

Shakespeare In-Depth with Philippa Kelly

Those who know Philippa's Grove Talks can expect her characteristically rich, immersive knowledge of Shakespeare's life and plays, together with an exploration of the vital question: what makes these plays so potent for the moment we are living in right now? In sounding the form and pressure of his own time and place to create his dramatic characters and situations, Shakespeare was also, with uncanny prescience, sounding the form pressure of our own.

Delve into *Hamlet*, *Julius Caesar*, *King Lear*, *Measure for Measure*, and *The Taming of the Shrew*, and emerge from ten weeks with Philippa knowing rich, surprising details of Shakespeare's life and times (medicine, dining, childbirth, sleep hygiene, travel), and with some freshly illuminating perspectives of our own times.

Classes will be held on Tuesday evenings from 5:30-6:30 PM starting August 4.

An additional optional study group will be held the Saturday after each second lecture at 11:00 AM starting August 15.

All sessions will be held via Zoom.

What to expect:

- Each of the five plays will be discussed over a two-week period with two classes on Tuesday evenings and a more informal study group the Saturday after the second class (a total of 3 hours of learning for each play).
- Each class will include a 45-minute lecture and 15 minutes of Q&A.
 - Send in your questions to Philippa before the lecture via info@calshakes.org (deadline: midnight on the Tuesday prior to the lecture or a week before) and she will either incorporate them into her lecture or write you back personally
 - Ask your questions in the chat during the lecture and Philippa will address them in class
- Philippa will be sending you a choice of movie versions that you may want to choose from in preparing for each class.
- Read below, for a detailed description of each class.

Special Live Interview with Professor Stephen Greenblatt*

July 28, 4 pm – 5 pm

To kick off the series, Philippa will be holding an exclusive interview with world-renowned Shakespearean scholar Stephen Greenblatt, author of *Will in the World* and *Tyrant*, winner of the Pulitzer Prize, the National Book Award, and numerous other honors and prizes. The two will discuss tragedy, romance, and forgiveness in Shakespeare and how the Bard uses genre to shape the possibility for renewal.

*Only available to those who sign up for the entire 10-week session.

The Plays

Julius Caesar: The Arc of Destiny

Lectures: August 4 and 11, 5:30 - 6:30 PM

Optional Study Group: August 15, 11:00 AM

What is a human being's destiny, and how do we know what we are "meant" to achieve? In a time when feudalism was crumbling and the monarchy was insecure, Shakespeare, via *Julius Caesar*, explores the question of what it means to be human: a question that puzzles us just as much today, in a different world several centuries later. Philippa explores this play in context with the way that corpses were treated in Shakespeare's time, to consider the very nature of how "history" is made, and how we human beings live with the knowledge of upcoming oblivion.

Hamlet: The Suits of Woe and the Too-Bright World of Denmark

Lectures: August 18 and 25, 5:30 - 6:30 PM

Optional Study Group: August 29, 11:00 AM

Written very close to *Julius Caesar*, *Hamlet* expands Shakespeare's dramatic exploration of the meaning of life through the lens of Hamlet's sharp wit, his mourning, his ambitions, fears and dreams. From the moment Hamlet enters, he alludes to the "suits of woe" he is wearing. Philippa will describe the reasons for, and the nature of (and the real-world costs of) "suits of woe," worn to mourn in Shakespeare's society.

Measure for Measure: Playing [with] God

Lectures: September 1 and 8, 5:30-6:30 PM

Optional Study Group: September 12, 11:00 AM

Shakespeare uses *Measure for Measure* to examine the constraints of a comic ending. This play, billed as a comedy, promises 4 marriages: yet none of the marriages is a joyful dance of celebration. Each is wrought from a tangle of wills in which the major characters – the Duke, Angelo and Isabella – all seek to strike a deal with God. But who *is* each of them without their gods? This lecture continues the theme – explored throughout the term so far in the context of Greek and Roman archetypes right up to modernity – that it is *we humans who make our gods because we need them*.

King Lear: De-Throning the Self from the Center of the Universe

Lectures: September 15 and 22, 5:30 – 6:30 PM

Optional Study Group: September 26, 11:00 AM

Using philosophers and psychologists in context with Shakespeare's great play, Philippa explores the theme that every human being is a king until told that they are not, while every king is a beggar-in-waiting. What does this mean for human ideals of identity?

The Taming of the Shrew: The "Hilarious Distress" of Physical Comedy vs. the Comedy of Happy Endings

Lectures: September 29 and October 6, 5:30 – 6:30 PM

Optional Study Group: October 10, 11:00 AM

The Taming of the Shrew affords a fascinating look at Shakespeare's exploration of two kinds of comic form: physical comedy, which is one of the most primordial human forms of expression, predating language and verbal humor; and, by the conclusion of the play, another comic genre – that of comic resolution, ending in marriages. As Shakespeare moved through the 1590s, he gave his comic forms over to the ironic internal dramaturgy exerted by characters like Rosalind (*As You Like It*) and Viola (*Twelfth Night*.)

Bios:

Philippa Kelly (Resident Dramaturg, she/her) (PhD Shakespeare) has been Resident Dramaturg for the California Shakespeare Theater since 2009, and regularly serves as production dramaturg for theaters nationally and internationally. She is the recipient of fellowships including: Fulbright (1986-7, UC Berkeley), Rockefeller Bellagio (2000), Walter and Elisa Hall (1986-7), and visiting fellowships from many universities around the world. She is a theater educator, mentor, teacher, and lead artist in delivering innovative theater curricula in under-served Oakland public middle and high schools, and has published widely on the topics of contemporary theater and dramaturgy as well as in the field of Early Modern Literature. Her works include 11 authored, co-authored, edited and co-edited books with international presses (including Oxford, Michigan, Ashgate, Palgrave, Routledge), 35 internationally refereed single-author journal articles and 43 professional playbill articles. Her most recent publication (with Associate Editor Amrita Ramanan), is the culmination of a joint Bly Creative Capacity Award for Innovation in Dramaturgy from the Literary Managers and Dramaturgs of the Americas, *Diversity, Inclusion and Representation in Contemporary Dramaturgy: Case Studies From the Field*, published by Routledge Press in April 2020. This book has already developed into a further project, *New Directions in Dramaturgy*, established by Philippa and Cal Shakes Artistic Director Eric Ting from 2019 ongoing. Philippa's 2011 book, *The King and I* (Arden) draws on *King Lear* to examine those on the periphery of society through a social justice lens, and remains the highest selling volume in Arden's Shakespeare Now! Series.

Stephen Greenblatt is Cogan University Professor of the Humanities at Harvard University. He is the author of fourteen books, including *Tyrant: Shakespeare on Politics*; *The Rise and Fall of Adam and Eve*; *The Swerve: How the World Became Modern*; *Shakespeare's Freedom*; *Will in the World: How Shakespeare Became Shakespeare*; *Hamlet in Purgatory*; *Marvelous Possessions*; and *Renaissance Self-Fashioning*. He is General Editor of *The Norton Anthology of English Literature* and of *The Norton Shakespeare*, has edited seven collections of criticism, and is a founding editor of the journal *Representations*. His honors include the 2016 Holberg Prize from the Norwegian Parliament, the 2012 Pulitzer Prize and the 2011 National Book Award for *The Swerve*, MLA's James Russell Lowell Prize (twice), Harvard University's Cabot Fellowship, the Distinguished Humanist Award from the Mellon Foundation, Yale's Wilbur Cross Medal, the William Shakespeare Award for Classical Theatre, the Erasmus Institute Prize, two Guggenheim Fellowships and the Distinguished Teaching Award from the University of California, Berkeley. Among his named lecture series are the Adorno Lectures in Frankfurt, the University Lectures at Princeton, and the Clarendon Lectures at Oxford, and he has held visiting professorships at universities in Beijing, Kyoto, London, Paris, Florence, Torino, Trieste, and Bologna, as well as the Renaissance residency at the American Academy in Rome. He was president of the Modern Language Association of America and a long-term fellow of the Institute for Advanced Study in Berlin. He has been elected to membership in the American Academy of Arts and Sciences, the American Academy of Arts and Letters, the American Philosophical Society, and the Italian literary academy Accademia degli Arcadi.

As of July 16, 2020