

Modernism

Charlie Chaplin



Modernisms

- period
- term - difference from modernity and modern.
- marxism and feminism
- characteristics
- hegemony

Modernism features

Names

- Darwin - Evolution; heredity and environment
- Marx - Reorganising social structure
- Freud - psychology
- Nietzsche and Heidegger - Existentialism

Existentialism

- Features
- Names
 - ★ Nietzsche
 - ★ Kierkegaard
 - ★ Sartre
- Absurd
 - ★ Camus
- Co-option
 - Handmaid

Modernism

features

Important dates & influences:

1835 - the word “socialism” used

1848 - communist manifesto

1852 - the word “evolution” (Louis Philip)

1859 - origin of species

1860s - box-set (Germany)

1869 - Das Kapital

Hegel(1770-1831) Darwin(1809-82) Marx(1818-83)

Modernisms

Politics

Complexity and Hegemony
Implications

- Race
- Class
- Gender
- The formation of a hegemonic discourse: Rich, White and Male
- Complexity, objectivity and universality.

Modernisms

Resistance

- Anti colonial movements
- Suffragette
- Trade Union Movements
- Agit prop

Modernisms

Resistance

- Anti colonial movements
- Suffragette

★'VOTES FOR WOMEN'; Elizabeth Robbyn's (1909)

Your Girl and Mine: A Woman Suffrage Play (1914) Gilson Willets

Modernisms

Resistance

- Anti colonial movements

- Suffragette

★'VOTES FOR WOMEN'; Elizabeth Robbyn's (1909)

Your Girl and Mine: A Woman Suffrage Play (1914) Gilson Willets

- Trade Union Movements

- Agit prop

★Waiting for Lefty (1935) - Clifford Odet (Am.)

Meerut (1933) (English)

Modernisms

Underbelly

- Suppression
 - ★ World war(s)
 - ★ Depression
 - ★ McCarthy

Modernisms

Underbelly

- Suppression
- ★ World war(s)

(1914–1918) and (1939–1945)

Modernisms

Underbelly

- Suppression

- ★ World war(s)

(1914–1918) and (1939–1945)

- ★ Depression

Decade preceding the world war II

Modernisms

Underbelly

- World war(s)

(1914–1918) and (1939–1945)

Depression: Decade preceding the world war II

- ★ McCarthy

US senator from 1947 to 1957, McCarthyism, anti communist ferreting, China, Cold War.

Modernism

Politics of the Status Quo

- Politics outside
- Politics of the text
 - ★ Structuralism
 - ★ Formalism
 - ★ New Criticism
 - ★ All of the above combine to disjunct meaning from its historical context, dehistoricising the text.
 - ★ Trivialise the economic dynamics that impact meaning and present the resultant as universally true.
 - ★ Focus on form
 - ★ Exaltation of certain kinds of texts, of certain kinds of approaches.
 - ★ Enabling meanings from capitalism-centred liberal humanist position.
 - ★ meaning (in general and of the literary text) is structured and classroom - packaged

Importance of Marxism, Feminism and the nay sayers

Brecht

Epic Theatre

- The concern of the epic theatre is thus eminently practical human behaviour is shown as alterable; man himself as dependent on certain political and economic factors and at the same time as capable of altering them. (On the use of Music in Epic theatre)

-

Epic Theatre

- The concern of the epic theatre is thus eminently practical human behaviour is shown as alterable; man himself as dependent on certain political and economic factors and at the same time as capable of altering them. (On the use of Music in Epic theatre)
- The essential point of epic theatre is perhaps that it appeals less to the feelings than to the spectator's reason. Instead of sharing an experience the spectator must come to grips with things. (Epic theatre and its Difficulties, 1918)
-

Epic Theatre

- The concern of the epic theatre is thus eminently practical human behaviour is shown as alterable; man himself as dependent on certain political and economic factors and at the same time as capable of altering them. (On the use of Music in Epic theatre)
- The essential point of epic theatre is perhaps that it appeals less to the feelings than to the spectator's reason. Instead of sharing an experience the spectator must come to grips with things. (Epic theatre and its Difficulties, 1918)
- The modern theatre mustn't be judged by its success in satisfying the audience's habits but by its success in transforming them. It needs to be questioned not about its degree of conformity with the 'eternal laws of the theatre' but about its ability to master the rules governing the great social processes of our age; not about whether it manages to interest the spectator in buying a ticket - i.e. the theatre itself - but about whether it manages to interest him in the world. (A Little Private Tuition for my friend Max Gorelik)

Epic Theatre

- The concern of the epic theatre is thus eminently practical human behaviour is shown as alterable; man himself as dependent on certain political and economic factors and at the same time as capable of altering them. (On the use of Music in Epic theatre)
- The essential point of epic theatre is perhaps that it appeals less to the feelings than to the spectator's reason. Instead of sharing an experience the spectator must come to grips with things. (Epic theatre and its Difficulties, 1918)
- The modern theatre mustn't be judged by its success in satisfying the audience's habits but by its success in transforming them. It needs to be questioned not about its degree of conformity with the 'eternal laws of the theatre' but about its ability to master the rules governing the great social processes of our age; not about whether it manages to interest the spectator in buying a ticket - i.e. the theatre itself - but about whether it manages to interest him in the world. (A Little Private Tuition for my friend Max Gorelik)
- We now come to one of those elements that are peculiar to the epic theatre, the so-called A-effect (alienation effect). What is involved here is, briefly, a technique of taking the human social incidents to be portrayed and labelling them as something striking, something that calls for explanation, is not to be taken for granted, not just natural. The object of this 'effect' is to allow the spectator to criticise constructively from a social point of view. The Street Scene (1950).

Epic Theatre

Verfrumdungs effect: alienation, estrangement.

Geste

Relationship with audience - towards participatory theatre

Activism vs. Performance theory

Epic Theatre

Actor: as activist, critical distance from the character (Alienation – effect).
Breaking the illusion. Importance of observation.

Internationalism. (Notions of nationalism / state are notions of the hegemonic middle class and are supportive of that class).

-

- pandies' videos

Naturalism

- Heredity and environment
- Science
- Against magic and supernatural
- Realism

Modern Naturalistic Theatre

- Proscenium
- Box set
- slice of life
- suspension of disbelief
- keyhole/fourth wall
- representational
- Stanislavsky

Naturalistic Theatre vs. Epic Theatre

- man belongs entirely to the order of nature & doesnot have a soul or any other connection with a rel. or spiritual world;
- man is merely a higher order animal whose character & fortunes are determined by the forces of heredity & environment;
- he inherits personal traits & instincts (esp. hunger & sex)
- Man not just a subject but also an agent.
- Critique of middle class notion of progress.
- Naturalistic theatre upholds status quo – weapon of the middle class.
- Look at and through difficult and contradictory aspects of self and reality.
-

Naturalistic Theatre vs. Epic Theatre

- he is subject to socioeconomic forces of the family, class & milieu.
- Reaction agst. Romanticism (flights of imagination & excesses of emotion)
- Res - Ltn 'thing'. Interest in **facts** including psychological facts. Interest in the **material world**. agst. miracles (chance, coincidence), supernatural, utopias, fairytale ends;
- for proper character development, real scientific.
- Theatre can take place of school and mass communication, epic seeks to break that
- Scientific outlook (not m c science). Facts are all social facts
- Anti – naturalism (empathy=> empathy with the middle class, illusion=> illusion of mc values)
- Anti – romance
-

Naturalistic Theatre vs. Epic Theatre

Hero - everyday: butchers, bankers etc.
focus on the bourgeoisie - the dominant class. Average person - aesthetic interest.

scientific determinism => man's physiological nature more important than moral qualities; all beings natural & within the pale of scientific investigation; **Nature** knowable - regularity, unity, wholeness. Attempt to relate character-study to environment & time.

- Important return of pleasure and entertainment: hegemonic middle class takes itself too seriously.
- Major influence of MARX: History a record of change=> man can change the history / world - "Dramatists of the world have interpreted the world, now's the time to change it".
- Empathy gives way to critical distance. Understand and change our reality, stranglehold of the middle class (Althusser and Ideology).

Naturalistic Theatre vs. Epic Theatre

conventions:

- slice of life.Illusion. Drama running as history.keyhole/4th wall => no interaction between actor & audience. BOX SET VS. ELIZABETHAN THRUST. wood & canvas flats (agst. curtains earlier).
- Actor: empathise / identify with character. Everything has to be explained within the performance.

conventions:

- alienation / verfrumdungs effect =>between actor and his performance and between audience and performance.
- Breaking the illusion **Songs**: break narrative, asking another set of actors to singDance / choreo that breaks the narrative
- Geste** - important: social. Physical appearance, curses, flattery. Follows from social roots of character

•

The Good person of SZECHWAN

- Performance Studies and the lie of the post modern
- Continued suppression of the Radical

- Performance Studies and the lie of the post modern
- Continued suppression of the Radical
- Return to Brecht - Goodperson as a site
- Brecht's techniques are geared to hold a mirror to our face showing us how capitalism makes us do things that we cannot ethically do. The norm is unethical.

The SZECHWAN in the good person

- belies notions of success (goodness) showing them up as markers of the capitalist ethos
- Class, also gender and race

- Goodness through Defamiliarisation
- gods
- police - Althusser's RSA
- The theme of love

The Script

- 1939 to 1944
- Backdrop of the world war
- Brecht - Nazi Germany to America

- Brecht's own changes to the text as we move from the early 1940-41 version (written largely in Stockholm), through the Zurich version (1943) to arrive at changes that he made for a possible performance directed by Weill in America (the Santa Monica, 1943 version) show his deepening engagement with the ethical outcomes of a flawed system.
- Tobacco identified as opium

Participatory Theatre?

- Market Theatre's *The Good Woman of Sharkville*, Johannesburg, South Africa 1997.
- Long Wharf Theatre's *The Good Person of New Haven*, Connecticut, USA, 1996.