



# Theatre History Important Points

## 01 / 22 / 2025 Notes: Greek Expansion

### The Expansion of Greek Culture

- Alexander the great
  - Campaigned into:
    - \*North Africa (Libya)
    - \*Asia
    - \*India
  - \*Outcomes
    - Cultural Fusion
    - \*Hellenistic Civilization
      - When you blend Greek culture with others

### Hellenistic Theatre

- \*New Comedy
  - Ignored political issues and favored a more generalized concern for love, financial worries, and familial or societal relationships
  - Plays reflect the prevailing ideology

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## 01 / 24 / 2025 Notes:

### \*New Comedy

- Myths are replaced with **stock plots** as the basis of drama
  - Game of Love
  - Mistaken Identity / Recognition

- Misunderstanding

#### \*Secular Society

- Began the worship of rulers instead of gods
- \*Began theatrical activity independent of Dionysian rituals
- \*Guilds formed in this period

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### 01 / 27 / 2025 Notes: Ancient Rome

#### Ancient Rome

- \*The Roman Empire fully conquered Greece by 146 C.E.
  - Rome assimilated the best parts of the cultures they conquered
- \***Ludi Romani** festival held every year
  - Festival to honor the gods, specifically Jupiter

#### Roman Culture

- \*The purpose of the theatre was to entertain the masses
- \*New Comedy is the preferred genre
  - \*The characters were Greek as a comedic scapegoat
- Influences:
  - Late Greek playwright - \***Menander**
- Notable Playwrights:
  - \***Platus**: \**Asinaria* and \**The Menaechmi Twins*
  - \***Terence**: \**Brothers*

#### Ancient Roman Drama

- \*Seneca (c. 1st century C.E.): Rome's major tragedian
  - Borrowed from Euripides
  - A lot of spectacle in his plays
  - Influenced Shakespeare

#### Popular Entertainment

- \*Troupes of Mimes
  - Performed improvised, lude scenes in public for money
  - Women were allowed to perform

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# 01 / 29 / 2025 Notes: Rome into Medieval Periods

## Rome Splitting

- Country split in 396 C.E.
- \*Created **Byzantium**
  - Named for a significant city
  - Byzantine empire became more powerful than Roman Empire

## Rise of Christianity and Moving the Capital

- \*Rome became Christianized in 312 C.E.
- \*Emperor Justinian Christianized Byzantium in the
  - Happened in \*mid-6th century

## Fall of the Empire

- \* “Fell from within”
  - The splitting of the empire wasn’t effective enough
- \*The Dark Ages
  - No legal theatrical activities from the 5<sup>th</sup> century until the 10<sup>th</sup> century
  - Rome was christened in 312

## Medieval Religious Drama

- \***Quem Queritus**
  - A sung dialogue presented during Easter mass in the Cathedral of St. Gall in 925
  - Latin for “Whom do you seek”

## 10<sup>th</sup> Century & Liturgical Drama

- \***Hrosvitha**
  - A canoness born into the Saxon aristocracy
  - She wrote six plays and was a precursor of liturgical drama
  - Wrote in the same verse style of epic poems but with “A Christian alternative”
- \*Mystery Plays
  - Content of these plays comes directly from *The Holy Bible*
- Cultural secularization facilitated other changes
  - \*Confraternities and guilds were formed
  - \*Pageant Master
    - If the staging was too complex, a pageant master would be hired to organize the event
    - Oversaw production elements

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## 01 / 31 / 2025 Notes:

### Mystery Plays:

- \***Mansions**
  - Different structures that would be used as set pieces for the production
- \***Platea**
  - The acting area in front of these mansions
  - The “stage”
- \***Pageant wagons** allowed for guilds to transport their plays

### \*Miracle Plays

- Human affairs are put in order by Saintly or Godly intervention

### 13<sup>th</sup> Century Secular Drama

- \***Adam de la Halle**
  - Considered to be the earliest secular playwright
  - \**The Play of Robin and Marion* is one of his major works
    - \*Many of his plays are farces

### Medieval Farce

- \***Pierre Pathelin**
  - Written by anonymous

### \*Morality Plays

- Emerged in 14<sup>th</sup> century with themes that center on morality
  - \***Poetic Justice** is employed

### The Decline of Medieval Drama

- \*The protestant Reformation
  - The church’s power is weakened. Queen Elizabeth forbids religious drama in England in 1570
  - Religious drama is discouraged elsewhere

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## 02 / 03 / 2025 Notes: Classical Chinese Theatre

### Classical Chinese Theatre

- \*Competing hypothesis for the 1<sup>st</sup> actor (7<sup>th</sup> century B.C.E.)
  - (See You Meng)

\*Zhou Dynasty (1100 – 7700 B.C.E.)

- \*You Meng (Jester Meng)
  - Court jester
  - Famous for impersonating the late Prime Minister of Chu's son at a banquet for King Zhuang
  - Potential to be the first actor, one century before Thespis

\*The Tang Dynasty (618 – 907 C.E.)

- During this period, China created a \*distinctive theatrical form incorporating music, farce, dialogue, and acrobatics

\*The Pear Garden

- A large training school for singers, dancers, and other court entertainers
  - Used an apprenticeship structure

\*Song Dynasty (960 – 1279 C.E.)

- Responsible for several new aspects of Chinese theatre
  - \*Fully Formed Story
    - Unity of action with a clear beginning, middle, and end with all components of the action fully integrated to enable a complete narrative
  - \*Literary Drama
    - The story is told through written language. The language style incorporation was poetry, so heightened and formal language
  - \*Spectacle
    - It was integrated into the theatrical experience
    - Notable qualities are pantomime and dance
  - \*Musical Accompaniment
    - Music accompaniment was customary, given the incorporation of movement

Transition to the Yuan Dynasty

- \*Emperor Kublai Khan conquered the Song Dynasty in 1279
  - Established the Yuan Dynasty
- \*Mongols had a “**Thirst for theatre**” not seen in earlier Chinese rulers

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## 02 / 05 / 2025 Notes:

\*The Yuan Dynasty (1271 – 1368 C.E.)

- \*Golden age for Chinese drama
  - \*Distinct northern and southern forms
- \*Zaju Form is created
  - Four act structure

\*Stock Characters

- Villian, heroine / ingenue, warriors, emperor, and clowns
- \*Literary drama means that the story is told through written language; the language style incorporated was poetry, so heightened and formal language
- \*The most famous and representative play is *Autumn in the Palace of Han* by \*Ma Chih-Yuan

\*Spectacle

- \*Elaborate Makeup
  - White = treachery
  - Black = courage
  - Red = loyalty
  - Gold = deity
  - Green = demon
- \*Musical accompaniment included singing by the protagonist **only**
  - \*Wedges between acts, allowed for more action. Other characters can sing

\*Qing Dynasty (1645 C.E.)

- \*Beijing (Peking) Opera was developed
  - \*China's national theatre tradition by mid-19<sup>th</sup> century

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## 02 / 07 / 2025 Notes:

Beijing (Peking) Opera

- \*Established a golden age from 1870 – 1900 C.E.
- \*Emphasized on rigidly controlled conventions of acting, dancing, and singing rather than upon the text

\*Stock Plots

- Mythical Adventures

- The East never developed the same realism that the West did
- Military / Historical
- Civil (social and domestic)
  - How to humans relate to each other
- Plays end happily
  - Poetic justice

## Aesthetic Characters

- \*Stock Characters
  - Male / Sheng Roles
    - Old men, young men, warriors
  - Female / Dan Roles
    - Quiet, gentle, vivacious, dissolute, warrior maidens, and old women
  - Painted-Face Roles
    - A catch-all category
    - Rough, frank, open-minded, crafty, treacherous, supernatural
    - Fighting, gymnastics, singing, and acting are all crucial skills
  - Clown / Chou Roles
    - A comedic, clown role
    - Speaks in prose
    - Lower-to middle- class
    - Mime and acrobatics are essential

## 02 / 10 / 2025 Notes: Italian Renaissance

### The Renaissance (\*1453 – 1680)

- Took place in Italy, France, Spain, and England

### End of the Medieval Period

- \*Fall of Constantinople in 1453
  - Artists and scholars fled westward; many settled in Italy
- \*The Protestant Reformation began 1517
  - The 95 Theses initiated a weakening of the Catholic Church's power
- \*Rise of Humanism:
  - A philosophical move away from temporarily; human experience matters

### The Renaissance

- \*Renaissance
  - Means rebirth

- A rebirth of the classics
- \*Began in Italy in \*1453
- \*Niccolo Machiavelli
  - Important Renaissance comic playwright
  - \*La Mandragola (The Mandrake) is one of his notable plays

Italian translation of Poetics is published in 1549

- \*Developed the Neoclassical rules of writing
  - \*Verisimilitude
    - Reality based
    - The appearance of truth and morality
  - \*The Unities of Time, Place, and Action
    - 24 Hours
    - 1 Location
    - 1 Plot
  - \*Purity of Genre
    - Review character types
    - Review plot types
  - \*Form
    - 5 acts
  - \*Purpose
    - Teaches a moral lesson
    - Poetic Justice is important
    - Comedy teaches through ridicule
    - Tragedy reaches through results
  - \*Decorum
    - “Typical and Normative traits”

## 02 / 17 / 2025 Notes: Comedia Dell'Arte

- Commedia Characters: MASTERS
  - \*Magnifico
    - Master of Masters
    - Pseudo immortal
    - Evil
  - \*Pantalone
    - Merchant
    - Controls the ingenue
    - Wears long, red underwear

- Brown mask with white beard
  - PHALLIC
- \*Dottore
  - Real / false intelligence, often foolish
  - Wears black
  - ½ black mask that accentuates forehead
  - Unhappy
- \*Capitano
  - Spanish-Esque
    - Bright colors, tassels, ruffles collared shirt, red plume
  - False courage
  - Mask with an elaborate mustache
- Commedia Characters: SERVANTS
  - \*Arlechinno
    - Agile and acrobatic
    - Playful and a trickster (has slapstick)
    - Diamond patterned suit and ½ mask
    - Most popular
  - \*Colombina
    - Maid
    - Truly intelligent
    - Arlechinno's mistress
    - Black or white dress
      - Sometimes in a diamond patterned suit
  - \*Brighella
    - Musical, plays instrument
    - Carries dagger, resorts to violence quickly
    - As cruel as Magnifico
    - Horizontal striped costume
    - ½ black mask
  - \*Pedrolino
    - “Poor Pedrolino”
    - Unrequited lover
    - Oversized white costume
    - ½ mask darkens eyes to appear as if crying
    - Sometime interpreted as bold and daring
  - \*Innamorato and Innamorata
    - Young, attractive lovers

- Don't wear masks
- \*Isabella Andreini became the first famous female actress when working with Compagnia dei Comici, which is owned by the family \*Gelosi

## 02 / 16 / 2025 Notes: French Renaissance

Renaissance – France (Late 15<sup>th</sup> through 17<sup>th</sup> centuries)

- \*The 17<sup>th</sup> Century was the Great Century

\*The Pleiade

- 7 French writers who tried to imitate the classical model

\*The Confrerie de la Passion

- Held the monopoly on secular entertainment in Paris
- Built and operated \*Hotel de Bourgogne

\*Alexander Hardy

- France's first professional playwright
- Wrote 500 farce plays
- Wrote Tragic-Comedies
  - Violence shown on stage
  - Emphasis on physical action

\*Pierre Corneille

- \*Le Cid (1636-1637) is his most famous; it initiated French obsession with Neoclassicism

## 02 / 28 / 2025 Notes:

\*Pierre Corneille

- \*Le Cid
  - His most famous Work
  - Initiated France's obsession with Neoclassicism

## 03 / 03 / 2025 Notes:

\*Ballet de Cour

- The most popular court entertainment presented in \*Salle du Petit Bourbon (theatre inside of Le Louvre)
- Mixed plot, music, dance, and spectacle (like intermezzi)

### \*Simultaneous Settings

- A number of different set pieces that are always present onstage
- Think about mansions in medieval theatre
- Still linked to the overall plot of the story

### \*Cardinal Richelieu

- Was the power behind the thrown of King Louis XIII
- Commissioned the building of \*Palais Cardinal, which was his residence
  - The Palais Cardinal had France's first Proscenium arch theatre

### \*Jean Racine

- Surpassed Corneille
- His plays often featured Greek characters and subjects
- \*Phaedra is his most famous play and is notable for the \*tirade. He was a master of tragedy
- His plays were produced at the Hotel de Bourgogne
- Became a historian for King Louis XIV
  - Left the theatre because he regretted the topics he wrote about

## 03 / 07 / 2025 Notes:

### \*Moliere

- Perfected French comedy
  - Specifically, comedy of manner and comedy of doors
- Gave actors a position at court to pursue acting

### \*Theatre Illustre in 1643

- His most famous plays are \*Tartuffe and \*Le Misanthrope
  - His plays criticize the over-politeness and hypocrisy in French society

## 03 / 17 / 2025 Notes: Spanish Renaissance

### Influences Leading to \*El Siglo del Oro

- \*All territories (except Portugal) were united under Ferdinand and Isabella. Their union was politically strategic with unification as the goal

### \*The Defeat of the Spanish Armada July 29, 1588

- Causes Spain to look inward

### The Spanish Renaissance \*El Siglo del Oro (1580 – 1680)

## Religious Drama during El Siglo del Oro

- \*Autos sacramentales developed later in Spain than in the rest of Europe

## 03 / 19 / 2025 Notes:

### El Siglo de Oro Drama:

- Full length, secular plays are called \*comedias
  - Most written in \*3-Act Form
  - \*El punto de honor is the essential literary device
- The plays feature stock characters
  - \*Cabellero – the gentleman
  - \*Dama – the lady
  - \*Galan – young cavalier
  - \*Criada – lady's maid
  - \*Gracioso – comedic relief

### Stock Plots:

- \*Cape and Sword plays
- \*Comedies of Manners
- \*Situation plays
- \*Pastoral plays

## 03 / 21 / 2025 Notes:

### \*Calderon de la Barca

- Wrote mainly for court theatre
- 100 extant plays
  - He perfected the Auto Sacramentales form and content
- \*Zarzuelas
  - Short musical comedies, invented by him
- \*La vida es Sueño
  - Calderon's best secular play

### \*Fuente Ovejuna

- Lope de la Vega's best play
- \*Collective protagonist

### Production Circumstances

- \*Companies started having production staffs

1587:

- \*Women are licensed to appear on stage and work as professional actresses
- \*Jusepa Vaca is the most notable

\*Corrales

- Owned and operated by \*Confradias
  - Confradias are the Spanish version of confraternities

\*La Cazuela

- Unaccompanied women by men sat in the back balcony

## 03 / 28 / 2025 Notes: English Renaissance

Identify the Years of the English Renaissance

- \*Burgeoned in 1580's
  - Lasted until 1642

Leading to the English Renaissance

- King Henry VIII and the \*Protestant Reformation (1517) (Propaganda Plays)
- Humanists from Continental Europe travelled to England: continued rise in Humanists Philosophy and learning
  - \*Oxford and Cambridge
- \*1588 defeat of the Spanish Armada

\*The University Wits

- Educated men from Oxford and Cambridge who read and studied classic plays, and went on to write their own plays in 1580's, they began writing especially for the public theatre
- \*Christopher Marlowe
  - \*Dr. Faustus
  - \*Wrote in blank verse
- \*John Lyly
  - \*Love's Metamorphosis
  - ♣ Pastoral Comedy

## 03 / 31 / 2025 Notes:

Professional theatre in England

- King Henry, Queen Elizabeth, and King James were great patrons of the arts
  - \*(Demand for plays > supply)

#### Court Entertainments During the Reign of Elizabeth 1<sup>st</sup>

- \*1583 – The Queen’s Men is established and is given the monopoly in London
- \*1594 – Lord Chamberlain and Lord Admiral replace the Queen’s Men
  - Richard Burbage managed \*Lord Chamberlain’s Men
    - Later renamed the \*King’s Men

#### \*The Globe Theatre

- Opened in 1599
- Built by Sons of Burbage

#### \*Johannes de Wilt

- Dutchman
- Visited London in 1596
- Attended a production at \*The Swan
  - A theatre built in 1585
- He made a sketch, which survived and is one of the only surviving pieces of evidence about Elizabethan theatres
- The sketch inspired the rebuilding of The Globe 1997

#### \*William Shakespeare

- From Stratford upon Avon
- Began as an actor circa 1585
- Began writing plays in the turn into the 1590’s
- Personal background led to suspicion
  - Uneducated
    - ♣ No study of law
  - Grain salesman-turned actor
  - No experience of court life or aristocratic leisure activities
  - No experience in battle
  - His estate contained no literature
  - No evidence that he traveled beyond England
    - ♣ Especially to Italy

#### Dramaturgy

- \*Many Genres:

- Revenge tragedy
- Comedy
- Pastoral / Romance
- History
- \*Blank Verse:
  - The rhythm, not rhyme scheme of iambic Pentameter
  - “The greatest dramatist of all time”

\*Edward de Vere, the 17<sup>th</sup> Earl of Oxford

- Is a potential candidate for the real author of Shakespeare's plays
- Educated (studied law)
- Known ties to London's theatre
- Lived at court/relationship with Queen Elizabeth 1st
- Autobiographical references
- Extant poetry
- Clandestine clues
- Shakespeare Oxford Society Founded in 1957

## 04 / 04 / 2025 Notes: Japanese Theatre

### Classical Japanese Theatre

- Three Traditional Forms:
  - \*Noh
  - \*Kabuki
  - \*Bunraku (puppet)

\*Noh (pronounced like “no”)

- \*Established circa 1350 CE
- \*Form:
  - A fusion of dance, poetry, music, mime, and acting

### Noh Emerges from Sacred & Secular Ritual

- Purpose 1
  - To reflect the ceremonial, meditative life of the ancient aristocracy
- \*Purpose 2
  - To elicit \*yugen
    - ♣ A mood of quietness, meditation, and aesthetic gratification
- \*Purpose 3

- o To elicit \*Ran-i
  - ♣ A feeling of ecstasy and exaltation produced through “exceptional artistry”

#### \*Zeami

- Most important classical Noh playwright, the most famous was \*Komachi at Sekidera
- \*A meditative, emotional response is the artistic goal

#### Stock Plots

- \*God Plays
- \*Warrior Plays
- \*Woman and Man Plays
  - o Average, everyday people
- \*Living Persons plays
  - o Focus on important, historical people
- \*Demon Plays

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#### Bunraku (About 17<sup>th</sup> Century Edo Period)

- Bunraku is also known as puppet theatre or Ningyo-Joruri
  - o Ningyo – Puppet
  - o Joruri – Recitative Ballad

#### Takemoto Gidayu

- Created his own form known as Gidayu-Bushi
  - o \*One tayu (narrator) and one samisen (shamisen) player for a bunraku performance

#### The Puppets

- The puppets stand at 1-4 feet tall and weight around 22 pounds
- The head, arms, and legs are controlled by strings with the puppeteers
- Three puppeteers manipulate the movement of the puppet:
  - o The head of the puppeteer, who is maskless, controls the head, facial expressions, and the right arm
  - o Another one for the left arm
  - o A third one for the legs and feet

## 04 / 14 / 2025 Notes: English Restoration

#### The English Restoration

- \*English Restoration theatre spanned from 1660-1700
- \*Until 1680 the dominant mode was Heroic Tragedy
  - Set in exotic locals
  - Emphasize plot lines dealing with rival claims of love and honor. Used rhymed couplets

\*John Dryden

- The most notable playwright of heroic tragedies
- Wrote \*The Black Prince

\*Ballad Opera

- Ancestor of musicals
- Spoken dialogue rather than recitative
- Sung lyrics set to popular melodies

\*The Beggar's Opera

- Written by John Gay and produced by John Rich
- It would later become the inspiration for Bertolt Brecht's The Threepenny Opera

\*Oliver Goldsmith

- Wrote \*She Stoops to Conquer

## 04 / 16 / 2025 Notes: Modernism & Symbolism

Modernism:

\*1890

- “The magic year”
- We see two distinct aesthetic trends emerging concurrently

\*Modernism:

- The rejection of the long-accepted relationship between representation and perception AND a reaction against traditional form and content
- The movement begins with Symbolism, which emerged concurrently with Naturalism in the mid 1880's

Influences on Symbolism:

- \*Baudelaire's Poetry
  - Particularly \*Les Fleurs du Mal (1857)
  - Decadence: emphasizes excess and artificiality in aesthetics

- \*Wagner's use of the \*Leitmotif (a set of notes that act as a symbol that is repeated)
  - \*The Ring of Niebelung

### \*Symbolism

- Aesthetic movement responding to the circumstances that life is not wholly observable, knowable, and definite. There is the ineffable, and there are mysteries and relatives

## 04 / 23 / 2025 Notes:

### \*Richard Wagner

- \*German composer and theoretician who is considered an important forerunner to Modernism in the theatre and opera
- Major Contributions:
  - \*Gesamtkunstwerk
    - ♣ Means “total work of art”
  - \*Festival theatre
  - \*Leitmotif
    - ♣ A musical symbol for characters or whatnot
- \*Bayreuth Festival Theatre
  - \*Mystic chasm
    - ♣ Essentially the pit
    - ♣ Putting the orchestra under the stage so there is no aesthetic distance between the stage and the musicians
  - \*Continental seating
    - ♣ No isles
    - ♣ Seats close to the stage

### Important Writers and Theatres of Symbolism:

- Important Figures:
  - \*Mallarme
    - ♣ Theorist
  - \*Lugne-Poe
    - ♣ Practitioner
- Important Theatres
  - \*Le Theatre de l’Oeuvre

### \*Mallarme

- \*Leader of the Symbolist movement

- Said that truth is subjective and is found in spirituality, in mysteries, and in ineffable external forces
- Advocated for:
  - \*Poetic language
  - \*Illusive language
  - \*Minimal scenery
  - \*Evocative lighting

\*Lugne-Poe and Le Theatre de l’Oeuvre

- \*Founded Le Theatre de l’Oeuvre in 1893
  - Inaugural production: \*Maeterlinck’ \*Pelleas and Melisande
- \*Alfred Jarry’s \*Ubu Roi was presented in 1896

\*Balzac

- Novelist/playwright
- Characteristics:
  - Detailed, vivid descriptions of setting, characteristics, and objects
  - Analysis of the human condition and society
  - Character psychology and nuanced
- Fun Fact:
  - Is said to have consumed 50 cups of coffee per day

\*Charles Darwin

- \*The Origin of Species
  - A revolution work offering a scientific, rather than spiritual, examination of the species

\*Characteristics of Realism

- Examination of the human organism in a scientific context
  - Rather than spiritual
- Detailed descriptions
  - Stage directions and dialogue
- Emphasis on the lower class
- Depiction of daily life
  - Actors began to perform “stage business”
- Inclusion of character psychology
  - Avoidance of stock characters
- Less artistic selection and structural arrangement; instead, convey the chaos of human existence

- Detailed, “working” sets with antiquarianism
- Crowd scenes
  - use of \*supernumeraries (ensemble)

## 04 / 28 / 2025 Notes:

\*Auguste Comte

- A French philosopher who championed Positivism
  - A focus on facts and observable phenomena (a science-based social paradigm)

\*Emile Zola

- \*Prominent French Naturalist, novelist, playwright, and theorist:
  - Literature must either become scientific or perish
- \*Coined the term “naturalism” in 1866
- \*Naturalism in the Theatre
  - His notable theoretical work
- \*Une tranche de la vie
  - “A slice of life”
  - Realism pushed the extreme
  - An approximation of scientific truth with no concern for artistic arrangement

\*Otto Brahm

- Managing director of the \*Freie Buhne in Berlin
- Gave performances of realistic and naturalistic plays to a subscription
- \*Gerhardt Hauptmann’s \*The Weavers
  - Epitomizes German Naturalism Hauptmann wrote ~30 plays and won the Nobel Prize in 1912

## 05 / 05 / 2025 Notes:

\*The Historical Avant-Garde

- \*Early-Mid 1900’s
- \*Continental Europe
  - Germany, France, Italy, Switzerland
- “Let the dead poets make way for others”
- \*An aesthetic movement including:
  - \*Futurism
  - \*Dada

- \*Surrealism
- \*Expressionism
- \*Artistic Goal of the Avant-Garde
  - To restructure the way an audience views and experiences the very act of theatre

#### \*Surrealism

- The movement grew out of Dada when the Dadaists dispersed at end of WWI
- The term was coined by \*Guillaume Apollinaire in a program essay for \*Jean Cocteau's *\*Parade*

#### \*Apollinaire

- \*Poet, playwright, and theorist
- Most well-known for *\*The Breasts of Tiresias*
  - Wrote this after receiving a traumatic brain injury in WWI
- Significant influenced by Sigmund Freud

#### \*Andre Breton

- Wrote the *\*First Surrealist Manifesto* in 1924
  - Outlined the movement's defining characteristics and philosophy
- \*Emphasis on the subconscious
- \*Dream-like leaps in time and space
- \*Juxtaposition of images

#### \*Artaud

- A surrealist from 1924-1926, but broke formal ties with the movement when Breton became a Communist and projected a Marxist agenda
- \*Avant-Garde theatre practitioner and theorist
- *\*The Theatre and its Double* (A collection of his essays)
  - Society confronts itself at the theatre
  - Through theatre, society can purge its moral and psychological vices
  - But the process is grueling; it happens through an “assault” of the audience’s senses
- *\*Spurt of Blood* is his well-known play

