"Theatre".

In Section 1 of this course you will cover these topics:

- Theatre: Performance And Art
- Theatre: Cultural Expression, Business, And The Role Of Audience
- How To Read A Play
- How To See A Play

Topic : Theatre: Performance And Art

Topic Objective:

At the end of this topic student would be able to:

- Discuss Origins
- Learn about Nature of Physical Theatre
- Describe Performance art

Definition/Overview:

Performance: Performance happens when someone watches someone else do something.

Performances range from very informal (a street fight) to very formal (a kind of art).

Art: Art is made by an artist; it is therefore "artificial." Arts differ from one another because of their principles of organization, their idea of audiences, and their mode of presentation.

Theatre: Theatre is a performing art and so similar to but not identical to life, sports, other arts, film, and television. Theatre is a system, not a thing.

No quick, simple definition of theatre is possible. Physical theatre is a general term used to describe any mode of performance that pursues storytelling through primarily physical means.

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Key Points:

1. Origins

Modern physical theatre has grown from a variety of origins. Mime and theatrical clowning schools such as L'cole Internationale de Thtre Jacques Lecoq in Paris have had a big influence on many modern expressions of physical theatre, and practitioners such as Steven Berkoff and John Wright received their initial training at such institutions. Contemporary Dance has also had a strong influence on what we regard as physical theatre, partly because most physical theatre requires actors to have a level of physical control and flexibility rarely found in those who do not have some sort of movement background. Modern physical theatre also has strong roots in more ancient traditions such as Commedia dell'arte and some suggest links to the ancient Greek theatre, particularly the theatre of Aristophanes.

Another tradition started with the French master Etienne Decroux (father of corporeal mime). Etienne Decroux's aim was to create a theatre based on the physicality of the actor allowing the creation of a more metaphorical theatre. This tradition has now grown and corporeal mime is taught in many major theatrical schools.

Daniel Stein, a teacher out of the lineage of Etienne Decroux, has this to say about physical theatre:

"I think physical theatre is much more visceral and audiences are affected much more viscerally than intellectually. The foundation of theater is a live, human experience, which is different from any other form of art that I know of. Live theatre, where real human beings are standing in front of real human beings, is about the fact that we have all set aside this hour; the sharing goes in both directions. The fact that it is a very physical, visceral form makes it a very different experience from almost anything else that we partake of in our lives. I dont think we could do it the same way if we were doing literary-based theatre."

There are several quite distinct traditions of performance which all describe themselves using the term "physical theatre", which has led to a lot of confusion as to what the definition of physical theatre actually is.

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2. Nature of Physical Theatre

The term "physical theatre" has been applied to performances consisting mainly of:

- Mime
- Contemporary dance
- Theatrical Clowning and other physical comedy
- Some forms of puppetry, especially large scale
- Theatrical Acrobatics

While performances based around all of the above could equally claim to be "physical theatre", it is often difficult to draw a distinct boundary between what is and what is not physical theatre, and distinctions are often made quite arbitrarily by critics and performing companies.

Physical Theatre may utilize pre-existing text, but the primary focus is on the physical work of the actors, expressed through the use of their bodies. It is a highly visual form of theatre. The action in physical theatre may have a psychological base, or point to an emotional centre, or have a clear storyline, and it can grow out of codified forms, improvisational work, or invented gestural language among other means of creation. However, the means of expression are always primarily physical rather than textual.

Some analysts believe that physical theatre was influenced by Bertolt Brecht and his attempt to reduce theatre to its "epic form."

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3. Performance art

Performance art is art in which the actions of an individual or a group at a particular place and in a particular time constitute the work. It can happen anywhere, at any time, or for any length of time. Performance art can be any situation that involves four basic elements: time, space, the performer's body and a relationship between performer and audience. It is opposed to paintingor sculpture, for example, where an object constitutes the work. Of course the lines are often blurred. For instance, the work of Survival Research Laboratoriesis considered by most to be "performance art", yet the performers are actually machines.

Although performance art could be said to include relatively mainstream activities such as theater,dance,music, and circus-related things like fire breathing, juggling, and gymnastics, these are normally instead known as the performing arts. Performance art is a term usually reserved to refer to a kind of usually avant-garde or conceptual art which grew out of the visual arts.

Performance art, as the term is usually understood, began to be identified in the 1960s with the work of artists such as Yves Klein, Vito Acconci,Hermann Nitsch, Chris Burden, Carolee Schneemann, Yoko Ono,Joseph Beuys,Wolf Vostelland Allan Kaprow, who coined the term happenings. But performance art was certainly anticipated, if not explicitly formulated, by Japan's Gutai group of the 1950s, especially in such works as Atsuko Tanaka's "Electric Dress" (1956). In 1970 the British-based pair, Gilbert and George, created the first of their "living sculpture" performances when they painted themselves gold and sang "Underneath The Arches" for extended periods. Alongside pioneering work in video art by Jud Yalkutand others, some performance artists began combining video with other media to create experimental works like those of Chicago'sSandra Binion, who elevated mundane activities like ironing clothes, scrubbing steps, dining and doing laundry into living art. Binion has performed all over the world and is highly regarded as an artist in Europe.

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Western cultural theorists often trace performance art activity back to the beginning of the 20th century. Dada for example, provided a significant progenitor with the unconventional performances of poetry, often at the Cabaret Voltaire, by the likes of Richard Huelsenbeck and Tristan Tzara. However, there are accounts of Renaissanceartists putting on public performances that could be said to be early ancestors to modern performance art. Some performance artists point to other traditions, ranging from tribal ritualto sporting events. Performance art activity is not confined to European art traditions; many notable practitioners can be found in the United States,Asia, and Latin America.

In performance art, usually one or more people perform in front of an audience. In contrast to the traditional performing arts, performance art is unconventional. Performance artists often challenge the audience to think in new and unconventional ways about theater and performing, break conventions of traditional performing arts, and break

down conventional ideas about "what art is," similar to thepostmodernart movement. Thus, even though in most cases the performance is in front of an audience, in some cases, the audience becomes the performers. The performance may be scripted, unscripted, or improvisational. It may incorporate music, dance, song, or complete silence. The audience may buy tickets for the performance, the performance may be free, or the performer may pay the audience to watch the performance.

Roselee Goldberg states in Performance Art: From Futurism to the Present:

Performance has been a way of appealing directly to large public, as well as shocking audiences into reassessing their own notions of art and its relation to culture. Conversely, public interest in the medium, especially in the 1980s, stems from an apparent desire of that public to gain access to the art world, to be a spectator of its ritual and its distinct community, and to be surprised by the unexpected, always unorthodox presentations that the artists devise. The work may be presented solo or with a group, with lighting, music or visuals made by the performance artist him or herself, or in collaboration, and performed in places ranging from an art gallery or museum to an alternative space, a theatre, caf, bar or street corner. Unlike theatre, the performer is the artist, seldom a character like an actor, and the content rarely follows a traditional plot or narrative. The performance might be a series of intimate gestures or large-scale visual theatre, lasting from a few minutes to many hours; it might be performed only once or repeated several times, with or without a prepared script, spontaneously improvised, or rehearsed over many months.

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Performance art genres include body art,fluxus,happening,action poetry, and intermedia. Some artists, e.g. the Viennese Actionists and neo-Dadaists, prefer to use the terms live art, "action art", interventionor "manoeuvre" to describe their activities. These activities are also sometimes referred to simply as "actions".

Topic : Theatre: Cultural Expression, Business, And The Role Of Audience

Topic Objective:

At the end of this topic student would be able to:

- Discuss Audience participation
- Describe Modern classical music audience
- Understand Concert etiquette

Definition/Overview:

Audience: An audience is a group of people who participate in a show or encounter a work of art, literature, theatre, music or academics in any medium. Audience members participate in different ways in different kinds of art; some events invite overt audience participation and others allowing only modest clapping and criticism and reception. Media audiences are studied by academics in media audience studies. Audience theory also offers scholarly insight into audiences in general.

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Key Points:

1. Audience participation

One of the most well-known examples of popular audience participation is the motion picture The Rocky Horror Picture Show and its earlier stage incarnation The Rocky Horror Show. The audience participation elements are often seen as the most important part of the picture, to the extent that the audio options on the DVD version include the option of callbacks being included in the audio.

Another example is the theatrical adventure called Tamara, set in post-World War II Italy. In Tamara, audience members trailed cast members around many rooms in a Victorian house, seeing only a portion of the show each time they attended. Tamara launched a new level of audience participation.

In the musical, The 25th Annual Putnam County Spelling Bee audience members are invited to be guest spellers onstage during the show.

One of the earliest and most famous examples of audience participation in music was Queen's "We Will Rock You" in 1977, when Freddie Mercury and Brian May thought it would be an interesting experiment to write songs with audience participation specifically in mind.

Now murder mysteries and interactive comedies like Tony and Tina's Wedding have extended audience participation even further. Members of the audience are cast as members of the fictional family or as suspects in the mystery. Audience members may engage in conversation with the cast, breaking the fourth wall entirely. They may be encouraged to dance with members of the cast, or to step into roles of missing performers. One purpose of this twist to such productions is to force the performers to improvise on the spot, which of course is part of the entertainment.

Another murder mystery is "The Mystery of Edwin Drood", a Broadway musical. In it, the audience must vote for who they think the murderer is, as well as the real identity of the detective and the couple who end up together.

The British panel game QI often allows the audience to try and answer questions. Currently, the audience have won one show, and have come last in another.

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1. Modern classical music audience

By looking at an age ratio of people visiting Boston Symphony hall we can truly say that classical music audience is aging. The average age for the American Classical Music audience is the mid-30s, and the average age in Europeis even older; for instance, for Saint-Petersburg it is 53. (quotedfrom Saint-Petersburg newspaper Metro) This has been of some concern in recent years by performers and people in the Classical music industry. This decline in younger-generation attendance has been attributed to the vastness of the varieties of music available in these times as well as the distinct absence of Classical music education in the school curriculums. Many classical music audiences are even averse to the direction that composition has taken in modern and contemporary music, such as new tonal and atonal languages, rhythmic concepts, and other radical musical developments presented in serialism, polytonality, minimalism, aleatoric music, etc. even though Classical music has been developing in that direction for the past century, which shows how out of touch much of the public has become with the genre. This is partly a

result of a decline in public sponsorship that has been replaced by institutional sponsorship, namely university sponsorship, connecting Classical music with the circles of higher education and academia and alienating those who may not have been exposed to such music through formal education.

2. Concert etiquette

Proper concert etiquette is another issue that is up for debate. While the current practice is to refrain from clapping between movements, saving applause until the end of an entire piece, many newer audience members who do so anyway because of unfamiliarity with the practice are met with scorn by more experienced audience members. Supporters of the practice consider it disruptive to the concert experience and coherence of a piece to interrupt the silence between movements, while others believe that the rule is too stringent and unnecessarily promotes a haughty, disdainful image of classical music that is unappealing to many potential new audiences. Historically, clapping between movements was not considered bad etiquette, and in many cases it was actually expected. This trend, of course, changed over time due to the dislike by musicians such as Arturo Toscanini and Igor Stravinsky of the unruly behavior of audiences; they worked at ensuring that audiences treated the concert with more reverence. Some people argue that such expectations for audience behavior is proper and should be upheld out of respect for the music, while others believe creates an impersonal concert atmosphere that distances audiences from the performers and disinterests them.

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In order to reach out to a wider audience, many musicians and groups have tried different methods of outreach, including pre-concert lectures and lecture-concerts, educational outreach programs in schools, audience question-and-answer sessions, casual concert settings, and so on. Some groups have found that discussion of the music helps the audience to follow it better and appreciate it more, while other people believe that too much explanation is unnecessary and excessive and that it is better for the music to stand on its own so that audience members can enjoy it on their own terms.

Topic : How To Read A Play

Topic Objective:

At the end of this topic student would be able to:

- Discuss Farce
- Learn about Satire
- Understand Tragedy
- Comprehend Comedy

Definition/Overview:

Play: (Theatre) A play, or stageplay, is a form of literature written by a playwright, almost always consisting of dialogue between fictional characters, intended for theatrical performance rather than reading. Many people (especially scholars) read plays for pleasure, or study them in an academic manner. There are rare dramatists, notably George Bernard Shaw, who have had little preference whether their plays were performed or read. Therefore, the term "play" can refer to both the written works of playwrights and to their complete theatrical performance. The term "play" can be either a general term, or more specifically refer to a non-musical play. Sometimes the term "straight play" is used in contrast to "musical", which refers to a play based on music, dance, and songs sung by the play's characters.

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Richard Monette, who held the longest tenure of Artistic Director at the Stratford Shakespeare Festival (1994-2007), said that plays on the shelf are literature, whereas plays on the stage are theatre.

History: The play originated in Ancient Greece and was popular through Roman times. They began to fade from popularity until the late 16th Century, when Shakespeare popularized theatres and plays. His influence on this literary form, and the English language, is still apparent today.

Shakespeare may, in fact, have helped introduce the play to England, as before the late 1500s there were no set plays in England, just wandering minstrels performing scenes on request.

Farce: A generally nonsensical genre of play, farces is often overacted and often involves slapstick humour.

Satire: A satire is a play that tends to poke fun at current events or famous people.

Tragedy: These plays often involve death and are designed to cause the reader or viewer to feel sadness. Tragedy was one of the two original play types of Ancient Greece.

Comedy: Comedies are plays which are designed to be humorous. Comedies were one of the two original play types of Ancient Greece, along with tragedies.

Historical: These plays focus on actual historical events. They can be tragedies or comedies, but are often neither of these. History as a separate genre was popularized by William Shakespeare.

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Key Points:

1. Farce

A farce is a comedy written for the stage or film which aims to entertain the audience by means of unlikely, extravagant, and improbable situations, disguise and mistaken identity, verbal humour of varying degrees of sophistication, which may include sexual innuendo and word play, and a fast-paced plot whose speed usually increases, culminating in an ending which often involves an elaborate chase scene. Farce is also characterized by physical humour, the use of deliberate absurdity or nonsense, and broadly stylized performances.

Many farces move at a frantic pace toward the climax, in which the initial problem is resolved one way or another, often through a deus ex machina twist of the plot. Generally, there is a happy ending. The convention of poetic justice is not always observed: The protagonist may get away with what he or she has been trying to hide at all costs, even if it is a criminal act involving crazy costumes.

Farce in general is highly tolerant of transgressive behavior, and tends to depict human beings as vain, irrational, venal, infantile, and prone to automatic behavior. In that respect, farce is a natural companion of satire. Farce is, in fact, not merely a genre but a

highly flexible dramatic mode that often occurs in combination with other forms, including romantic comedy. Farce is considered a theatre tradition.

As far as ridiculous, far-fetched situations, quick and witty repartee, and broad physical humor are concerned, farce is widely employed in TV sitcoms, in silent film comedy, and in screwball comedy. See also bedroom farce.

Japan has a centuries-old tradition of farce plays called Kyogen. These plays are performed as comic relief during the long, serious Noh plays.

2. Satirical

Satire is often strictly defined as a literary genre or form; although, in practice, it is also found in the graphic and performing arts. In satire, human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, or other methods, ideally with the intent to bring about improvement. Although satire is usually meant to be funny, the purpose of satire is not primarily humour in itself so much as an attack on something of which the author strongly disapproves, using the weapon of wit.

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A very common, almost defining feature of satire is its strong vein of irony or sarcasm, but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing. The essential point, however, is that "in satire, irony is militant". This "militant irony" (or sarcasm) often professes to approve the very things the satirist actually wishes to attack.

The word satire comes from Latin satura lanx and means "medley, dish of colourful fruits" - it was held by Quintilian to be a "wholly Roman phenomenon" (satura tota nostra est). This derivation properly has nothing to do with the Greek mythological figure satyr. To Quintilian, the satire was a strict literary form, but the term soon escaped from its original narrow definition. Robert Elliott wrote:

"As soon as a noun enters the domain of metaphor, as one modern scholar has pointed out, it clamours for extension; and satura (which had had no verbal, adverbial, or adjectival forms) was immediately broadened by appropriation from the Greek word for satyr (satyros) and its derivatives. The odd result is that the English satire comes from the

Latin satura; but satirize, satiric, etc., are of Greek origin. By about the 4th century AD the writer of satires came to be known as satyricus; St. Jerome, for example, was called by one of his enemies 'a satirist in prose' ('satyricus scriptor in prosa'). Subsequent orthographic modifications obscured the Latin origin of the word satire: satura becomes satyra, and in England, by the 16th century, it was written 'satyre.

Satire (in the modern sense of the word) is found in many artistic forms of expression, including literature, plays, commentary, and media such as song lyrics.

The term is also today applied to many works other than those which would have been considered satire by Quintilian - including, for instance, ancient Greek authors predating the first Roman satires. Public opinion in the Athenian democracy, for example, was remarkably influenced by the political satire written by such comic poets as Aristophanes for the theatre.

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2.1. Satire and humour

Satirical works often contain "straight" (non-satirical) humour - usually to give some relief from what might otherwise be relentless "preaching". This has always been the case, although it is probably more marked in modern satire. On the other hand some satire has little or no humour at all. It is not "funny" - nor is it meant to be.

Humour about a particular subject (politics, religion and art for instance) is not necessarily satirical because the subject itself is often a subject of satire. Nor is humour using the great satiric tools of irony, parody, or burlesque always meant in a satirical sense.

3. Tragedy

Tragedy (Ancient Greek: τραγῳδία,tragōidia, "goat-song") is a form of art based on human suffering that offers its audience pleasure. While most cultures have developed forms that provoke this paradoxical response, tragedy refers to a specific tradition of drama that has played a unique and important role historically in the self-definition of Western civilization. That tradition has been multiple and discontinuous, yet the term has often been used to invoke a powerful effect of cultural identity and historical continuity--"the Greeks and the Elizabethans, in one cultural form; Hellenes and Christians, in a

common activity," as Raymond Williams puts it. From its obscure origins in the theatres of Athens 2500 years ago, from which there survives only a fraction of the work of Aeschylus, Sophocles and Euripides, through its singular articulations in the works of Shakespeare, Lope de Vega, Racine, or Schiller, to the more recent naturalistic tragedy of Strindberg, Beckett's modernist meditations on death, loss and suffering, or Mller's postmodernist reworkings of the tragic canon, tragedy has remained an important site of cultural experimentation, negotiation, struggle and change.

A long line of philosophers--which includes Plato, Aristotle, Saint Augustine, Diderot, Voltaire, Hegel, Schopenhauer, Nietzsche, Kierkegaard, Freud, Benjamin and Deleuze--have analysed, speculated upon and criticised the tragic form. In the wake of Aristotle's Poetics (335 BCE), tragedy has been used to make genre distinctions, whether at the scale of poetry in general, where the tragic divides against epic and lyric, or at the scale of the drama, where tragedy is opposed to comedy. In the modern era, tragedy has also been defined against drama, melodrama, the tragicomic and epic theatre.

4. Comedy

Comedy (from the greek κωμωδία komodia) has a popular meaning (any discourse generally intended to amuse, especially in television, film, and stand-up comedy). This must be carefully distinguished from its academic definition, namely the comic theatre, whose Western origins are found in Ancient Greece. In the Athenian democracy, the public opinion of voters was remarkably influenced by the political satire performed by the comic poets at the theaters.

The theatrical genre can be simply described as a dramatic performance which pits two societies against each other in an amusing agon or conflict. Northrop Frye famously depicted these two opposing sides as a "Society of Youth" and a "Society of the Old" (Anatomy of Criticism, 1957), but this dichotomy is seldom described as an entirely satisfactory explanation.

A later view characterizes the essential agon of comedy as a struggle between a relatively powerless youth and the societal conventions that pose obstacles to his hopes; in this sense, the youth is understood to be constrained by his lack of social authority, and is left

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with little choice but to take recourse to ruses which engender very dramatic irony which provokes laughter.

Much comedy contains variations on the elements of surprise, incongruity, conflict, repetitiveness, and the effect of opposite expectations, but there are many recognized genres of comedy. Satire and political satire use ironic comedy to portray persons or social institutions as ridiculous or corrupt, thus alienating their audience from the object of humor. Satire is a type of comedy.

Parody borrows the form of some popular genre, artwork, or text but uses certain ironic changes to critique that form from within (though not necessarily in a condemning way). Screwball comedy derives its humor largely from bizarre, surprising (and improbable) situations or characters. Black comedy is defined by dark humor that makes light of so called dark or evil elements in human nature. Similarly scatological humor, sexual humor, and race humor create comedy by violating social conventions or taboos in comedic ways.

A comedy of manners typically takes as its subject a particular part of society (usually upper class society) and uses humor to parody or satirize the behavior and mannerisms of its members. Romantic comedy is a popular genre that depicts burgeoning romance in humorous terms, and focuses on the foibles of those who are falling in love.

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Topic : How To See A Play

Topic Objective:

At the end of this topic student would be able to:

- Discuss Performance studies
- Learn about Controversies

Definition/Overview:

Audience members respond to values both in the play (story, characters, ideas) and in the performance (given circumstances, conventions, style).

Performances of the same play can be vastly different, depending on their given circumstances, conventions, and style.

Audiences differ in responses just as individuals within audiences differ in responses.

Analyzing a performance is even more complex than analyzing a play; it is a skill that can be improved with knowledge and experience.

Key Points:

1. Performance studies

Performance studies is a growing field of "academic" study focusing on the critical analysis of performance and performativity. The field or post-discipline engages performance as both an object of study and as a method of analysis. Examining events as performance provides insight into how we perform ourselves and our lives. And understanding the performative nature of speech-acts introduces an element of reflexivity and critique to otherwise descriptive accounts of social phenomena.

Performance Studies as an academic field has multiple origin narratives. One account stresses the research collaborations of director Richard Schechner and anthropologist Victor Turner. This origin narrative emphasizes a definition of performance as being "between theatre and anthropology" and often stresses the importance of intercultural performances as an alternative to either traditional proscenium theatre or traditional anthropological fieldwork. Bryan Reynolds has developed a combined performance theory and critical methodology known as transversal poetics to bring historical analysis in conversation with current research in a number of fields, from social semiotics to cognitive neuroscience, the effect of which has been to expand the relevancy of performance studies across academic disciplines. Barbara Kirshenblatt-Gimblett has contributed an interest in tourist productions and ethnographic showmanship to the field, and Diana Taylor has brought a hemispheric perspective on Latin American performance, and has also theorized the relationship between the archive and the performance repertoire.

An alternative origin narrative stresses the development of speech-act theory by philosophers J.L. Austin and Judith Butler and literary critic Eve Kosofsky Sedgwick.

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Performance studies has also had a strong relationship to the fields of feminism, psychoanalysis, and queer theory. Theorists like Peggy Phelan, Butler, Sedgwick, Jos Esteban Muoz, Rebecca Schneider, and Andr Lepecki have been equally influential in both performance studies and these related fields.

Performance studies incorporates theories of drama, dance, art, anthropology, folkloristics, philosophy, cultural studies, sociology, and more and more, music performance. More can be found out by reading Schechner's book: Performance Studies: An Introduction. The first performance studies department was created at NYU. However, there is some debate that the joint-cradles of Performance Studies are Northwestern Universityand NYU. In the United States, the field has spread to Brown, UC Berkeley, and elsewhere. TexasA&M Universitys Department of Performance Studies is unique in including both Music and Theatre degree programs.

In the United Kingdom the University of Wales, Aberystwyth offers a degree scheme in performance studies. In Australia, the University of Sydneyand Queensland University of Technology offer degrees majoring in performance studies, Honours, Masters and Phd. Performance Studies in some countries is also an A-level (AS and A2) course consisting of the integration of the discrete art forms of Dance, Music and Drama in performing arts.

Performance studies has a long-standing and complex relationship to the practice of performance art, also known as live art or visual art performance.

Some key companies and practitioners who are widely considered to be working within this field include: Robert Lepage, Ariane Mnouchkine and the Theatre du Soleil, Robert Wilson, Forced Entertainment (UK), Pina Bausch, The Wooster Group (New York), Anne Bogart and The Siti Company (New York), and Jan Fabre (Belgium).

2. Controversies

Richard Schechner was a professor of drama, first at TulaneUniversity, then at New York University, before he became interested in integrating the field of theater with numerous other disciplines. At least two of his former students wrote significant criticisms of the new field.

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In TheaterWeek, Richard Hornby wrote that the field of performance studies must embrace acting theory and traditional Euro-American theater if it is to have any value. Performance Studies, at least as Schechner had come to it, had little to do with stage performance, Hornby maintained.

Davi Napoleon went further in the pages of the same magazine. "Performance Studies doesn't have the integrity of any discipline," she wrote. "It's not a mix of theater and other performing arts, such as dance and opera, though these are included....There are classes in Aesthetics and Everyday Life, Autobiography and the Performing Self, Creativity in Covergence and Creolization...Performance studies covers everything, and those who want to study something, such as theater history, cannot."

Schechner said he did not reject theater but expanded the department at NYU by bringing in other disciplines. "I can eat pasta and also eat sushi."

Napoleon countered that pasta and sushi are both foods, while archeology and theater are not both performing arts. "Moreover, Performance Studies students don't digest two fields. They sample from a smorgasbord of disciplines without troubling to learn any. It may appear to be interdiscipinary, but Performance Studies is really anti-disiplinary." Napoleon also quotes Michael Kirby, a colleague of Richard Schechner's at NYU who felt Schechner was taking the department in the wrong direction.

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In Section 2 of this course you will cover these topics:

- Mediators And Gatekeepers
- Making Theatre Today: The Context
- Playwrights
- Actors

Topic : Mediators And Gatekeepers

Topic Objective:

At the end of this topic student would be able to:

- Discuss Drama Theory
- Learn about A dramaturge or dramaturg
- Comprehend Criticism
- Discuss Review

- Describe Theatrical producer

Definition/Overview:

Theory: Theory means systematic explanation; because there are many possible explanations, there are many useful theories.

Theory and criticism are related.

Criticism and reviewing, although related, are different.

Dramaturgy may or may not be tied to public relations.

Agents are useful to both the person who hires them and the potential employer, but their role can encourage conservativism.

This short topic offers another opportunity to stress the differences between theatre and drama, drama and other kinds of literature, playwright and playwriting, reading a play and seeing a play, and so on. Recent cultural wars also offer a fine opportunity to consider changing theories (explanations) for many complex phenomena, of which theatre is certainly one.

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Comparing the purposes of theory, criticism, and reviewing should help to clarify their differences. The increasing importance of dramaturgs and agents offers some insight into changing practices, especially in the commercial theatre-that it is becoming ever more specialized (and expensive). The relationship of each of the mediators to the text, the production, and one another should also help clarify their roles and should also underscore how the audiences' perceptions of plays are constantly being shaped by people in addition to the playwright.

Key Points:

1. Drama Theory

Drama Theory is a Problem Structuring Method of Operational Research. It is based on game theory and adapts the use of games to complex organisational situations, accounting for emotional responses that can provoke irrational reactions and lead the players to re-

define the game. In a drama, emotions trigger rationalizations that create changes in the game, and so change follows change until either all conflicts are resolved or action becomes necessary. The game as re-defined is then played.

1.1. Basics of Drama Theory

A Drama unfolds through episodes in which characters interact. The episode is a period of preplay communication between characters who, after communicating, act as players in a game that's constructed through the dialogue between them. The action that follows the episode is the playing-out of this game; it sets up the next episode. Most drama-theoretic terminology is derived from a theatrical model applied to real life interactions; thus, an episode goes through phases of scene-setting, build-up, climax and decision. This is followed by denouement, which is the action that sets up the next episode. The term 'drama theory' and the use of theatrical terminology is justified by the fact that the theory applies to stage plays and fictional plots as well as to politics, war, business, personal and community relations, psychology, history and other kinds of human interaction. It was actually applied to help with the structuring of a successful West End play about the problems of peace-keeping -- 'Prisoner's dilemma' by David Edgar.

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In the build-up phase of an episode, the characters exchange ideas and opinions in some form or another and try to advocate their preferred position -- the game outcome that they are hoping to see realised. The position each character takes may be influenced by others' positions. Each character also presents a fallback or stated intention. This is the action (ie, individual strategy) a character says it will implement if current positions and stated intentions do not change. Taken together, the stated intentions form what is called a threatened future if they contradict some character's position; if they do not -- ie, if they implement every position -- they form what is called an agreement.

When it is common knowledge among the characters that positions and stated intentions are seen by their presenters as 'final', the build-up ends and the parties reach a moment of truth. Here they usually face dilemmas arising from the fact that their threats or promises are incredible or inadequate. Different dilemmas are possible depending on whether or not there is an agreement. If there is an agreement (ie, stated

intentions implement every position), the possible dilemmas resemble those found in the prisoner's dilemma game; they arise from characters distrusting each other's declared intention to implement the agreement. If there is no agreement, more dilemmas are possible, resembling those in the game of chicken; they arise from the fact that a character's threat or its determination to stick to its position and reject other positions may be incredible to another character.

Drama theory asserts that a character faced with a dilemma feels specific positive or negative emotions that it tries to rationalize by persuading itself and others that the game should be redefined in a way that eliminates the dilemma; for example, a character with an incredible threat makes it credible by becoming angry and finding reasons why it should prefer to carry out the threat; likewise, a character with an incredible promise feels positive emotion toward the other as it looks for reasons why it should prefer to carry its promise. Emotional tension leads to the climax, where characters re-define the moment of truth by finding rationalizations for changing positions, stated intentions, preferences, options or the set of characters. There is some experimental evidence to confirm this assertion of drama theory (see P. Murray-Jones, L. Stubbs and N. Howard, 'Confrontation and Collaboration Analysis: Experimental and Mathematical Results', presented at the 8th International Command & Control Research and Technology Symposium, June, 2003-- from whose site it can be downloaded.

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Six dilemmas (formerly called paradoxes) are defined, and it is proved that if none of them exist then the characters have an agreement that they fully trust each other to carry out. This is the fundamental theorem of drama theory. Until a resolution meeting these conditions is arrived at, the characters are under emotional pressure to rationalize re-definitions of the game that they will play. Re-definitions inspired by new dilemmas then follow each other until eventually, with or without a resolution, characters become players in the game they have defined for themselves. In game-theoretic terms, this is a 'game with a focal point' -- ie, it is a game in which each player has stated its intention to implement a certain strategy. This strategy is its threat (part of the threatened future) if an agreement has not been reached, and its promise (part of the agreement), if an agreement has been reached. At this point,

players (since they are playing a game) decide whether to believe each other, and so to predict what others will do in order to decide what to do themselves.

Drama-theorists build and analyze models (called card tables or options boards) that are isomorphic to game models, but unlike game theorists and most other model-builders, do not do so with the aim of finding a 'solution'. Instead, the aim is to find the dilemmas facing characters and so help to predict how they will re-define the model itself -- ie, the game that will be played. Such prediction requires not only analysis of the model and its dilemmas, but also exploration of the reality outside the model; without this it is impossible to decide which ways of changing the model in order to eliminate dilemmas might be rationalized by the characters.

The dilemmas that character A may face with respect to another character B at a moment of truth are as follows.

1. A's Cooperation dilemma: B doesn't believe A would carry out its actual or putative promise to implement B's position.

2. A's Trust dilemma: A doesn't believe B would carry out its actual or putative promise to implement A's position.

3. A's Persuasion (also known as Deterrence) dilemma: B certainly prefers the threatened future to A's position.

4. A's Rejection (also known as Inducement) dilemma: A may prefer B's position to the threatened future.

5. A's Threat dilemma: B doesn't believe A would carry out its threat not to implement B's position.

6. A's Positioningdilemma: A prefers B's position to its own, but rejects it (usually because it considers it unrealistic).

The relation between drama theory and game theory is complementary in nature. Game theory does not explain how the game that is played is arrived at -- ie, how players select a small number of players and strategies from the virtually infinite set

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they could select, and how they arrive at common knowledge about each other's selections and preferences for the resulting combinations of strategies. Drama theory tries to explain this, and also to explain how the 'focal point' is arrived at for the 'game with a focal point' that is finally played. On the other hand, drama theory does not explain how players will act when they finally have to play a particular 'game with a focal point', even though it has to make assumptions about this. This is what game theory tries to explain and predict.

Drama theory was devised by Professor Nigel Howard in the early '90s and, since then, has been turned to defense, political, health, industrial relations and commercial applications. It is an extension of his metagame analysis work developed at theUniversity of Pennsylvania in the late '60s, and presented formally in his book "Paradoxes of Rationality", published by MIT Press. Metagame analysis was originally used to advise on the Strategic Arms Limitation Talks (SALT).

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2. A dramaturge or dramaturg

A dramaturge or dramaturg is a position within a theatre that deals mainly with research and development. It has gained its modern-day function through the innovations of Gotthold Ephraim Lessing, a playwright and theatre practitioner who worked in Germany in the 18th century.

The dramaturg's contribution was to categorize and discuss the various types and kinds of plays, their interconnectedness and their styles. The responsibilities of dramaturg vary from one theater company to the next, but they typically include the hiring of actors, the development of a season of plays with a sense of the coherence among them, the assistance with and editing of new plays by resident or guest playwrights, the creation of programs or accompanying educational services, and even helping the director with rehearsals, and serving as elucidator of history or spokesperson for deceased or otherwise absent playwrights.

In the United Kingdom, dramaturgs function similarly although they are more often, themselves, also playwrights. In the USA, where this position was until recently relatively uncommon, it has enjoyed a recent growth, particularly in theater companies that focus on developing new plays. The dramaturg will often conduct research into the

historical and social conditions, specific locations, time periods, and/or theatrical styles of plays chosen by the company, to assist the playwright, director and/or design team in their production.

The dramaturg locates and translates worthy scripts from other languages, writes articles and makes media appearances promoting shows and community programs, and helps develop original scripts. Despite intimate connection with all aspects of play selection, production, and performance, the dramaturg remains independent, keeping a critical eye on the company's creative activities, working to improve and maintain high quality.

3. Criticism

A specific exposition stage is criticized by Lajos Egri in The Art of Dramatic Writing. He states, exposition itself is part of the whole play, and not simply a fixture to be used at the beginning and then discarded. According to Egri, the actions of a character reveal who they are, and exposition should come about naturally. The beginning of the play should therefore begin with the initial conflict.

Contemporary dramas increasingly use the fall to increase the relative height of the climax and dramatic impact (melodrama). The protagonist reaches up but falls and succumbs to his doubts, fears, and limitations. Arguably, the negative climax occurs when he has an epiphany and encounters his greatest fear or loses something important. This loss gives him the courage to take on another obstacle. This confrontation becomes the classic climax.

In fairness to Freytag, it should be remembered that his analysis applies not to modern drama but, rather, to ancient Greek and Shakespearean drama, as he clearly indicates in his work.

4. Review

A review is an evaluation of a publication, such as a movie, video game, musical composition, book, or a piece of hardware like a car, appliance, or computer. In addition to a critical statement, the review's author may assign the work a rating to indicate its relative merit. More loosely, an author may review current events or items in the news.

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A compilation of reviews may itself be called a review. The New York Review of Books, for instance, is a collection of essays on literature, culture, and current affairs. National Review, founded by William F. Buckley, Jr., is an influential conservative magazine, and Monthly Review is a long-running socialist periodical.

In terms of scientific literature, reviews are a category of scientific paper, which provides a synthesis of research on a topic at that moment in time. A compilation of these reviews forms the core content of a 'tertiary' scientific journal, with examples including Annual Reviews, the Nature Reviews series of journals and Trends.

4.1. Peer review

It is the process by which scientists assess the work of their colleagues that has been submitted for publication in the scientific literature. A software review is also a form of peer review, by the co-workers.

4.2. Consumer review

It refers to a review written by the owner of a product or the user of a service who has sufficient experience to comment on reliability and whether or not the product or service delivers on its promises.

4.3. Expert review

It usually refers to a review written by someone who has tested several peer products or services to identify which offers the best value for money or the best set of features

5. Theatrical producer

A theatrical producer is the person ultimately responsible for overseeing all aspects of mounting a theatre production. The independent producer will usually be the originator and finder of the script and starts the whole process. The producer finds the director, and then begins the primary goal which is to balance and coordinate the business and financial aspects of mounting the show in the service of the creative realization of the playwright's (and the producer's) vision. This may or may not include casting, but often will include casting approval. The producer may be responsible for securing funds for the

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production, either through his or her own company or by taking on investors in the production via a limited partnership agreement, the producer becoming the General Partner with unlimited liability (and because of this will often bring on board other general partners). The producer will probably have optioned the play from the playwright which would include all rights including film and television rights if the production will enhance their value, and may have included the royalty agreement. Then comes the time to work with theatrical agents, negotiate with the unions, find other staff, secure the theatre and rehearsal hall, obtain liability and workers' compensation insurance, and post bonds with the unions.

Although the producer is responsible for hiring creative teams, this is generally done in consultation with the director and the playwright who like to have approval. The producer also hires the production team including the General Manager, Production Manager, House Manager, Stage Manager etc. at his or her own discretion. In many cases the producer is required to use front of house people (such as the house manager, box office, ushers, etc.) and backstage personnel (stage hands, electrician, carpenter, etc.) supplied by the theatre owner.

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The producer is responsible for creating and overseeing the budget. He or she sets ticket prices, performance dates & times and develops a marketing & advertising strategy for the production. The hiring of a Publicist and Marketing team is one of the most important responsibilities of the producer. These teams are generally in place before the show is cast.

The producer hires accountants and perhaps already has legal representation. This is important, because of the liability mentioned above. All bills including payroll need to be paid on time and taxes need to be paid. He or she develops all the budgeting. The theatre owner, providing box office services, will turn over the net result of ticket sales. If the results are not good and fall under a set minimum level, the show may have to close. Hopefully this will not happen, and perhaps the producer will make a handy 50% of the net profit, the other 50% going to the investors, and possibilty arrange for more income from a tour, or a film which might put them on the other side of an option. Statistically, highly successful shows and therefore big profits are the exception. Independent commercial production is a high risk business.

Another kind of producer is the non-independent who is better described as a line producer, a facilitator of other people's wishes. A repertory or repertoire or festival or non-profit or amateur organization will in most cases be using a Managing Director and the creative decisions will be on the shoulders of the Artistic Director. And In theatres where there is no Managing Director, Artistic Directors often take on the title Producing Artistic Director or Managing Artistic Director, to indicate their higher level of responsibility.

In Britain, "producer" can refer to the "director", and the terms are interchangeable.

It should be noted that in the commercial world of Broadway and West End and touring, producers are expected to be active members of the team, and their names are put above the title of the show. But there are many "producers" who are in reality investors or perhaps the theatre owner, and claim no say in the running of the production. The "producer" credit is occasionally given to persons who perform special important services, such as finding a theatre or a star, but normally their credit would be as "associate producer

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Topic : Making Theatre Today: The Context

Topic Objective:

At the end of this topic student would be able to:

- Discuss Basic elements of a theater structure
- Learn about History of theater construction
- Describe Contemporary theaters

Definition/Overview:

Theater: A theater or theatre is a structure where theatrical works or plays are performed or other performances such as musical concerts may be given. While a theater is not required for performance (as in environmental theater or street theater), a theater serves to define the acting and audience spaces and organize the theater space as well as provide facilities for the performers, the technical crew and the audience.

There are as many types of theaters as there are types of performance. Theaters may be built specifically for a certain types of productions, they may serve for more general performance needs or they may be adapted or converted for use as a theater. They may range from open-air amphitheaters to ornate, cathedral-like structures to simple, undecorated rooms or black box theaters. Some theaters may have a fixed acting area (in most theaters this is known as the stage), while some theaters such as black box theaters, may not, allowing the director and designers to construct an acting area suitable for the production.

Key Points:

1. Basic elements of a theater structure

All theater structures, regardless of type, contain certain basic elements.

The most important of these areas is the acting space generally known as the stage. In some theaters, specifically proscenium theaters, arena theaters and amphitheaters, this area is permanent part of the structure. In a blackbox theater, the acting area is undefined so that each theater may adapt specifically to a production.

In addition to these acting spaces, there may be offstage spaces as well. These include wings on either side of a proscenium stage (called "backstage" or "offstage") where props, sets and scenery may be stored as well as a place for actors awaiting an entrance. A Prompter's box may be found backstage. In an amphitheater, an area behind the stage may be designated for such uses while a blackbox theater may have spaces outside of the actual theater designated for such uses.

Often a theater will incorporate other spaces intended for the performers and other personnel. A booth facing the stage may be incorporated into the house where lighting and sound personnel may view the show and run their respective instruments. Other rooms in the building may be used for dressing rooms, rehearsal rooms, spaces for constructing sets, props and costumes, as well as storage.

All theaters provide a space for their audience. The audiences are usually separated from the performers by the proscenium arch; in such proscenium theaters and amphitheaters, these areas, like the stage, are a permanent feature of the structure. This area is known as

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the auditorium or the house. Like the stage in a blackbox theater, this area is also defined by the production.

1.1. Seating Arrangements

The seating areas can include some or all of the following:

1.1.1. Stalls or arena

It is the lower flat area, usually below or at the same level as the stage. The word parterre (rarely, parquet circle) is sometimes used to refer to a particular subset of this area, usually the rear seating block in the orchestra stalls. The term can also refer to the side stalls in some usages. Derived from the gardening term parterre, the usage refers to the sectioned pattern of both the seats of an auditorium and of the planted beds seen in garden construction. One example of a parterre seating arrangement can be seen at the PrinceEdward Theatrein London.

1.1.2. Balconies or galleries

One or more raised seating platforms towards the rear of the auditorium. In larger theaters, multiple levels are stacked vertically above or behind the stalls. The first level is usually called the dress circle or grand circle. The highestplatform, or upper circle is sometimes known as the gods, especially in large opera houses, where the seats can be very high and a long distance from the stage.

1.1.3. Boxes

It is typically placed immediately to the front, side and above the level of the stage. They are often separate rooms with an open viewing area which typically seat five people or less. These seats are typically considered the most prestigious of the house. A state box or royal box is sometimes provided for dignitaries.

In addition, many theaters may provide areas specifically designated for the comfort of the audience. These areas include a lobby where tickets and

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concessions may be sold at the box office, restrooms, and other areas where the audience may relax before, in between or after performances. These areas may be known as the "Front of House" or FOH.

2. History of theater construction

2.1. Ancient Greece

Greek theater buildings were called a theatron ('seeing place'). The theaters were large, open-air structures constructed on the slopes of hills. They consisted of three principal elements: the orchestra, the skene, and the audience.

The centrepiece of the theater was the orchestra, or "dancing place", a large circular or rectangular area. The orchestra was the site the choral performances, the religious rites, and, possibly, the acting. An altar was located in the middle of the orchestra; in Athens, the altar was dedicated to Dionysus.

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Behind the orchestra was a large rectangular building called the skene (meaning "tent" or "hut"). It was used as a "backstage" area where actors could change their costumes and masks, but also served to represent the location of the plays, which were usually set in front of a palace or house. Typically, there were two or three doors in the skene that led out onto orchestra, and from which actors could enter and exit. At first, the skene was literally a tent or hut, put up for the religious festival and taken down when it was finished. Later, the skene became a permanent stone structure. These structures were sometimes painted to serve as backdrops, hence the English word scenery.

In front of the skene there may have been a raised acting area called the proskenian, the ancestor of the modern proscenium stage. It is possible that the actors (as opposed to the chorus) acted entirely on the proskenian, but this is not certain.

Rising from the circle of the orchestra was the audience. The audience sat on tiers of benches built up on the side of a hill. Greek theaters, then, could only be built on hills that were correctly shaped. A typical theater was enormous, able to seat around 15,000 viewers.

Greek theaters were not enclosed; the audience could see each other and the surrounding countryside as well as the actors and chorus.

2.2. Ancient Rome

The Romans copied this style of building, but tended not to be so concerned about the location, being prepared to build walls and terraces instead of looking for a naturally-occurring site.

During the Elizabethan era in England, theaters were constructed of wooden framing, infilled with wattle and daub and roofed with thatch. They consisted of several floors of covered galleries surrounding a courtyard which was open to the elements. A large portion of the audience would stand in the yard, directly in front of the stage. This layout is said to derive from the practice of holding plays in the yard of an inn. Archological excavations of The Rose theatre at London's Bankside, built 1587, have shown that it had en external diameter of 72 feet (22 metres). The nearby Globe Theatre (1599) was larger, at 100 feet (30 metres). Other evidence for the round shape is a line in Shakespeare's Henry V which calls the building "this wooden O", and several rough woodcut illustrations of the city of London.

Around this time, the green room, a place for actors to wait until required on stage, became common terminology in English theaters.

The Globe has now been rebuilt as a fully working and producing theater near its original site (largely thanks to the efforts of film director Sam Wanamaker) to give modern audiences an idea of the environment for which Shakespeare and other playwrights of the period were writing.

2.3. German Operatic influence

Richard Wagner placed great importance on "mood setting" elements, such as a darkened theater, sound effects, and seating arrangements which focused the attention of audience on the stage, completely immersing them in the imaginary world of the music drama. These concepts were revolutionary at the time, but they have since come to be taken for granted in the modern operatic environment as well as many other types of theatrical endeavors.

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3. Contemporary theaters

Contemporary theaters are often non-traditional, such as very adaptable spaces, or theaters where audience and performers are not separated. A major example of this is the modular theater. This large theater has floors and walls divided into small movable sections, with the floor sections on adjustable hydraulic pylons, so that the space may be adjusted into any configuration for each individual play. As new styles of theater performance have evolved, so has the desire to improve or recreate performance venues. This applies equally to artistic and presentation techniques, such as stage lighting.

Specific designs of contemporary live theaters include proscenium, thrust, black box theater, theater in the round, amphitheater, and arena. In the classical Indian dance, Natya Shastra defines three stage types. In Australiaand New Zealanda small and simple theater, particularly one contained within a larger venue, is a theatrette. The word originated in 1920s London, for a small-scale music venue.

Theatrical performances can also take place in venues adapted from other purposes, such as train carriages. In recent years the Edinburgh Fringe has seen performances in a lift (elevator) and a taxi.

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Topic : Playwrights

Topic Objective:

At the end of this topic student would be able to:

- Discuss Early playwrights
- Learn about Contemporary playwrights

Definition/Overview:

Playwright: A playwright, also known as a dramatist, is a person who writes dramatic literature or drama. A person who writes stage plays.

These works may be written specifically to be performed by actors or they may be closet dramas or literary works written using dramatic forms but not meant for performance.

The term is not a variant spelling of playwrite, but something quite distinct: the word wright is an archaic English term for a craftsman or builder (as in a wheelwright or cartwright). Hence the prefix and the suffix combine to indicate someone who crafts plays. The homophone with write is in this case coincidental.

Playwriting: The craft or act of writing scripts for the stage (i.e. the live theater).

Key Points:

1. Early playwrights

The earliest playwrights in Western literature with surviving works are the Ancient Greeks, some of their earliest plays having been written around the 5th century BC. Such notables as Aeschylus, Sophocles, Euripides, and Aristophanes established forms that are still relied on by their modern counterparts.

While the most famous playwright in the English language is William Shakespeare, whose classic tragedies, comedies, and histories are still being performed hundreds of years after they were written, the term 'playwright' appears to have been coined by Ben Jonson in his Epigram 49, To Playwright, as an insult, to imply an inferior hack-writer for the theatre. He always described himself as a poet, since plays during that time period were always written in meter and so regarded as the provenance of poets. This view was held even as late as the early 19th Century. However, it later lost this negative connotation.

2. Contemporary playwrights

Contemporary playwrights often do not reach the same level of fame or cultural importance that they have in the past, since the theatre is no longer the only outlet for serious drama or entertaining comedies, and must compete with films and television for an audience. In addition, the perilous state of funding for the arts in the U.S.and a growing reliance on ticket sales as a source of income for non-profit theatres has caused many of them to reduce the number of new works they produce. For example,

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Playwrights Horizons produced only six plays in the 2002-03 seasons, compared with thirty-one in 1973-74. As revivals and large-scale production musicals become the de rigueur Broadway (and even Off-Broadway) production, it has become much more difficult for playwrights to make a living in the business, let alone become major successes. Despite this, some playwrights are still able to create an immense following, such as Tyler Perry.

However, the most successful playwrights are often high-status figures in their industry, in stark contrast to the status of the screenwriter in Hollywood. While this may be considered to be a result of the more literary approach that has characterised the theatre since its roots in poetry, it is also because of the hard fact that according to Dramatists Guild , the playwright has the final say on a production a situation which leaves less room for the director to be as much of an auteur as the film director, since the playwrights vision takes precedence.

Topic : Actors

Topic Objective:

At the end of this topic student would be able to:

- Discuss Professional actors
- Understand Audition
- Describe Rehearsal
- Define Orchestral and concert rehearsals
- Have knowledge regarding Rehearsal in other contexts

Definition/Overview:

Acting: Acting is the work of an actor or actress, which is a person in theatre, television, film, or any other storytelling medium who tells the story by portraying a character and, usually, speaking or singing the written text or play.

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Key Points:

1. History

The word acting is derived from the Latin word pretentious meaning "to speak with an accent." However, it literally comes from the verb "to act" which means "take action", this is the central basis of any drama and the essence of an actors job. i.ean actor must act, note this is does not mean pretend it means do, an actor is always doing something, or acting on something, this is where the word actor comes from, as it summarises an actors job. In acting, an actor suppresses or augments aspects of their personality in order to reveal the actions and motivations of the character for particular moments in time. The actor is said to be "assuming the role" of another, usually for the benefit of an audience, but also because it can bring one a sense of artistic satisfaction. latin comes from the word latinoa from spain The first actor is believed to be Thespis of Icaria, a man of ancient Greece. "Plays" of this time, called choric dithyrambs, involved a chorus of 50 who sang the story to the audience. The possibly apocryphal story says that Thespis stepped out of the chorus and spoke to them as a separate character in the story. Before Thespis, the chorus in all plays would sing in a narrative way, "Dionysus did this, Dionysus said that." When Thespis stepped out from the chorus, he said "I am Dionysus. I did this." From Thespis' name derives the word thespian, meaning any sort of performer but chiefly an actor. The International Thespian to possess a number of skills, including good vocal projection, clarity of speech, physical expressiveness, a good sense of perspective, emotional availability, a well developed imagination, the ability to analyze and understand dramatic text, and the ability to emulate or generate emotional and physical conditions. Well-rounded actors are often also skilled in singing, dancing, emotional expressiveness, imitating dialects and accents, improvisation, observation and emulation, mime, stage combat, and performing classical texts such as Shakespeare. Many actors train at length in special programs or colleges to develop these skills, which have a wide range of different artistic philosophies and processes.

2. Professional actors

Not all people working as actors in film, television or theatre are professionally trained. Chances of succeeding as an actor are greatly enhanced by studying drama at a university or college, or attending an acting conservatory. Conservatories typically offer two to four

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year training on all aspects of acting. Universities will offer three to four year programs, where a student can choose to focus on acting, while still learning about other aspects of theatre. Schools will vary in their approach, but in North America the most popular method taught is the 'inside out' technique, developed by Stanislavski in his early years and popularized in Americaby Lee Strasberg and Stella Adler. Others may include a more physical approach, following the teachings of Jerzy Grotowski and others.

Regardless of a school's approach, students should expect intensive training in textual interpretation, voice and movement. Applications to drama programs and conservatories are through auditions in the United States. Anybody over the age of 18 can usually apply to drama school.

A list of drama schools in Britain, North America and Australiacan be found on the drama school article.

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3. Audition

An audition is a sample performance by an actor, singer, musician, dancer or other performer. It involves the performer displaying their talent through a previously-memorized and rehearsed solo piece: for example, a monologue for actors or a song for a singer.

For actors, the audition piece is typically not from the show being considered; an actor wishing to be cast in Hamlet would not likely do a monologue from that play. However, most performers do have a range of audition pieces and select something appropriate; an actor auditioning for Hamlet would have a dramatic Shakespearean monologue ready, and not perform a monologue from an Oscar Wilde comedy, or a contemporary playwright. Similarly, a singer auditioning for a role in a musical theatre production would not, unless instructed otherwise, sing opera or country music, and a musician auditioning for a seat in an orchestra would not perform rock. Occasionally a musical theatre audition may require the performer to sing something in the genre to which the musical pertains. For instance, someone auditioning for Destry Rides Again may be asked to sing a country-western song or a rock/rock musical song for The Rocky Horror Show.

Some auditions involve cold reading, or performing a script that the actor is not familiar with. Likewise, musicians may be asked to sight read music at various levels of difficulty. This is similar to many dance auditions, in which the focus is on learning new choreography, rather than showcasing prepared work.

For smaller roles in a large production, mass auditions are held at which many inexperienced or aspiring performers, most without agents, show up. These are popularly known as cattle calls, since the hopefuls are often kept together in one large room like a herd. The musical A Chorus Line begins with one of these. American Idol also auditions its aspiring vocalists using this technique, since there are so many auditions.

Although an actor's talents comprise crucial criteria in the casting process, an almost equal amount of attention is given to an actor's "type," (a combination of personality, looks and general casting intuition) as required for a particular production.

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4. Rehearsal

A rehearsal is a preparatory event in music and theatre (and in other contexts) that is performed before the official public performance, as a form of practice, and to ensure that all details of the performance are adequate for professional presentation.

4.1. Rehearsal in theatre or opera house

In theatre, a performing arts ensemble rehearses a work in preparation for performance before an audience.

Rehearsals that occur early in the production process are sometimes referred to as run-through's. Typically a run-through does not contain many of the technical aspects of a performance, and is primarily used to assist performers in learning dialogue and to solidify aspects of blocking.

A Q-2-Q or cue to cue is a type of technical rehearsal and is intended primarily for the technicians involved in a performance, although they are of great value to the entire ensemble. It is intended to allow the technicians and stage manager to rehearse the

technical aspects of a performance and identify and resolve glitches. Performers do not typically rehearse entire scenes during Q-2-Q's, but instead only perform dialogue or actions that are used by the stage manager as a marker for when to initiate technical sequences or cues (hence the title). Abbreviated Q-2-Q's in which only the opening and closing sequences of each act or scene are performed is sometimes referred to as top's and tails. It is rare for any but the most technically complex performances to have Q-2-Q rehearsals outside of technical week.

Cue to cues are often preceded by a dry tech, in which the technicians rehearse their cues with no actors or singers present.

A dress rehearsal is a rehearsal or series of rehearsals in which the ensemble dresses as they will dress at the performance for the audience. The entire performance will be run from beginning to end, exactly as the real performances will be, including pauses for intermissions. An open dress is a dress rehearsal to which specific individuals have been invited to attend as audience members. They may include patrons, family and friends of the ensemble, or reviewers from the media. The dress rehearsal is often the last set of rehearsals before the concert performance and falls at the end of technical week.

A preview, although technically a performance as there is a full audience; including individuals who have paid for admission, is arguably also a rehearsal in as far as it is not uncommon in complex performances for the production to stop, or even return to an earlier point in the performance if there are unavoidable or unresolvable problems.

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5. Orchestral and concert rehearsals

Rehearsing a musical composition often involves repeating some passages over and over again until everyone in the ensemble masters them. Rehearsal letters can be very helpful for this purpose.

Orchestras often have section rehearsals or sectionals in which a section of the orchestra (e.g., the woodwind players) rehearse on their own.

Prior to rehearsing a concerto with an orchestra, a soloist will often rehearse it with a pianist substituting for the entire orchestra (thus, two pianists in the case of piano concerti).

To help with tempo in solo or chamber rehearsals, a metronome may be used.

For music performances, a dress rehearsal does not imply dressing in performance concert dress. It is merely a final rehearsal before performance where generally the ensemble will run through the entire program as if there is an audience.

6. Rehearsal in other contexts

The use of rehearsals and dress rehearsals extends beyond the performing arts. The introduction of major changes to complex industrial and technical fields, such as information systems is often rehearsed, particularly where this requires multiple activities to be coordinated and completed within time constraints. Many companies undertook major initiatives to rehearse the changes associated with the Year 2000 problem and the economic and monetary union of the European Union.

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In Section 3 of this course you will cover these topics:

- Directors
- Designers And Technicians
- The Theatre Of Greece
- The Theatre Of Rome

Topic : Directors

Topic Objective:

At the end of this topic student would be able to:

- Discuss The director in theatre history
- Learn about Directing education
- Understand Styles of directing

Definition/Overview:

A theatre director or stage director is a practitioner in the theatre field who oversees and orchestrates the mounting of a theatre production (a play, an opera, a musical, or a devised

piece of work) by unifying various endeavours and aspects of production. The director's function is to ensure the quality and completeness of theatre production and to lead the members of the creative team into realizing their artistic vision for it. The director therefore collaborates with a team of creative individuals and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design and sound design for the production. If the production he or she is mounting is a new piece of writing or a (new) translation of a play, the director may also work with the playwright or translator. In contemporary theatre, the director is generally the primary visionary, making decisions on the artistic concept and interpretation of the text and its staging. Different directors occupy different places of authority and responsibility, depending on the structure and philosophy of individual theatre companies. Directors utilize a wide variety of techniques, philosophies, and levels of collaboration.

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Key Points:

1. The director in theatre history

1.1. Ancient Greece

In ancient Greece, the birthplace of European drama, the writer bore principal responsibility for the staging of his plays. Actors would generally be semi-professionals, and the playwright-director oversaw the mounting of plays from the writing process all the way through to their performances, often - as was the case for Aeschylos for instance - also acting in them. He would also train the chorus, sometimes compose the music and supervise every aspect of production. The term applied to him, didaskalos, the Greek word for "teacher," is indicative of how these early directors had to combine instruction of their performers to staging their work.

1.2. Medieval times

In Medieval times the complexity of vernacular religious drama, with its large scale mystery plays that often included crowd scenes, processions and eleborate effects, gave the role of director (or stage manager or pageant master) considerable importance. A miniature by Jean Fouquet from 1460 (pictured) bares one of the earliest depictions of a director at work. Holding a prompt book, the central figure

directs, with the aid of a long stick, the proceedings of the staging of a dramatization of the Martyrdom of Saint Appolonia. According to Fouquet, the director's tasks included overseeing the erecting of a stage and scenery (there were no permanent, purpose-built theatre structures at this time, and performances of vernacular drama mostly took place in the open air), casting and directing the actors (which included fining them for those that infringed rules), and addressing the audience at the beginning of each performance and after each intermission.

1.3. Renaissance times up until the 19th century

From Renaissance times up until the 19th century, the role of director was often carried by the so-called actor-manager. This would usually be a senior actor in a troupe who took the responsibility for chosing the repertoire of work, staging it and managing the company. This was the case for instance with Commedia dell'Arte companies and English actor-managers like Colley Cibber and David Garrick.

The modern theatre director can be said to have originated from the staging of elaborate spectacles of the Meininger Company, large scale theatre productions staged by Georg II, Duke of Saxe-Meiningen. The management of large numbers of extras and complex stagecraft matters necessitated an individual to take on the role of overall coordinator. This gave rise to the role of the director in modern theatre, and Germanywould provide a platform for a generation of emerging visionary theatre directors, such as Erwin Piscator and Max Reinhardt.

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Simultaneously, Constantin Stanislavski, principally an actor-manager, would set up the Moscow Art Theatre in Russia and similarly emancipate the role of the director as artistic visionary.

The French regisseur is also sometimes used to mean a stage director. This is most common in ballet. A more common term for theatre director in French is metteur en scne.

Post World War Two, the actor-manager slowly started to disappear, and directing become a fully fledged artistic activity within the theatre profession. The director originating artistic vision and concept, and realizing the staging of a production

became norm rather than exception. Great forces in the emancipation of theatre directing as profession were notable 20th century theatre directors like Peter Brook, Peter Hall (Britain), Bertolt Brecht (Germany) and Giorgio Strehler (Italy).

A cautionary note was introduced by famed director Sir Tyrone Guthrie who said "the only way to learn how to direct a play, is ... to get a group of actors simple enough to allow you to let you direct them, and direct."

2. Directing education

Because of the relatively late emergence of theatre directing as a performing arts profession when compared to for instance acting or musicianship, a rise of professional vocational training programmes in directing can be seen mostly in the second half of the 20th century. Most European countries nowadays know some form of professional directing training, usually at drama schools or conservatoires, or at universities. In Britain, the tradition that theatre directors emerge from degree courses (usually in English literature) at the Oxbridge universities has meant that for a long time, professional vocational training did not take place at drama schools or performing arts colleges, although an increase in training programmes for theatre directors can be witnessed since the 1970s and 1980s. As with many other professions in the performing arts, theatre directors would often learn their skills "on the job"; to this purpose, theatres often employ trainee assistant directors or have in-house education schemes to train young theatre directors. Examples are the Royal National Theatre in London, that frequently organizes short directing courses, or the Donmar Warehouse onLondon's West End, that employs resident assistant directors on a one-year basis for training purposes.

Drama schools that offer professional vocational training in theatre directing include:

- Britain: Drama StudioLondon RoseBruford College, Central Saint Martin's, RADA, LAMDA, Mountview, Birkbeck
- Belgium: RITS (Brussel)
- The Netherlands: Amsterdamse Hogeschool voor de Kunsten

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3. Styles of directing

Directing is an artform that has grown with the development of theatre theory and theatre practice. With the emergence of new trends in theatre, so too have directors adopted new methodologies and engaged in new practices.Generally speaking, directors adopt a style of directing that falls into one or more of the following categories:

3.1. The dictator

In this style of directing, the director has a strongly assertive role and is very dominant in the process of creating a theatrical work. Rehearsals are more or less fully controlled and predictable, with the actors having little or no say.

3.2. The negotiator

'The negotiator' is a style of direction in which the director focuses on a more improvised and mediated form of rehearsal and creation, using the ideas of the production team and actors to shape a theatrical work in quite a democratic style.

3.3. The creative artist

The director sees himself or herself as a creative artist working with the 'materials' of dramatic creativity, be they the actors, designers and production team. The "creative artist" wants input from the actors but, as artist, has final say over what is included and how ideas are incorporated.

3.4. The confrontationalist

In this style of directing, the director is in constant dialogue and debate with the cast and the production team about creative decisions and interpretations. The director seeks out and actively engages in such exchanges. Out of these exchanges, which can sometimes be heated or risky, comes a final contested product.

Many contemporary directors use a creative amalgam of styles, depending on the genre of the theatrical work, the nature of the project and the type of cast.

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Once a show has opened (premiered before a regular audience), theatre directors are generally considered to have fulfilled their function. From that point forward the stage manager is left in charge of all essential concerns.

Topic : Designers And Technicians

Topic Objective:

At the end of this topic student would be able to:

- Discuss The scenic designer
- Learn about Technicians

Definition/Overview:

Stage Design: Scenic design (also known as stage design, set design or production design) is the creation of theatrical, as well as film or television scenery. Scenic designers have traditionally come from a variety of artistic backgrounds, but nowadays, generally speaking, they are trained professionals, often with M.F.A. degrees in theatre arts.

The 'stage picture' is the 'look' or physical appearance of the stage for a play, whether in rehearsal or performance. It reflects the way that the stage is composed artistically in regard to props, actors, shapes and colours. The stage picture should express good principles of design and use of space. It should be visually appealing for the audience or should express the show's concept. The stage picture is also crucial for the creation of atmosphere for the audience.

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Key Points:

1. The scenic designer

The scenic designer is responsible for collaborating with the theatre director and other members of the production design team to create an environment for the production and then communicating the details of this environment to the technical director, production manager, charge scenic artist and propmaster. Scenic designers are responsible for creating scale models of the scenery, renderings, paint elevations and scale construction drawings as part of their communication with other production staff.

In Europe and Australiascenic designers take a more holistic approach to theatrical design and will often be responsible not only for scenic design but costume, lighting and sound and are referred to as theatre designers or scenographers or production designers.

Like their American cousins, European theatre designers and scenographers are generally trained with Bachelor of Arts degrees in theatre design, scenography or performance design.

Notable scenic designers, past and present, include: Adolphe Appia, Boris Aronson, Howard Bay, Edward Gordon Craig, Luciano Damiani, Ezio Frigerio, Barry Kay, Sen Kenny, Ralph Koltai, Ming Cho Lee, Santo Loquasto, Jo Mielziner, Oliver Smith, Franco Colavecchia, Jean-Pierre Ponelle, Josef Svoboda, George Tsypin, Robert Wilson, Franco Zeffirelli, Natalia Goncharova, Vadim Meller, Aleksandra Ekster, Nathan Altman, David Borovsky, Daniil Lider, Inigo Jones, Alexandre Benois and Lon Bakst.

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2. Technicians

The Technical Director (TD) or Technical Producer (TP) is usually the most senior technical person within a Software Company, Theatrical company, or Film/Television Studio or agency. This person usually possesses the highest level of competence in a specific technical field and may be recognized as an expert in that industry.

The Technical Director provides technical direction on business decisions and in the execution of specific projects. He or she may be assigned to a single project, or may oversee a number of projects with related technologies. A Technical Director also typically keeps close contact with any Production Manager and keeps them informed of their budget's status at all Production Meetings.

2.1. Film

In visual FX/animation production such as Pixar or Industrial Light and Magic or game studios, a technical director's (TD) responsibilities vary from studio to studio and as such, the term is not very well defined.

Typically, a TD is a mix of an artist and a programmer, responsible for the more technical aspects of film production, such as programming shaders, developing

character rigs and animation setups, performing complex simulation tasks and setting up the pipeline how the data is passed from one stage in the film production to the next. In contrast to a programmer, a TD would normally not work on large programming projects but rather make heavy use of scripting languages such as Python, MEL, or MAXScript or shell scripting. Another responsibility of anTD is to look after any technical problems the regular artists encounter and to develop custom tools to improve the artists' workflow.

"Technical Artist", "Technical Animator" and "Generalist TD" are sometimes used as synonyms, and frequently, the role of a TD is more precisely defined, for example "Effects TD", "Lighting TD", "Modeling TD", "Pipeline TD", "Creature TD", "Hair TD", "Cloth TD" etc.

2.2. Software

In software development, a Technical Director is typically responsible for the successful creation and delivery of the company's product to the marketplace by managing technical risks and opportunities: making key software design and implementation decisions with the development teams; scheduling of tasks including tracking dependencies, managing change requests, and guaranteeing quality of deliveries; and educating the team on technical best practices.

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Typical Responsibilities:

- Defines the technological strategy with the development team of each project: pipeline, tools, and key development procedures
- Assesses technical risk and mitigation plan
- Establishes standards and procedures to track and measure projects progression
- Evaluates development team(s), identifying strengths, problem areas, and developing plans for improving performance
- Evaluates interview candidates for technical positions
- Scouts for and evaluates new technology and tools as opportunities for innovation and development excellence
- Pre-production Oversees technical design documentation process for correctness and timeliness

- Provides input to the other disciplines on the practicality of initial design goals and impact to the overall project timeline
- Evaluates software implementation on design and task thoroughness Helps to identify high risk areas for the Project Director
- Identifies weak software systems that need code improvement and schedules corrective action, when possible
- Creates automated test process for system and game features, where possible, and contributes to the build system
- Aids in all stages of post-production including during finalizing

2.3. Television

In television, the technical director actually refers to the role of the vision mixer, and works under the supervision of the television director. It is the TD's job to manually switch video sources, perform edits and overlay titles as ordered by the director. (The director does not directly interface with the production equipment, allowing him to coordinate the production and make rapid decisions.) The TD reserves a level of autonomy in exceptional cases, such as time constraints which may force him to fade to black early, or to switch away from shots which are not to broadcast standards or quality.

The TD also functions as crew chief, making sure all positions are manned and all equipment and facilities checked out and ready before the taping session or live broadcast begins. He/she may provide training to more inexperienced members of the crew. In consultation with the director, the TD may have more or less input into the creative side of the production, depending on the situation. He/she may provide the director with guidance on crew assignments, camera shots and the most efficient way to accomplish any given effect. The TD is usually responsible for the technical quality of the signal being recorded or broadcast, and often uses waveform monitors and vectorscopes to measure video levels.

2.4. Theatre

It is a technical director's job to make sure the technical equipment in the theatre is cleaned and safe; although these duties may be delegated to a shop or house manager.

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Technical directors of theatre companies are often hired to fill the role of technical director for productions as well, but these are two separate jobs.

A Technical Director for a specific production(s) is responsible for working closely with the Scenic Designer and Director. It is their responsibility to determine how the scenery will be built and out of what materials. A TD will take a Scenic Designer's artistic draftings and create technical draftings of them. These are the draftings given to the scenic carpenters. They should be clear and have all the information a carpenter needs to start work immediately.

Technical Director can also refer to the in-house chief designer/master carpenter for a smaller theater company.

Topic : The Theatre Of Greece

Topic Objective:

At the end of this topic student would be able to:

- Discuss Etymology
- Learn about Origins
- Comprehend Golden age: new inventions
- Describe Hellenistic period
- Understand Characteristics of the building
- Have knowledge regarding Scenic Elements
- Have an understanding about Writing
- Know about Development of the ancient Greek theatre in India

Definition/Overview:

Theatre of Greece: The Greek theatre (AE theater) or Greek drama is a theatrical tradition that flourished in ancient Greecebetween c. 550 and c. 220 BC. Athens, the political and military power in Greeceduring this era, was the centre of ancient Greek theatre. Tragedy (late 6th century BC), comedy (486 BC), and satyr plays were some of the theatrical forms to emerge in the world. Greek theatre and plays have had a lasting impact on Western drama and culture.

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The origin of western theatre is to be found in ancient Greece. It developed from a state festival in Athens, honoring the god Dionysus. The Athenian city-state exported the festival to its numerous allies in order to promote a common identity.

Key Points:

1. Etymology

The wordτραγοιδία, from which the English word tragedy is derived, is a portmanteau of two Greek words:τράγος, the goat, which is akin to "gnaw", and ᾠδήmeaning song, from αείδειν, to sing. This explains the very rare archaic translation as "goat-men sacrifice song". At the least, it indicates a link with the practices of the ancient Dionysian cults. It is impossible, however, to know with certainty how these fertility rituals became the basis for tragedy and comedy. Also, until the Hellenistic period, all tragedies were unique pieces written in honor of Dionysus, so that today we only have the pieces that were still remembered well enough to have been repeated when repetition of old tragedies became fashion. It was considered a decline of the original, one-time-played tragedy.

2. Origins

Greek tragedy as we know it was created in Athenssome years before 534 BCE, when Thespis was the earliest recorded author. Being a winner of the first theatrical contest held at Athens, he was the exarchon, or leader, of the dithyrambs performed in and around Attica, especially at the rural Dionysia. By Thespis' time the dithyramb had evolved far away from its cult roots. Under the influence of heroic epic, Doric choral lyric and the innovations of the poet Arion, it had become a narrative, ballad-like genre. Thespis probably aided in the final transition from dithyramb to tragedy by adding characters who speak (rather than sing) with their own voice (rather than a single narrative chorus). Because of these, Thespis is often called the "Father of Tragedy"; however, his importance is disputed, and Thespis is sometimes listed as late as sixteenth in the chronological order of Greek tragedians. For example, the statesman Solon is credited with creating poems in which characters speak with their own voice, and spoken recitations, known as rhapsodes, of Homer's epics were popular in festivals prior to 534 B.C. Thus, Thespis' true contribution to drama is unclear at best, but he is forever immortalized in a common term for performer, thespian.

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The drama performances were important to the Athenians - this is made clear by the creation of a tragedy competition and festival in City Dionysia. This was organized possibly to foster loyalty among the tribes of Attica(recently created by Cleisthenes). The festival was created roughly around 508 B.C. While no drama texts exist from the sixth century BC, we do know the names of three competitors besides Thespis: Choerilus, Pratinas, and Phrynichus. Each is credited with different innovations in the field.

More is known about Phrynichus. He won his first competition between 511 BC and 508 BC. He produced tragedies on themes and subjects later exploited in the golden age such as the Danaids, Phoenician Women and Alcestis. He was the first poet we know of to use a historical subject - his Fall of Miletus, produced in 493-2, chronicled the fate of the town of Miletus after it was conquered by the Persians. Herodotus reports that "the Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: when Phrynichus wrote a play entitled The Fall of Miletus and produced it, the whole theatre fell to weeping; they fined Phrynichus a thousand drachmas for bringing to mind a calamity that affected them so personally, and forbade the performance of that play forever." He is also thought to be the first to use female characters (though not female performers).

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3. Golden age: new inventions

After the Great Destruction by the Persians in 480 BCE, the town and acropolis were rebuilt, and theatre became formalized and an even more major part of Athenian culture and civic pride. This century is normally regarded as the Golden Age of Greek drama. The centrepiece of the annual Dionysia, which took place once in winter and once in spring, was a competition between three tragic playwrights at the Theatre of Dionysus. Each submitted three tragedies, plus a satyr play (a comic, burlesque version of a mythological subject). Beginning in a first competition in 486 BCE, each playwright also submitted a comedy.

Aristotle claimed that Aeschylus added the second actor, and that Sophocles added the third actor. Apparently the Greek playwrights never put more than three actors on stage, except in very small roles (such as Pylades in Electra). No women appeared on stage; female roles were played by men. Violence was also never shown on stage. When somebody was about to die, they would take that person to the back to "kill" them and

bring them back "dead." The other people near the stage were the chorus which consisted of about 4-8 people who would stand in the back wearing black.

Although there were many playwrights in this era, only the work of four playwrights has survived in the form of complete plays. All are from Athens. These playwrights are the tragedians Aeschylus, Sophocles, and Euripides, and the comic writer Aristophanes. Their plays, along with some secondary sources such as Aristotle, are the basis of what is known about Greek theatre. Because of this, there is much that remains unknown about theatre.

4. Hellenistic period

The power of Athens declined following its defeat in the Peloponnesian War against the Spartans. From that time on, the theatre started performing old plays again. Although its theatrical traditions seem to have lost their vitality, Greek theatre continued into the Hellenistic period (the period following Alexander the Great's conquests in the fourth century BC). However, the primary Hellenistic theatrical form was not tragedy but 'New Comedy', comic farces about the lives of ordinary citizens. The only extant playwright from the period is Menander. One of New Comedy's most important contributions was its influence on Roman comedy, an influence that can be seen in the surviving works of Plautus and Terence.

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5. Characteristics of the building

The plays had a chorus of up to fifty people, who performed the plays in verse accompanied by music, beginning in the morning and lasting until the evening. The performance space was a simple semi-circular space, the orchestra, where the chorus danced and sang. The orchestra, which had an average diameter of 78 feet, was situated on a flattened terrace at the foot of a hill, the slope of which produced a natural theatron, literally "watching place". Later, the term "theatre" came to be applied to the whole area of theatron, orchestra, and sken. The choragos was the head chorus member who could enter the story as a character able to interact with the characters of a play.

The theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen

thousand. Mathematics played a large role in the construction of these theatres, as their designers had to able to create acoustics in them such that the actors' voices could be heard throughout the theatre, including the very top row of seats. The Greeks' understanding of acoustics compares very favourably with the current state of the art, as even with the invention of microphones, there are very few modern large theatres that have truly good acoustics. The first seats in Greek theatres (other than just sitting on the ground) were wooden, but around 499 BC the practice of inlaying stone blocks into the side of the hill to create permanent, stable seating became more common. They were called the "prohedria" and reserved for priests and a few most respected citizens.

In 465 BC, the playwrights began using a backdrop or scenic wall, which hung or stood behind the orchestra, which also served as an area where actors could change their costumes. It was known as the sken, or scene. The death of a character was always heard, ob skene, or behind the skene, for it was considered inappropriate to show a killing in view of the audience. The English word 'obscene' is a derivative of 'ob skene.' In 425 BCE a stone scene wall, called a paraskenia, became a common supplement to skenes in the theatres. A paraskenia was a long wall with projecting sides, which may have had doorways for entrances and exits. Just behind the paraskenia was the proskenion. The proskenion ("in front of the scene") was columned, and was similar to the modern day proscenium. Today's proscenium is what separates the audience from the stage. It is the frame around the stage that makes it look like the action is taking place in a picture frame.

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Greek theatres also had entrances for the actors and chorus members called parodoi. The parodoi (plural of parodos) were tall arches that opened onto the orchestra, through which the performers entered. In between the parodoi and the orchestra lay the eisodoi, through which actors entered and exited. By the end of the 5th century BCE, around the time of the Peloponnesian War, the skene, the back wall, was two stories high. The upper story was called the episkenion. Some theatres also had a raised speaking place on the orchestra called the logeion.

6. Scenic Elements

There were several scenic elements commonly used in Greek theatre:

- machina, a crane that gave the impression of a flying actor (thus, deus ex machina).

- ekkyklema, a wheeled wagon used to bring dead characters into view for the audience
- trap doors, or similar openings in the ground to lift people onto the stage
- Pinakes, pictures hung into the scene to show a scene's scenery
- Thyromata, more complex pictures built into the second-level scene (3rd level from ground)
- Phallic props were used for satyr plays, symbolizing fertility in honor of Dionysus.

7. Writing

Tragedy and comedy were viewed as completely separate genres, and no plays ever merged aspects of the two. Satyr plays dealt with the mythological subject matter of the tragedies, but in a purely comedic manner. However, as they were written over a century after the Athenian Golden Age, it is not known whether dramatists such as Sophocles and Euripides would have thought about their plays in the same terms.

The comedy and tragedy masks have their origin in the theatre of ancient Greece. The masks were used to show the emotions of the characters in a play, and also to allow actors to switch between roles and play characters of a different gender. The earliest plays were called Satyrs; they were parodies of myths. Their style was much like what we know as Burlesque.

The actors in these plays that had tragic roles wore a boot called a cothurnus that elevated them above the other actors. The actors with comedic roles only wore a thin soled shoe called a sock. For this reason, dramatic art is sometimes alluded to as Sock and Buskin.

In order to play female roles, actors wore a prosterneda (a wooden structure in front of the chest, to imitate female breasts) and progastreda in front of the belly.

Melpomene is the muse of tragedy and is often depicted holding the tragic mask and wearing cothurnus. Thalia is the muse of comedy and is similarly associated with the mask of comedy and comics socks.

8. Development of the ancient Greek theatre in India

Much of what we know about Ancient Greek theatre is speculation, because very little literature from that time actually survived. In contrast, the documents in Sanskrit from the first century B.C.E in Indiaare numerous and well preserved. By looking at the

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relationship between ancient Indian drama and ancient Greek drama, it is possible to gain a greater insight into how Greek drama might actually have been performed.

Between the years of 180 and 30 B.C.E., a Greek kingdom (the BactrianKingdom established by Alexander the Great) flourished in Northern India, where it was by that time changing into a Indo-GreekKingdom. This kingdom established a Greek society, including cities based on the Greek polis, on the Indian subcontinent. No polis would be complete without a venue for drama, and so it was very likely that Greek drama was performed in Northern India during these years (this hypothesis is also supported by the discovery of a shard of a pot found in the Bactrian kingdom region depicting a scene from Sophocles' Antigone).

A series of invasions in Northern India in the years following 30 B.C.E. destroyed the Indo-Greek Kingdom of Bactria and dispersed many Greeks throughout the rest of India, where the Greek population grew thanks to the increasing trade and the establishment of Greek and Roman trading colonies along the Silk Roads. There is no direct evidence that Greek theatre was performed in India, but as Greek theatre troupes travelled as far as Armeniaand Spain, it is probable that some amount of Greek theatre made its way to India.

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Bactrian Greeks adopted many aspects of the Indian culture, many converting to Buddhism and Hinduism. The cultural exchange between the Greeks and the Indians may also have included theatrical practices. Some aspects of Sanskrit Drama thought to have come from the Greeks are the 5-act form of a drama, and the use of the curtain as a dramatic device.

But maybe there was much independent development in Sanskrit drama, because Indian plays had changes of time and setting between acts, while Greek plays did not. However, the discovery of a play from an Alexandrian Jew, in which both time and setting changed between acts, refutes this argument. The evidence that the use of the curtain was a consequence of exchange with Greek theater is that the Sanskrit term for curtain, Yavanika, means "something Greek," though the translation of "something" is debated. The curtain was used as a theatrical device in a fashion very similar to how they were used in Greek mimeplays, that is it did not fall from above, but was a construction that could be hoisted from below the stage.

The relationship between Sanskrit drama and Greek mime in all likelihood involved a giving and receiving on both sides. There are parallels between the Indian sutradhara and sutradhari and the Greek archimimus and archimima. Evidence for the mutual influence as opposed to a receiving role of Sanskrit theater is that women, who were excluded all other forms of Greek drama but were performing in India well before any interaction with the Greeks, were allowed to perform in Greek mime.

Kutiyattam of Kerala is a form of Indian theatre that has survived intact from ancient times. Kutiyattam retains many performance aspects from ancient Sanskrit drama and potentially from Greek drama as well. Kutyattam and Greek drama very likely had much interaction given how closely they resemble each other in certain ways: both types of performance take place in temples; both do a mixture of dance, drama, and music (Indian nritha, nataka, and gana, and Greek mousik); both use the same types of instruments (wind, cymbals, drums); and neither uses realistic scenery, but rather uses representations.

Insight into Greek actors' performances can perhaps be found through study of Kutiyattam. It is well known that correct and clear pronunciation was highly valued in Greek drama. The same is true of Kutiyattam. In Kutiyattam, diction must be slow so that the accompanying hand gestures, mudras, could be understood. The Greeks, too, had these hand gestures: cheironomia. Every word was associated with different hand gesture in both forms of drama, and as each word was required to be accompanied by its gesture, the performance of a Greek drama was certainly not quick. Performances may not have been as lengthy as Kutiyattam, which took days to weeks to complete, but it makes sense that it took - and in the dionysia festival is known to have taken - a complete day to do five fifteen-hundred line plays.

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Topic : The Theatre Of Rome

Topic Objective:

At the end of this topic student would be able to:

- Discuss Contrasting ancient Roman theatre to Greek theatre
- Learn aboutStock Characters
-

Definition/Overview:

Theatre of Rome: The theatre of ancient Romerefers to dramatic performances performed in Rome and the itsdominions during classical antiquity.

Ancient Roman theatre was heavily influenced by the Greek tradition, and as with many other literary genres Roman dramatists tended to adapt and translate from the Greek. For example, Seneca's Phaedra was based on that of Euripides, and many of the comedies of Plautus were direct translations of works by Menander.

Key Points:

1. Contrasting ancient Roman theatre to Greek theatre

When comparing and contrasting ancient Roman theatre to that of Greek theatre it can easily be said that Roman theatre was less influenced by religion. Also, Roman theatre was more for aesthetic appeal. In Roman theatre war was a more common thing to appear on stage as opposed to the Greek theatre where the plays were mimed and repetitive. The actors developed a kind of code that would tell the audience about the characters just by looking at them.

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- A purple robe meant the character was a young man.
- A yellow robe meant the character was a woman. (Needed in early Roman theatre, as originally female characters were played by men, however as the Roman theatre progressed, women slaves took the roles of women in plays.)
- A yellow tassel meant the character was a god.

Roman costumes mirrored traditional Greek garments. Actors commonly wore a long robe, called a Chiton. Chitons were often colored to denote character and rank.

Plays lasted for two hours, and were usually comedies. Most comedies involved mistaken identity (such as gods disguised as humans).

2. Stock Characters

Stock characters were very important in Roman comedy. A stock character is one that the audience will be familiar with and that is used in many plays. They were greatly used by

Plautus. Stock characters could sometimes even be recognized by their speech. The costumes they wore varied with the type of show but were used to identify the type of character. Over time these outfits became more realistic. The standard costume base was a tunic and cloak. At first masks were common because actors would play multiple characters and the masks made them easier to distinguish. Over time the comedic masks became grotesquely exaggerated.

2.1. Adulescens

The adulescens was the hero, who is young, rich, love-struck and none too brave. He tends to bemoan his fate and requires backup. Another character often has to take action on his behalf. His father is often the senex, whom he fears, but does not respect. He wears a dark wig and his clothes are usually crimson.

2.2. The senex

The senex (old man) has several incarnations. As the father he is either too strict or too soft; either one he does out of love for his son. As the lover he embarrasses his son, his slave, and his wife. He tends to be passionately in love with the same woman as his son, who is much too young for the senex. He never gets the girl and is often dragged off by his irate wife. Sometimes he is a friend of the family who helps the adulescens. He is often a miser, who wears a straight undergarment with long doubled sleeves. It is white and he sometimes carries a staff.

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2.3. The leno

The leno runs the brothel. The love interest of the adulescens may be owned by the leno and work at his brothel so the adulescens is often forced to deal with him. He is unabashedly amoral and is only interested in money. He dresses in a tunic and mantel and is often bald with a moneybag.

2.4. The miles gloriosus

The miles gloriosus, literally braggart soldier, is a character that is especially familiar today. He loves himself more than anything else and sees himself as handsome and brave, while in reality he is very stupid, cowardly, and gullible. He may be interested

in the same girl as the adulescens'. He wears a tunic with long sleeves and has curly hair.

2.5. The parasitus

The parasitus or parasite lives only for himself. He is often seen begging meals or being refused them. He lies for his own gain. He dresses in a long, black or gray garment with long, doubled sleeves.

2.6. The servi

The servi (slaves) take up about half of the cast and often have the most monologues. They are not the toilers typical of a real Roman home. The servus callidus or clever slave is always talkative, but his other traits vary. Most of the time he is loyal, more so to the adulescens than the senex. He brings tricks and comedy and tends to drive the plot. He is often the one who finds the truth out at the end of the play. He could be identified by his tendency to use alliteration and meter in his speech. The servi wear tunics and hold or carry scarves.

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2.7. The ancilla

The ancilla is a maid or nurse of no particular age. She is a minor character used to move the plot by presenting information or helping to develop another character. She is a tool of her mistress and may be used as a messenger.

2.8. The matrona

The matrona (mother), mulier (woman), or uxor (wife) is shrewd. She loves her children, but is temperamental towards her husband. She does not have to be a devoted wife, but sometimes is. She wears a long garment with flowing sleeves and a mantel.

2.9. The meretrix

The meretrix (prostitute) is either a mercenary or devoted. The first type is older or more experienced and has seen a lot. The second type is truly in love with the

adulescens. Both are very attractive with a complex hairdo and outfit, which is yellow. She also has a mantel.

2.10. The virgo

The virgo (young maiden) is the love interest of the adulescens, but does not get much stage time. She is beautiful and virtuous with little personality. She is treated as a prize.

In Section 4 of this course you will cover these topics:

- Theatre In The Middle Ages
- The Golden Ages Of England And Spain
- The Italian Renaissance
- The Triumph And Decline Of Neoclassicism

Topic : Theatre In The Middle Ages

Topic Objective:

At the end of this topic student would be able to:

- Discuss Context
- Learn about Genres
- Comprehend Decline and Change

Definition/Overview:

Medieval theatre refers to the theatre of Europe between the fall of the Western Roman Empire and the beginning of the Renaissance. The term refers to a variety of genres because the time period covers approximately a thousand years of the art form and an entire continent. Most medieval theatre is not well documented due to a lack of surviving records and texts, a low literacy rate of the general population, and the opposition of the clergy to some types of performance.

At the beginning of the Middle Ages, the Roman Catholic Church banned theatrical performances, mostly as an attempt to curb the excesses of the Roman theatre. The Roman theatre was in decline because the economic and political conditions could not support the

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vast entertainment industry that had grown up in the empire and included circuses, horse races, gladiatorial combat, and the Roman comedies that are still sometimes performed today.

Very little is known about secular drama during the early medieval time. There certainly existed some performances that were not fully fledged theatre; they may have been carryovers from the original pagan cultures (as is known from records written by the clergy disapproving of such festivals). It is also known that mimes, minstrels, bards, storytellers, and jugglers traveled in search of new audiences and financial support. Not much is known about these performers' repertoire and no written texts survive.

Key Points:

1. Context

In order to understand medieval theatre, the context of which it was performed is an important aspect to be known. Superstitions stood to be important - witches were believed to be alive and practising their witchcraft. God was highly praised. The religious aspect of medieval life is relflected in the didactic theatre presented at the time. They were used to inform audiences about religion.

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2. Genres

In the tenth century the liturgical drama was born in the Quem Quaeritis? This Latin kernal is based on the story from the New Testament in which Mary Magdalene and her companions discover Christ's empty tomb was performed in the church or cathedral at Easter time. Eventually liturgical drama would encompass many stories from many parts of the Bible and be performed at diverse times of the year, according to local custom.

By about 1250, however, the plays would move outdoors into the churchyard and into open fields, town squares, or the city streets. As geographically further from the church, the clergy had less control over the content. The plays were also presented in the local vernacular languages, instead of in Latin, as was the mass. This allowed the message of the Bible to be more accessible to the illiterate audience--who wanted to have it but who

were also unable to speak Latin--but also accelerated the gain of control over religious drama that the laymen would exercise.

These new plays in the vernacular based on Bible stories are called mystery plays. In England they would sometimes be performed in day-long festivals (often during Corpus Christi) in groups of dozens of plays that traveled through town on wagons. Mystery plays were also written about the lives and miracles of saints, especially the Virgin Mary. Mystery plays would be performed into the Renaissance through the Protestant Reformation in northern Europe or the seventeenth century in southern and rural Europe.

By the late medieval period several genres had developed in theatre. Morality plays, such as Everyman, personified Christian virtues and vices as they battled with one another for control of a mortal's soul. These plays were explicitly designed to teach a moral and improve the behavior of their audience.

Secular plays in this period existed, although documentation is not as extensive. Farces were popular, and the earliest known vernacular farce was the French Le garcon et l'aveugle ("The Boy and the Blind Man"), dating from the thirteenth century. The play was probably performed by a professional travelling actor and his young apprentice. In England Robin Hood plays were popular, and all over Europe interludes with simple plotlines were performed at various social functions. Secular dramas were usually performed in winter indoors, and were often associated with schools, universities, and nobility, who would have the resources, time, and space to perform organized plays.

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However, it is not possible to make a distinction between religious and secular theatre during the medieval era. The Roman Catholic church dominated life for almost every citizen of Europe, and the boundary between secular and sacred was blurred daily. In mystery plays, for example, nonreligious plotlines and noncanonical characters were frequently interwoven with the religious story being told. An especially notable example of this is the The Second Shepherds' Play, in which the majority of the story focuses on a comic character trying to hide a sheep he has stolen from the other shepherds on the night of the birth of Christ.

3. Decline and Change

Like any long-lasting art form, the medieval theatre could not continue in a static state forever. Its death (or evolution, depending on the viewpoint) was due mostly to changing political and economic factors. First, the Protestant Reformation targeted the theatre, especially in England, in an effort to stamp out allegiance to Rome. In Wakefield, for example, the local mystery cycle text shows signs of Protestant editing, with references to the pope crossed out and two plays completely eliminated because they were too Catholic.

However, it was not just the Protestants who attacked the theatre of the time. The Council of Trent banned religious plays in an attempt to reign in the extrabiblical material that the Protestants frequently lampooned.

A revival of interest in ancient Roman and Greek culture changed the tastes of the learned classes in the performing arts. Greek and Roman plays were performed and new plays were written that were heavily influenced by the classical style. This led to the creation of Commedia dell'arte and other forms of Renaissance theatre.

A change of patronage also caused drastic changes to the theatre. In England the monarch and nobility started to support professional theatre troupes (including Shakespeare's Lord Chamberlain's Men and King's Men), which catered to their upper class patron's tastes. These patrons desired to be entertained, not preached to, and as time passed the plays became more secular and refined. In time these same tastes would filter down to the lower classes.

Finally, the construction of permanent theaters, such as the Blackfriars Theatre signaled a major turning point from reliance on church facilities, touring groups, and inns as stages. Permanent theaters allowed for more sophisticated staging and storytelling. Moreover, professional troupes that owned their own theatre had more resources with which to prepare their productions, which changed the theatre from a mostly amateur or traveling art form to a professional one with different practices and standards.

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Topic : The Golden Ages Of England And Spain

Topic Objective:

At the end of this topic student would be able to:

- Discuss Renaissance
- Learn about Origins
- Understand Assimilation of Greek and Arabic knowledge
- Comprehend Social and political structures in Italy
- Have knowledgeabout the Black Death
- Describe Cultural conditions in Florence
- Have an understanding regarding William Shakespeare

Definition/Overview:

The Renaissance was a cultural movement that profoundly affected European intellectual life in the early modern period. Beginning in Italy, and spreading to the rest of Europe by the 16th century, its influence affected literature, philosophy, art, politics, science, religion, and other aspects of intellectual enquiry. Renaissance scholars employed the humanist method in study, and searched for realism and human emotion in art.

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Renaissance thinkers sought out learning from ancient texts, typically written in Latin or ancient Greek. Scholars scoured Europe's monastic libraries, searching for works of classical antiquity which had fallen into obscurity. In such texts they found a desire to improve and perfect their worldly knowledge; an entirely different sentiment to the transcendental spirituality stressed by medieval Christianity. They did not reject Christianity; quite the contrary, many of the Renaissance's greatest works were devoted to it, and the Church patronized many works of Renaissance art. However, a subtle shift took place in the way that intellectuals approached religion that was reflected in many other areas of cultural life.

Artists such as Masaccio strove to portray the human form realistically, developing techniques to render perspective and light more naturally. Political philosophers, most famously Niccol Machiavelli, sought to describe political life as it really was, and to improve government on the basis of reason. In addition to studying classical Latin and Greek, authors

also began increasingly to use vernacular languages; combined with the invention of printing, this would allow many more people access to books, especially the Bible.

In all, the Renaissance could be viewed as an attempt by intellectuals to study and improve the secular and worldly, both through the revival of ideas from antiquity, and through novel approaches to thought.

Key Points:

1. Renaissance

The Renaissance (from French Renaissance, meaning "rebirth"; Italian: Rinascimento, from re- "again" and nascere "be born") was a cultural movement that spanned roughly the 14th to the 17th century, beginning in Italy in the late Middle Ages and later spreading to the rest of Europe. The term is also used more loosely to refer to the historic era, but since the changes of the Renaissance were not uniform, this is a very general use of the term.

As a cultural movement, it encompassed a revival of learning based on classical sources, the development of linear perspective in painting, and gradual but widespread educational reform. Traditionally, this intellectual transformation has resulted in the Renaissance being viewed as a bridge between the MiddleAges and the Modern era. Although the Renaissance saw revolutions in many intellectual pursuits, as well as social and political upheaval, it is perhaps best known for its artistic developments and the contributions of such polymaths as Leonardo da Vinci and Michelangelo, who inspired the term "Renaissance men".

There is a general, but not unchallenged, consensus that the Renaissance began in Tuscany in the fourteenth century. Various theories have been proposed to account for its origins and characteristics, focusing on a variety of factors including the social and civic peculiarities of Florence at the time; its political structure; the patronage of its dominant family, the Medici; and the migration of Greek scholars and texts to Italy following the Fall of Constantinople at the hands of the Ottoman Turks.

The Renaissance has a long and complex historiography, and there has been much debate among historians as to the usefulness of Renaissance as a term and as a historical age.

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Some have called into question whether the Renaissance was a cultural "advance" from the Middle Ages, instead seeing it as a period of pessimism and nostalgia for the classical age, while others have instead focused on the continuity between the two eras. Indeed, some have called for an end to the use of the term, which they see as a product of presentism the use of history to validate and glorify modern ideals. The word Renaissance has also been used to describe other historical and cultural movements, such as the Carolingian Renaissance and the Renaissance of the 12th century.

2. Origins

Most historians agree that the ideas that characterized the Renaissance had their origin in late 13th century Florence, in particular with the writings of Dante Alighieri (12651321) and Francesco Petrarch (13041374), as well as the painting of Giotto di Bondone (1267-1337). Yet it remains unsure why the Renaissance began in Italy, and why it began when it did. Accordingly, several theories have been put forward to explain its origins.

3. Assimilation of Greek and Arabic knowledge

The Renaissance was so called because it was a "rebirth" of certain classical ideas that had long been lost to Western Europe. It has been argued that the fuel for this rebirth was the rediscovery of ancient texts that had been forgotten by Western civilization, but were preserved in the Byzantine Empire, the Islamic world, and some monastic libraries; and the translations of Greek and Arabic texts into Latin.

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Renaissance scholars such as Niccol de' Niccoli and Poggio Bracciolini scoured the libraries of Europe in search of works by such classical authors as Plato, Cicero, Pliny the Elder and Vitruvius. Additionally, as the reconquest of the Iberian peninsula from Islamic Moors progressed, numerous Greek and Arabic works were captured from educational institutions such as the library at Crdoba, which claimed to have 400,000 books. The works of ancient Greek and Hellenistic writers (such as Plato, Aristotle, Euclid, Ptolemy, and Plotinus) and Muslim scientists and philosophers (such as Geber, Abulcasis, Alhacen, Avicenna, Avempace, and Averroes), were reintroduced into the Western world, providing new intellectual material for European scholars. Particularly in the case of mathematical knowledge, some of the work of Muslim mathematicians were based on the earlier work of Indian mathematicians.

Greek and Arabic knowledge was not only assimilated from Spain, but also directly from the Greek and Arabic speaking world. The study of mathematics was flourishing in the Middle East, and mathematical knowledge was brought back by crusaders in the 13th century. The decline of the Byzantine Empire after 1204and its eventual fall in 1453 accompanied by the closure of its universities by the Ottoman Turksled to a sharp increase in the exodus of Greek scholars to Italy and beyond. These scholars brought with them texts and knowledge of the classical Greek civilization which had been lost for centuries in the West and they transmitted the art of exegesis. The majority of the works of Greek Classical literature and Roman Law that survive to this day did so through Byzantium.

4. Social and political structures in Italy

The unique political structures of late Middle Ages Italy have led some to theorize that its unusual social climate allowed the emergence of a rare cultural efflorescence. Italydid not exist as a political entity in the early modern period. Instead, it was divided into smaller city states and territories: the kingdom of Naples controlled the south, the Republic of Florence and the Papal States the center, the Genoese and the Milanese the north and west, and the Venetians the east. Fifteenth-century Italy was one of the most urbanised areas in Europe. Many of its cities stood among the ruins of ancient Roman buildings; it seems likely that the classical nature of the Renaissance was linked to its origin in the Roman Empire's heartlands.

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Italy at this time was notable for its merchant Republics, including the Republic of Florence and the Republic of Venice. Although in practice these were oligarchical, and bore little resemblance to a modern democracy, the relative political freedom they afforded was conducive to academic and artistic advancement. Likewise, the position of Italian cities such as Veniceas great trading centres made them intellectual crossroads. Merchants brought with them ideas from far corners of the globe, particularly the Levant. Venice was Europe's gateway to trade with the East, and a producer of fine glass, while Florence was a capital of silk and jewelry. The wealth such business brought to Italy meant that large public and private artistic projects could be commissioned and individuals had more leisure time for study.

5. The Black Death

One theory that has been advanced is that the devastation caused by the Black Death in Florence (and elsewhere in Europe) resulted in a shift in the world view of people in 14th century Italy. Italy was particularly badly hit by the plague, and it has been speculated that the familiarity with death that this brought thinkers to dwell more on their lives on Earth, rather than on spirituality and the afterlife. It has also been argued that the Black Death prompted a new wave of piety, manifested in the sponsorship of religious works of art. However, this does not fully explain why the Renaissance occurred specifically in Italyin the 14th century. The Black Death was a pandemic that affected all of Europe in the ways described, not only Italy. The Renaissance's emergence in Italywas most likely the result of the complex interaction of the above factors.

6. Cultural conditions in Florence

It has long been a matter of debate why the Renaissance began in Florence, and not elsewhere in Italy. Scholars have noted several features unique to Florentine cultural life which may have caused such a cultural movement. Many have emphasized the role played by the Medici family in patronizing and stimulating the arts. Lorenzo de' Medici devoted huge sums to commissioning works from Florence's leading artists, including Leonardo da Vinci, Sandro Botticelli, and Michelangelo Buonarroti.

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The Renaissance was certainly already underway before Lorenzo came to power; indeed, before the Medici family itself achieved hegemony in Florentine society. Some historians have postulated that Florencewas the birthplace of the Renaissance as a result of luck, i.e. because "Great Men" were born there by chance. Da Vinci, Botticelli and Michelangelo were all born in Tuscany. Arguing that such chance seems improbable, other historians have contended that these "Great Men" were only able to rise to prominence because of the prevailing cultural conditions at the time.

7. William Shakespeare

William Shakespeare (baptised 26 April 1564 23 April 1616)[a] was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon"

(or simply "The Bard"). His surviving works consist of 38 plays,[b] 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language, and are performed more often than those of any other playwright.

Shakespeare was born and raised in Stratford-upon-Avon. At the age of 18 he married Anne Hathaway, who bore him three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592 he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his sexuality, religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known work between 1590 and 1613. His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the sixteenth century. Next he wrote mainly tragedies until about 1608, including Hamlet, King Lear, and Macbeth, considered some of the finest examples in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights. Many of his plays were published in editions of varying quality and accuracy during his lifetime, and in 1623 two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognised as Shakespeare's.

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Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. The Romantics, in particular, acclaimed Shakespeare's genius, and the Victorians hero-worshipped Shakespeare with a reverence that George Bernard Shaw called "bardolatry". In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are consistently performed and reinterpreted in diverse cultural and political contexts throughout the world.

7.1. Early life

William Shakespeare was the son of John Shakespeare, a successful gloverand alderman originally from Snitterfield, and Mary Arden, the daughter of an affluent

landowning farmer. He was born in Stratford-upon-Avonand baptised on 26 April 1564. His unknown birthday is traditionally observed on 23 April, St George'sDay. This date, which can be traced back to an eighteenth-century scholar's mistake, has proved appealing because Shakespeare died on 23 April 1616. He was the third child of eight and the eldest surviving son.

Although no attendance records for the period survive, most biographers agree that Shakespeare was educated at the King's New School in Stratford, a free school chartered in 1553, about a quarter of a mile from his home. Grammar schools varied in quality during the Elizabethan era, but the curriculum was dictated by law throughout England, and the school would have provided an intensive education in Latin grammar and the classics. At the age of 18, Shakespeare married the 26-year-old Anne Hathaway. The consistory court of the Diocese of Worcester issued a marriage licence on 27 November 1582. Two of Hathaway's neighbours posted bonds the next day as surety that there were no impediments to the marriage. The couple may have arranged the ceremony in some haste, since the Worcester chancellor allowed the marriage banns to be read once instead of the usual three times. Anne's pregnancy could have been the reason for this. Six months after the marriage, she gave birth to a daughter, Susanna, who was baptised on 26 May 1583. Twins, son Hamnet and daughter Judith, followed almost two years later and were baptised on 2 February 1585. Hamnet died of unknown causes at the age of 11 and was buried on 11 August 1596.

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After the birth of the twins, there are few historical traces of Shakespeare until he is mentioned as part of the Londontheatre scene in 1592. Because of this gap, scholars refer to the years between 1585 and 1592 as Shakespeare's "lost years". Biographers attempting to account for this period have reported many apocryphal stories. Nicholas Rowe, Shakespeares first biographer, recounted a Stratfordlegend that Shakespeare fled the town for Londonto escape prosecution for deer poaching. Another eighteenth-century story has Shakespeare starting his theatrical career minding the horses of theatre patrons in London. John Aubrey reported that Shakespeare had been a country schoolmaster. Some twentieth-century scholars have suggested that Shakespeare may have been employed as a schoolmaster by Alexander Hoghton of Lancashire, a

Catholic landowner who named a certain "William Shakeshafte" in his will. No evidence substantiates such stories other than hearsay collected after his death.

7.2. London and theatrical career

It is not known exactly when Shakespeare began writing, but contemporary allusions and records of performances show that several of his plays were on the London stage by 1592. He was well enough known in Londonby then to be attacked in print by the playwright Robert Greene:

...there is an upstart Crow, beautified with our feathers, that with his Tiger's heart wrapped in a Player's hide, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in a country.

Scholars differ on the exact meaning of these words, but most agree that Greene is accusing Shakespeare of reaching above his rank in trying to match university-educated writers, such as Christopher Marlowe, Thomas Nashe and Greene himself. The italicised phrase parodying the line "Oh, tiger's heart wrapped in a woman's hide" from Shakespeares Henry VI, part 3, along with the pun "Shake-scene", identifies Shakespeare as Greenes target.

"All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts..."

As You Like It, Act II, Scene 7, 13942.

Greenes attack is the first recorded mention of Shakespeares career in the theatre. Biographers suggest that his career may have begun any time from the mid-1580s to just before Greenes remarks. From 1594, Shakespeare's plays were performed only by the Lord Chamberlain's Men, a company owned by a group of players, including Shakespeare, that soon became the leading playing company inLondon. After the death of Queen Elizabeth in 1603, the company was awarded a royal patent by the new king, James I, and changed its name to the King's Men.

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In 1599, a partnership of company members built their own theatre on the south bank of theThames, which they called the Globe. In 1608, the partnership also took over the Blackfriars indoor theatre. Records of Shakespeare's property purchases and investments indicate that the company made him a wealthy man. In 1597, he bought the second-largest house in Stratford, New Place, and in 1605, he invested in a share of the parish tithes in Stratford.

Some of Shakespeare's plays were published in quarto editions from 1594. By 1598, his name had become a selling point and began to appear on the title pages. Shakespeare continued to act in his own and other plays after his success as a playwright. The 1616 edition of Ben Jonson's Works names him on the cast lists for Every Man in His Humour (1598) and Sejanus, His Fall (1603). The absence of his name from the 1605 cast list for Jonsons Volpone is taken by some scholars as a sign that his acting career was nearing its end. The First Folio of 1623, however, lists Shakespeare as one of "the Principal Actors in all these Plays", some of which were first staged after Volpone, although we cannot know for certain what roles he played. In 1610, John Davies of Hereford wrote that "good Will" played "kingly" roles. In 1709, Rowe passed down a tradition that Shakespeare played the ghost of Hamlet's father. Later traditions maintain that he also played Adam in As You Like It and the Chorus in Henry V, though scholars doubt the sources of the information.

Shakespeare divided his time between London and Stratford during his career. In 1596, the year before he bought New Place as his family home in Stratford, Shakespeare was living in the parish of St. Helen's, Bishopsgate, north of the River Thames. He moved across the river to Southwark by 1599, the year his company constructed the Globe Theatre there. By 1604, he had moved north of the river again, to an area north of St Paul's Cathedral with many fine houses. There he rented rooms from a French Huguenot called Christopher Mountjoy, a maker of ladies' wigs and other headgear.

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Topic : The Italian Renaissance

Topic Objective:

At the end of this topic student would be able to:

- Discuss The European Renaissance
- Learn about Northern Italy in the Late Middle Ages
- Comprehend Thirteenth-century prosperity
- Understand Fourteenth-century collapse
- Describe Development
- Understand Florence under the Medici
- Have knowledge regarding Spread of the Renaissance
- Define Wider population
- Have an understanding about end of the Italian Renaissance

Definition/Overview:

The Italian Renaissance began the opening phase of the Renaissance, a period of great cultural change and achievement in Europe that spanned the period from the end of the 14th century to about 1600, marking the transition between Medieval and Early Modern Europe. The term renaissance is in essence a modern one that came into currency in the nineteenth century, in the work of historians such as Jacob Burckhardt. Although the origins of a movement that was confined largely to the literate culture of intellectual endeavor and patronage can be traced to the earlier part of the 14th century, many aspects of Italian culture and society remained largely Medieval; the Renaissance did not come into full swing until the end of the century. The word renaissance (Rinascimento in Italian) means rebirth, and the era is best known for the renewed interest in the culture of classical antiquity after the period that Renaissance humanists labelled the Dark Ages. These changes, while significant, were concentrated in the elite, and for the vast majority of the population life was little changed from the MiddleAges.

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Key Points:

1. The European Renaissance

The European Renaissance began in Tuscany, and centered in the cities of Florence and Siena. It later had a great impact in Venice, where the remains of ancient Greek culture were brought together, providinghumanist scholars with new texts. The Renaissance later had a significant effect on Rome, which was ornamented with some structures in the new all'antico mode, then was largely rebuilt by sixteenth-century popes. The Italian Renaissance peaked in the late 15th century as foreign invasions plunged the region into the turmoil of the Italian Wars. However, the ideas and ideals of the Renaissance spread into the rest of Europe, setting off the Northern Renaissance, and the English Renaissance.

The Italian Renaissance is best known for its cultural achievements. Italian Renaissance literature includes such figures as Petrarch, Castiglione, and Machiavelli. Italian Renaissance painting exercised a dominant influence on Western painting for centuries afterwards, with artists such as Michelangelo, Raphael Botticelli, and Leonardo da Vinci, and the same is true for architecture, with works such as Florence Cathedral and St. Peter's Basilica in Rome: At the same time, some present-day historians also see the era as one of economic regression and of little progress in science, which made its great leaps forward among Protestant culture in the seventeenth century.

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2. Northern Italy in the Late Middle Ages

By the late Middle Ages, central and southern Italy, the heartland of the Roman Empire, was far poorer than the north. Rome was a city dominated by ancient ruins, and the Papal States were a loosely administered region with little law and order, due to the pope having relocated to Avignon under pressurefrom King Philip the Fair of France. In the South, Naples,Sicily, and Sardiniahad for some time been under foreign domination.

The north was far more prosperous, with the states of northern Italyamong the wealthiest in Europe. The Crusades had built lasting trade links to the Levant, and the Fourth Crusade had done much to destroy the Byzantine Empire as a commercial rival to the Venetians and Genoese. The main trade routes from the east passed through the

Byzantine Empire or the Arab lands and onwards to the ports of Genoa,Pisa, and Venice. Luxury goods bought in the Levant, such as spices, dyes, and silks were imported to Italy and then resold throughout Europe. Moreover, the inland city-states profited from the rich agricultural land of the Povalley. From France, Germany, and the Low Countries, through the medium of the Champagne fairs, land and river trade routes brought goods such as wool, wheat, and precious metals into the region. The extensive trade that stretched from Egypt to the Baltic generated substantial surpluses that allowed significant investment in mining and agriculture. Thus, while northern Italywas not richer in resources than many other parts of Europe, the level of development, stimulated by trade, allowed it to prosper. Florence became one of the wealthiest cities of Northern Italy, due mainly to its woolen textile production, under the supervision of its dominant trade guild, the Arte della Lana. Wool was imported from Northern Europe (and in the sixteenth century from Spain) and dyes from the east were used to make high quality textiles.

The Italian trade routes that covered the Mediterraneanand beyond were also major conduits of culture and knowledge. In medieval times works that embodied the classical learning of the Greeks had trickled into Western Europe, through Arab translations and treatises, from Toledo and from Palermo, especially in the so-called Renaissance of the 12th century. After the Spanish Reconquista of the fifteenth century and the resulting translations of Arabic-language works by the Arabists of the Schoolof Salamanca, the scientific, philosophical, and mathematical thinking of the Arabs became accessible to Northern Italy. After the Fall of Constantinople in 1453, a flood of refugee Greek scholars was important in sparking the new linguistic studies of the Renaissance, in revived academies in Florenceand Venice. Humanist scholars searched monastic libraries for ancient manuscripts and recovered Tacitus and other Latin authors; with the rediscovery of Vitruvius the architectural principles of Antiquity could be observed once more, and Renaissance artists were encouraged, in the atmosphere of humanist optimism, to excel the achievements of the Ancients, like Apelles, of whom they read.

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3. Thirteenth-century prosperity

In the thirteenth century, much of Europe experienced strong economic growth. The trade routes of the Italian states linked with those of established Mediterranean ports and eventually the Hanseatic League of the Baltic and northern regions of Europe to create a network economy in Europe for the first time since the third century. The city-states of

Italy expanded greatly during this period and grew in power to become de facto fully independent of the Holy Roman Empire; apart from the Kingdom of Naples, outside powers kept their armies out of Italy. During this period, the modern commercial infrastructure developed, with double-entry book-keeping, joint stock companies, an international banking system, a systematized foreign exchange market, insurance, and government debt. Florence became the centre of this financial industry and the gold florin became the main currency of international trade.

The new mercantile governing class, who gained their position through financial skill, adapted to their purposes the feudal aristocratic model that had dominated Europe in the Middle Ages. A feature of the High Middle Ages in Northern Italy was the rise of the urban communes which had broken from the control by bishops and local counts. In much of the region, the landed nobility was poorer than the urban patriarchs in the High Medieval money economy whose inflationary rise left land-holding aristocrats impoverished. The increase in trade during the early Renaissance enhanced these characteristics. The decline of feudalism and the rise of cities influenced each other; for example, the demand for luxury goods led to an increase in trade, which led to greater numbers of tradesmen becoming wealthy, who, in turn, demanded more luxury goods. This change also gave the merchants almost complete control of the governments of the Italian city-states, again enhancing trade. One of the most important effects of this political control was security. Those that grew extremely wealthy in a feudal state ran constant risk of running afoul of the monarchy and having their lands confiscated, as famously occurred to Jacques Coeur in France. The northern states also kept many medieval laws that severely hampered commerce, such as those against usury, and prohibitions on trading with non-Christians. In the city-states of Italy, these laws were repealed or rewritten.

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4. Fourteenth-century collapse

The fourteenth century saw a series of catastrophes that caused the European economy to go into recession. The Medieval Warm Period was ending as the transition to the Little Ice Age began. This change in climate saw agricultural output decline significantly, leading to repeated famines, exacerbated by the rapid population growth of the earlier era. The Hundred Years' War between England and Francedisrupted trade throughout northwest Europe, most notably when, in 1345, King Edward III of Englandrepudiated

his debts, contributing to the collapse of the two largest Florentine banks, those of the Bardi and Peruzzi. In the east, war was also disrupting trade routes, as the Ottoman Empirebegan to expand throughout the region. Most devastating, though, was the Black Death that decimated the populations of the densely populated cities of Northern Italy and returned at intervals thereafter. Florence, for instance, which had a pre-plague population of 45,000 decreased over the next 47 years by 2550%. Widespread disorder followed, including a revolt of Florentine textile workers, the ciompi, in 1378.

It was during this period of instability that the first Renaissance figures, such as Dante and Petrarch lived, and the first stirrings of Renaissance art were to be seen in the opening half of the fourteenth century, notably in the realism of Giotto. Paradoxically, some of these disasters would help establish the Renaissance. The Black Death wiped out a third of Europe's population, producing a labour shortage, so that the reduced population was much wealthier, better fed, and, significantly, had more surplus money to spend on luxury goods like art and architecture. As incidences of the plague began to decline in the early fifteenth century, Europe's devastated population once again began to grow. This new demand for products and services, and the reduced number of people able to provide them, put the lower classes in a more favourable position. Furthermore, this demand also helped create a growing class of bankers, merchants, and skilled artisans. The horrors of the Black Death and the seeming inability of the Church to provide relief would contribute to a decline of church influence, another significant contributing factor to the Renaissance. Additionally, the collapse of the Bardi and Peruzzi banks would open the way for the Medici to rise to prominence in Florence. Robert Sabatino Lopez argues that the economic collapse was a crucial cause of the Renaissance. According to this view, in a more prosperous era, businessmen would have quickly reinvested their earnings in order to make more money in a climate favourable to investment. However, in the leaner years of the fourteenth century, the wealthy found few promising investment opportunities for their earnings and instead chose to spend more on culture and art.

Another popular explanation for the Italian Renaissance is the thesis, first advanced by historian Hans Baron, that states that the primary impetus of the early Renaissance was the long-running series of wars between Florence and Milan. By the late fourteenth century, Milanhad become a centralized monarchy under the control of the Visconti family. Giangaleazzo Visconti, who ruled the city from 1378 to 1402, was renowned both

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for his cruelty and for his abilities, and set about building an empire in Northern Italy. He launched a long series of wars, with Milan steadily conquering neighbouring states and defeating the various coalitions led by Florencethat sought in vain to halt the advance. This culminated in the 1402 siege of Florence, when it looked as though the city was doomed to fall, before Giangaleazzo suddenly died and his empire collapsed.

Baron's thesis suggests that during these long wars, the leading figures of Florencerallied the people by presenting the war as one between the free republic and the despotic monarchy, between the ideals of the Greek and Roman Republicsand those of the Roman Empire and Medieval kingdoms. For Baron, the most important figure in crafting this ideology was Leonardo Bruni. This time of crisis in Florencewas the period when most of the major early Renaissance figures were coming of age, such as Ghiberti, Donatello, Masolino, and Brunelleschi, and that they were inculcated with this republican ideology. These and other figures later went on to advocate republican ideas that were to have an enormous impact on the Renaissance.

5. Development

Northern Italy was divided into a number of warring city-states, the most powerful being Milan, Florence, Pisa, Siena, Genoa, Ferrara, and Venice. High Medieval Northern Italy was further divided by the long running battle for supremacy between the forces of the Papacy and of the Holy Roman Empire: each city aligned itself with one faction or the other, yet was divided internally between the two warring parties, Guelfs and Ghibellines. Warfare between the states was common, invasion from outside Italy confined to intermittent sorties of Holy Roman Emperors. Renaissance politics developed from this background. Since the thirteenth century, as armies became primarily composed of mercenaries, prosperous city-states could field considerable forces, despite their low populations. In the course of the fifteenth century, the most powerful city-states annexed their smaller neighbors. Florencetook Pisa in 1406, Venice captured Padua and Verona, while the Duchy of Milan annexed a number of nearby areas including Pavia and Parma.

The first part of the Renaissance saw almost constant warfare on land and sea as the city-states vied for preeminence. On land, these wars were primarily fought by armies of mercenaries known as condottieri, bands of soldiers drawn from around Europe, but especially Germany and Switzerland, led largely by Italian captains. The mercenaries

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were not willing to risk their lives unduly, and war became one largely of sieges and maneuvering, occasioning few pitched battles. It was also in the interest of mercenaries on both sides to prolong any conflict, to continue their employment. Mercenaries were also a constant threat to their employers; if not paid, they often turned on their patron. If it became obvious that a state was entirely dependent on mercenaries, the temptation was great for the mercenaries to take over the running of it themselvesthis occurred on a number of occasions.

At sea, Italian city-states sent many fleets out to do battle. The main contenders were Pisa, Genoa, and Venice, but after a long conflict the Genoese succeeded in reducing Pisa. Venice proved to be a more powerful adversary, and while at first relatively equal, the Genoese fleet was eliminated in the battle of Chioggia at the mouth of the Venetian lagoon, 1380; henceforth Venicewas pre-eminent on the seas. As Venetian territories in the Aegean were lost one by one to the Turks, and the Black Seatrade was closed to them, Venetian interests turned towards the terrafirma as the Venetian Renaissance opened.

On land, decades of fighting saw Florence and Milan emerge as the dominant players, and these two powers finally set aside their differences and agreed to the Peace of Lodi in 1454, which saw relative calm brought to the region for the first time in centuries. This peace would hold for the next forty years, and Venice's unquestioned hegemony over the sea also led to unprecedented peace for much of the rest of the fifteenth century. In the beginning of the fifteenth century, adventurer and traders such as Niccol Da Conti (13951469) traveled as far as Southeast Asia and back, bringing fresh knowledge on the state of the world, presaging further European voyages of exploration in the years to come.

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6. Florence under the Medici

Until the late fourteenth century, Florence's leading family were the House of Albizzi. Their main challengers were the Medicis, first under Giovanni de' Medici, later under his son Cosimo. The Medici controlled the Medici bankthen Europe's largest bankand an array of other enterprises in Florenceand elsewhere. In 1433, the Albizzi managed to have Cosimo exiled. The next year, however, saw a pro-Medici Signoria elected and Cosimo returned. The Medici became the town's leading family, a position they would hold for the next three centuries. Florence remained a republic until 1537, traditionally marking

the end of the High Renaissance in Florence, but the instruments of republican government were firmly under the control of the Medici and their allies, save during the intervals after 1494 and 1527. Cosimo and Lorenzo only rarely held official posts, but were the unquestioned leaders.

Cosimo de' Medici was highly popular among the citizenry, mainly for bringing an era of stability and prosperity to the town. One of his most important accomplishments was negotiating the Peace of Lodi with Francesco Sforza ending the decades of war with Milan and bringing stability to much of Northern Italy. Cosimo was also an important patron of the arts, directly and indirectly, by the example he set.

Cosimo was succeeded by his sickly son Piero de' Medici, who died after five years in charge of the city. In 1469 the reins of power passed to Cosimo's twenty-one-year-old grandson Lorenzo, who would become known as "Lorenzo the Magnificent." Lorenzo was the first of the family to be educated from an early age in the humanist tradition and is best known as one of the Renaissance's most important patrons of the arts. Under Lorenzo, the Medici rule was formalized with the creation of a new Council of Seventy, which Lorenzo headed. The republican institutions continued, but they lost all power. Lorenzo was less successful than his illustrious forebears in business, and the Medici commercial empire was slowly eroded. Lorenzo continued the alliance withMilan, but relations with the papacy soured, and in 1478, Papal agents allied with the Pazzi family in an attempt to assassinate Lorenzo. Although the plot failed, Lorenzo's young brother, Giuliano, was killed, and the failed assassination led to a war with the Papacy and was used as justification to further centralize power in Lorenzo's hands.

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7. Spread of the Renaissance

Renaissance ideals first spread from Florence to the neighbouring states of Tuscany such as Siena and Lucca. The Tuscan culture soon became the model for all the states of Northern Italy, and the Tuscan variety of Italian came to predominate throughout the region, especially in literature. In 1447 Francesco Sforza came to power in Milanand rapidly transformed that still medieval city into a major centre of art and learning that drew Leone Battista Alberti. Venice, one of the wealthiest cities due to its control of the Mediterranean Sea, also became a centre for Renaissance culture, especially architecture. Smaller courts brought Renaissance patronage to lesser cities, which developed their

characteristic arts: Ferrara,Mantua under the Gonzaga, Urbino under Federico da Montefeltro. In Naples, the Renaissance was ushered in under the patronage of Alfonso I who conquered Naplesin 1443 and encouraged artists like Francesco Laurana and Antonello da Messina and writers like the poet Jacopo Sannazaro and the humanist scholar Angelo Poliziano.

In 1417 the Papacy returned to Rome, but that once imperial city remained poor and largely in ruins through the first years of the Renaissance. The great transformation began under Pope Nicholas V, who became pontiff in 1447. He launched a dramatic rebuilding effort that would eventually see much of the city renewed. The humanist scholar Aeneas Silvius Piccolomini became pope as Pius II in 1458. As the papacy fell under the control of the wealthy families from the north, such as the Medici and the Borgias the spirit of Renaissance art and philosophy came to dominate the Vatican. Pope Sixtus IV continued Nicholas' work, most famously ordering the construction of the Sistine Chapel. The popes also became increasingly secular rulers as the Papal States were forged into a centralized power by a series of "warrior popes".

The nature of the Renaissance also changed in the late fifteenth century. The Renaissance ideal was fully adopted by the ruling classes and the aristocracy. In the early Renaissance artists were seen as craftsmen with little prestige or recognition. By the later Renaissance the top figures wielded great influence and could charge great fees. A flourishing trade in Renaissance art developed. While in the early Renaissance many of the leading artists were of lower- or middle-class origins, increasingly they became aristocrats.

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8. Wider population

As a cultural movement, the Italian Renaissance affected only a small part of the population. Northern Italy was the most urbanized region of Europe, but three quarters of the people were still rural peasants. For this section of the population, life was essentially unchanged from the MiddleAges. Classic feudalism had never been prominent in Northern Italy, and most peasants worked on private farms or as sharecroppers. Some scholars see a trend towards refeudalization in the later Renaissance as the urban elites turned themselves into landed aristocrats.

The situation was very different in the cities. These were dominated by a commercial elite; as exclusive as the aristocracy of any Medieval kingdom. It was this group that was the main patron of and audience for Renaissance culture. Below them there was a large class of artisans and guild members who lived comfortable lives and had significant power in the republican governments. This was in sharp contrast to the rest of Europewhere artisans were firmly in the lower class. Literate and educated, this group did participate in the Renaissance culture. The largest section of the urban population was the urban poor of semi-skilled workers and the unemployed. Like the peasants the Renaissance had little effect on them. Historians debate how easy it was to move between these groups during the Italian Renaissance. Examples of individuals who rose from humble beginnings can be instanced, but Burke notes two major studies in this area that have found that the data do not clearly demonstrate an increase in social mobility. Most historians feel that early in the Renaissance social mobility was quite high, but that it faded over the course of the fifteenth century. Inequality in society was very high. An upper-class figure would control hundreds of times more income than a servant or labourer. Some historians feel that this unequal distribution of wealth was important to the Renaissance, as art patronage relies on the very wealthy.

The Renaissance was not a period of great social or economic change, only of cultural and ideological development. It only touched a small fraction of the population, and in modern times this has led many historians, such as any that follow historical materialism, to reduce the importance of the Renaissance in human history. These historians tend to think in terms of "Early Modern Europe" instead.

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9. End of the Italian Renaissance

The end of the Renaissance is as imprecisely marked as its starting point. For many, the rise to power in Florenceof the austere monk Girolamo Savonarola in 1494-1498 marks the end of the city's flourishing; for others, the triumphant return of the Medici marks the beginning of the late phase in the arts called Mannerism. Savonarola rode to power on a widespread backlash over the secularism and indulgence of the Renaissance his brief rule saw many works of art destroyed in the "Bonfire of the Vanities" in the centre of Florence. With the Medici returned to power, now as Grand Dukes of Tuscany, the counter movement in the church continued. In 1542 the Sacred Congregation of the

Inquisition was formed and a few years later the Index Librorum Prohibitorum banned a wide array of Renaissance works of literature.

Just as important was the end of stability with a series of foreign invasions of Italy known as the Italian Wars that would continue for several decades. These began with the 1494 invasion by France that wreaked widespread devastation on Northern Italyand ended the independence of many of the city-states. Most damaging was the May 6, 1527, Spanish and German troops' sacking Rome that for two decades all but ended the role of the Papacy as the largest patron of Renaissance art and architecture.

While the Italian Renaissance was fading, the Northern Renaissance adopted many of its ideals and transformed its styles. A number of Italy's greatest artists chose to emigrate. The most notable example was Leonardo da Vinci who left for France in 1516, but teams of lesser artists invited to transform the Chteau de Fontainebleau created the school of Fontainebleauthat infused the style of the Italian Renaissance in France. From Fontainebleau, the new styles, transformed by Mannerism, brought the Renaissance to Antwerp and thence throughout Northern Europe.

This spread north was also representative of a larger trend. No longer was the Mediterranean Europe's most important trade route. In 1498, Vasco da Gama reached India, and from that date the primary route of goods from the Orient was through the Atlantic ports of Lisbon,Seville, Nantes, Bristol, and London. These areas quickly surpassed Italyin wealth and power.

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Topic : The Triumph And Decline Of Neoclassicism

Topic Objective:

At the end of this topic student would be able to:

- Discuss Neo"-classicism
- Learn about Neoclassicism in architecture and in the decorative and visual arts
- Understand Covert neoclassicism in Modern styles
- Comprehend Neoclassicism Part II: Between the Wars
- Describe Neoclassicism today

Definition/Overview:

Neoclassicism (sometimes rendered as Neo-Classicism or Neo-classicism) is the name given to quite distinct movements in the decorative and visual arts, literature, theatre, music, and architecture that draw upon Western classical art and culture (usually that of Ancient Greece or Ancient Rome). These movements were dominant during the mid 18th to the end of the 19th century. This article addresses what these "neoclassicisms" have in common.

Key Points:

1. Neo"-classicism

What any "neo"-classicism depends on most fundamentally is a consensus about a body of work that has achieved canonic status (illustration, below). These are the "classics." Ideallyand neoclassicism is essentially an art of an idealan artist, well schooled and comfortably familiar with the canon, does not repeat it in lifeless reproductions, but synthesizes the tradition anew in each work. This sets a high standard, clearly; but though a neoclassical artist who fails to achieve it may create works that are inane, vacuous or even mediocre, gaffes of taste and failures of craftsmanship are not commonly neoclassical failings. Novelty, improvisation, self-expression, and blinding inspiration are not neoclassical virtues. "Make it new" was the modernist credo of the poet Ezra Pound; contrarily, neoclassicism does not seek to re-create art forms from the ground up with each new project. It instead exhibits perfect control of an idiom.

Speaking and thinking in English, "neoclassicism" in each art implies a particular canon of "classic" models. Virgil, Raphael, Nicolas Poussin, Haydn. Other cultures have other canons of classics, however, and a recurring strain of neoclassicism appears to be a natural expression of a culture at a certain moment in its career, a culture that is highly self-aware, that is also confident of its own high mainstream tradition, but at the same time feels the need to regain something that has slipped away: Apollonius of Rhodes is a neoclassic writer; Ming ceramics pay homage to Sung celadon porcelains; Italian 15th century humanists learn to write a "Roman" hand we call italic (a.k.a. Carolingian); Neo-Babylonian culture is a neoclassical revival, and in Persia the "classic" religion of Zoroaster, Zoroastrianism, is revived after centuries, to "re-Persianize" a culture that had fallen away from its own classic Achaemenean past. Within the direct Western tradition,

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the earliest movement motivated by a neoclassical inspiration is a Roman style that was first distinguished by the German art historian Friedrich Hauser (Die Neuattische Reliefs Stuttgart 1889), who identified the style-category he called "Neo-Attic" among sculpture produced in later Hellenistic circles during the last century or so BCE and in Imperial Rome; the corpus that Hauser called "Neo-Attic" consists of bas reliefs molded on decorative vessels and plaques, employing a figural and drapery style that looked for its canon of "classic" models to late 5th and early 4th century Athens and Attica.

2. Neoclassicism in architecture and in the decorative and visual arts

In the visual arts the European movement called "neoclassicism" began after A.D. 1765, as a reaction against both the surviving Baroque and Rococo styles, and as a desire to return to the perceived "purity" of the arts of Rome, the more vague perception ("ideal") of Ancient Greek arts (where almost no western artist had actually been) and, to a lesser extent, 16th century Renaissance Classicism.

Contrasting with the Baroque and the Rococo, Neo-classical paintings are devoid of pastel colors and haziness; instead, they have sharp colors with Chiaroscuro. In the case of Neo-classicism in France, a prime example is Jacques Louis David whose paintings often use Greek elements to extol the French Revolution's virtues (state before family).

Henry Fuseli, The artist moved to despair at the grandeur of antique fragments, 177879

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Each "neo"- classicism selects some models among the range of possible classics that are available to it, and ignores others. The neoclassical writers and talkers, patrons and collectors, artists and sculptors of 1765 - 1830 paid homage to an idea of the generation of Pheidias, but the sculpture examples they actually embraced were more likely to be Roman copies of Hellenistic sculptures. They ignored both Archaic Greek art and the works of Late Antiquity. The Rococo art of ancient Palmyracame as a revelation, through engravings in Wood's The Ruins of Palmyra. Even in all-but-unvisited Greece, a rough backwater of the Ottoman Empire, dangerous to explore, neoclassicists' appreciation of Greek architecture was mediated through drawings and engravings, which subtly smoothed and regularized, "corrected' and "restored" the monuments of Greece, not

always consciously. As for painting, Greek painting was utterly lost: neoclassicist painters imaginatively revived it, partly through bas-relief friezes, mosaics, and pottery painting and partly through the examples of painting and decoration of the High Renaissance of Raphael's generation, frescos in Nero's Domus Aurea,Pompeii and Herculaneum and through renewed admiration of Nicholas Poussin. Much "neoclassical" painting is more classicisizing in subject matter than in anything else.

There is an anti-Rococo strain that can be detected in some European architecture of the earlier 18th century, most vividly represented in the Palladian architecture of Georgian Britain and Ireland, but also recognizable in a classicizing vein of architecture in Berlin. It is a robust architecture of self-restraint, academically selective now of "the best" Roman models.

Neoclassicism first gained influence in Englandand France, through a generation of French art students trained in Romeand influenced by the writings of Johann Joachim Winckelmann, and it was quickly adopted by progressive circles in Sweden. At first, classicizing decor was grafted onto familiar European forms, as in the interiors for Catherine II's lover Count Orlov, designed by an Italian architect with a team of Italian stuccadori: only the isolated oval medallions like cameos and the bas-relief overdoors hint of neoclassicism; the furnishings are fully Italian Rococo.

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But a second neoclassic wave, more severe, more studied (through the medium of engravings) and more consciously archaeological, is associated with the height of the Napoleonic Empire. In France, the first phase of neoclassicism is expressed in the "Louis XVI style", the second phase in the styles we call "Directoire" or Empire. Italyclung to Rococo until the Napoleonic regimes brought the new archaeological classicism, which was embraced as a political statement by young, progressive, urban Italians with republican leanings.

The high tide of neoclassicism in painting is exemplified in early paintings by Jacques-Louis David (illustration, left) and Jean Auguste Dominique Ingres' entire career. David's Oath of the Horatii was painted in Rome and made a splash at the Paris Salon of 1785. Its central perspective is perpendicular to the picture plane, made more emphatic by the dim arcade behind, against which the heroic figures are disposed as in a frieze, with a hint of the artificial lighting and staging of opera, and the classical coloring of Nicholas Poussin.

In sculpture, the most familiar representatives are the Italian Antonio Canova, the Englishman John Flaxman and the Dane Bertel Thorvaldsen. The European neoclassical manner also took hold in the United States, where its prominence peaked somewhat later and is exemplified in the sculptures of William Henry Rinehart (1825-1874).

In the decorative arts, neoclassicism is exemplified in Empire furniture made in Paris,London, New York,Berlin; in Biedermeier furniture made in Austria; in Karl Friedrich Schinkel's museums inBerlin, Sir John Soane's Bank of England in London and the newly built "capitol" in Washington, DC; and in Wedgwood's bas reliefs and "black basaltes" vases. The Scots architect Charles Cameron created palatial Italianate interiors for the German-born Catherine II the Great in Russian St. Petersburg: the style was international.

Indoors, neoclassicism made a discovery of the genuine classic interior, inspired by the rediscoveries at Pompeii and Herculaneum, which had started in the late 1740s, but only achieved a wide audience in the 1760s, with the first luxurious volumes of tightly controlled distribution of Le Antichit di Ercolano. The antiquities of Herculaneumshowed that even the most classicizing interiors of the Baroque, or the most "Roman" rooms of William Kent were based on basilica and temple exterior architecture, turned outside in: pedimented window frames turned into gilded mirrors, fireplaces topped with temple fronts, now all looking quite bombastic and absurd. The new interiors sought to recreate an authentically Roman and genuinely interior vocabulary, employing flatter, lighter motifs, sculpted in low frieze-like relief or painted in monotones en camaeu ("like cameos"), isolated medallions or vases or busts or bucrania or other motifs, suspended on swags of laurel or ribbon, with slender arabesques against backgrounds, perhaps, of "Pompeiian red" or pale tints, or stone colors. The style in Francewas initially a Parisian style, the Got grec, not a court style. Only when the plump, young king acceded to the throne in 1774 did his fashion-loving Queen bring the "Louis XVI" style to court.

From about 1800 a fresh influx of Greek architectural examples, seen through the medium of etchings and engravings, gave a new impetus to neoclassicism that is called the Greek Revival.

Neoclassicism continued to be a major force in academic art through the 19th century and beyonda constant antithesis to Romanticism or Gothic revivals although from the late

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19th century on it had often been considered anti-modern, or even reactionary, in influential critical circles. By the mid-19th century, several European citiesnotably St Petersburg and Munichwere transformed into veritable museums of Neoclassical architecture.

In American architecture, neoclassicism was one expression of the American Renaissance movement, ca 1890-1917; its last manifestation was in Beaux-Arts architecture, and its very last, large public projects were the Lincoln Memorial (highly criticized at the time), The National Gallery in Washington, DC (also heavily criticized by the architectural community as being backward thinking and old fashioned in its design), and the American Museum of Natural History's Roosevelt Memorial. These were white elephants when they were built. In the British Raj, Sir Edwin Lutyens' monumental city planning for New Delhi marks the glorious sunset of neoclassicism. World War II was to shatter most longing for - and imitation of - mythical, heroic times.

3. Covert neoclassicism in Modern styles

Meanwhile, conservative modernist architects like Charles Perret in France kept the rhythms and spacing of columnar architecture even in factory buildings. Where a colonnade would have been decried as "reactionary," a building's pilaster-like fluted panels under a repeating frieze looked "progressive." Pablo Picasso experimented with classicizing motifs in the years immediately following World War I, and the Art Deco style that peaked in the 1925 Paris Exposition des Arts Dcoratifs often drew on neoclassical motifs without expressing them overtly: severe, blocky commodes by E. J. Ruhlmann or Sue et Mare; crisp, extremely low-relief friezes of damsels and gazelles in every medium; fashionable dresses that were draped or cut on the bias to recreate Grecian lines; the art dance of Isadora Duncan; the Streamline Moderne styling of US post offices and county court buildings built as late as 1950; and the Roosevelt dime. Neoclassic themes can even be detected in the Smith Tower,Seattle.

4. Neoclassicism Part II: Between the Wars

There was an entire 20th century movement in the Arts which was also called Neo-classicism. It encompassed at least music, philosophy, and literature. It was between the end of World War I and the end of World War II.

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This literary neo-classical movement rejected the extreme romanticism of (for example) dada, in favour of restraint, religion (specifically Christianity) and a reactionary political program. Although the foundations for this movement in English literature were laid by T. E. Hulme, the most famous neoclassicists were T. S. Eliot and Wyndham Lewis. In Russia, the movement crystallized as early as 1910 under the name of Acmeism, with Anna Akhmatova and Osip Mandelshtam as the leading representatives.

5. Neoclassicism today

In the United Statespublic buildings are still built in the neoclassical style. A good recent example is SchermerhornSymphony Center.

In Britain a number of architects are active in the neoclassical style. Two new university Libraries, Quinlan Terry's Maitland Robinson Library at Downing Collegeand Robert Adam Architects' Sackler Library illustrate that the approach taken can range from the traditional, in the former case, to the unconventional, in the latter case. The majority of new neoclassical buildings in Britain are private houses. Firms like Francis Johnson & Partners specialize in new country houses.

Neoclassical architecture is usually now classed under the umbrella term of "traditional architecture" and is practised by a number of members of the Traditional Architecture Group. Also, a number of pieces of postmodern architecture draw inspiration from and include explicit references to neoclassicism, the National Theatre of Catalonia in Barcelona among them.

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In Section 5 of this course you will cover these topics:

- Successful Failure: Theatre And Reform, 1750 - 1960'S
- The Rise And Triumph Of Commercialism: 1750 - 1960'S
- Theatre For A New Millennium
- Global Theatre

Topic : Successful Failure: Theatre And Reform, 1750 - 1960'S

Topic Objective:

At the end of this topic student would be able to:

- Discuss Etymology
- Learn about Visual art and Literature
- Describe Realism
- Define Naturalism
- Understand Theatre
- Have knowledge regarding The critique of Naturalism
- Comprehend Avant-garde
- Know about Working definition

Definition/Overview:

Romanticism is a complex artistic, literary, and intellectual movement that originated in the second half of the 18th century in Western Europe, and gained strength during the Industrial Revolution. It was partly a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature, and was embodied most strongly in the visual arts, music, and literature.

The movement stressed strong emotion as a source of aesthetic experience, placing new emphasis on such emotions as trepidation, horror, and the awe experienced in confronting the sublimity in untamed nature and its qualities that are "picturesque", both new aesthetic categories. It elevated folk art and custom, as well as arguing for a "natural" epistemology of human activities as conditioned by nature in the form of language, custom and usage.

Our modern sense of a romantic character is sometimes based on Byronic or Romantic ideals. Romanticism reached beyond the rational and Classicist ideal models to elevate medievalism and elements of art and narrative perceived to be authentically medieval, in an attempt to escape the confines of population growth, urban sprawl and industrialism, and it also attempted to embrace the exotic, unfamiliar and distant in modes more authentic than chinoiserie, harnessing the power of the imagination to envision and to escape.

The ideologies and events of the French Revolution, rooted in Romanticism, affected the direction it was to take, and the confines of the Industrial Revolution also had their influence on Romanticism, which was in part an escape from modern realities; indeed, in the second half of the nineteenth century, "Realism" was offered as a polarized opposite to Romanticism. Romanticism elevated the achievements of what it perceived as misunderstood heroic

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individuals and artists that altered society. It also legitimized the individual imagination as a critical authority which permitted freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a Zeitgeist, in the representation of its ideas.

Key Points:

1. Characteristics

In a general sense, the term "Romanticism" has been used to refer to certain artists, poets, writers, musicians, as well as political, philosophical and social thinkers of the late eighteenth and early to mid nineteenth centuries. It has equally been used to refer to various artistic, intellectual, and social trends of that era. Despite this general usage of the term, a precise characterization and specific definition of Romanticism havebeen the subject of debate in the fields of intellectual history and literary history throughout the twentieth century, without any great measure of consensus emerging. Arthur Lovejoy attempted to demonstrate the difficulty of this problem in his seminal article "On The Discrimination of Romanticisms" in his Essays in the History of Ideas (1948); some scholars see romanticism as essentially continuous with the present, some see in it the inaugural moment of modernity, some see it as the beginning of a tradition of resistance to the Enlightenment a Counter-Enlightenment and still others place it firmly in the direct aftermath of the French Revolution. An earlier definition comes from Charles Baudelaire: "Romanticism is precisely situated neither in choice of subject nor exact truth, but in the way of feeling."

Many intellectual historians have seen Romanticism as a key movement in the Counter-Enlightenment, a reaction against the Age of Enlightenment. Whereas the thinkers of the Enlightenment emphasized the primacy of deductive reason, Romanticism emphasized intuition, imagination, and feeling, to a point that has led to some Romantic thinkers being accused of irrationalism.

2. Etymology

Romanticism is closely tied to the idea of the "Romantic." Note the capital 'R' differs from "romantic" meaning "someone involved in romance," although the words have the

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same root. The word romance comes from the Old French romanz, which is a genre of prose or poetic heroic narrative originating in medieval literature. Just as we speak of Romance languages, romanz was written in the vernacular and not in Latin.

In general, the term "Romanticism" when applied to music has come to mean the period roughly from the 1820s until around 1900. The contemporary application of 'romantic' to music did not coincide with modern categories, however: in 1810 E.T.A. Hoffmann called Mozart, Haydn and Beethoven the three "Romantic Composers", and Ludwig Spohr used the term "good Romantic style" to apply to parts of Beethoven's Fifth Symphony. Technically, Mozart is considered classical and by most standards Beethoven is the start of the musical Romantic period. By the early twentieth century, the sense that there had been a decisive break with the musical past led to the establishment of the nineteenth century as "The Romantic Era," and it is referred to as such in the standard encyclopedias of music.

The traditional modern discussion of the music of Romanticism includes elements, such as the growing use of folk music, which are also directly related to the broader current of Romantic nationalism in the arts as well as aspects already present in eighteenth-century music, such as the cantabile accompanied melody to which Romantic composers beginning with Franz Schubert applied restless key modulations.

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The heightened contrasts and emotions of Sturm und Drang (German for "Storm and Stress") seem a precursor of the Gothic novel in literature, or the sanguinary elements of some of the operas of the period of the French Revolution. The libretti of Lorenzo da Ponte for Mozart's eloquent music, convey a new sense of individuality and freedom. The romantic generation viewed Beethoven as their ideal of a heroic artist--a man who first dedicated a symphony to Consul Bonaparte as a champion of freedom and then challenged Emperor Napoleon by striking him out from the dedication of the Eroica Symphony. In Beethoven's Fidelio he creates the apotheosis of the 'rescue operas' which were another feature of French musical culture during the revolutionary period, in order to hymn the freedom which underlay the thinking of all radical artists in the years of hope after the Congress of Vienna.

In the contemporary music culture, the romantic musician followed a public career, depending on sensitive middle-class audiences rather than on a courtly patron, as had

been the case with earlier musicians and composers. Public persona characterized a new generation of virtuosi who made their way as soloists, epitomized in the concert tours of Paganini and Liszt.

Beethoven's use of tonal architecture in such a way as to allow significant expansion of musical forms and structures was immediately recognized as bringing a new dimension to music. His later piano music and string quartets, especially, showed the way to a completely unexplored musical universe. E.T.A. Hoffmann was able to write of the supremacy of instrumental music over vocal music in expressiveness, a concept which would previously have been regarded as absurd. Hoffmann himself, as a practitioner both of music and literature, encouraged the notion of music as 'programmatic' or narrative, an idea which new audiences found attractive. Early nineteenth century developments in instrumental technologyiron frames for pianos, wound metal strings for string instrumentsenabled louder dynamics, more varied tone colours, and the potential for sensational virtuosity. Such developments swelled the length of pieces, introduced programmatic titles, and created new genres such as the free-standing concert overture or tone poem, the piano fantasia, nocturne and rhapsody, and the virtuosic concerto, which became central to musical romanticism.

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In opera, a new Romantic atmosphere combining supernatural terror and melodramatic plot in a folkloric context was most successfully achieved by Weber's Der Freischtz. Enriched timbre and color marked the early orchestration of Hector Berlioz in France, and the grand operas of Meyerbeer. Amongst the radical fringe of what became mockingly characterised (adopting Wagner's own words) as 'artists of the future', Liszt and Wagner each embodied the Romantic cult of the free, inspired, charismatic, perhaps ruthlessly unconventional individual artistic personality.

It is the period of 1815 to 1848 which must be regarded as the true age of Romanticism in music - the age of the last compositions of Beethoven (d. 1827) and Schubert (d. 1828), of the works of Schumann (d. 1856) and Chopin (d.1849), of the early struggles of Berlioz and Richard Wagner, of the great virtuosi such as Paganini (d. 1840), and the young Liszt and Thalberg. Now that we are able to listen to the work of Mendelssohn (d. 1847) stripped of the Biedermeier reputation unfairly attached to it, he can also be placed in this more appropriate context. After this period, with Chopin and Paganini dead, Liszt retired from the concert platform at a minor German court, Wagner effectively in exile

until he obtained royal patronage in Bavaria, and Berlioz still struggling with the bourgeois liberalism which all but smothered radical artistic endeavour in Europe, Romanticism in music was surely past its primegiving way, rather, to the period of musical romantics.

3. Visual art and Literature

In visual art and literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the heroic isolation of the artist or narrator, and respect for a new, wilder, untrammeled and "pure" nature. Furthermore, several romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, based their writings on the supernatural/occult and human psychology.

The Scottish poet James Macpherson influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1762, inspiring both Goethe and the young Walter Scott.

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An early German influence came from Johann Wolfgang Goethe whose 1774 novel The Sorrows of Young Werther had young men throughout Europeemulating its protagonist, a young artist with a very sensitive and passionate temperament. At that time Germanywas a multitude of small separate states, and Goethe's works would have a seminal influence in developing a unifying sense of nationalism. Another philosophic influence came from the German idealism of Johann Gottlieb Fichte and Friedrich Schelling, making Jena(where Fichte lived, as well as Schelling, Hegel, Schiller and the brothers Schlegel) a center for early German romanticism ("Jenaer Romantik"). Important writers were Ludwig Tieck, Novalis and Friedrich Hoelderlin. Heidelberg later became a center of German romanticism, where writers and poets such as Clemens Brentano, Achim von Arnim, and Joseph Freiherr von Eichendorff met regularly in literary circles. Important motifs in German Romanticism are travelling, nature, and ancient myths. The later German Romanticism of, for example, E. T. A. Hoffmann's Der Sandmann (The Sandman), 1817, and Joseph Freiherr von Eichendorff's Das Marmorbild (The Marble Statue), 1819, was darker in its motifs and has gothic elements.

Romanticism in British literature developed in a different form slightly later, mostly associated with the poets William Wordsworth and Samuel Taylor Coleridge, whose co-authored book Lyrical Ballads (1798) sought to reject Augustan poetry in favour of more direct speech derived from folk traditions. Both poets were also involved in utopian social thought in the wake of the French Revolution. The poet and painter William Blake is the most extreme example of the Romantic sensibility in Britain, epitomised by his claim I must create a system or be enslaved by another man's. Blake's artistic work is also strongly influenced by Medievalilluminated books. The painters J. M. W. Turner and John Constable are also generally associated with Romanticism. Lord Byron, Percy Bysshe Shelley, Mary Shelley and John Keats constitute another phase of Romanticism in Britain.

In predominantly Roman Catholic countries Romanticism was less pronounced than in Germany and Britain, and tended to develop later, after the rise of Napoleon. Franois-Ren de Chateaubriand is often called the "Father of French Romanticism". In France, the movement is associated with the nineteenth century, particularly in the paintings of Thodore Gricault and Eugne Delacroix, the plays, poems and novels of Victor Hugo (such as Les Misrables and Ninety-Three), and the novels of Stendhal. The composer Hector Berlioz is also important.

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In Russia, the principal exponent of Romanticism is Alexander Pushkin. Mikhail Lermontov attempted to analyse and bring to light the deepest reasons for the Romantic idea of metaphysical discontent with society and self, and was much influenced by Lord Byron. The poet Fyodor Tyutchev was also an important figure of the movement in Russia, and was heavily influenced by the German Romantics.

Romanticism played an essential role in the national awakening of many Central European peoples lacking their own national states, not least in Poland, which had recently lost its independence when Russia's army crushed the Polish Rebellion under the reactionary Nicholas I. Revival and reinterpretation of ancient myths, customs and traditions by Romantic poets and painters helped to distinguish their indigenous cultures from those of the dominant nations and crystallise the mythography of Romantic nationalism. Patriotism, nationalism, revolution and armed struggle for independence also became popular themes in the arts of this period. Arguably, the most distinguished Romantic poet of this part of Europe was Adam Mickiewicz, who developed an idea that

Poland was the Messiah of Nations, predestined to suffer just as Jesus had suffered to save all the people.

In the United States, the romantic gothic made an early appearance with Washington Irving's Legend of Sleepy Hollow 1820) and Rip Van Winkle (1819), followed from 1823 onwards by the Leatherstocking tales of James Fenimore Cooper, with their emphasis on heroic simplicity and their fervent landscape descriptions of an already-exotic mythicized frontier peopled by "noble savages", similar to the philosophical theory of Rousseau, exemplified by Uncas, from The Last of the Mohicans. There are picturesque "local color" elements in Washington Irving's essays and especially his travel books. Edgar Allan Poe's tales of the macabre and his balladic poetry were more influential in France than at home, but the romantic American novel developed fully in Nathaniel Hawthorne's atmosphere and melodrama. Later Transcendentalist writers such as Henry David Thoreau and Ralph Waldo Emerson still show elements of its influence, as does the romantic realism of Walt Whitman. But by the 1880s, psychological and social realism was competing with romanticism in the novel. The poetry which Americans wrote and read was all romantic until the 1920s: Poe and Hawthorne, as well as Henry Wadsworth Longfellow. The poetry of Emily Dickinson nearly unread in her own time and Herman Melville's novel Moby-Dick can be taken as epitomes of American Romantic literature. As in England,Germany, and France, literary Romanticism had its counterpart in American visual arts, most especially in the exaltation of untamed America found in the paintings of the Hudson River School. Painters like Thomas Cole, Albert Bierstadt and Frederic Edwin Church and others often combined a sense of the sublime with underlying religious and philosophical themes. Thomas Cole's paintings feature strong narratives as in The Voyage of Life series painted in the early 1840s that depict man trying to survive amidst an awesome and immense nature, from the cradle to the grave.

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4. Realism

Realism was a general movement in the late ninteenth century that steered theatrical texts and performances toward greater fidelity to real life. The realist movement began with Constantin Stanislavski and his Moscow Arts Theatre. Together with Vladimir Nemirovich-Danchenko the two pioneered a break away from the highly stylised and unrealistic theatre styles (e.g. Melodrama) prevailing in the late 19th and early 20th centuries. The realist dramatist Thomas William Robertson in Britain, Henrik Ibsen and

August Strindberg in Scandinavia, and Anton Chekhov and Maksim Gorky in Russia, among others, as well as Eugene O'Neill, in the United States of America, rejected the complex and artificial plotting of the well-made play and instead present a theatrical verisimilitude that would more objectively portray life as recognizable to the audience. This is accomplished through realistic settings and natural speech which give form to the general philosophy of naturalism (roughly, the view that man's life is shaped entirely by his social and physical environment).

However, the style of realism soon came to distinguish itself from Naturalism as a style that was heightened reality. Realism maintained the strength of such elements of drama as tension and focus, while maintaining an audiencesdirect connection and relation to the situation and characters. They were a reflection of themselves. Realism is the art of drawing from one's own personal memories and feelings to show and present an emotion. It is the art that has helped and led into method acting. Realism takes human morals and emotional inner thoughts and beliefs to bring about most of the conflict it presents. Naturalism is a break off of realism that uses physical dangers for its conflict instead moral and inner character conflict such as realism. Realism was first crafted into the works of Shakespeare and other early 16th century writers.

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5. Naturalism

Naturalism is a movement in theatre, film, and literature that seeks to replicate a believable everyday reality, as opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment.

6. Theatre

In theatre, Naturalism developed in the late 19th and early 20th century(1900-1914). It refers to theatre that attempts to create a perfect illusion of reality through a range of dramatic and theatrical strategies: detailed, three-dimensional settings (which bring Darwinian understandings of the determining role of the environment into the staging of human drama); everyday speech forms (prose over poetry); a secular world-view (no ghosts, spirits or gods intervening in the human action); an exclusive focus on subjects that are contemporary and indigenous (no exotic, otherworldly or fantastic locales, nor

historical or mythic time-periods); an extension of the social range of characters portrayed (away from the aristocrats of classical drama, towards bourgeois and eventually working-class protagonists); and a style of acting that attempts to recreate the impression of reality (often by seeking complete identification with the role, understood in terms of its 'given circumstances', which, again, transcribe Darwinian motifs into performance, as advocated by Stanislavski).

7. The critique of Naturalism

Naturalism was criticized in the twentieth century by a whole host of Sauve Chronics theatre practitioners; Bertolt Brecht, for example, argued for a puncturing of the illusion of the surface of reality in order to reach the real forces that determine it beneath its appearance; in place of the absorption within a fiction that Naturalistic performance promotes in its audience, he attempted to inculcate a more detached consideration of the realities and the issues behind them that the play confronts. His approach is a development, however, of the critical project initiated by Naturalism; it is a form of modernist realism.

Naturalistic performance is often unsuitable for the performance of other types of theatreparticularly older forms, but also many twentieth-century non-Naturalistic plays. Shakespearean verse, for example, demands a rigorous attention to its rhythmic sub-structure and often long and complex phrasings; naturalistic actors tend to cut these down to the far shorter speech patterns of modern drama, destroying the rhythmic support that assists the audience's process of comprehension. In addition, Shakespearean drama assumed a natural, direct and often-renewed contact with the audience on the part of the performer; 'fourth wall' performances foreclose these complex layerings of theatrical and dramatic realities that are built into Shakespeare's dramaturgy. A good example is the line spoken by Cleopatra in Antony and Cleopatra's act five, when she contemplates her humiliation in Rome at the hands of Octavius Caesar, by means of mocking theatrical renditions of her fate: "And I shall see some squeaking Cleopatra boy my greatness in the posture of a whore"; that this was to be spoken by a boy in a dress in a theatre is an integral part of its dramatic meaninga complexity unavailable to a purely naturalistic treatment.

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8. Avant-garde

Avant-garde means "advance guard" or "vanguard". The adjective form is used in English, to refer to people or works that are experimental or innovative, particularly with respect to art, culture, and politics.

Avant-garde represents a pushing of the boundaries of what is accepted as the norm or the status quo, primarily in the cultural realm. The notion of the existence of the avant-garde is considered by some to be a hallmark of modernism, as distinct from postmodernism. Postmodernism posits that the age of the constant pushing of boundaries is no longer with us and that avant-garde has little to no applicability in the age of Postmodern art. However, this is not true in the case of music as many pieces are still being released which are generally considered Avant-garde in popular culture.

9. Working definition

The vanguard, a small troop of highly skilled soldiers, explores the terrain ahead of a large advancing army and plots a course for the army to follow. This concept is applied to the work done by small collectives of intellectuals and artists as they open pathways through new cultural or political terrain for society to follow.

The origin of the application of this French term to art is still debated. Some[who?] fix it on May 17, 1863, the opening of the Salon des Refuss in Paris, organized by painters whose work was rejected for the annual Paris Salon of officially sanctioned academic art. Salons des Refuss were held in 1863, 1874, 1875, and 1886.

The term also refers to the promotion of radical social reforms. It was this meaning that was evoked by the Saint Simonian Olinde Rodrigues in his essay, "L'artiste, le savant et l'industriel," (The artist, the scientist and the industrialist, 1825) which contains the first recorded use of "avant-garde" in its now-customary sense: there, Rodrigues calls on artists to "serve as [the people's] avant-garde," insisting that "the power of the arts is indeed the most immediate and fastest way" to social, political, and economic reform. Over time, avant-garde became associated with movements concerned with art for art's sake, focusing primarily on expanding the frontiers of aesthetic experience, rather than with wider social reform.

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Avant-garde jazz is a more recent application of the term, dating back to the late 1950s.

For instance, whereas Marcel Duchamp's fountain (a urinal), which he declared a piece of art, may have been avant-garde at the time but is no longer given the title today as the body of work has already been created; it is no longer innovative. Avant-garde is therefore temporal and relates to the process of art's unfolding in time. Duchamp's work retains its distinction as avant-garde even today, because it marks a historical point in the advancement of the conception of art, relative to the period in which it surfaced. Similarly, "avant-garde" can be applied to the forerunners of any new movements.

Topic : The Rise And Triumph Of Commercialism: 1750 - 1960'S

Topic Objective:

At the end of this topic student would be able to:

- Discuss Commercialism

Definition/Overview:

Commercialism, in its original meaning, is the practices, methods, aims, and spirit of commerce or business. Today, however, it primarily refers to the tendency within capitalism to try to turn everything into objects and services sold for the purpose of generating profit; commercialization, where the value of everything, including such intangible things as happiness, health and beauty become measured in purely commercial, materialistic terms, and where public services are being privatised or outsourced to private companies. For this reason, commercialism is often closely associated with the corporate world.

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Key Points:

1. Commercialism: The related term "commercialized" is often used in an accusing way, implying that someone, often an artist or musician, has compromised the quality of his work for monetary gain, which is called "selling out". It can, for example, be applied to:

- A painter who uses his/her talent to do flattering, expensive portraits to order,
- An independent music band that signs a contract with a major record label and then changes its music and/or appearance to become more appealing to a mass audience,

- Or a novelist who switches from writing difficult "highbrow" novels to populist thrillers.

Commercialism, in its original meaning, is the practices, methods, aims, and spirit of commerce or business. Today, however, it primarily refers to the tendency within capitalism to turn everything into objects and services sold for the purpose of generating profit. There is also a tendency for intangible things such as happiness, beauty, or health to be given a monetary value or to be spoken of as commodities.

Commercialism can also refer to the domination of things by business/corporate interests, or the exploitation of intangible things for private gain.

Commercialism is often closely associated with the corporate world and advertising and is mainly due to increses in technology

The related term "commercialized" is often used in an accusing way, implying that someone or something has been despoiled by commercial or monetary interests.

Topic : Theatre For A New Millennium

Topic Objective:

At the end of this topic student would be able to:

- Discuss Postmodern Theatre

Definition/Overview:

Postmodernism is a term originating in architecture and art, literally 'after the modern', denoting a style that is more ornamental than modernism, and which borrows from previous architectural styles, often in a playful or ironic fashion. Later, the term was used in painting, music and philosophy for any pluralistic style that reacts against high modernism. It is used in critical theory and has been the point of departure for works of literature, architecture, and design, as well as in marketing and business and the interpretation of history, law and culture in the late 20th century.

Postmodernism was originally a reaction to modernism. Largely influenced by the Western European disillusionment induced by World War II, postmodernism tends to refer to a

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cultural, intellectual, or artistic state lacking a clear central hierarchy or organizing principle and embodying extreme complexity, contradiction, ambiguity, diversity, interconnectedness or interreferentiality, in a way that is often indistinguishable from a parody of itself, and which has give rise to charges of fraudulence.

Postmodernity is a derivative referring to non-art aspects of history that were influenced by the new movement, namely developments in society, economy and culture since the 1960s. When the idea of a reaction or rejection of modernism was borrowed by other fields, it became synonymous in some contexts with postmodernity. The term is closely linked with poststructuralism (cf. Jacques Derrida) and with modernism, in terms of a rejection of its bourgeois, elitist culture.

Key Points:

1. Postmodern Theatre

Postmodern theatre is a recent phenomenon in world theatre, coming as it does out of the postmodern philosophy that originated in Europein the 1960s. Typically, a postmodern theatrical work would contain some or all of the following characteristics:

- A diverse pastiche of different textualities and media forms are used, including the simultaneous use of multiple art or media forms, and there is the 'theft' of a heterogeneous group of artistic forms
- Narrative need not be complete but can be broken, paradoxical and imagistic. There is a movement away from linearity to multiplicity (to inter-related 'webs' of storying), where acts and scenes give way to a series of peripatetic dramatic moments.
- Existing ways of seeing the world are subverted and questioned, including conventional methods of portraying character and human experience
- Each new performance of a theatrical pieces is a new Gestalt, a unique spectacle, with no intent on methodically repeating a play.
- The audience is integral to the shared meaning making of the performance process and are included in the dialogue of the play
- The rehearsal process in a theatrical production is driven more by shared meaning-making and improvisation, rather than the scripted text
- The play steps back from reality to create its own self conscious atmosphere

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Postmodern theatre works tend to be challenging for an audience who are used to the time-honoured conventions of theatre and have expectations. The breaking of these expectations and the finding of new boundaries and sensibilities is the very point of this theatrical movement.

Topic : Global Theatre

Topic Objective:

At the end of this topic student would be able to:

- Discuss Asian American theatre companies
- Learn about Asian American actors
- Understand Asian American playwrights
- Comprehend Alternative theatre and performance
- Have knowledge regarding Asian American Theatre Conference and Festival

Definition/Overview:

Asian American theatre emerged in the 1960s and the 1970s with the foundation of four theatre companies: East West Players in Los Angeles, Asian American Theatre Workshop (later renamed Asian American Theatre Company) in San Francisco, Theatrical Ensemble of Asians (later renamed Northwest Asian American Theatre) in Seattle, and Pan Asian Repertory Theatre in New York City. The four companies have provided the resources and opportunities to actors, writers, directors, designers, and producers to pursue and define Asian American theatre for almost four decades. By the end of the 1990s, the number of Asian American theatre companies and performance groups grew to about forty. Asian American plays have appeared on Broadway and regional theatres and have received major awards both nationally and internationally. Asian American actors have used Asian American theatre companies as their artistic bases while pursuing careers in the mainstream theatre, film, and television. Alternative forms of theatre and performance such as multimedia performance, solo performance, and spoken word have also shaped Asian American theatre. In the beginning, participants of Asian American theatre were mostly of East Asian descent, but in the 1990s and the 21st century, more artists of Southeast Asian and South Asian backgrounds have joined the community and have made Asian American theatre one of the fastest growing and changing sectors in American theatre.

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Key Points:

1. Asian American theatre companies

East West Players (EWP) was founded in 1965 by a group of actors who wanted to fight racism in the entertainment industry by creating non-stereotypical roles for Asian Americans. Led by the Japanese American actor Mako, the actors at EWP first saw theatre as a venue to showcase their talent for television and film producers and directors, but by the early 1970s, the EWP began to actively sponsor original plays by Asian Americans. Frank Chin, who founded the Asian American Theatre Workshop, argued that Asian American actors needed Asian American playwrights to create believable roles and to end dependence on the mainstream acting industry. Theatrical Ensemble of Asians (TEA) began in 1974 on the campus of the University of Washington and later became Northwest Asian American Theatre (NWAAT). In addition to acting and playwriting, TEA emphasized community activism and became a cultural center for Asian Americans in Seattle. Pan Asian Rep, on the other hand, emerged as part of Off-Off Broadway theatre in 1978. Founded by Tisa Chang, Pan Asian Rep became the representative Asian American theatre company in New York City and introduced Asian American plays to the East Coast audiences. In the 1980s and 1990s, Asian American theatre companies were founded with more diverse purposes and styles. Many companies such as Ma-Yi Theater Company (New York City) and Lodestone Theatre Ensemble (Los Angeles) focus on producing new, original plays. Others companies' agendas departed greatly from the original four: National Asian American Theatre Company (NAATCO) in New York City, for instance, stages canonized Western plays with all Asian cast, and Mu Performing Arts in Minneapolis incorporates Asian theatrical styles to specifically cater to local audiences.

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2. Asian American actors

American theatre in the 1950s was dominated by popular Broadway shows that featured Asian characters and settings, and shows such as The King and I and Flower Drum Song provided employment to a number of "Oriental" actors. However, such roles were blatantly stereotypical and racist. Moreover, all major roles were cast with white actors with facial makeup resembling an "Oriental," otherwise known as Yellowface makeup. The popularity of Asian themes in Broadway shows did not continue through the 1960s,

and "Oriental" actors found themselves unemployed in large numbers. While they were out of work, they observed white actors in yellowface makeup getting cast in Asian roles. "Oriental" actors began to protest yellowface practices by creating activist organizations and creating work for themselves. The term Asian American actor emerged in the late 1960s when the Asian American Movement challenged the racist history of the label "Oriental." By the 1970s, Asian American actors were well organized in their fight for jobs and positive images for Asians. In New York, an activist group called Oriental Actors of America regularly protested openings of shows with yellowface. In Los Angeles, East West Players became the most visible venue for Asian American actors to find acting employment and to participate in activism. The company's proximity to Hollywoodattracted many ambitious and talented Asian American actors to Los Angeles. By the mid-1990s, over 75% of all Asian American actors had acted on the stage of EWP.

In the early 1990s, the controversy over the musical Miss Saigon surfaced when Asian American actors protested the casting of the British actor Jonathan Pryce for the role of the half-Vietnamese Engineer in the Broadway production of the musical. The protest was led by many prominent Asian American theatre artists, including actor B. D. Wong, the artistic director of Pan Asian Rep, Tisa Chang, and the playwright David Henry Hwang. They argued that while Blackface is unquestionably prohibited in American theatre, Yellowface was prominently featured in the musical. Asian American actors initially lost their fight when the musical opened on Broadway with Pryce, but in the long run, the controversy generated many positive aftereffects for Asian American actors. The musical's ten-year run on Broadway employed an unprecedented number of Asian American actors, and the role of the Engineer was subsequently cast with Asian American actors. While some have lauded such accomplishment, others have criticized Asian American actors for winning only half of the fight. Namely, they won the fight for employment, but they failed the fight for positive and believable images of Asians. The majority of roles in mainstream theatre, film, and television continue to feature recycled versions of Asian stereotypes, and Asian American actors are still caught in the dilemma of having to choose between employment and activism. Many Asian American actors balance the dilemma by acting stereotypical roles for financial support while finding artistic and political satisfaction in acting in productions of Asian American plays.

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3. Asian American playwrights

Before the 1960s, Asian American plays were virtually non-existent, but various initiatives, including East West Players' playwriting contest, encouraged Asian American writers to adapt their short stories and novels into plays and to write original plays. The first wave of Asian American playwrights included Wakako Yamauchi, Momoko Iko, Edward Sakamoto, Hiroshi Kashiwagi and Frank Chin. Common themes in plays by first wave writers were Asian American history, generational conflict, cultural identity, cultural nationalism, and family history. In 1972, Frank Chin's Chickencoop Chinaman became the first Asian American play to be produced in New York City, and since then, Chin has become a major spokesperson for Asian American playwriting. He founded the Asian American Theatre Workshop in San Francisco to promote original playwriting by Asian Americans. The most commercially successful Asian American play was David Henry Hwang's play M. Butterfly, which became the first Asian American play to be produced on Broadway and won the Tony Award for Best Play in 1988. The success of M. Butterfly created a national interest in Asian American plays, and regional theatre companies around the country began to produce plays by Hwang and other second wave Asian American writers such as Philip Kan Gotanda and Velina Hasu Houston. Such interest also promoted the publication of first anthologies of Asian American plays in the early 1990s. The mainstreaming of Asian American plays increased with works by third wave writers such as Diana Son, Sung Rno, Han Ong, Chay Yew, and Ralph Pea. These third wave writers felt that race and ethnicity were mere jumping off point in addressing multifaceted experiences of being an Asian American and wrote about any topic that interested them. All three waves of Asian American playwrights continue to produce works that define not only Asian American theatre, but also American theatre and global theatre.

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4. Alternative theatre and performance

One of the pioneers of Asian American alternative theatre is Ping Chong, a Chinese American multimedia artist who has created avant-garde theatre since the early 1970s. He has used visual effects, sound control, dance, mime, spectacle, and other methods based on the sensibilities of Cantonese opera. Another form of alternative theatre is solo performance. Often written, directed, and acted by one performer, solo performance has provided many Asian American artists with the opportunity to voice their experiences.

Solo performers, such as Dan Kwong, Denise Uyehara, Jude Narita, and Lane Nishikawa, have toured with their shows and have introduced Asian American theatre to audiences in all parts of the country. Group performances have also toured, especially to colleges and universities. Often comedic, group performances, such as Slant Performance Group and the 18 Mighty Mountain Warriors, have been popular amongst college students, many of who saw Asian American performers onstage for the first time. Recently, spoken word groups have become the newest form of Asian American theatre and performance.

5. Asian American Theatre Conference and Festival

In June 2006, Next Big Bang: The First Asian American Theater Conference was held in Los Angeles, spearheaded by East West Players. It was followed in June 2007 with the first ever National Asian American Theatre Festival, held in New York City. The two-week festival was co-organized by Pan Asian Rep, Ma-Yi Theater and NAATCO. From June 11-24, work from more than 35 emerging and established artists and groups from across the nation was presented in over 13 venues around New York City and outer-boroughs. Shaping Our Voice & Vision: the 2nd National Asian American Theater Conference took place June 57, 2008, in Minneapolis, co-hosted by Mu Performing Arts and Pangea World Theater.

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