



Learning Academy



YEAR COURSE
PROGRAMME
2018-19

HISTORY OF PERFORMANCE

Fridays, 28 September 2018 – 12 July
2019 (over three terms)
11.10 – 15.30

(Each term includes optional gallery talks or
in focus lectures, commencing at 10.00 and
repeated at 15.30)

Experience the History of Performance
through the medium of opera, dance
and theatre on this year course.

In term one, explore the cities and
states in which opera was to make
a major impact: their rulers and
financiers, theatres and impresarios,
artists and audiences as well as the
major works associated with each city
and the people who created them. In
the course of this operatic Grand Tour,
we make stopovers in Renaissance Italy,
Louis XIV's Versailles, Handel's London,
Mozart's Vienna, Verdi's Italy, Wagner's
Germany, Gilded Age America, and
beyond.

The second term of the course will
investigate theatre-dance from
the ballet de cour of seventeenth
century France through to the work of
twenty first century choreographers
including Matthew Bourne and Wayne
McGregor making reference to the rich
collections held by the V&A. The course
will investigate all aspects of dance
production, including set and costume
designs and music for dance, with
sessions from practitioners and those
who work behind the scenes.

Margot Fonteyn as the Firebird, Colour photograph,
Royal Ballet, 1959

British Theatre takes centre stage
in the final term which looks at the
development of theatre in many
aspects from Shakespeare to the
modern day. With guest sessions
from theatre practitioners and
critics, gallery tours, and optional
theatre visits, the aim of this term is
to focus on performance within the
theatrical space and explore the unique
relationship between audience and
performer across the ages.

Course Directors

Term 1: Opera

Daniel Snowman is a social and
cultural historian. Born in London,
Daniel was educated at Cambridge
and Cornell, was a Lecturer at the
University of Sussex, and went on to
work at the BBC where he produced
a wide variety of radio projects on
cultural and historical topics. Now a
Senior Research Fellow at the Institute
of Historical Research (U. of London),
his recent books include a study of the
cultural impact of the 'Hitler Emigrés'
and *The Gilded Stage: A Social History
of Opera*.

Term 2: Dance

Jane Pritchard is curator of dance
for the Victoria and Albert Museum
where she co-curated *Diaghilev
and the Golden Age of the Ballets
Russes, 1909-1929* and edited the
accompanying book. Previously she
was archivist for Rambert Dance
Company and English National Ballet,
and created the Contemporary Dance
Trust Archive. Other exhibitions include
Les Ballets 1933, Rambert Dance

Company at 75, A Flash of Light: The Dance Photography of Chris Nash, and Hand in Glove, a performed exhibition of Lea Anderson's costumes. She has curated seasons of dance films, presented radio programmes, and contributed to numerous publications. She was awarded an MBE for services to the arts in the 2014 New Year's Honours.

Term 3: Theatre

Giles Ramsay is an independent theatre director and producer who specializes in creating new work with artists in developing countries. He is the Founding Director of the charity Developing Artists and a Fellow of St. Chad's College, Durham University.

Giles has run theatre projects in Botswana, Cape Verde, Equatorial Guinea, Kenya, Kosovo, Palestine, Mexico, Thailand, and Zimbabwe. He also regularly lectures on the history of theatre on Cunard's Queen Mary 2 as it sails from New York to the UK.

Malcolm Jones studied at University of London (BA), University of Reading (PGCE), and King's College, London, & RADA (MA). He has worked as an

actor, director, and teacher, and was Workshop and Events Manager at the V&A Theatre Museum in London for 10 years. Malcolm works for Age Exchange Theatre Trust in Blackheath, writing, directing, and presenting theatre projects. He also directs Reminiscence Theatre Projects at E15 Theatre School and occasionally works for the Ambassador Theatre Group. He has taught at Rose Bruford College, Mountview Theatre School, The Actors Centre, and RADA.

Guest Lecturers

Guests from the world of professional opera, dance and theatre will be taking part throughout the course. Some special guests can only be announced closer to the course start date, due to the nature of their schedules, which may mean adjusting the programme below.

Autumn Term Programme & Dates: Fridays, 28 September – 14 Dec 2018

The History of Opera

This course will look at the history of opera from the perspective of the 'demand' as well as the 'supply', the consumption as well as the production. Explore cities and states in which opera was to make a major impact, their rulers and financiers, theatres and impresarios, artists and audiences as well as the works themselves and the people who created them. In the course of this operatic Grand Tour, we make stopovers in Renaissance Italy, Louis XIV's Versailles, Handel's London, Mozart's Vienna, Verdi's Italy, Wagner's Germany, Gilded Age America and beyond. In the twentieth century, opera survived the depredations of Stalin and Hitler and two world wars to become a truly global art form.

The lectures will be richly illustrated, with both images and musical examples, and will touch on a range of compelling historical issues. How widely known would the operas of Handel or Mozart have been during their lifetimes? Why did Mozart remain poor but Verdi became rich? When and why did the prima donna get her fiery reputation? How did a supposedly 'elite' art take root in such self-consciously egalitarian societies as the USA and Australia? Does opera have a future – and what exactly do we mean by 'opera'?

28 September

The Birth of What We Call "Opera"

11.10 Introduction *Daniel Snowman*

12.30 Monteverdi, 'Orfeo' and the Birth of 'Opera' in the Italian Courts *Daniel Snowman*

14.30 Venice and Emergence of Commercial Opera *Richard Wistreich*

5 October

Opera Crosses the Alps – and the Channel

11.10 Louis XIV, Lully and Versailles *Daniel Snowman*

12.30 Handel's London *Daniel Snowman*

14.30 'Rinaldo' and Beyond *Daniel Snowman*

12 October

Mozart and His World

11.10 The Travels and Travails of Young Wolfgang *Daniel Snowman*

12.30 Mid-18th century 'Classical' Opera *Daniel Snowman and Ian Page*

14.30 Mozart's Vienna: from 'Figaro' to 'Die Zauberflöte' *Daniel Snowman*

19 October

Revolution and Beyond

11.10 French Revolution, Napoleon – and 'Fidelio' *Daniel Snowman*

12.30 Italy (esp Naples) post-1815: 'Bel canto' *Daniel Snowman*

14.30 German Cultural Nationalism: from Weber to Wagner *Daniel Snowman*

26 October

To the Opera – and the Opera-Comique

11.10 Grand Opéra *Sarah Hibberd*

12.30 'Carmen' and the 'Opéra Comique'
Richard Langham Smith

14.30 Debussy, 'Pelléas' and Beyond
Richard Langham Smith

2 November

Wagner and Verdi

11.10 Wagner after 'Tannhäuser'
Daniel Snowman

12.30 Young Verdi: 'Nabucco' and Beyond
Daniel Snowman

14.30 Viva Verdi! Opera in Post-Risorgimento
Italy *Daniel Snowman*

9 November

Wider Worlds

11.10 New York's Gilded Age *Daniel Snowman*

12.30 The Wider Frontier *Daniel Snowman*

14.30 The Covent Garden Story
Daniel Snowman

16 November

Who's in Charge Here?

11.10 Prima la Donna? *Daniel Snowman*

12.30 The Rise of the Conductor and Director
Daniel Snowman

14.30 Putting on the Show
*Daniel Snowman with Susan Bullock,
Ann Murray and Simon Rees*

23 November

German Opera Post-Wagner

11.10 The Emergence of 'Richard II'
Daniel Snowman

12.30 'Salome' *Kate Bailey*

14.30 Operatic Production and Design:
'Salome' and 'Elektra' in the Twentieth
Century *Daniel Snowman*

30 November

Puccini and His World

11.10 'Verismo' and the World of Puccini
Daniel Snowman

12.30 Close-up on 'Bohème', 'Tosca', 'Butterfly'
Daniel Snowman

14.30 Later Puccini *Daniel Snowman*

7 December

Opera Under the Dictators

11.10 Hitler, Stalin and Mussolini
Daniel Snowman

12.30 Shostakovich: 'Lady Macbeth'
Rosamund Bartlett

14.30 Total War – and After *Daniel Snowman*

14 December

Opera Yesterday, Today - and Tomorrow

11.10 Britten and Beyond *Daniel Snowman*

12.30 Opera Goes Global *Daniel Snowman*

14.30 The Show Must Go On. Or will it...?
*Daniel Snowman with Iain Bell,
Stephen Brown and Nicholas Snowman*

Spring Term Programme & Dates: Fridays, 11 January – 5 April 2019

The Development of Ballet and Theatre Dance

The second term of the year's course looks at the development of ballet and theatre dance largely in the Western world over a period of two centuries. Richly illustrated it will consider all aspects of dance production, design and music as well as movement drawing attention to the wealth of material in the V&A's own collection. Alongside the backbone of historical developments dance and theatre practitioners and scholars will be invited to give and insight into how dance in the theatre is presented and how this most ephemeral of performing arts is recorded.

11 January

Setting the Scene

11.10 Introduction: Ballet and Theatre Dance
from the Renaissance through to the Present
Day *Jane Pritchard*

12.30 Pre-Romantic Ballet *Guest Lecturer*

14.30 Ballet in Focus: 'La Fille mal gardée'
Guest Lecturer

18 January

The Romantic Ballet

11.10 The Romantic Ballet *Jane Pritchard*

12.30 Ballet in Focus: 'La Sylphide' *Jane Pritchard*

14.30 The Natural History of the Ballet Print
Keith Cavers

25 January

Ballet in C19th Russia

11.10 Choreographer in Focus: Marius Petipa
Guest Lecturer

12.30 Ballet in Focus: 'Swan Lake' *Jane Pritchard*

14.30 Paul Taylor *Angela Kane*

1 February

Spectacle and Empire in C19th ballet

11.10 Ballet in Italy and France in Late 19th
century *Jane Pritchard*

12.30 Marius Petipa *Nadine Meisner*

14.30 Photographing Dance *Chris Nash*

8 February

The Changing Dance Scene

11.10 Pioneering Women of Modern Dance
Jane Pritchard

12.30 Dancer in Focus: Anna Pavlova
Jane Pritchard

14.30 Conducting for the Dance *Guest Lecturer*

15 February

The Ballets Russes Part 1

11.10 Serge Diaghilev and the Early Years of the
Ballets Russes *Jane Pritchard*

12.30 A Dancer's Career with Leonide Massine
Kate Flatt

14.30 Choreography in Focus: Mikhail Fokine
and Vaslav Nijinsky *Jane Pritchard*

22 February

The Ballets Russes Part 2

11.10 The Ballets Russes 'Years in Exile' 1915-1929
Jane Pritchard

12.30 Choreography in Focus: Léonide Massine
and Bronislava Nijinska *Jane Pritchard*

14.30 Stravinsky and Music for the Ballets
Russes *Guest Lecturer*

1 March

From Europe to the USA

11.10 Choreographer in Focus: George
Balanchine *Jane Pritchard*

12.30 The Development of the Dance Scene in
20th century USA *Jane Pritchard*

14.30 Conserving the Costumes of the Ballets
Russes *Susana Fajardo*

8 March

C20th Ballet in Britain

11.10 The Development of the Dance Scene in 20th century Britain *Guest Lecturer*

12.30 Choreographer in Focus: Frederick Ashton *Jane Pritchard*

14.30 Dance on Screen *Jane Pritchard*

15 March

Drama In Ballet

11.10 Post War Dramatic Ballets *Jane Pritchard*

12.30 Ballet in Focus: 'Onegin' *Jane Pritchard*

14.30 Costuming Dancers *Guest Lecturer*

22 March

The World Of Macmillan

11.10 Choreographer in Focus: Kenneth MacMillan *Helena Hammond*

12.30 Ballet in Focus: 'Manon' *Jane Pritchard*

14.30 Conducting for the Ballet
Gavin Sutherland

29 March

Changing Approaches to Dance

11.10 Marius Petipa
Nadine Meisner

12.30 Choreographer in Focus: Matthew Bourne
Jane Pritchard

14.30 A Dancer's Life *Dame Monica Mason*

5 April

Dance Now

11.10 Choreographers in Focus: William Forsythe and Wayne McGregor *Jane Pritchard*

12.30 Costuming Dancers *Cathy Hill*

14.30 Collecting Dance at the V&A
Jane Pritchard

Summer Term Programme & Dates: Fridays, 3 May – 12 July 2019

A History of British Theatre

Who went? Where did they go? What did they see?

The story of British Theatre is a volatile, glamorous and controversial history. It responded to, and was part of, the society around it as it changed. This term will look at the development of theatre in many aspects from Shakespeare to the modern day. We will cover the actors, the writers and the directors. We will look at the development of the playhouses and the audiences who sat in them. We will also include how the theories of acting and performance evolved over the years. We will look at 'the legitimate' and popular theatre and follow the theatres' fight against censorship over 250 years.

The aim of the course is to focus on performance within the theatrical space and explore the unique relationship between an audience and performer across the ages. Lectures will be illustrated with PowerPoint presentation and archive film, including the V&A Archive of Live Performance. At appropriate points we will bring in practitioners or critics who can help illuminate the story with personal reminiscences or insights into the work of the theatre. There will also be optional theatre visits and gallery tours relevant to the course.

3 May

Rituals, Greeks and Priests

11.10 What is Performance? *Giles Ramsay*

12.30 Greeks *Malcolm Jones*

14.30 Medieval *Giles Ramsay*

10 May

The Coming of the Playhouses, Marlowe and Shakespeare

11.10 The Coming of The Playhouse and new writing *Malcolm Jones*

12.30 Marlowe *Giles Ramsay*

14.30 Shakespeare *Malcolm Jones*

17 May

Jacobean, The closure of theatres and Restoration

11.10 Jacobean *Malcolm Jones*

12.30 The Court Masque and Closure of Theatre
Giles Ramsay

14.30 Restoration Theatre *Giles Ramsay*

24 May

Garrick, 19th C Melodrama and Realism

11.10 Garrick *Giles Ramsay*

12.30 The age of melodrama *Malcolm Jones*

14.30 Ibsen *Giles Ramsay*

31 May

Chekhov, Stanislavski and Brecht

11.10 Chekhov *Malcolm Jones*

12.30 Stanislavski *Giles Ramsay*

14.30 Brecht *Malcolm Jones*

7 June

Wilde, Coward and Rattigan

11.10 Oscar Wilde *Malcolm Jones*

12.30 Rattigan *Giles Ramsay*

14.30 Noel Coward *Malcolm Jones*

14 June

Satire, comedy and the end of censorship

11.10 Revue and Satire *Malcolm Jones*

12.30 Joe Orton *Giles Ramsay*

14.30 The Fight against Censorship
Malcolm Jones

21 June

Musical Theatre and Popular Entertainment

11.10 Novello and Coward *Malcolm Jones*

12.30 American Musicals *Malcolm Jones*

14.30 Music Hall and Variety *Malcolm Jones and Guest TBC*

28 June

Post War Revolution – The Royal Court, Stratford East and The Absurdist

11.10 New Realism Osborne and Wesker
Giles Ramsay

12.30 Stratford East *Malcolm Jones*

14.30 Pinter & Beckett *Malcolm Jones & Giles Ramsay*

5 July

The National Theatre and Making Theatre

11.10 A National Theatre *Malcolm Jones and Guest*

12.30 Theatre Guest *Malcolm Jones*

14.30 The Director Emerges *Giles Ramsay*

12 July

Theatre Now – Producers, Directors and Writers

11.10 A Brief History of Acting *Malcolm Jones*

12.30 Course Round up *Giles Ramsay and Malcolm Jones*

2.30 Guest critic *Giles Ramsay and Malcolm Jones*

The V&A reserves the right to alter the programme at short notice if circumstances make it necessary. If you are booking a particular day please confirm the programme of the day with the V&A booking office a few days in advance.

Course Fees

£1992 per year, £1873 Senior,
£1600 Disabled Person/Jobseeker

£845 per term, £794 Senior,
£640 Disabled Person/Jobseeker

£75 per day, £70 Senior,
£57 Disabled Person/Jobseeker

External visits may incur additional costs.

This Year Course does not have a Certificate Option.

Booking and Further Information

All courses are listed and available to book online at vam.ac.uk/courses from 14 May 2018 at 9am. Our Bookings team are also available by calling 020 7942 2000 from 9.00 – 17.30, Monday – Sunday to take bookings or answer questions.

Subject to availability, tickets to attend an individual term will be made available twelve weeks before the term starts. Day tickets will be made available two weeks before the start of each term.

Please note the full fee applies to V&A Members, patrons, and students. Discounts are available for seniors, jobseekers and disabled people. A carer may accompany a registered disabled course student for free.

Refunds are only given in cases of extenuating circumstances such as illness or other personal difficulty and are not guaranteed. Any refund must be applied for no less than fourteen days after an event. If approved, 90% of the price of the ticket will be refunded. 10% will be retained for administration costs.