

Shakespeare's Theatrical Artistry - *The Winter's Tale*

Start date 1 December 2017

End date 3 December 2017

Venue Madingley Hall
Madingley
Cambridge

Tutor Clare Smout

Course code 1718NRX032

Director of Programmes

Emma Jennings

For further information on this course, please contact

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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Clare Smout has contributed courses to the Institute's weekend programme since 2007, teaching Shakespeare, Early Modern Drama and Irish Drama. She is a part-time Teaching Fellow at the University of Birmingham, a Visiting Lecturer at Newman University and a major contributor to Crandall University's Study Programme at Oxford. Other regular teaching includes projects for i-Learner (Hong Kong) and the Chinese University of Hong Kong. She is currently co-editing *The Palgrave Handbook of the History of Women on Stage*.

Clare previously spent two decades in professional theatre, specialising in directing and in developing new writing, and this has shaped her research and teaching interests. She still directs whenever possible: her most recent project was an adaptation of *King Lear* for primary school students in Hong Kong. She regularly contributes theatre reviews to academic journals and her academic research explores the interaction between play texts and the circumstances of their production and performance.

Clare's approach to teaching is essentially interactive. Most sessions are a combination of informal lecturing, full group discussion and small group work. They generally include DVD clips of the plays being studied and occasionally involve students in reading short extracts. Clare believes the strength of courses such as those run by ICE comes from the opportunity for students to exchange ideas and debate interpretations, as well as to gain insights from the tutor's specialist knowledge and enthusiasms. The weekends at Madingley are the highlight of her teaching year. It is a great joy to work with students who are so informed, motivated and engaged, and it is a privilege to have time to explore these plays together in such detail.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Introduction, Historical and Theatrical Context
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Sources, Structure and Afterlives
10:30	Coffee
11:00 – 12:30	<i>The Winter's Tale</i> – Acts 1 & 2
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	<i>The Winter's Tale</i> – Acts 2 (cont.) & 3
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:55	DVD showing of the Royal Ballet 2014 production
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	<i>The Winter's Tale</i> – Act 4
10:30	Coffee
11:00 – 12:30	<i>The Winter's Tale</i> – Act 5
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

- To enable students to gain deeper insights into the play studied and the themes explored within it
- To enable students to develop increased appreciation of Shakespeare's theatrical artistry in his synthesis of multiple sources into a coherent whole and in his use of character, structure, language, imagery and the dramatic conventions of his time to specific effect
- To enable students to develop transferable skills applicable to analysing Early Modern drama and theatrical craftsmanship and increased confidence in discussion and argument

Content:

A bear, a baby, and a living statue; a rural sheep-shearing feast and a queen standing trial for adultery; a riddling oracle that finally comes true. Just some of the ingredients of Shakespeare's spectacular and moving late romance, *The Winter's Tale*.

We will start by positioning the play in its historical and theatrical context and in the sequence of Shakespeare's final plays – romances which explore themes of death and rebirth, family, jealousy, loss and redemption, using theatrical spectacle and the creation of wonder in the audience. We will examine Shakespeare's sources for the play and how he combined, adapted and structured these tonally disparate ingredients to create an artistically coherent drama. We consider briefly how future generations responded to the play via performance, criticism and artistic adaptation and discuss how the play's afterlives shed light upon the original. Having established these general principles in the initial sessions we will then explore the play sequentially in more detail.

The course will include a showing of the (2 hour) Royal Ballet adaptation on Saturday evening, a rare chance to fit a full Shakespeare performance into one of our study weekends and discuss how Shakespeare's work translates to a different artistic medium.

Presentation of the course:

Most sessions are a combination of informal lecturing, full group discussion and small group work. They generally include DVD clips of the plays being studied and occasionally involve students in reading short extracts. The work is essentially interactive. Clare believes the strength of courses such as these comes from combining the tutor's specialist knowledge and enthusiasms with the opportunity for students to exchange ideas and debate interpretations. On this course, we will make use of DVD and internet clips from a range of contrasting productions of *The Winter's Tale* and on the Saturday evening we will watch the Royal Ballet's 2014 adaptation as part of our exploration of the play's afterlives.

As a result of the course, within the constraints of the time available, students should be able to:

- Discuss this play and its themes with greater confidence, more textual and contextual knowledge and deeper insight
- Demonstrate awareness of how Shakespeare's theatrical craftsmanship operates in combining his various sources into a unified whole and in drawing on the resources available to him to tell his story
- Demonstrate an appreciation of how the ways later creative artists have drawn on and adapted this work inform our understanding of Shakespeare's play and of the creative process
- Apply the knowledge and transferable analytical skills developed during the course to other plays from this period or on similar themes

Reading and resources list – Essential Reading

Please read *The Winter's Tale* itself before the course and ideally also the Introduction to one of the editions below. I recommend these as they have the most comprehensive and modern introductions, best footnotes and most useful appendices. However, if you already own another copy of the play it is not essential to buy one of these editions just for this course.

Please bring a text of the play to the classes.

You will also find it useful but not essential to read Shakespeare's source, Greene's *Pandosto*, printed as an appendix in the recommended editions.

Author	Title	Publisher and date
Shakespeare, William Series, 2010	<i>The Winter's Tale</i> , ed. by John Pitcher	Arden Shakespeare: Third
(repr.2008)	OR ed. by Stephen Orgel	Oxford University Press, 1996
Greene, Robert editions above)	<i>Pandosto; or, The Triumph of Time</i> (printed as an Appendix in both editions above)	
	(Also available online (in old spelling) at http://www.elizabethanauthors.org/pandosto1.htm)	

Reading and Resources List – Optional / Further Reading.

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Much criticism has been published on this play. I'm very happy to recommend further reading tailored to students' individual interests either during or in advance of the weekend course.

Author	Title	Publisher and date
DiGangi, Mario (ed.)	<i>'The Winter's Tale': Texts and Contexts</i>	Bedford, 2000
Hunt, Maurice (ed.)	<i>'The Winter's Tale': Critical Essays</i>	Routledge, 1995
Smout, Clare	'RSC Production History', <i>The Winter's Tale</i> , ed. Bate	(copy attached)
Tatspaugh, Patricia	<i>'The Winter's Tale' at Stratford: RSC in Production</i>	Bloomsbury Arden, 2001
Winterson, Jeanette	<i>This Gap of Time: The Winter's Tale Retold</i>	Hogarth, 2016

Live Performances Current and Forthcoming

Dir. Declan Donellan, four Cheek by Jowl. Tour includes: Barbican Theatre, London, 5 – 22 April 2017; Bristol Old Vic, Bristol, 25 – 29 April 2017.

For regular updates on productions across the British Isles see

<http://www.touchstone.bham.ac.uk/performance/shakespeare%20productions.html>

DVDs

Dir. Jane Howell (BBC Shakespeare, with Anna Calder-Marshall Jeremy Kemp), 1981

Dir. Greg Doran (RSC, with Antony Sher, Alex Gilbreath), 1999

Very Brief Clips from 2 RSC productions

<https://www.youtube.com/watch?v=yU87G3tvIcs>

<https://www.youtube.com/watch?v=REs7kJxyqtl&t=36s>

<https://www.youtube.com/watch?v=Vm7beWEkpa8&t=44s>

Audio Online

Radio3, dir. Owen O’Callaghan (with Tom Courtney, Tim Piggott-Smith, Harriet Walter) available at

<https://www.youtube.com/watch?v=mfJID5Yvphc>

Website addresses

<https://www.rsc.org.uk/the-winters-tale/past-productions>

<http://www.nytimes.com/2009/02/23/theater/reviews/23winter.html>

<http://blogs.nottingham.ac.uk/bardathon/?s=winter%27s+tale>

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 21 September 2017