

Say thy lesson, foole.

IGN. Upon my thummes?

IDLE. Ye, upon thy thummes. Ys not there thy name?

IGN. Yeas.

IDLE. Go to, then; spell me that same. Where was thou borne?

IGN. I was born in Ingland, mother sed.

IDLE. In Ingland?

IGN. Yea.

IDLE. And whats half "Ingland"?

[Pointing to her thumb and first finger.]

Heeres "ing," and heeres "land." Whats tys?

IGN. Whats tys?

IDLE. Whats tys, horeson? whats tys? Heeres "ing," and heeres "land."

Whats tys?

IGN. Tys my thum.

IDLE. Thy thum? "Yng," horeson, "ing," "ing"!

IGN. Yng, yng, yng, yng.

IDLE. Foorth! Shall I bete thy narse, now?

IGN. Um-m-m-m --

IDLE. Shall I not bete thy narse, now?

IGN. Um-m-m --

IDLE. Say "no," foole, say "no,"

IGN. Noo, noo, noo, noo, noo!

IDLE. Go to, put together: "yng."

IGN. "Yng."

IDLE. "No."

IGN. "Noo."

IDLE. Forth now! What sayth the dog?

IGN. Dog barke.

IDLE. Dog barke? Dog ran, horeson, dog ran!

IGN. Dog ran, horson, dog ran, dog ran.

IDLE. Put together: "ing."

IGN. "Yng."

IDLE. "No."

IGN. "Noo."

IDLE. "Ran."

IGN. "Ran."

IDLE. Foorth now; what seyth the goose?

IGN. Lag! lag!

IDLE. "Hys," horson, "hys"!

ING. [N]. Hys, hys-s-s-s-s.

IDLE. Go to, put together: "Ing."

IGN. "Ing."

IDLE. "No."

IGN. "Noo."

IDLE. "Ran."

IGN. "Ran."

IDLE. "Hys."

IGN. [N]. "Hys-s-s-s-s-s-s."

romantic when I

IDLE. No[w], who is a good boy?
IGN. I, I, I, I, I, I.
IDLE. Go to, put together: "Ing."
IGN. "Ing."
IDLE. "No."
IGN. "Noo."
IDLE. "Ran."
IGN. "Ran."
IDLE. "His."
IGN. "Hys-s-s-s-s."
IDLE. "I."
IGN. "I."
IDLE. "Ing-no-ran-his-I."
IGN. "Ing-no-ran-hys-s-s-s."
IDLE. "I."
IGN. "I."
IDLE. "Ing."
IGN. "Ing."
IDLE. Foorth!
IGN. "Hys-s-s-s."
IDLE. Ye! "No," horeson, "no!"
IGN. "Noo, noo, noo, noo!"
IDLE. "Ing-no."
IGN. "Ing-noo."
IDLE. Foorth now!
IGN. "Hys-s-s-s-s."
IDLE. Yet agayne! "Ran," horeson, "ran," "ran."
IGN. "Ran, horson, ran, ran."
IDLE. "Ran," say!
IGN. "Ran-say."
IDLE. "Ran," horson!
IGN. "Ran, horson!"
IDLE. "Ran!"
IGN. "Ran."
IDLE. "Ing-no-ran."
IGN. "Ing-no-ran."
IDLE. Foorth, now. What sayd the goose?
IGN. Dog barke.
IDLE. Dog barke? "Hys," horson, "hys-s-s-s-s-s."
IGN. "Hys-s-s-s-s-s."
IDLE. "I."
IGN. "I!"
IDLE. "Ing-no-ran-hys-I."
IGN. "Ing-no-ran-hys-s-s-s-s."
IDLE. "I."
IGN. "I."
IDLE. How sayst, now, foole? Is not there thy name?
IGN. Yea.
IDLE. Well then; repeat me that same! What hast thou lernd?
IGN. I can not tell.

1000, 1000

Say thy lesson, foole.

IGN. Upon my thummes?

IDLE. Ye, upon thy thummes. Ys not there thy name?

IGN. Yeas.

IDLE. Go to, then; spell me that same. Where was thou borne?

IGN. I was born in England, mother sed.

IDLE. In England?

IGN. Yea.

IDLE. And whats half "England"?

[Pointing to her thumb and first finger.]

Heeres "ing," and heeres "land." Whats tys?

IGN. Whats tys?

IDLE. Whats tys, horeson? whats tys? Heeres "ing," and heeres "land."

Whats tys?

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logs

romantic notion of
innocence associated

(Ceremony - intro

IDLE. No[w], who is a good boy?
IGN. I, I, I, I, I, I.
IDLE. Go to, put together: "Ing."
IGN. "Ing."
IDLE. "No."
IGN. "Noo."
IDLE. "Ran."
IGN. "Ran."
IDLE. "His."
IGN. "Hys-s-s-s-s-s."
IDLE. "I."
IGN. "I."
IDLE. "Ing-no-ran-his-I."
IGN. "Ing-no-ran-hys-s-s-s-s."
IDLE. "I."
IGN. "I."
IDLE. "Ing."
IGN. "Ing."
IDLE. Foorth!
IGN. "Hys-s-s-s-s."
IDLE. Ye! "No," horeson, "no!"
IGN. "Noo, noo, noo. noo!"
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IGN. "Ran, horson, ran, ran."
IDLE. "Ran," say!
IGN. "Ran-say."
IDLE. "Ran," horson!
IGN. "Ran, horson!"
IDLE. "Ran!"
IGN. "Ran."
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IDLE. Dog barke? "Hys," horson, "hys-s-s-s-s-s."
IGN. "Hys-s-s-s-s-s."
IDLE. "I."
IGN. "I.!"
IDLE. "Ing-no-ran-hys-I."
IGN. "Ing-no-ran-hys-s-s-s-s."
IDLE. "I."
IGN. "I."
IDLE. How sayst, now, foole? Is not there thy name?
IGN. Yea.
IDLE. Well then; repeat me that same! What hast thou lernd?
IGN. I can not tell.

Technology
Chorus Men's

romantic woman
innocence associated
with unsophisticated

Ceremony - Intro
ritual attempt to discipline

-1-

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IGN. "Ran."

IDLE. "Hys."

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Technology
changes men's
nature.

Transport - carry

Suspense - await
an outcome

Hunter - Lion
OG

Zorba the Greek
ritual - symbol
(link to nature)
dance of civilization
joy.

provide pattern &
structure for
experience - man
break the pattern or
formalized (restrictive) structure

Romantic notion of
innocence associated
with unsophisticated,
unplanned - but trained by
nature.

ritual: attempt to discipline
life and experience.

... Lovely ladies, kind gentlemen:

Please to introduce myself.

Sakini by name.

Interpreter by profession.

Education by ancient dictionary.

Okinawan by whim of gods.

History of Okinawa reveal distinguished record of conquerors.

We have honor to be subjugated in fourteenth century by Chinese
pirates.

In sixteenth century by English missionaries.

In eighteenth century by Japanese war lords.

And in twentieth century by American Marines.

Okinawa very fortunate.

Culture brought to us . . . Not have to leave home for it.

Learn many things.

Most important that rest of world not like Okinawa.

World filled with delightful variation.

Illustration.

In Okinawa . . . no locks on doors.

Bad manners not to trust neighbors.

In America . . . lock and key big industry.

Conclusion?

Bad manners good business.

In Okinawa . . . wash self in public bath with nude lady quite proper.

Picture of nude lady in private home . . . quite improper.

In America . . . statue of nude lady in park win prize.

But nude lady in flesh in park win penalty.

Conclusion?

Pornography question of geography.

But Okinawans most eager to be educated by conquerors.

Deep desire to improve friction.

Not easy to learn.

Sometimes painful.

But pain makes man think.

Thought makes man wise.

Wisdom makes life endurable.

So . . .

We tell little story to demonstrate splendid example of benevolent
assimilation of democracy of Okinawa.

(John Patrick, Teahouse of the August Moon)

Man - woman
Kylie
Chunleap
Angela
6 million
dollar man

illusion of reality - create belief in experience
promote for dramatic experience & imagination

Actors can strike passionate responses from an audience far more surely than any haranguer using a non-fictional form. A politician or a preacher is limited to the journalist's tools; an actor borrows the

magic
incantation - summon spirits.
[Bell, Book & Candle]

Imagination -
Assume identity
Other than own [enlarge]

Extend circle of freedom
[Cook & Paw - PUNG - GLUP]
LION HUNT - LION & HUNTER

Something happens to COOK - The lion's spirit gets into him - and inspires his performance - and inspires us to acts of courage... CREATE BELIEF; the illusion of reality...

Keep in your souls some images of magnificence
(James Stephens, Irish poet)
Sing - take language down from sheep & put it to work in objects... C

Bob Heggs (welcome back Kotter) | "Be a tree" (Godot)
man antennas - uslethy

uttered the anguished

"The bastard

doubt in a way that

million atheist tracts,

e doubts to be in

When people respond

experience of watch-

a pamphlet about

ted as a piece of

not
equations

re Gilliat

P. 24
invitation to the North

man - woman
Kjale
Chunlejo
Angela
6 million
dollar man

illusion of reality - create belief in experience
framework for dramatic experience & imagination

Actors can strike passionate responses from an audience far more surely than any haranguer using a non-fictional form. A politician or a preacher is limited to the journalist's tools; an actor borrows the dramatist's. A man who has stood on the stage and uttered the anguished cry about God in Beckett's WAITING FOR GODOT: "The bastard he doesn't exist ---" has touched a buried nerve of doubt in a way that is far more dangerous to established religion than a million atheist tracts, because the listener forever afterwards will know the doubts to be in himself and not on a propagandist's sheet of paper. When people respond to something in art, they absorb it organically. The experience of watching Lear, the sight of him with dead Cordelia, isn't a pamphlet about the loneliness of old age pensioners that can be rejected as a piece of vote-catching.

LITERAL - word line says

The Making of
Alice May

-Penelope Gilliat

not
expository

see p. 24
Hitler, Orientation to the North

	<u>STAGE TERMS</u>	
ACT CURTAIN	FOLLOW SPOT	SCRIM
APRON	<i>FOOT LIGHTS</i> FRESNEL	SCENE DOCK
ARENA THEATER	GEL	THE SET
ASBESTOS	GRID	SHOP AREA
BACKSTAGE	GROUND CLOTH	<i>SIGHT LINE</i> STAGE LEFT
BRIDGE	GROUND PLAN	STAGE RIGHT
CEILING SLOTS	HEADS	STAGE MCR CONTROL PANEL
CENTER LINE	HOUSE	TEASER
CONTROL CONSOLE	HOUSE CURTAIN	THRUST AREA
COUNTERWEIGHT SYSTEM	HOUSE LIGHTS	TRAPS
<i>1</i> CYCLORAMA	LEG	<i>TRIM</i> UPSTAGE
<i>1</i> DIMMER RACK	LIFT	WAGON
DOWNSTAGE	PAINT FRAME	WINGS
DROP	PATCH PANEL	X-RAYS
<i>W</i> ELLIPSOIDAL REFLECTOR	PLAYING AREA	
<i>W</i> SPOTLIGHT (LEKO)	PRESET BOARD	
<i>W</i> FLAT	PORTAL	
<i>W</i> FLOOR POCKET	PROPS	
FLY SPACE	PROSCENIUM	

Behold the child among his new-born bliss,
 A six years' Darling of a pigmy size!
 Best where 'mid work of his own hand he lies,
 Fretted by sallies of his mother's kisses,
 With light upon him from his father's eyes!
 See, at his foot, some little plan or chart,
 Some fragment from his dream of human life
 Shaped by himself with newly-learned art;
 A wedding or a festival,
 A mourning or a funeral,
 And this hath now his heart,
 And unto this he frames his song;
 Then will he fit his tongue
 To dialogues of business, love, or strife;
 But it will not be long,
 Ere this be thrown aside,
 And with new joy and pride
 The little Actor cons another part;
 Filling from time to time his "humorous stage"
 With all the Persons, down to palsied Age,
 That life brings with her in her equipage;
 As if his whole vocation
 Were endless imitation.

The actor is
 record events
 in action

Aristotle;
 imitate
 an
 action

Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit
 That from her working all the visage wann'd
 Tears in his eyes, distraction in's aspect,
 A broken voice, and his whole function suiting
 With forms of his conceit? And all for nothing!
 For Hecuba?
 What's Hecuba to him or he to Hecuba,
 That he should keep for her?

The actor exists to
 make belief —
 not make believe.

Set the action to the word, the word to the action, with this
 special observance that you overstep not the modesty of nature; for
 anything so overdone is from the purpose of playing, whose end, both
 at the first and now, was and is to hold, as 'twere, the mirror up to
 nature, to show virtue her own feature, scorn her own image,
 and the very age and body of the time his form and pressure.
 O there be players that I have seen play and heard others praise, and the
 highly, that neither having the accent of Christians nor the gait of
 Christian, began, nor man, have so strutted and bellowed that I have
 thought some of nature's journeymen had made men and not made them well,
 they imitated humanity so abominably.

read, above

Six basic principles which have become fundamental in the approach to theatre understanding and criticism.

- ✓ 1. That three questions by Goethe (Johann Wolfgang von Goethe 1739-1832, German playwright, philosopher and critic) furnish a valid premise to any artistic evaluation. "What is the artist trying to do? How well has he done it? Is it worth doing?"
- ✓ 2. That art may be defined as life reflected by or interpreted through a personality.
- ✓ 3. That art consists of three specific elements- substance, form and technique- and that an understanding of each element is necessary for honest criticism. *Content, form, design, organization*
- ✓ 4. That the purpose of art is to give aesthetic pleasure and to clarify life through the communication of the artist's thoughts, ideas, or emotions to his audience. *Artist selects details to give sharp, clear impression of life*
- ✓ 5. That the theatre is a meeting ground or synthesis of all the arts and as such consists of five areas - play, actors, technicians, director and audience, each of which must be properly evaluated before the whole production has been seen.
- ✓ 6. That the theatre-as an art- has specific obligations to its audience, and the audience-as part of the total dramatic production- has specific obligations to the theatre.

The theatre's five obligations to its audience:

1. The theatre must make its appeal to the audience rather than to the individual.
2. The theatre must move its audience emotionally.
3. The theatre must give its audience more of life than they could live in the same period of time.
4. The theatre must -seem- real as it creates an illusion of life.
5. Theatrical illusion must be a truthful picture of life and one that the audience must believe-at least while in the theatre.

The audience obligation to the theatre:

1. View each dramatic event with an ample supply of imagination.
2. Recognize his own personal prejudices.
3. Observe and evaluate the work of all the artists of the production.
4. Give each artist the right to express himself as he desires.
5. Ask-always-the three questions posed by Goethe. (see #1)

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MAKE
BELIEF
~~no pretence~~

assume identity [invest one with new role]
Other than one's own.
to make belief

[EQUUS]

Theater: ~~as like~~ ^{we like}

1. Entertainment
2. Recreates events.
3. Enjoys celebrating individual effort & achievement
4. Elevate the spirit

man in
Conflict with
Self - Other
nature
(environment)

Conflict

buttlng force
in others
in oneself
in nature

Scenery.

Refines Space

Light
illuminates
space area

Drama originated in ritual-ceremonies
of special significance in
tribe [TO RECORD: Public or Social
occasions: opening of
The Godfather]

Definition: an action
Drama is in the telling,
the doing.

TO FORMALIZE: (Pattern)
funeral rites at ending
of West Side Story.

Extend circle of freedom - man's
attempt to extend his power & experience
beyond himself.

Ritual - answers our need to know
"what happened." Dramatizing it.
"here, let me show you" makes
action more graphic. Provides
opportunity for audience participation -
sharing experience, taking part in it,
linking us with the highest elements
in human nature. Gesture & dance
(movement, action) were basic means
of communication.

Ritual required repetition: place to perform,
special participants, props, group (audience)
response.

Purpose

1. To view a play as a developing action in audience.

In sight -

Imagination - peculiar power of seeing with the eye of the mind. [Roth. Edmund Jones, The Dramatic Imagination]

total production
composer, director,

creative effort by

What are antagonists? opposing forces?

Extend, expand, widen circle of freedom
So that men can move freely beyond limits set by geography and space. "America lives"

work of education
to regard as an
carping critic.
lowest common denominator]
to one relationship,
ity. [If conformity
by judgment, then
best audience.]

RITUAL - ceremony -

Hunter
Lion

Transport
Take-in (about)

Bridge)

need to express -
communicate - feel
real, alive

Purpose

1. To view a play as a developing action for presentation before an audience.

Artist in Theater cannot create and exist in private world separated from life around him - that is preparation for people...

That's why we don't accept idea of death - because it is private and separates us from life... we wish constantly to reaffirm life and be linked with life. - This is message of

Art & the Artist. ^{believe in the eternal}

total production
performer, director,
entire effort by

work of educational
to respond as an
carping critic.
lowest common denominator
to one relationship
ity. [If conformity
or judgment, then
best audience.]

^{make}
We create belief, not
make believe (not pretend)
we wish thru art to become more
real, alive

bridge)

||| you don't make things
you make beliefs - and
create believers.

Before you can create
an object you must first
create beliefs.

in eternity
in life
in people

influence
you not to
go into the
theater
but to enjoy
it.

promise a second
dramatize -

not "put on" - must be planned
and - express the
artificial.

to avoid solid
view of
life

rehearse - re learn

Keats - heard melodies
are sweet those unheard
are sweeter

logical action
audience.

production
mer, director,

ive effort by

ll of educational
respond as an
ing critic.
at common denominator]
relationships
[If conformity
dyment, then
& audience.]

Suspend your disbelief (Sam Coleridge)

Purpose

1. To view a play as a developing action for presentation before an audience.
2. To view a play as a total production involving the talents of performer, director, designer, stage workers.
3. To view a play as a creative effort by the playwright.
4. To view a play in framework of educational theater experience, that is, to respond as an ~~artist~~ artist rather than as a carping critic.
[Play reflects highest potential of individual, not lowest common denominator.]
5. To view a play as a one-to-one relationship, as a liberating force in society. [If conformity of response is the criterion for judgment, then Hitler's storm troopers are the best audience.]

Objective Correlative (T.S. Eliot)
Emotional Equivalent

Suspend your disbelief (Samuel Coleridge)

Life is filled with paradoxes and absurdities.
[Do we have a definite answer to the problem of
distinguishing between public and private morality?
Only Adam Clayton Powell has.] Congressman Hayes
absolutes - fear of Hell, Punishment, Suffering -
have become a private, individual matter.
Morality is reduced to terms we can manage
and control.

The scientists are concerned with The
(Technology)

Craft and instruments to launch us into
the heavens. Humanity's concern is
still with the spiritual course we set
to get us into heaven.

Ritual - deals with universals... conventions, attitudes
held by society... repetition of act
record act

3rd week

1812

- Thurs Thesis
Harnie Co advice
Antagonist response (devia in dilem p 57; 121-122)
origin of SK Theater in ritual (STICHOMYTHIA)
- Th. SK Theater - conventions & shape (dilemma)
also p.
Soyl.
Assign parts for "Spelling Lesson"
- F SK Theater - Shape: Cthulhu
Reaction
Scene
Pro Union
Paraskevia
Devil Ex Machine - River City Days Band
Parody & Excess (Fanny Hill ... Forum)
- Get the questions to evaluate art
obligation of Theater to audience

Oedipus: Sophocles p 86-87
Diction - stately, measured...