Performance in the long-nineteenth century includes a range of seemingly unconnected events: the spectacle of Adah Isaacs Menken riding up a mountain on a horse; the performance of the telegraph; Frederick Douglass’s lectures on slavery; and dramatic and musical performance in Manila and the Asia-Pacific, among others. Yet, these performances participated in a transnational circulation that scholars have only started to uncover and analyze. This seminar examines the intersections of transnational and national performance histories during the long nineteenth century and questions the ways transnational and related global methodologies, especially transatlantic perspectives, reconfigure our ideas of performance, historiography, nation, race, gender, and queerness. How do attempts to de-center US and European-based nineteenth century performance narratives shift our notions of how to research, analyze, and write performance history? In what ways do transnational approaches re-conceptualize how we might theorize performance by people or objects inside and outside the playhouse? How does the methodological shift to the transnational highlight or obfuscate the experiences of people of color and women during the long nineteenth century? How does focusing our attention on sound or mobility affect how we reimagine transnational performance history?

**Open to all graduate students as well as advanced undergraduates with professor approval.**