

**PLATO (427-340 BC)**

Born to noble parents, under the influence of Socrates, wrote plays as youth but burned them, Founded the Academy in Athens after Socrates death, his theories had a great influence in western civilization

ION-poets are nothing but the god's interpreters-inspiration-talent  
conceptual approach-Inner Beauty, metaphoric analogy, faith-non scientific

**The Republic**-Poets should be banned. Poetry appeals to the ignorant seeks to please rather than improve. Appeals to the emotions rather than reason. Promotes blasphemy towards the gods (wicked characters are very persuasive) Blames drama for loss of emotional control. Drama is a copy of what the senses observe. Tells stories that are untrue

Promotes Censorship for the good of morality

Poets are inspired by the gods and are powerless without the gods  
Poets present bad examples that appeal to the ignorant  
Imitations of imitations  
God -Maker -Artist perception

**Aristotle (4 century BC)** The acknowledged intellectual master of the Greek world Grew up in court, friend of King Philip, studied at Plato's academy until his death, gone for 12 years, then founded the Lyceum and became the tutor for Alexander the Great. Died 322 BC of chronic indigestion.

His writings have no form, they are fragmentary, contradictory and even repetitive. Used a basic method of research (systems) in the Poetics. The first attempt to analyze drama. He didn't pretend to have the answers, just told us what he observed.

He asked what is drama's function. If you know function, you can evaluate how to make it more functional.

Poetry springs from 2 causes 1. instinct for imitation 2. Instinct for harmony or

Epic Poetry and tragedy, comedy and dithyrambic poetry, and music of the flute and lyre Imitation: medium, objects, and the manner or mode of imitation

Imitation is produced by rhythm, language, or harmony.

Medium: Music Harmony and rhythm are employed Dance-rhythm without harmony (imitates character, emotion and action) Prose and verse- language and rhythm

Objects: Men in action

Action equals motivation from which motions come from. Drama-as representing action

Moral character-higher or lower type (tragedy and comedy)

Serious drama imitated noble actions and action of good men-the more trivial sort Imitated the actions of meaner persons. Comedy is an imitation of characters of a lower type-ugly and distorted but not painful or destructive.

**Thespis**-became the first actor to separate himself from the chorus

**Aeschylus** introduced 2nd actor

**Sophocles**-3 actors and added scene painting

**Tragedy** is an imitation of an action that is complete, and whole (beginning, middle, end) and of a certain magnitude

2 parts: -**Complication and denouement (unraveling)**

Tragedy confines itself to a single revolution of the sun **Unity of Time.**

action that is serious (significant), complete, and of a certain magnitude.

through **pity and fear** affecting the **proper purgation (kathasis[purification])** of emotions.

**Pathos**-power to arouse feelings of pity and compassion

## Kinds of tragedy:

1. Complex-dependent on Peripeteia and Recognition) Pathetic (where motive is passion)
2. Ethical (motives are ethical)
3. Simple (not dependent on Peripeteia [unexpected reversal] and Recognition) **Tragic Hero-Must** have **Hamartia** (a tragic flaw), **Pride** (Hubris) most common tragic flaw-the audience must care for the character Must be of high position (noble-in thought and deed)- good but not perfect

**STRUCTURE** 6 elements of Tragedy: 2 medium, 1 manner, 3 objects of imitation

1. **Plot** (incidents)[mythos]. Without action there is no tragedy

The working out of a motive to its end

Imitation of the action-arrangements of the incidents

A well-constructed plot should be a single issue-unified action

A. **Peripeteia-unexpected** reversal of circumstances or situation

change from ignorance to knowledge (what the protagonist learns)

B. **Recognition** scenes

Recognition:

√ Signs-congenital-birth marks- obtained scars, bodily marks

√ Invented by poet-Introduces himself

√ Memory -the sight of some object awakens a feeling

√ Reasoning

C. **Discovery** by natural means (best from incidents)

**Verisimilitude**-Probable impossibilities rather than improbable possibilities.

D.**Scene of Passion**-or painful action

**Plot is either simple or complex**

√ simple when change of fortune happens without unexpected reversal and without recognition

√ complex is accompanied by unexpected reversal or recognition or both.

**Quantitative parts:**

Prologue- Prologos-entire part which precedes the Parodos of the chorus Episode-  
between complete choris songs

Exodos- has no choric song after it

Choric song (Parodos- first undivided utterance of chorus and Stasimon-without anapests or trochiac tetrameter) Commos-joint lamenation of chorus and actors

2. **Character** [ethos]-resolves moral purpose  
Must be good, aim at propriety, true to life
3. **Diction** [lexis]-the expression of the meanings in words (modes of expression)  
the art of delivery
4. **Thought**-[dianoial] what is possible and pertinent in given circumstances  
proof and refutation; the excitation of the feelings-pity, fear, anger and the like)
5. **Spectacle**[opsis]-least artistic-embellishment-emotional attraction
6. **Song** [melos]-embellishment

## SOURCES OF CRITICAL OBJECTIVES

1. Impossible
2. Irrational
3. morally hurtful
4. Contradictory
5. Contrary to artistic correctness

## CHARACTERISTICS OF CLASSICISM

- A. Order, control and respect for tradition. Form over feeling. Respect for the gods
- B. Universality, Theme-what people have in common rather than individuality
- C. Elevation of Tone- exalted language (verse)/character (noble)

## THE THREE UNITIES

1. Action-a single story
2. Time- a single day (12 or 24?)
3. Place-a single scene or location.

## ROMAN AND LATE CLASSIC THEORY

### Homer-Roman Poet/critic

Credited with 5 act form

Aristotle made observations, Homer tells you the way to do it

**Purpose: To Teach and Delight**

**Beauties and faults**

Moral Purpose: no violence on stage

### Seneca-Closet Dramas

### Longinus-On the Sublime

Great thought, inspired passion, mastery of technique (thoughts and passions)

5 principles of Elevated language

1. the power of forming great conceptions-elevation of mind
2. vehement and inspired passion
3. formation of figures, thought and expression
4. Noble Diction (use of metaphors and elaboration of language)
5. Cause of elevation-dignified and elevated composition

Build on the past- Art technique-Elevated composition

## LATE ANTIQUITY -MIDDLE AGES

**Tertullian-(1st C. AD)** condemns theatrical pleasures as a form of lust and at the same time offers the pleasures of Christ's church as greater than those of theatrical spectacles.

Hard, intolerant

Against Roman influence

### 3 basic arguments against drama

1. scriptural evidence against spectacle
2. Idolatrous nature
3. stimulates frenzy and passions

Dante-Divine Comedy-Plot, style, character and subject

Medieval theorists main job was to defend its existence.

## RENAISSANCE ITALY-THE BEGINNING OF NEO-CLASSICISM

Stressed Verisimilitude (show only what is true)

**Scaliger- (1484-1555)** studied and practiced medicine regarded Aristotle as a virtual dictator of poetry. Considered character more important than plot Drama purpose: Persuasion- moral improvement-to teach

Comedy: low character-casual language-confusion to calm

Tragedy: Noble High Character-Tranquile- to disaster (events)

He argues that the dramatic time of a play should be as concise as possible. (Unity of Time)

Rediscovery of Aristotle's Poetics

**Castelvetro (1505-1571)** formulated the 3 unities. Drama was invented to Delight and to provide recreation for common people Proper subject -platform from history

Real time-lapse and action

Comedy is invented, Tragedy is history Tragedy-fright and compassion (fear and Pity)

## ELIZABETHAN AND JACOBEAN ENGLAND & SPAIN

Disregarded neoclassic rules in favor of the sort that audiences preferred.

### **Ben Jonson (1573-1637)**

A Classicist-preferred adherence to the rules, but was not blind obedience to them.  
Jonson believed in Moral purpose for comedy, to condemn vice by ridicule

#### **The humours theory:**

Balance the humors then you have a normal (stable) personality. Personalities/quality of character  
Comedy-(an imbalance of one or more of the four basic human fluids [Choler, Melancholy, phlegm, blood] that derive from the 4 elements (fire, water, air and earth)  
Unities- time and place and action

#### **Laws of comedy**

Equal division of acts and scenes proper number of actors use of chorus  
Unity of time

#### **Laws of Tragedy:**

Jonson broke chorus  
Truth in argument  
Dignity of persons  
Gravity & height of Elocution  
Fullness and frequency of sententiae

Masques were celebrations of royalty to impress the observing audience by use of Spectacle Constructive Criticism.

**Lope de Vega (1562-1635)** Variety exists in nature and is beautiful

## **FRENCH NEO-CLASSICISM** peaked in 17 C

Social and political

**Verisimilitude**-similar to reality or truth achieved through the three unities

### **Moral Purpose**

1. Tragedy-show the catastrophic effects of evil
2. Comedy-Satire-corrective humor-judicious humor-the follies of mankind  
Instead of soliloquy or monologue, substitute a confidant to put the point across to audience  
Don't mix Tragedy and comedy-One main plot line-Unified time, place and action

Controversy- (1635) Cardinal Richelieu founded French Academy

**Corneille (1606-1683)** -interpretation and staging of *EL CID*

**Scudery-(1601-1667)** Rival of Corneille-attacks plausibility of Corneille's *EL CID*  
Echoes teach and delight, double ending (not only is evil punished but virtue is rewarded)

**Moliere**-lead to sentimental movement

**Beaumarchais-Domestic** Tragedy and sentimental comedy

Reaction against verse drama- Emotion against reason- Don't satirize, try to understand Thematic  
Moral positions reflect sentimentalism concern for systematic oppression of women combined  
comedy of manners, intrigue and character

## RESTORATION AND 18TH C. ENGLAND

### **John Dryden**      **Variety is the spice of life**

Father of Literary criticism

Which is better-English or French?

English-Sub Plots not in one day moral purpose (neoclassical)

French-Unities (Neo-classicism)-verisimilitude

### **Samuel Johnson** (1709-1784) **Be True to Yourself**

Compiled 1<sup>st</sup> Modern English Dictionary, playwright, essays  
nature and beauty-liked Shakespeare

### **Oliver Goldsmith**      (1730-1774)

Laughing comedy vs. sentimental comedy

## 18TH AND EARLY 19TH CENTURY GERMANY

### **Gotthold E. Lessing** (1729-1781)      first major drama critic

Middle-Class Tragedy- storm and stress

Physical Unity- stick to Aristotle, the French are bad.

moral freedom and moral necessity

Leave all Christian tragedies unperformed

### **Friedrich Schiller** (1759-1805)

### **Johann Wolfgang van Goethe** (1749-1832)

1771 -first version of Faust

Novel vs. Play (Fate)

Art and nature

1<sup>st</sup> stage director

Influenced by Shakespeare

Romantic?-emotional fantasy

The spirit of classicism-Transformation

Closet Dramas.

### **Arthur Schopenhauer** (1788-1860)

Pessimism

### **Wagner**      The mythmaker

Synthesis of Arts

Architectural changes and staging

Illusion not reality

The folk

## ROMANTICISM

Began in Germany, with the term first being used by a group of Berlin writers for a literary journal in 1799-1800 and was intended to clarify and develop the concepts used by the *Sturm and Drang* (Storm and Stress)\*\* school of writers, which included Johann Goethe (1749-1832) until he went to Italy in 1786 and embraced neoclassicism. Goethe, however, along with Friedrich Schiller, wrote in the neoclassical form, but the core of their plays remained romantic. In France, melodrama became popular by 1800 and remained so during the rest of the 1800's. This paved the way for French Romanticism by departing from neoclassicism. Finally in 1830, when Victor Hugo\* staged *Hernani* in France, Romanticism gained favor in the theatre. It remained dominant until around 1850. In the 1890's, Neo-Romanticism, surfaced to give us Edmond Rostand's *Cyrano de Bergerac* in 1897, and John Millington Synge's *The Playboy of the Western World* in 1907. Neoclassicism searched for ideals and suppressed individuality as well as emotion. Romanticism was a reaction to that, calling for individual rights and insisting upon emotion over reason.

### PRECEPTS

#### (working principles)

1. Truth is defined in terms of the infinity of existence, rather than in observable norms. Thus, we cannot know everything because everything is not observable.  
(This leads to the smaller concept of inner beauty vs. outward appearance.)
2. Careful observation of any part of the world may give insights into the whole of creation, however, since all creation has a common origin. The less spoiled it is, the more likely it is to embody some fundamental truth. (Thus, the Romantics loved nature and the "noble savage".)
3. Human existence is compounded of dualities: body and soul, physical and spiritual, finite and infinite, etc., causing man to be divided against himself, for he lives in a physical world but his spirit strives to transcend this limitation. Art, though, allows man to be "whole again" since during an aesthetic experience, he is freed momentarily from the forces of everyday existence that divides us.
4. To perceive unity out of existence requires an exceptional imagination, one found fully active only in the artist-genius and the philosopher. Art and Philosophy are superior forms of knowledge, then, and the artist is truly a superior being, capable of providing guidance for others.

#### Common elements found in Romantic Drama.

Long ago and far away  
Mixture of comedy and tragedy  
Diversity in character, local, and time (disregarded dramatic unities)  
The Beautiful and the Grotesque  
Emotion over reason  
Feeling over form  
Individuality rather than universality  
Nature as our guide  
Freedom from all restraints

Note: The Romantic playwright had an impossible task since the stage was physical and their job was spiritual. To the early Romantics, then, the demands of the physical stage was too restrictive so they wrote, placing no restrictions on themselves. Therefore, many Romantic plays cannot be staged.

\*Hugo (1802-1885) made the first major French statement on Romanticism in the preface of his play *Cromwell* in 1827, calling for the abandonment of the unities, denouncing the separation of genres, and insisting upon including the grotesque with the idealization of nature. His *Hernani* provoked violent riots. It was produced at the Comedie Francaise and is basically a melodrama with an unhappy ending. *Hernani* violated the requirements for verse by using words considered beneath the dignity of tragedy, broke the unities, showed deaths and violence on stage, mixed humor with serious, and shifted moods of scenes frequently. In addition, he used the entire stage space with actors having their backs to the audience at times. (Prior to this, actors formed a straight line or semicircle at the front of the stage, even though furniture was used as decoration by the 1820's. Box sets were used by the 1820's, with mainly cutouts for furniture.)

\*\* The Storm and Stress writers revolted against neoclassicism between 1767 and 1787, reaching their peak in the 1770's. Their plays have often been described as completely formless rebellions with too much emotionalism. It was actually an experimental movement of young men in revolt against rationalism, with no alternative philosophy. Few of the plays were produced and few were well received. In fact, most people were shocked by their subject matter. Still, the plays were widely read and discussed. Consequently, they helped to pave the way for other writers who ushered in Romanticism.

## MELODRAMA

### Reaction to External Conflict

Characteristics; Evokes fear and hatred, conflict is external, reacts to villain or nature

1. aroused hatred for the villain
2. Double ending -Villain punished and the Hero rewarded
3. Stereotype characters
4. Plot is most important
7. Protagonist reacts
8. Comic relief (bumbling friend)
9. Series of exciting incidents (sub plots) Propaganda Play
10. Background music
11. Realistic and spectacular effects
12. Good morals
13. Structure-Introduce-harrass-relieve
14. Life is simple-motives are simple

## REALISM

The typical dramatic fare in 1850 was romantic drama (flourished 1800-1850) and melodrama. Realists noted that Romanticism diverted attention away from very real human problems. Due to the many social reforms needed in the 1800's, the idealism of the Romantics seemed irrelevant. In 1873, realism was proclaimed a style in France and in 1879 was performed finally by Henrik Ibsen when he wrote A Doll's House.

The realists used Eugene Scribe's (1791-1861) structural pattern of careful exposition and cause-and-effect arrangement of scenes, building to a climax (called the "well-made-play" formula). He had written over 300 pieces between 1811 and 1861 and had used a variety of techniques, including reversal and suspense, but his plays were shallow due to lack of depth in character and thought, sacrificed for intrigue.

The realists also owed much to Auguste Comte (1798-1857), who classified sciences according to relative simplicity, placing sociology at the apex as the most complex and important of the sciences. This was influential on scientists and philosophers as well as artists, who sought to make art "science". Thus, during the realistic movement we have so-called "problem plays" which examine social problems of the age while attempting to maintain objectivity.

## PRECEPTS (working principles)

1. Art must depict truthfully the real, physical world. (The illusion of reality is sought, but not in photographic detail. Life is to be selected and arranged for the stage)
2. Truth can be attained only through direct observation
3. Only Contemporary life and manners can be observed
4. The observer must strive to be as impersonal as a scientist
5. Mankind makes inevitable progress over heredity and environment, accelerated by social actions resulting from human decision. (Characters should appear to be a natural part of their heredity and environment, but their actions are not entirely controlled by them. Characters have a choice of actions and can overcome their heredity and environment. Realism, then, is optimistic in philosophy.)

### NATURALISM

Scientific objectivity to literature  
Man cannot escape heredity/environment  
Pessimistic  
Society responsible to individual  
Lower Class  
Slice of Life  
General

### REALISM

Scientific approach-Industrial revolution  
Can overcome Heredity/Environment  
Optimistic  
Individual is responsible for actions  
Middle Class  
Tight plot structure  
Selective  
Social Problems-honestly

### They share:

Here and now  
Social problems  
Characters not all good or bad  
Representational (4th wall etc)  
Emphasis on character over action  
Specific rather than general  
strong interest in Psychology  
Dialogue based on every day speech

## NATURALISM

First appeared in France in the 1870's. (flourished 1870-early 1900's) Their doctrine was grounded in Charles Darwin's *The Origin of the Species* (1859), which had set forth two main theses:

1. All forms of life have developed gradually from a common ancestry
2. The evolution of species is explained by the survival of the fittest.

Primary spokesman was Emile Zola (1849-1902), who made the first major statement of doctrine in 1873. Zola argued that all drama should illustrate the "inevitable laws of heredity and environment" and record "case studies". Also, the dramatist, in his search for truth should observe, record, and "experiment" with the same detachment as the scientist. In addition, he compared the writer with the doctor, who seeks the causes of a disease so that it may be cured; he does not gloss over infection, but brings it out into the open where it can be examined. Thus, the dramatist should seek out our social ills and reveal them so they may be corrected.

Others were more radical than Zola, demanded that a play should merely be a "slice of life". Therefore obliterating the distinction between art and life. After all, environment needed to be in exact detail so as to show its effect on character. Thus, there was great attention to an environment for design rather than mere decoration.

The first true play of naturalism was August Strindberg's *Miss Julie*, written in 1888.

### PRECEPTS (working principles)

1. Heredity and environment are the causes of everything man is or does.
2. Since behavior is determined by factors largely beyond man's control, no individual can truly be held responsible for what he does. If blame is to be assigned, it must go to the society that has allowed undesirable hereditary and environmental forces to exist.
3. If man has evolved from an atom of being to the complex creature he now is, improvement appears to be inevitable, and the process can be hastened by consistent application of scientific method.
4. Man is reduced to the status of a natural object. (Before the 1800's man had been set apart from the rest of creation as superior to it. He now is another object of study and control.)

Naturalists focused upon the working classed and the rights of common man. Science and technology were considered the way to solve contemporary problems-the scientific method applied systematically could save all.

In Naturalism, a character's actions and reactions are fixed or restricted by heredity and environment. In essence, the character is a part of the total environment, capable only of actions predetermined by his birth and background. The Naturalist tended to select characters from the lower levels of society-people who appear as lower than average human types because they were ideally suited to demonstrate the influences of heredity and environment.. Education and culture tended to obscure or complicate the expression of environmental cause and effect. In Naturalism, characters have little hope of overcoming their heredity and environment, which gives the plays a feeling of pessimism, because the characters have no choices to make about their lives.

In comparison to the structured and contrived technique of the "well-made" realistic play, Naturalism does not appear as highly structured nor as obviously contrived.

What's confusing about Naturalism and Realism is that both are written at the same time and even some writer like Chekhov combines the two.

## **SYMBOLISM**

Short style which began in France as a literary movement (primarily poetry) and flourished between 1885 and 1900.

Symbolism revolted against realism and naturalism because it was thought that mere observation of outward appearances was not enough to reveal truths. Mysterious internal and external forces in man as well as spirituality and subjectivity actually represented a higher form of truth than that to be derived from the mere observation of outward appearance. This deeper significance cannot be represented directly but can only be evoked through symbols, legends, myths, and moods.

### **PRECEPTS**

**(working principles)**

1. Symbolism denies that ultimate truth is to be found in evidence supplied by the five senses or by rational thought. Instead, truth is to be grasped intuitively.
2. Thus, truth cannot be expressed directly. It can only be suggested through symbols that evoke feelings and states of mind.
3. The surface dialogue and action of a play are not of primary importance, then. The ultimate aim is to convey intuitions about a higher truth that cannot be adequately expressed in words-only suggested through symbols.

The principle spokesman for symbolism was poet Stéphane Mallarmé (1842-1898) who viewed drama as an evocation of the mystery of existence through poetic and allusive language. The mystery of existence makes itself felt, evoked through symbols. There are mysterious forces beyond the control or comprehension of man. True symbolism shares with Surrealism a dreamlike quality, such as the works of Maurice Maeterlinck and William Butler Yeats—two of the purest symbolist playwrights.

In its general sense, symbolism denotes one of the ways in which dramatists convey ideas and themes. It appears in a play's physical objects (settings, props), and sometimes in the plot, characters, actions, etc..

Playwrights who are not pure symbolists tended to not write in the dreamlike state but did choose to use various symbols to reinforce their ideas (Ibsen and Chekhov for example).

Examples: Ibsen; *Peer Gynt* (1857), *The Wild Duck* (1884), *The Master Builder* (1892)

## **EXPRESSIONISM**

Introduced in Germany in 1910 and died in 1924.

### **PRECEPTS**

**(working principles)**

1. Truth lies in man's spiritual qualities rather than external appearances.
2. Opposed realism and naturalism on the grounds they focused too much attention upon surface details and glorified science, a major tool of a materialistic world.
3. Tended to be anthropomorphic - i.e., to project human emotions and attitudes into inanimate objects.
4. Wanted society to no longer mechanize, which distorted man's spirit and prevented his attainment of happiness.

In actuality, there are two kinds of Expressionistic plays. Those which deal with mechanization, such as *RUR*, and those which deal with showing events through the eyes of the protagonist in order to reveal the psychological aspects of character (*Emperor Jones*). The plays often are episodic, with unity coming from the central idea, and they take on the pattern of a dream, frequently having bizarre events, such as corps rising from their graves or a man carrying his head in a sack.

Expressionism, then dealt with the subjective or the subconscious and used distorted line, exaggerated shape, abnormal coloring, mechanical movement, and telegraphic or distorted speech. Characters tend to be flat rather than round or types, and they are usually nameless.

## ABSURDISM

This style came to the forefront in the 1950's and was grounded in Existential Philosophy. The most influential Existentials were Jean-Paul Sartre and Albert Camus. Through his plays and writings, Sartre denied the existence of God and, therefore, fixed standards of conduct. He argued that humans are "condemned to be free." Man must choose his own values and live by them, for "man is only what he does." In 1943, Camus wrote an essay entitled "The Myth of Sisyphus", in which his discussion of the "Absurd" (out of harmony) was to supply the name for the absurdist movement. In this essay, Camus argues that the human condition is absurd because of the gap between people's hopes and the irrational universe into which they are born and states that traditional religions made man a stranger alienated in and out of harmony with a universe now perceived to be meaningless. (Camus said he was not an Existentialist, but his conclusions are the same.) In 1961 Martin Esslin, a theatre critic and writer, invented the label, Theatre of The Absurd, for plays which seem to have "anguish at the absurdity of the human condition."

### CHARACTERISTICS OF PLAY FORM

Camus and Sartre used traditional dramatic forms for their plays, but the Absurdist that followed employed a succession of episodes unified by theme or mood instead of a cause-to-effect arrangement.

The following is typical of Absurdist drama:

1. Tends not to have any of the structural characteristics of the well-made play. No beginning, middle, and end.
2. Not logical and not linear, instead we have a drama that reflects the inconclusiveness and lack of solutions that are patterns of our everyday lives.
3. We are an experience of absurdity
4. Since life without meaning cannot have a focus or move directly toward an object, the experience of the play is circular and repetitious. Circular structure communicates the lack of real progress or resolution. In a world in which all events are equally meaningless, there can only be one climax and that is death.
5. Plays tend to be many-layered poetic images that are to be received intuitively rather than rationally.
6. Plays are full of trivia of daily existence and employ theatrical effects, such as clowns, farce, vaudeville, etc.-all to show the endless and futile way humans attempt to fill the vacuum of their existence.
7. Language is not equipped to express knowledge or to define the meaningless-for some, like Ionesco, language is not capable of actually communicating anything.
8. Space is stripped down to its bare minimum for Absurdist plays since the absurd is occupied with a sense of nothingness, emptiness, and void-thus, the feeling of a wasteland.
9. Characters have no future and no past-what they do is what they are.

### DADAISM-Swiss 1916, France WWI to early 1920s)

#### **Anarchistic-opposed to order**

Against insane conditions of the world  
art should reflect meaningless

Devises: Audience confrontation

Nonsense noise

Spontaneity-complete freedom-all inclusiveness

**SURREALISM (France 1920s)** Primarily visual arts Combining familiar with the strange Drama-familiar situations in strange environments expanded consciousness

Antonin Artaud (France-1895-1940) THEATRE OF CRUELTY

**Theatre Therapy-Theatre and its Double (1938)**

On drugs since age 5 lifetime of drug addiction

1931-Chinese theatre influence; gesture, expression and non-verbal vocalization to illuminate inner states, to overcome the dualism between inner and outer reality.

1932-Founded the **Theatre of Cruelty**. The true nature of experience is cruel influenced by mystical and metaphysical a new language based on sign and gesture

Theatre as religious and magical. Theatre exists to teach us that we are not free

Drama is **an instrument of revolution** by internal, metaphysical means, that free dark, latent forces of the **Language**: words have the importance that they do in dreams

**Actors**: embodiment of experience; emphasis on breath, gesture, non-verbal vocalizations and the body  
Abolish the division between stage and auditorium, actor and audience;

Establish a common space where action occurs around the audience so that they may participate in the transforming experience.

Beneficial for impelling men to see themselves as they are, causing masks to fall, revealing the lie and hypocrisy of the world.

Bertolt Brecht (German-1898 1956)

**EPIC THEATRE (1930) Propaganda-Communism**

**Narrative approach-empathy and estrangement**

Communist

Came into prominence after WWII in the early 1900s along with Artaud

Function of the theatre-A social tool "For social Reform"-to instruct

Opposed to synthesis of the arts

Influenced by Chinese

Major theme: **Alienation** Devices: **Tech theatre in the open**

Actors address the audience

Actors outside of their characters (**detached**)

**Historification** (set in time to point out that things change and will change again)

Jerzy Grotowski (1933-) CONCENTRATE ON WHAT IS UNIQUE TO THE STAGE

**The Theatre's new testament (1964)**

**Theatre Laboratory-(1966)** academic-actors and students-no audience

**The Actor is paramount**

**The Poor theatre** stripped of inessentials and relying entirely on the brain and body of the actor.

More a studio of examination

We must discover what makes it unique and irreplaceable

Theatre can exist without costumes, music, lighting effects, text, and sets

Theatre is that which takes place between spectator and actor. All other things are supplementary.

The holy actor-stripped away all that is unnecessary to reveal the spirit of himself.

inductive technique (of elimination)

The body must be freed from all resistance. It must virtually cease to exist.

Self penetration or self-awareness through sacrifice of the ego.

**POST-MODERNISM**

**Robert W. Corrigan (1927-)**

**Paradigms of Post-Modernism**

Tendency for all of the arts to break down or dissolve those distinctions that have heretofore existed between art and life.

Karl Mannheim-Paradigmatic experience-basic experiences which carry more weight than others, and which are unforgettable in comparison with others that are merely passing sensations.

**A PARADIM IS A MODEL OR PATTERN OF ORDER.**

**Process over product** • Disposable art • The artist as the art

