

# [Thar 281 test 2 copied](https://assignbuster.com/thar-281-test-2-copied/)

Popular Theatre•Theatre designed to appeal to a broad audience.   
•Theatre generally designed to make money.   
•More likely to be comedy than theatre created for " artistic" reasons. Commedia dell'ArteBegan in the 16th century   
Traveling troupes of actors   
Semi-improvised with plots from roman comedies and lazzi   
Use of stock characters   
Performance was highly physicalLazziphysical comedy, slap stickStock charactersoften based on regional stereotypes (dress or act in a certain way)   
characters are familiar to the audience   
Unmasked are lovers   
Masked are servants and masters   
Characters are based on the costumes they wearCommedia dell'Arte: The story, the styleOld Men: Pantalone, il Dottore- blocking characters keep lovers from happiness   
Servants: Arlecchino, Brighella- help the lovers to achieve their goalOpera BuffaKnown as comic opera   
No masks, no stereotypes, and lighthearted language   
Began early 18th century   
Very popular with " everyday people" vs. opera seria which was meant as high art   
Similar plots and characters to commedia   
The Barber of SevilleOpera SeriaSerious opera with big costumes and was very dramatic.   
Considered high artRosiniThe Barber of Seville   
Opera BuffaFrench Neoclassical Comedyless concerned with unities   
under less scrutiny than tragedy, but still expected to promote moralityMolièreReal name: Jean-Baptiste Poquelin   
Playwright and actor/manager and also arranged performances for the king's court   
Used stage name to not dishonor his family's name   
Career had many ups and downs- no mask, has own stock characters, less physical comedy   
Had to tour outside of parisMolière's Major playsTartuffe   
The Misanthrope   
The Imaginary InvalidTartuffe, or The HypocriteTension between who tartuffe thought he was and what people thought he was   
First performed at palace of versailles in front of king louis xiv- censored by king   
went through several revisions- final messenger as " deus ex machine" The Misanthropewritten by moliereThe Imaginary InvalidThe Imaginary Invalid is a three-act comédie-ballet by the French playwright Molière with dance sequences and musical interludes by Marc-Antoine Charpentie. Molière's AestheticsInfluenced by Commedia dell'Arte   
Plays tend to be satirical and mock society   
Does it through comedy so statements aren't so harsh   
Farce- breaks rules of society   
Popular with audiences often unpopular with those in power- Careful not to mock monarchyJean de SanteuilComedy criticizes customs through honor   
MolièreFarceOverturns rules of society, is high energy, physical movement, people hide when others walk into roomTartuffe prefaceIf one takes the trouble to examine my comedy in good faith, he will surely see that my intentions are innocent throughout, and tend in no way to make fun of what men revere; that I have presented the subject with all the precautions that its delicacy imposes; and that I have used all the art and skill that I could to distinguish clearly the character of the hypocrite from that of the truly devout manMajor characters in TartuffeMadame Pernelle, Elmire, Damis, Mariane, Cléante, Dorine, Orgon, Valère, TartuffeMadame PernelleOrgon's mother   
TartuffeElmireOrgon's second wife; stepmother of Damis and Mariane   
TartuffeDamisOrgon's son   
TartuffeMarianeOrgon's daughter, engaged to Valère   
TartuffeCléanteElmire's brother   
TartuffeDorineMariane's outspoken maid   
TartuffeOrgonFather of the house, follower of Tartuffe   
TartuffeValèreEngaged to Mariane   
TartuffeTartuffethe hypocriteTartuffe summaryOrgon trusts tartuffe, tartuffe wants orgons wife elmire, orgon wants tratuffe to mary mariane, orgon signs papers to tartuffe, tartuffe is exposed as a hypocrite by elmire when she tells orgon to hide and listen, tartuffe tries to evict family but the king sees him as a hypocrite and imprisons him and returns everything to orgon. Theatrical conventions definitionCommon style or system whose meaning is and easily understood and agreed on by audiences and artists   
Can often seem entirely natural or " the only way to do things" by people who are familiar with the dramatic form   
Can often seem confusing or strange/bad to outsidersTheatrical conventions we've discussedVerse in Shakespeare and Molière   
The fourth wall   
Realistic acting   
Brecht relied on surprising his audience by breaking conventionsTheatrical conventions of kabuki theatreVERY different from the one's you're used to, but are easily understood by Japanese audiencesKabuki Aesthetics: Key aspectsMusic- always going on, traditional japanese music, rhythm to it   
Movement-very important! scripts are very short because its more about the movement and make up rather than dialogue, sharp or jerky movements   
Elaborate Design- Make up, costume, set, etc.   
Men- played woman roles since women were not allowed to act or be in the theatreKabuki aestheticsGenerally loud and exciting- Contrast with Noh theatre, which involves stillness, simplicity and spirituality, and was generally for the elite   
Performances would last about 12 hours- audiences came and wentRise of KabukiEarly 17th Century   
Time of relative prosperity, isolation   
Thought to come out of dance traditions   
Form of theatre for the people- middle and working class have the money and time   
Around museum theatreKabuki stageTrap door   
Overturning stage   
All man powered   
Center of the stage rotates   
Very bright sets, artistic not realistic   
Build the set to make the changes very smooth and easy, part of the artistry   
Actors can invade the audiences space   
Long entrances to make   
Relatively small things that add to it, such as the the breaking tree branchHanamichiRunway into audienceKabuki scriptsOften improvised or adapted from other stories semi improvised, script outline that they fill in for themselves   
Episodic rather than linear break the time and unity of place   
Not divided into tragedy and comedy   
Subjects varied, but often history (especially samurai) or domestic scenes they are trained to play these roles for long periods of time( type cast)Kabuki Character typesTachiyaku, Katakiyaku, Dokekata, Koyaku, OnnagataTachiyakuGood, loyal, courageous men heroesKatakiyakuVillainous menDokekataComic roles (including comic villains) coyote, comic reliefKoyakuChildren's roles children of the family(troop)OnnagataWomen's roles played by men, seen by the most difficultTis Pity She's a \*\*\*\*\*brother and sister have sexual relations and she gets married to someone else, brother goes crazy from jealousy, he kills her then everyone elsecommonwealth of englandtheater outlawedreign of king james 1 and king charles 1theater bloody and sexualrestoration of monarchyking charles 2 come back from exile in france to take over england; leads to a strong influence of french culture; celebrates things that were denied by his predecessor eg. many mistressesrestoration theaterheavily influenced by french theater esp. the comedies   
audiences went to theater to see and be seen   
women on stage for first time in england (these women viewed as only slightly better than prostitutes)   
charles 2 mistress Nell Gwynne famous actressNell Gwynnefamous actress   
charles 2 mistress   
english restoration theaterrestoration comedyMirrors lightheartedness of Charles' court   
Sexual humor- not so much violence anymore, happy monarchy is restored, not so much making fun of people anymore   
Focus on upper middle class and lower nobility- nobody wrote about the king   
Often complicated plots, with several slightly related subplotsComedy of Restoration: Comedy of MannersHumor comes from situations, word play - audiences must be familiar with social rules to see humor. not trying to change the rules society   
Later examples of this genre: School for Scandal (1777) and The Importance of Being Earnest (1895)Comedy of Restoration: Intrigue and adventureless overtly humorous   
frequently set outside of englandSchool for ScandalRichard SheridanThe Importance of Being EarnestOscar WildeCharacters in Restoration ComedyRake   
Fop   
Women roles defined by expertise   
Character names often reveal personality traits/flaws   
eg. sir willful witwould in Way of the World   
eg. sir foppington in The Relapse, or Virtue in DangerRakeyoung man who is charming but not particularly reliable or moral. Often the hero. gambles, drinks, womanizer, but dashing, he doesn't reformFopman too obsessed with fashion; often thinks he is wittier than he is. often elements of feministWomen's roles in Resoration comedyGenerally defined by their levels of experience in/comfort with high society.   
Heroines generally fall in the middle: witty, but not too experienced   
Young sweet innocent girl- when she enters society she is tired of being good   
Older women who is trying to reclaim her youth, often a widowAphra BehnFirst female professional playwright   
Before writing was spy for King Charles 2   
Plays are more about adventure and intrigue than comedy of manners (plays don't take place in England because she is well traveled)   
The Rover (1677)The RoverAphra Behn   
Set in Naples during Commonwealth period   
Romantic adventures of several Englishmen during " Carnival"   
Shown that Italy characters have a lot of freedom, Adventures of an english men who fled the country when the king died. The Country Wife (1675)By William Wycherley   
Several plots: Pinchwife jealously tries to maintain the innocence/ naiveté of his young wife Margery (the titular country wife) very controlling of his wife.   
" Breeches role" of female characters dressed as men.   
Horner spreads false rumors of his impotence so he can have access to married women without their husbands' suspicion   
The China Scene: Horner is " looking at china" with the wife in a closed bedroomWilliam WycherleyThe Country WifeChanges since RestorationAnother backlash against monarchy.   
" Glorious Revolution" Mary 2 replaces father for power.   
Increased power to parliament therefore less monarchy power.   
Theater was tied to monarchy.   
Rise of middle class the target audience now.   
Theatre caters to middle class even more: plots less about sex, more about money. Anti- TheatricalityTheatre is a power tool, neutral tool, can be used for good or bad.   
All of these things that theatre should be able to do.   
Right now it's just showing bad and there aren't any consequences at the end of the play. Theatre Licensing Act of 1737All new plays must be approved by Lord Chamberlain.   
" Spoken drama" can only be produced at limited number of " patent theatres".   
Effects: Emphasis on " safer" domestic plays, return to older plays (especially Shakespeare) plays only need to be cleared the first time, so can use old ones with no problem. Lord ChamberlainHe can demand revisions of forbid the play entirely   
This lasts until 1968   
Things that were sexual or making fun of the monarchy were discarded.   
They were very nitpicky on what they let through (would take out single words)." Spoken drama" During 18th century, at most three in London.   
If you got a patent then you were in good shape, but you don't want to make the government mad.   
Pieces with significant musical or non-narrative components can be produced elsewhere.   
Only places to go see scripted theatre. Theatre Production in the 18th CenturyBecause of Theatre Licensing Act, there was limited competition between theatres   
Continued rise of stars, actor manager system   
Example: David Garrick   
Increasing emphasis on morality, emotion.   
Higher emotions not lust and angry, supposed to lift you up.   
Design: often elaborate sets and costumes which could be reused from production to production they would be doing different shows all the time, change it up. Sentimental ComediesAlso called " weeping comedies".   
End happily (usually with marriage) not necessarily funny.   
Emphasize morality, triumph of good over evil.   
Characters usually were led astray but reformed. The Conscious LoversRichard Steele playright.   
Sentimental Comedies.   
Arranged marriages rejected in favor of love matches.   
Disparities in class fixed by discovery of young orphan's true father.   
Love can transcend all boundaries(social classes)." Laughing Comedy" Generally comedy of manners; plays rely on humor.   
More similar to Restoration plays than sentimental comedies but with greater focus on morality.   
Much less common- Richard Brinsley Sheridan and Oliver Goldsmith are two who attempt this.   
They are rare in this time period, they tend to be popular when done, but don't want to do them very often as to not draw attention to themselves. Olive Goldsmith on Laughing vs Weeping ComedyThere are few things that the audience needs to be guided on and Laughing Comedy does a better job than Weeping Comedy. Richard Brinsley SheridanMost noteworthy of the sentimental comedy genre. Balance of sentiment and comedy. Wrote " The Rivals" and " School for Scandals".   
Manager of Drury Lane Theatre for several years.   
Wasn't an actor.   
Gradually handed over management as he became more invested in politics   
Politician- Member of Parliament for 32 years, of the whig party- generally supported limited monarchy, he wants to tweak behavior not change completelyThe School for ScandalRichard Sheridan, 1777. Featuring Sir Peter Teazle, Maria, Lady Sneerwell, Sir Benjamin Backbite, and Charles Surface. Restoration comedy.   
Lady Sneerwell and a group of friends meet often at her house to create and spread malicious gossip.   
The affairs in this play would never happen in Weeping Comedies or they would be reprimanded more.   
Sheridan wants to tweak behavior not change completely.   
Keep in mind the big thing in this play is money!! MelodramaVery popular form in late 18th and 19th centuries.   
Develops out of comic opera, sentimental comedy.   
Originally French, comes to England and then U. S.   
Name literally translates as " music drama" music is very important, used to get people to feel a certain way.   
Reinforces community values.   
Values emotion rather than reason. Characteristics of a Melodrama ScriptClear division between good and evil.   
Designed to provoke sentimental reactions (happiness, pity, sorrow, fear).   
Moments of extreme tension, but justice is done at the end.   
Usually ends happily, if not, ends beautifully and sentimentally.   
Often adapted from novels (may have big, complex plots).   
Melodrama for social reform (particularly common in U. S.).   
Identifies a particular social problem (alcoholism, slavery, etc).   
Creates villain that embodies that problem.   
Defeat of the villain means defeat of the problem. Stock Characters in a melodramaEmbody social norms/ideals   
Heroines: delicate, innocent, young, needs to be rescued.   
Heroes: strong, noble, masculine   
Villains: immoral and malicious (often tries to force heroine to marry him)Other Common Characters in a melodramaHero's sidekick: assists hero, good (but perhaps not quite as noble), sometimes provides comic relief.   
Fallen woman: prostitute, woman who was otherwise " led astray." Often compassionate, kind, but can never fully redeem her past sins.   
Mother figure: maternal, kind. Often used by villain to manipulate heroine. Melodrama in PerformanceMusic - singing and underscoring   
Visual spectacles such as animals, flooded stages, panoramas, pyrotechnics, etc. Also can have many scenes with elaborate scenery.   
Scripts often written to allow for dramatic special effects at the end of each scene.   
Acting style - presentational, performing for a wow. Uncle Tom's CabinBased on Harriet Beecher Stowe's 1852 novel.   
Characters/ideas widely used in many formats.   
Many adaptations - most produced play of the 19th century in the U. S, in one year about 500 touring companies produced this play.   
Major characters: Uncle Tom, Little Eva, Simon Legree. Good vs. Evil seen today in MelodramaAction movies   
Disney   
Soap Operas   
Lifetime Movies   
Celebrity culture (esp tabloids)Spectacle seen today in MelodramaBroadway, Las Vegas, etc.   
Action moviesUnderscoring seen today in MelodramaMost moviesMinstrelsy - BasicsWhite male performers in blackface (initially - later, also black performers in blackface).   
Draws on romantic notions of slavery.   
Slaves happy, loyal, childlike, dependant on whites.   
Allegedly based on " authentic" slave performances. (people take it as a literal representation)   
Exaggerated physicality; Make up- white around eyes with black face to look more african american; Dance- exaggerated, not skilled.   
Highly stereotyped dialect. " yes masa" Minstrelsy originfirst truly american form of performance   
Virginia Minstrels, Christy Minstrels - 1840s   
T. D. Rice- Jump Jim Crow   
Develops in opposition to abolitionist movementT. D. Ricethe father of minstrelsy   
1828 - " Jump Jim Crow"   
Begins as a comic afterpiece to another show, so popular that he uses it more and more often. Virginia Minstrels, Christy Minstrels - 1840sCreate entire evening of entertainment   
Solidify formal structureMinstrel ShowsMost popular in the North US with white, working-class male audiences. Minstrel show musicBanjo, tambourine, percussion (aka " bones")   
Stephen Foster: " Old Folks at Home (Swanee River)," " Camptown Races"   
Dance -savage or " cakewalk" the black would make fun of the white, the white would make fun of the blacksFormat of a Minstrel ShowVariety (many different short, unrelated pieces)   
Minstrel Line/Semi Circle   
Olio   
Afterpiece   
Note that not all plays that use blackface are Minstrel shows - they must follow (basically) this formatMinstrel Line/Semi Circle(jokes, dance, songs, Interlocutor)Olio(short comic pieces, often including " stump speech")Afterpiece(longer skit - often parody of popular story, e. g. Uncle Tom's Cabin)Characters in Minstrel ShowsInterlocutor - straight man, not in blackface   
Tambo and Bones - musiciansGeneral Stereotypes of characters in minstrel showsSambo - happy, lazy, stupid. Often musical, laughing (also known as Jim Crow)   
Zip Coon - Northern free slave, tries to mimic white ways but gets them wrong (often delivers stump speech)   
Mammy - Fat, sexless, looks after white children   
Uncle Tom - Older man, loyal to white masters   
Pickaninny - Savage, undisciplined child   
Frequently accepted as authentic by white audiencesBlack PerformersMore prominent post-Civil War.   
Forced to black up, play derogatory stereotypes.   
Couldn't participate in entertainment industry in any other way.   
Were able to gain fame, money. Bert Williams (1874-1922)Popular black entertainer, famous enough to be able to do some less racist work. Blackface outside of Minstrel ShowsFrequently used for non-white characters through mid 20th century. (Othello in Othello)   
Often used in even relatively sympathetic depictions of black people (Uncle Tom's Cabin)Legacies of MinstrelsyRoles open to African Americans in film/television (esp Mammy)   
" Ghetto/gangsta/thug" parties   
Performances of other races? (Yellowface, brownface, redface, etc)BurlesquePopular in Britain and US 1830s-1930s   
Transforms a lot during those years, long life span.   
Uses variety show format: Showgirls, stripping, risqué songs very comedic; ALSO: political humor, satire, parodies of classics.   
NOT family friendly - target audience is men.   
English burlesque emphasizes comedy, American emphasizes attractive women. VaudevilleVariety show format with WIDE range of acts.   
Comedy, Song/dance, ventriloquism, magic, animals, acrobatics, jugglers, etc.   
Drew from many different artistic and cultural traditions.   
Very family friendly. Comic operaAlso called " operetta," " light opera".   
Grew out of Opera Buffa   
Opera for audiences of " common people" happy plot, middle class, language was easier,.   
Depicts people other than highest nobility, uses vernacular language.   
Mostly sung, with short bits of dialogue, it's between musical, and traditional opera.   
Lighthearted romances; obstacles are (relatively) easily overcome. English comic operatends to focus on comedy, clever word play, intellectual pleasure. European comic operaplots are more sentimental, often set in " exotic" locations. Gilbert and SullivanProduced for middle class audiences, generally premiering at the Savoy Theatre in London.   
Wrote fourteen comic operas. Gilbertwrote libretoSullivanwrote musicCommon features of Gilbert and SullivanYoung romantic pair, older comic pair(s).   
Two choruses, divided by gender.   
Ridiculous solutions to conflict.   
Patter song. Gilbert and Sullivan as social satireGently poke fun at institutions/practices of Victorian England.   
Elements of comedy of manners.   
Goal is to entertain, not create major change.   
Maintains strong patriotic elements.   
Examples:   
Iolanthe: Parlimentary politics   
The Mikado: Victorian morality / obsession with purity   
Patience: Aesthetics / poetry (esp Oscar Wilde)H. M. S. PinaforeSocial satire: Title of the opera, Class and romance, Sir Joseph as stand in for First Lord of the Admiralty W. H. Smith   
Reinforces status quo: Through Patriotism: " A British Tar" " He is an Englishman" Pinafore in the USFree circulation - no copyright, therefore americans can show it however they want, traditional, gimicks or parodies.   
Merchandizing through Sheet music and Other knick knacks.   
Shared popular culture common to most citizens therefore the audience could relate.   
Followed with Pirates of Penzance, which premiered in US." Works Progress Administration" FDR creates to fund public projects and create employmentThe Federal Theatre ProjectCreated as part of WPA.   
Hallie Flanagan (1890-1969), director.   
Ambitious, wide variety of programs and goals.   
$46 million spent over 4 years. Harry Hopkins, architect of WPA" I am asked whether a theatre subsidized by the government can be kept free from censorship, and I say yes, it is going to be kept free from censorship. What we want is a free, adult, uncensored theatre." FTP Employ artists goalEmployed 12, 700 artists (including actors, directors, designers, stagehands).   
Hire only professionals. FTP reach audiences goalProduce theatre relevant to population.   
Free and subsidized tickets.   
20 million patrons.   
42, 000 performances in over 40 states. Locations of FTPBased in Washington and New York   
• Regional companies   
• Touring productions   
• Performances in 40 states   
• Performed in theatres, churches, schoolsTypes of Plays (as listed by Flanagan) FTPClassics   
Theatre of entertainment (circus, vaudeville, etc)   
Children's theatre   
Dance drama   
American drama   
Living Newspaper   
Radio Drama   
" Negro" TheatreLiving Newspaper FTPPurpose: educate audience on one major issue that effect them. -Heavily researched   
o Writers include out-of-work journalists   
o Precursor to Documentary Theatre, but not verbatim   
Non-realistic writing and staging   
Example: One Third of a Nation (subject: housing)Living newspaper characters" Loudspeaker" / " Voice of the Living Newspaper"   
" Little Man"   
Historical figures   
Generalized citizensFTP Creating a Shared experienceStage a show simultaneously in many cities.   
Example: 21 productions of It Can't Happen Here by Sinclair Lewis open on October 27, 1936.   
Satire warning about how fascism might take hold in the US.   
Adaptation of novel by prominent novelist.   
Each production has its own director, designers, etc, so all are different. FTP Creating New PlaysFunding for artists who take risks, push boundaries   
The Cradle Will Rock (1937 musical by Mark Blitzstein)   
Non-realistic, didactic. Characters stand in for ideas/professionsThe Cradle will rockBy Mark Blitzstein   
Mr. Mister, a rich industrialist controls all of " Steeltown, USA" (Newspapers, college, church, artists, doctors). He is challenged by Larry Foreman and the unions.   
Production shut down days before it opens on Broadway. Staged anyway (starts as concert by Blitzstein, actors join in defiance of union rules). Problems with FTPMassive bureaucracy   
Fear of communism   
Potentially subversive ideas in The Cradle Will Rock and Living Newspapers   
Congress cancels funding in 1939Bookthe spoken dialoguelyricsthe sung wordslibrettolyrics + bookScoreLyrics + music played by the band/orchestraChoreography/ ChoreographerThe dances and the person who designs and teaches the dances. Early MusicalsSongs inserted into book without much connection.   
Plots tend to be light, romantic comedy.   
Showboat   
First integrated musical- uses songs to tell story   
Deals with serious issues- racism, martial struggles. The book musicalUltimate " integrated" musical- every aspect helps tell story.   
Dialogue would flow naturally into song. (when too much emotion they would usually sing; too much to sing they dance)   
Often a love story with characters who don't initially like each other. Golden Age Musical TheatreWorld War 2, Cold War.   
Musicals are major part of American popular culture.   
Most are book musicals at this time.   
Generally display optimistic stories with American values and patriotism, whether or not the play is based in the US.   
Cast recordings became very popular.   
Focus on woman protagonist. My Fair LadyExample of Golden Age Musical Theatre based in another country. Oklahoma! By Richard Rodgers and Oscar Hammerstein II.   
Based on play Green Grow the Lilacs by Lynn Riggs.   
Challenged many conventions of musical theatre, first " real" book musical.   
Full integration: Book + Songs + DanceOklahoma plotSet in Oklahoma Territory (before statehood).   
Love story between Curley (a cowboy) and Laurey (who comes from a farming family).   
Action revolves around the lead up to a barn-raising party." No Legs, no jokes, no chance!" Early reviewer (before Broadway) for Oklahoma! Dream BalletDance used to show character's inner feelings.   
Used in OklahomaConcept MusicalIdea rather than story is central.   
May be episodic, focus on large ensemble of characters.   
Example: A Chorus Line. A Chorus LineFocuses on lives of dancers auditioning to be part of a chorus line.   
Backstage look at the hard work and individuality of a group that is often in the background and seen as uniform. Into the WoodsMusic and Lyrics by Stephen Sondheim, Book by James Lapine   
Characters from Grimm fairytales with addition of Baker and his Wife (new story). Rock OperaRock music, minimal dialogue.   
Like rock music, rock operas tend to be transgressive, push boundaries.   
Examples: Hair, Jesus Christ Superstar, RentMega MusicalSignificant influx of British composers/writers.   
Everything is BIG including plots, casts, design.   
Example: Les Miserables.   
Most shows by Andrew Lloyd Webber, including Cats (1982) and Phantom of the Opera (1986) ONTHAR 281 TEST 2 COPIED SPECIFICALLY FOR YOUFOR ONLY$13. 90/PAGEOrder Now