

*Performing the Globe: Imperialism, Colonialism, and Resistance*  
*Theater History, 1500-1850*

**Course Description:**

*Performing the Globe* focuses on global theatre and performance forms from 1500 to 1850. Historians and theorists often frame this period as one of increasing global interconnectedness made possible through conquest, colonization, and transcontinental and oceanic commerce and trade. As with today, such geopolitical and economic forces influenced the type of the theatre that was created and, indeed, how communities and rulers imagined they could use theatre for resistant, subversive, or authoritarian ends. Throughout the quarter, we will study theatre by paying careful attention to how governmental authority, globalization, and the mixing (forced and otherwise) between different cultural traditions is revealed through performance. By looking at material like works by Jacobean playwrights and Carnival practices from the Caribbean, we will examine how performance was used as a mode of resistance on the part of oppressed communities, and also as a tool to re-inscribe the values of the empire.

Throughout the course, students will read play texts as well as primary and secondary sources, gaining a greater awareness for how theater historians generate ideas about the past. As the material remains of performance (i.e. costumes, props, and set design) are a key resource for historians, we will focus, in particular, on how such elements help expand our understanding of the past.

**Course Objectives:**

- Gain an understanding about theatre and performance forms from 1500-1850.
- Contextualize theatre and performance forms in relationship to larger socio-political events, identifying specific plot points, settings, or themes that reveal the presence of these larger events.
- Identify and articulate the differences between primary and secondary sources.
- Learn how to effectively use and integrate primary and secondary research into writing.
- Participate in class discussions by sharing ideas and responding to other students' contributions.

**Course Requirements and Expectations:**

*Primary and Secondary Sources*

Throughout the quarter, we will focus on historical methodologies. How do theatre historians reconstruct theatrical pasts? What sorts of information and archives do they draw upon to create their scholarship? This assignment is designed to familiarize students with the key differences between primary sources (a source that provides direct or firsthand evidence about an event, object, person, or work of art) and secondary sources (a source that was created later by someone who did not experience first-hand or participate in the event about which they are writing).

On the first day of the class, the instructor will circulate a list of five sources that includes both primary and secondary sources. Students need to:

- Locate each source, utilizing library resources (including search engines, databases, and meeting with reference librarians);
- Read each source;
- Determine whether the source is primary or secondary;
- Write a paragraph explaining why they believe the source to be a primary or secondary one; and

- Find two additional sources—one primary, one secondary—that correspond to a theatre or performance form covered on the course syllabus. (Students’ primary source can be re-printed.) Write a paragraph explaining how these two additional sources are either primary or secondary.

This assignment must: adhere to MLA formatting guidelines (i.e., 12 pt. font, Times New Roman, double spaced, footnotes or endnotes, 1 inch margins). A hard copy is due at the beginning of class in Week Three.

### *Evaluating Historical Accuracy*

Students will watch (on own time) one of the below films, all of which will be on course reserve:

- *Le Roi danse* (2000) dir. Gérard Corbiau
- *Vatel* (2000) dir. Roland Joffé
- *A Little Chaos* (2014) dir. Alan Rickman
- *The Royal Hunt of the Sun* (1969) dir. Irving Lerner
- *The Mission* (1986) dir. Roland Joffé
- *La Otra Conquista* (1998) dir. Salvador Carrasco
- *Shakespeare in Love* (1998) dir. John Madden
- *Stage Beauty* (2004) dir. Richard Eyre

The films are set during either the reign of Louis the XIV, the long European colonization of the Americas, or in England during the 16<sup>th</sup> and 17<sup>th</sup> centuries. Each film focuses on a period covered on the syllabus. Indeed, films like *Shakespeare in Love*, *Stage Beauty*, and *Le Roi Danse* are all overtly about theatre and include depictions of figures like William Shakespeare, Molière, or actor Edward Kynaston. Each film makes some claim to historical accuracy.

Students will write a 5-7 page research paper that focuses on a particular element – either the film’s costumes, set/settings, or props. Using course readings and 3 additional historical sources, students must argue whether:

- The element (costumes, set/settings, props) is or is not historically accurate, making a case for their position through the careful citation of course readings and outside research (2 secondary sources and 1 primary source).
- Students must also offer a clear thesis statement that argues how the historical accuracy (or lack thereof) of the element they analyze supports the film’s larger narrative, themes, or aims.

Additional handouts detailing this assignment, including a grading rubric, will be given out during class time. Time will also be spent in class discussing the project and answering questions. Students are encouraged to meet with the instructor during office hours to discuss the development of their papers.

This assignment must: adhere to MLA formatting guidelines (i.e., 12 pt. font, Times New Roman, double spaced, footnotes or endnotes, 1 inch margins). A hard copy is due at the beginning of class in Week Five.

### *Final Project*

Students’ final project involves designing the stage set, décor, or scenic elements for one of the plays,

festivals, or productions discussed in class. Each student will produce a three-dimensional, to-scale model of her set, a 5-7 page paper that justifies students' designs through historical research—including annotated bibliography—and portfolio of supporting drawings and sketches. These designs should aim to re-create the style of design appropriate to the period, as well as make use of contemporaneous construction practices, and theatrical technologies. In addition to useful sources from the course syllabus, students are expected to carry out individual, historical research particularly focused on, for example, scenic design, construction methods, lighting technologies, theatrical effects, or scenic painting to complete this assignment.

Students should turn in:

- Three-dimensional set design. The design should take into account the historic theater or site at which a performance would have taken place. For example, a student should take into account the Globe Theater's stage when creating a design for a Shakespeare production or research city streets in 19<sup>th</sup> century Trinidad to know where and how to best site a carnival celebration.
  - A weeklong in-class workshop will introduce students to building theatrical models. Students should come to class this week prepared to work on building the initial model of their theater or performance site.
    - During the workshop, students will be introduced to how to build models roughly to-scale and learn how to construct simple foam board proscenium or in-the-round stages.
  - Students are expected to complete the scenic design elements of their projects outside of class time.
- A 5-7-page paper that justifies each design choice based upon historical research. Additional discussions during class time as well as a more detailed assignment handout will prepare students for this paper.
  - To successfully prepare students for completing this project, they will turn in an annotated bibliography with 8-10 secondary and primary sources in Week Six. Each source should have an accompanying paragraph, explaining how a student will incorporate the source into her final research paper and design.
- Portfolio of images, including student's drawings and sourced material.

The model is due in class on the last day of the course; the paper is due one week later.

### *In-Class Participation*

You should arrive to class on time having completed the reading specified on the syllabus, and with questions and ideas about the reading. You should contribute to the class discussion through thoughtful comments/attentive listening. The readings listed under a given seminar are to be completed prior to arriving to class.

You will be graded based upon your in-class participation as follows:

- An "A" student enlivens the classroom with engaging questions and discussions. An A student's remarks are insightful and encourage fellow classmates to think differently about class materials. For example, an A student might relate course content to a recent news article or readings from another course.
- A "B" grade for participation is given to students who participate but who do so in a more passive fashion. For example, a "B" student might raise questions but does not always listen to peers' contributions or waits for other students to open a discussion before speaking.

- A “C” is given to a student who may attend classes regularly but refrains from participation.

Note: missing more than 2 classes will cause a 5% reduction to your final grade for every subsequent class missed (so if you miss 3 classes, you will lose 5% from your final grade; 4 classes missed will result in a 10% deduction, etc.).

Cell phones must be turned off before class begins and remain off through the duration of class. Classroom courtesy includes the full participation of every student.

### **Readings:**

Course readings will be available as a reader for purchase. Readings, as available through the university library, will be on reserve for students to read.

### **Grades:**

#### *Grading Breakdown*

Mini Research Assignment: 15%

Evaluating Historical Accuracy: 30%

Final Project: 35%

In-class lecture: 15%

Written lecture plan: 20%

Participation: 20%

#### *Grading Scale*

97-100 A+	87-89 B+	77-79 C+	67-69 D+	59-below F
94-96 A	84-86 B	74-76 C	64-66 D	
90-93 A-	80-83 B-	70-73 C-	60-63 D-	

### **Plagiarism:**

The school’s rules on academic integrity must be followed; students will be held accountable for any violations of school policy.

### **Calendar:**

#### **WEEK ONE**

##### Seminar One

Introduction to course and review of syllabus and assignments

##### Seminar Two

*Performing Power: Imperialism, Colonialism, and Resistance*

- Excerpts from: Charles Mann, *1493: Uncovering the New World Columbus Created* (New York: Alfred A. Knopf, 2011).
- Amerigo Vespucci, “The New World, January-February 1502,” in *Eyewitness to History*, John Carey, ed. (Cambridge: Harvard University Press, 1987).

#### **WEEK TWO**

##### Seminar One

*Imagining the Colony: Spanish Golden Age*

- Lope de Vega, *The Discovery of the New World by Christopher Columbus* (Berkeley: Gillick Press, 1950).

### Seminar Two

#### *Reconstructing Empire: Colonial Spaces*

- Excerpts from: Max Harris, *Aztecs, Moors, and Christians: Festivals of Reconquest in Mexico and Spain* (Austin: University of Texas Press, 2000).
- Bartolomé de Las Casas, “Spanish atrocities in the West Indies, c. 1513-20,” in *Eyewitness to History*, John Carey, ed. (Cambridge: Harvard University Press, 1987).

## **WEEK THREE**

### Seminar One

#### *Imagining Empire: Elizabethan Drama*

- Excerpts from: Heather James, *Shakespeare's Troy: Drama, Politics, and the Translation of Empire* (Cambridge, U.K.: Cambridge University Press, 1997).
- William Shakespeare, *Antony and Cleopatra* (New York: Cambridge University Press, 1998).

### Seminar Two

#### *A Globalizing World: 18<sup>th</sup> Century Theatre*

- Joseph Roach, “The global parasol: accessorizing the four corners of the world,” in *The Global 18th Century*, Felicity Nussbaum, ed. (Baltimore: John Hopkins University Press, 2003).
- Sir Robert Howard, John Dryden, et al, *The Indian Queen: a Tragedy* (London: Printed for J. Tonson, 1735).
- Elkanah Settle, *The Conquest of China by the Tartars: a Tragedy* (London: Popes-Head in the Lower-Walk of the New-Exchange, in the Strand, 1676).

**Due in class:** Primary and Secondary Sources Assignment

## **WEEK FOUR**

### Seminar One

#### *Island Spaces: Unknown Utopias*

- William Shakespeare, *The Tempest* (New Haven, Yale University Press, 1955).
- Michel de Montaigne, “Of Cannibals,” in *The Complete Essays of Montaigne* (Stanford: Stanford University Press, 1965).

### Seminar Two

#### *Resisting The Tempest*

- Aimé Césaire, *A Tempest: based on Shakespeare's The Tempest, adaptation for a Black theatre* (New York: TCG Translations, 2002).
- José Oswald de Souza Andrade, “Cannibal manifesto,” in *The Oxford Book of Latin American Poetry: a Bilingual Anthology*, Cecilia Vicuña and Ernesto Livon-Grosman, eds. (New York: Oxford University Press, 2009).

## **WEEK FIVE:**

### Seminar One

#### *Performing Power, Part I: French Neoclassicism*

- Sharon Worley, “Racine's Phédre as the criminalized femme fatale: political representation and the disjunctive female spectator,” *A Feminist Analysis of Gender and Primogeniture in French Neoclassical Tragedy* (Lewiston: Edwin Mellen Press, 2012).
- Jean Racine, *Phédre*, Richard Parish, trans. (London: Bristol Classical Press, 1996).

### Seminar Two

#### *Performing Power, Part II: Court Dance and the Body*

- Excerpts from: Sarah Cohen, *Art, dance, and the body in French culture of the ancient régime* (New York: Cambridge University Press, 2000).
- Excerpts from: Wendy Hilton and Caroline Gaynor, *Dance of court & theater: the French noble style, 1690-1725* (Princeton: Princeton Book Co, 1981).

**In-class activity:** Learn court dance

**Due in class:** Evaluating Historical Accuracy Assignment

## **WEEK SIX**

### Seminar One

#### *Performing Power, Part III: Ming Dynasty Performance*

- Excerpts from: Sophie Volpp, *Worldly Stage: Theatricality in Seventeenth-Century China* (Cambridge: Harvard University Press, 2011).
- Watch in class: Tang Xianzu, *The Peony Pavilion*
- Watch in class: Peter Sellars, *The Peony Pavilion*

**Due in-class:** Annotated Bibliography; hard copy due at the beginning of class.

### Seminar Two

#### *Uprising and Resistance: Haiti*

- Édouard Glissant, *Monsieur Toussaint: A Play* (Boulder, CO: Lynne Rienner Publishers, 2005).
- Derek Walcott, *The Haitian Trilogy* (New York: Farrar, Straus and Giroux, 2002).
- Gérald Alexis, “The Caribbean in the Hour of Haiti,” in *Caribbean: Art at the Crossroads of the World*, Deborah Cullen, Elvis Fuentes Rodríguez, eds. (New York: El Museo del Barrio, 2012).
- King Louis XIV, “*Le Code Noir* (1687),” in *Caribbean: Art at the Crossroads of the World*, Deborah Cullen, Elvis Fuentes Rodríguez, eds. (New York: El Museo del Barrio, 2012).

## **WEEK SEVEN**

### Seminar One

#### *In-class workshop on constructing set models*

- Excerpts from: Bruno Forment and Christel Stalpaert, eds., *Theatrical Heritage: Challenges and Opportunities* (Leuven: Leuven University Press, 2015).

### Seminar Two

#### *In-class workshop on constructing set models*

## **WEEK EIGHT**

### Seminar One

#### *Masquerade, Diaspora, and Celebration*

- Mary Ann Fitzgerald, Henry Drewal, and Moyo Okediji, “Transformation through Cloth: An Egungun Costume of the Yoruba,” *African Arts* 28.2 (1995): 54-57.
- Excerpts from: Tejumola Olaniyan, *Scars of conquest/masks of resistance: the invention of cultural identities in African, African-American, and Caribbean drama* (New York: Oxford University Press, 1995).

### Seminar Two

#### *Shadows of Empire: Performance in the Dutch East Indies*

- Benjamin Schmidt, “Mapping an exotic world: the global project of Dutch cartography, circa 1700,” in *Empires of Vision: A Reader*, Martin Jay and Sumathi Ramaswamy, eds. (Durham: Duke University Press, 2014).
- Excerpts from: Helen Creese, *Bali in the Early Nineteenth Century: the Ethnographic Accounts of Pierre Dubois* (Boston: Brill, 2016).

## **WEEK NINE**

### Seminar One

#### *Staging Resistance: Performance in Colonial India*

- Excerpts from: Sudipto Chatterjee, *The Colonial Staged: Theater in Colonial Calcutta* (New York: Seagull, 2007).
- Excerpts from: Nandi Bhatia, *Acts of Authority, Acts of Resistance: Theater and Politics in Colonial and Postcolonial India* (Ann Arbor: University of Michigan Press, 2004).
- Erin Mee, “But is it theater? The impact of colonial culture on theatrical history in India,” in *Theater Historiography: Critical Interventions*, Henry Bial and Scott Magelssen, eds. (Ann Arbor: University of Michigan Press, 2010).

### Seminar Two

#### *Uprising and Resistance: Russia in Turmoil*

- Nikolai Gogol, *The Government Inspector* (London: Methuen Drama, 2001).
- Excerpts from: Elise Kimerling Wirtschafter, *The play of ideas in Russian Enlightenment theater* (DeKalb, IL: Northern Illinois University Press, 2003).

## **WEEK TEN**

### Seminar One

#### *Dancing Orientalism: the Imperial Russian Ballet*

- Andy Adamson, “The Russian Imperial Ballet,” in *A History of Russian Theater*, Robert Leach and Victor Borovsky, eds. (Cambridge: Cambridge University Press, 2006).
- Watch excerpts of: *La Bayadère*, 1877.
- Adam Geczy, “1815-1871: Turkophilia, Afromania and the Indes: Bohemianism,” in *Fashion and Orientalism: Dress, Textiles, and Culture from the 17<sup>th</sup> to the 21<sup>st</sup> Century* (New York: Bloomsbury Academic, 2013).

### Seminar Two

In class student presentations of final set designs

**Due in class:** Three-dimensional model.

Due one week later: Final paper on historic research for set design and related drawings of design.