using scene and voice work in college teaching and for developing a pedagogy that is informed by performance understandings but not necessarily driven by student performance.

Participants will be asked to share their own teaching experiments and experiences, and each will, over the course of the year, maintain an institute journal and prepare a teaching plan for a single Shakespeare play. Avenues for performance-oriented research, scholarly writing, and publication will also be investigated in consultation with the directors and with the visiting faculty.

### THE DIRECTORS

Audrey Stanley is Professor Emerita of Theater Arts at the University of California at Santa Cruz and the Founding Artistic Director of Shakespeare Santa Cruz. She has directed *The Winter's Tale* (1975) and *As You Like It* (1979, 1980) for the Oregon Shakespeare Festival; and *King Lear* (1982), *Macbeth* (1983), and *Much Ado about Nothing* (1987) for Shakespeare Santa Cruz. She has received Santa Cruz's highest awards for both pedagogy and scholarship, the Alumni Award for Outstanding Teaching (1990) and the Academic Senate Research Lectureship (1991).

Alan C. Dessen is Peter G. Phialas Professor of English at the University of North Carolina at Chapel Hill; Performance Editor of *Shakespeare Quarterly*; and Director of ACTER (A Center for Theatre, Education, and Research). Among his many publications are *Elizabethan Drama and the Viewer's Eye* (1977), *Elizabethan Stage Conventions and Modern Interpreters* (1984), and *Recovering Shakespeare's Theatrical Vocabulary* (1995). He is at work on a dictionary of Elizabethan, Jacobean, and Caroline stage directions.

## The Folger Institute

Representatives of Washington's The Shakespeare Theatre will also meet with members of the "Shakespeare Examined through Performance" institute.

### SCHEDULE

The institute will meet on 29 and 30 September, 20 and 21 October, 17 and 18 November, 8 and 9 December, 19 and 20 January, 23 and 24 February, 22 and 23 March, 26 and 27 April, and 17 and 18 May 1995-96. In most cases, a Thursday-night arrival will be required in preparation for intensive sessions all day Friday and Saturday of each weekend. There will also be regular evening theatre performances and scene work.

### ELIGIBILITY

Enrollment in "Shakespeare Examined through Performance" is largely limited to those eligible to receive N.E.H. support to attend (see below). Independent postdoctoral scholars, part-time faculty, and faculty members at non-American institutions are eligible for admission if they are able to participate without N.E.H. funding, and they are accordingly welcome to apply to attend.

### FINANCIAL SUPPORT

Fifteen participants will be admitted with full support of their travel and lodging expenses and with an allowance for theatre tickets. These funds are provided by the Education Division of the National Endowment for the Humanities. N.E.H. support is available only to full-time teachers at American institutions of higher learning. Graduate students, secondary-school teachers, unaffiliated scholars, and teachers in colleges and universities outside the United States are not eligible for N.E.H. funding. Those applicants who are eligible for N.E.H. support will automatically be considered for it.

### APPLICATION DEADLINE: 1 JUNE 1995

For application forms, write Project Director Lena Cowen Orlin, The Folger Institute, The Folger Shakespeare Library, 201 East Capitol Street, S.E., Washington, D.C. 20003-1094. Or phone (202) 675-0333.