

## READING LIST: THE PLAY'S THE THING

### 1 INTRODUCTION

Shakespeare, William. *Henry the Sixth, Part One*. Ed. Michael Taylor. Oxford, 2008. Available from uWaterloo Bookstore.

### 2 PERFORMANCE

Schechner, Richard. "Approaches: Play, Games, Sports, Theater, and Ritual" [excerpt]; Fig. 3.1. *Performance Theory*. Routledge, 2004. 8-25; 72. PORTER online.

Worthen, W.B. Introduction. *Drama: Between Poetry and Performance*. Wiley-Blackwell, 2010. PORTER PN1655 .W67 2010.

Knowles, Ric. "1 Meaning" "2 Theatre" "3 Disseminations." *How Theatre Means*. Palgrave MacMillan, 2014. 43-80. And pp 96-97. PORTER PN2041.S45 K576x 2014.

#### Further reading:

Merleau-Ponty, Maurice. *The Merleau-Ponty Reader*. Ed. Ted Toadvine. Evanston, Ill: Northwestern UP, 2007. PORTER B804 .M383 2007.

Roach, Joseph. "Vicarious: Theater and the Rise of Synthetic Experience." *Theorizing Practice: Redefining Theatre History*. Ed. W.B. Worthen with Peter Holland. Palgrave Macmillan, 2003. 120-135.

W. B. *Shakespeare Performance Studies*. Cambridge, 2014. PORTER.

Walsh, Brian. "'Unkind Division': The Double Absence of Performing History in *1 Henry VI*." *Shakespeare Quarterly* 55.2: 119-47.

### 3 THE OBJECT OF STUDY

Postlewait, Thomas. "Chapter 7: The Theatrical Event and its Conditions: A Primer with Twelve Cruxes." *The Cambridge Introduction to Theatre Historiography*. Cambridge, 2009. 225-269.

Stern, Tiffany. *Documents of Performance in Early Modern England*. Cambridge, 2009. PORTER PR658.T4 S74 2009.

Records of Early English Drama. Introduction. *Early Modern London Theatres*.  
<http://www.emlot.kcl.ac.uk/introduction>.

Records of Early English Drama. About This Web Site. *Patrons and Performances Web Site*.  
<http://link.library.utoronto.ca/reed/index.cfm>.

Nelson, Alan H. and John R. Elliot Jr., eds. *Inns of Court*. Records of Early English Drama, 2010. PORTER PN2596.L6 I56x 2010.

Lin, Erika T. *Shakespeare and the Materiality of Performance*. Palgrave Macmillan, 2002. [Excerpts TBA.]  
GUELPH PR3095 .L56 2012

**Further reading:**

Werstine *Early modern playhouse manuscripts and the editing of Shakespeare* (2012)

Douglas and MacLean. *REED in Review* (2006)

**4 THE METHOD OF STUDY**

*Shakespeare's Globe*. <http://www.shakespearesglobe.com/>.

*American Shakespeare Center*. <http://www.americanshakespearecenter.com/>.

Dessen, Alan C. " 'Original Practices' at the Globe: A Theatre Historian's View." Christie Carson and Farah Karim-Cooper, eds. *Shakespeare's Globe: A theatrical Experiment*. Cambridge, 2008. 45-53. JRS.

Lopez, Jeremy. "A Partial Theory of Original Practice." *Shakespeare Survey* 61 (2008): 302-317. JRS.

**Practice Based Research/Research-Based Practice/Practice As Research**

Piccini, Angela and Baz Kershaw. "Practice as Research in Performance: From Epistemology to Evaluation." *Digital Creativity* 15 (2004): 86-92. PORTER Online.

**Further reading:**

Kershaw 'Performance, memory, heritage, history, spectacle - *The Iron Ship*' (2002)

Welton 'Against inclusivity: a happy heresy about theory and practice' (2003)

Zarilli 'Negotiating performance epistemologies: 'about', 'in', and 'for' ' (2002)

Vince 'Theatre History as an Academic Discipline' (1989)

Hildy 'The essence of Globe-ness' (2008), 'Why Elizabethan spaces' (2004)

**5 [REPRIEVE! PRESENTATIONS ONLY]**

**6 COMMUNICATION AND DOCUMENTATION**

Phelan, Peggy. "7 The ontology of performance: representation without reproduction." *Unmarked: the Politics of Performance* (1993). PORTER Online.

Rebecca Schneider. "Poor Poor Theatre." *Performing Remains: Art and War in Times of Theatrical Reenactment*. Routledge, 2011. PORTER Online.

Susan Leigh Foster "Improvising/History." *Theorizing Practice: Redefining Theatre History*. Ed. W.B. Worthen with Peter Holland. Palgrave Macmillan, 2003. 196-212.

Cockett, Peter. *Performing the Queen's Men*. <http://thequeensmen.mcmaster.ca/>.

**Futher Reading:**

Baudrillard 'Requiem for the media' (1981)

Auslander *Liveness: Performance in a mediatized culture* (1999)

Barton *Reluctant texts from exuberant performance* (2008)

Taylor *The archive and the repertoire* (2003)  
Hogdon Photography, Theatre, Mnemonics (in Worthen and Holland)

## 7 WORDS

Crystal, David. *Original Pronunciation*. <http://originalpronunciation.com/>.

Lancashire, Ian. 2002. "'Dumb Significants' and Early Modern English definition." In *Literacy, Narrative and Culture*, edited by Jens Brockmeier, Min Wang, and David R. Olson, 131–54. Richmond, Surrey: Curzon.  
P35 .L58x 2002 PORTER

Lancashire, Ian and Elisa Tersigni. "Shakespeare's Words and Our Hard Senses." *Shakespeare's Language in Digital Media: Old Words New Tools*. Ed. Jennifer Roberts-Smith and Janelle Jenstad. Ashgate Press, 2015 [forthcoming].

Roberts-Smith, Jennifer. "Time is Their Master: Men and Meter in *The Comedy of Errors*." *Shakespeare's World of Words*. Ed. Paul Yachnin. Arden, 2015 [forthcoming].

### Further Reading:

Lancashire, Ian. 2007. "The Two Tongues of Early Modern English." In *Studies in the History of English III: Managing Chaos*, edited by Christopher Cain and Geoffrey Russom, 105–41. Berlin: Mouton de Gruyter.  
Bernath - (from my volume)

Worthen "Drama, Performativity, and Performance" *PMLA* 113 (1998) 1093-1107.

## 8 3LL AND 1H6

"*The Three Ladies of London*: Q2 1592." *Performance as Research in Early English Theatre Studies*. <http://threeladiesoflondon.mcmaster.ca/>.

"Historical Contexts." *Performance as Research in Early English Theatre Studies*.  
<http://threeladiesoflondon.mcmaster.ca/>.

"Performance as Research." *Performance as Research in Early English Theatre Studies*.  
<http://threeladiesoflondon.mcmaster.ca/>.

"*Henry the Sixth, Part One* Dramaturgy Hub." Department of Drama and Speech Communication. <https://uwaterloo.ca/drama-speech-communication/1henryvi>.

## 9 [REPRIEVE! CONFERENCE DEBRIEF ONLY]

## 10 TEXTS

Shakespeare, William. *The First Part of Henry the Sixth. Mr. William Shakespeares Comedies, Histories, and Tragedies*. Heminges, John and Henry Condell. William and Isaac Jaggard, 1623.

Stern, Tiffany. "Watching as Reading: The Audience and Written Text in Shakespeare's Playhouse." *How To Do Things With Shakespeare: New Approaches, New Essays*. Ed. Laurie Maguire. Blackwell, 2008. 136-159. GUELPH, LAURIER PR2976 .H69 2008.

Erne, Lucas. *Shakespeare as Literary Dramatist*. Cambridge, 2003. [Excerpts TBA]. PORTER PR3072 .E76 2003.

Worthen, W. B. "The Imprint of Performance." *Theorizing Practice: Redefining Theatre History*. Ed. W.B. Worthen with Peter Holland. Palgrave Macmillan, 2003. 213-234.

## 11 EDITIONS

Taylor, Michael, ed. *Henry the Sixth, Part One*. By William Shakespeare. Oxford, 2008. Available from uWaterloo Bookstore.

Griffin, Andrew. "Text, Performance, and Multidisciplinarity: On a Digital Edition of King Leir." ."  
*Shakespeare's Language in Digital Media: Old Words New Tools*. Ed. Jennifer Roberts-Smith and Janelle Jenstad. Ashgate Press, 2015 [forthcoming].

Erne and Kidnie, eds. *Textual Performance: the Modern Reproduction of Shakespeare's Drama*. Cambridge, 2004. [Excerpts TBA] PORTER PR3071 .T485 2004

Roberts-Smith, Jennifer et al. *Simulated Environment for Theatre*. <http://humviz.org/set/>.

Roberts-Smith, Jennifer et al. "SET Free: Breaking the Rules in a Processual, User-Generated, Digital Performance Edition of Richard the Third." *The Shakespearean International Yearbook 2014: Digital Shakespeares: Innovations, Interventions, Mediations*. Ed. Brett D. Hirsch and Hugh Craig. Ashgate, 2014.

### Further Reading:

Osborne, Laurie E. "Rethinking the Performance Editions: Theatrical and textual productions of Shakespeare." *Shakespeare, Theory and Performance*. Ed. James C. Bulman. Routledge, 1995.