

The most basic elements of both Greek and Roman theaters are shared: semicircular, raised seating, a chorus, and incredible acoustics. The early Greek theaters were made of wood, built into the hillside, and had a beaten earth stage as the focal point. How did the Romans change Greek Theatre? Greeks also influenced Roman theatre through the art of mime which was a traveling greek art. Romans also took to Greek New Comedy. They took the greek form of comedy and perfected it to fit their large audiences. How did Roman entertainment differ from Greek ones? The Ancient Romans enjoyed violence, in a way. Their entertainment differ from Greek ones? The Ancient Romans enjoyed violence, in a way. animals, gladiator fights, naval battles, and public executions and the Ancient Greeks were more into the arts, such as theater, art, pottery, and music for their entertainment. Why do Romans love bloody entertainments? People of the ancient times loved to see gory and bloody battles to the death or watch a slow torturous death. These events were ways the social structure of society was formed and the way the community was able to come together. Who were the most famous gladiators? Spartacus. Probably one of the most well-known gladiators in history. Marcus Attilius. He started off as a free man, choosing to join the gladiator school due to the massive debt he had accumulated over the years. Tetraites. Priscus & Verus. Spiculus. Flamma. Carpophorus. Who first banned gladiator fights? Constantine How did Romans entertain themselves? Men all over Rome enjoyed riding, fencing, wrestling, throwing. In the country, men went hunting and fishing, and played ball while at home. There were several games of throwing and catching, one popular one entailed throwing a ball as high as one could and catching it before it hit the ground. What did Roman families do for fun? They even had their own versions of ball sports like soccer, field hockey, and handball. Riding horses, hunting and fishing were popular activities in the country, and many people enjoyed board games like dice, checkers, and even tic-tac-toe! What did Roman soldiers do for fun? The Romans enjoyed watching fights between gladiators, and fights between gladiators, and fights between gladiators fought wild animals such as lions or bears. Were Roman soldiers allowed to marry? During the first two centuries A.D., Roman soldiers were prohibited from contract- ing legal marriage; the masculine nature of Roman military discipline was the likely motivation for the ban. Military discipline was the likely motivation for the ban. to marry. Who was the greatest Roman warrior? Roman Leaders: The 10 Greatest Generals behind the Empire Marcus Vipsanius Agrippa (63-12 BCE) Gaius Julius Caesar (100-44 BCE) Gaius Julius Caesar BCE) How long did Roman soldiers serve? 25 years Did Roman soldiers get paid? Being so valuable, soldiers in the Roman army were sometimes paid with salt instead of money. Their monthly allowance was called "salarium" ("sal" being the Latin word for salt). This Latin root can be recognized in the French word "salarie" — and it eventually made it into the English language as the word "salary." Could Roman soldiers quit? So, in closing: Yes, they were periodically granted leave, though they had to bring good reasons, and the letter of Iulius Apollinarius above shows that it was not that easy to be granted leave just to visit your family, so probably not that often. At what age did Roman soldiers retire? What did a Roman soldier eat? The Roman legions' staple ration of food was wheat. In the 4th century, most legionaries ate as well as anyone in Rome. They were supplied with rations of bread and vegetables along with meats such as beef, mutton, or pork. Rations also depended on where the legions were stationed or were campaigning. How much land did Roman soldiers get? Each soldier was rewarded with the rights to 160 Acres of land in tracts that now form part of modern day Arkansas, Michigan and Illinois. Nigel Harper has given the correct chronology for Roman land grants to soldiers. and contrasted, one being theatrics. Theatrus-theater in Latin-in both ancient Greece and Rome involved dancing, singing, and other forms of entertainment that kept a consistently large audience. Seeing as much of Roman culture is inspired by the Greeks, the structural design of their theaters can also be rooted to their precedents. Of course, due to chronological and institutional differences, some contrasting elements are stark among both cultures' theatrics. Both the Greeks and Romans used the amphitheater for plays-a semi-circular structure that could host thousands of spectators at a time. Their amphitheaters similarly boasted multiple structures: both had a pulpitum magnum on which actors entertained the audience, as well as an orchestra that played thematic songs. However, while the Greeks carved the amphitheaters into wide hills, Roman amphitheaters into wide hills, Roman amphitheaters into wide hills, Roman amphitheaters were temporary structures built from less sturdy and lasting materials, like wood. amphitheaters still stand to this day. Greek Amphitheater-Photo by Ciel Cheng on UnsplashThe themes introduced in both theatrics are strikingly contrasting. The Greeks saw theater as a paramount branch of their culture-it was, to many, a necessary part of society. Greek plays, some written by notable playwrights such as Euripedes and Aeschylus, had religious and artistic symbolism. Actors acted out tales of war, everyday life, and of lust. Meanwhile, the Romans valued less philosophical themes, and preferred comoedias, or tragedies. It was more for spectacular entertainment, and often involved exaggerated amounts of bloodshed and violence. Though their subjects contrasted in depth, the Romans borrowed costume styles from the Greeks, such as color-coded costumes, customized masks, and props.Lastly, the reception to Greek versus Roman shows differed. It was stated earlier that Greek theater was treated as a necessity, and this is true. During the Golden Age of Greece, thousands would travel from various cities to visit Athenian amphitheaters. Officials believed that theater was important to preserve culture and religious mythology. The Roman theater from their precedents as much as possible, for they feared tragedies would corrupt citizens and diverge them from Greek influences. The audience in Rome were always rowdy and hostile towards actors, often throwing things on stage and drowning out the lines with their own voice. Roman Audience at a Play by Ervina Boeve, ca. 200 BC — 300 ADSeriously, how good is this painting for its time? Though the differences are stark amongst the two, both the Romans and the Greeks founded a theater culture that would influence later generations and eras. Exceptional playwrights like Shakespeare and Molière would pay homage to them by including Greek mythology and Roman history in their plays. As European arts and industry evolved, crowds would become much more receptive to theater, too. cenery. Above blueprint courtesy of: . Ancient theatre at Mt. Etna courtesy of: & S Italy/Images/Taormina/Greek Theatre Taormina Nov 03 R.jpg. Week One. Aristophanes 1. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The scenery and setting at the theater was mostly done in the audience's imagination. Besides costumes and the skene building, the setting was the natural scenery outside, where the theater was located. Essentially sitting on a hillside with mountains and trees in the background, in many ancient texts theaters beautiful and peaceful settings were compared to temples. of the actual scenes took place in Athens, and the audience was already in Athens. If the scene was set in a different place, it was up from the orchestra. The orchestra is a round and flat floor at the base of the Greek theater. This is where chorus was. The large area gave them enough room for vivid dancing as well as instrumentation. Props like the "Mechane" or crane helped make some small effects for the audience to pick up on gods floating above, or the scene in Clouds where Socrates was seen suspended as he was trying to look down on the sun (24). Chaplin As an artist, Chaplin paints a portrait of the culture at the particular time through his use of scenery and social aspects used in his short films. "The Immigrant," "The Count," and "Easy Street," all portray a feeling of poverty in a lower class setting. His portrayal and description of the behavior of a lower economic class is seen as vulgar and more violent than those of the upper or middle classes (357). The scenes that take place in "Easy Street" show a very poor neighborhood, with cops that are unfit to protect the people, heroine addicts living in a hole of an apartment, families and individuals that are stealing to eat, and just a general notion of helplessness as the population lets the tyrant bully run the place. Most of the movie takes place actually on one set which is Easy Street. The set is dark, dirty, and decrepit. The windows are boarded up, there are pot holes, everything is covered in filth. From the set alone the audience knows what economic class resides there. But by the end there is a change in the quality of the street after the Tramp defeats the antagonist. The street is cleaned, the windows are open and the entire set is brighter. These subtle changes turned a street of hope. Another example from "The Immigrant," shows how the immigrant," shows how the immigrants coming over on boats were treated. With the Statue of Liberty in the background, they are brutally herded by guards on the boat (357), once again looking at class. Charlie appeals to all class levels, but the character he portrays is usually starting somewhere near the bottom, with comical scenes he creates that are funny but still get the point across of the character go from the bottom and intrude on events that he normally would not. Like the dinner in the mansion of "The Count." The scene is full of characteristics of the lifestyle of the upper class, with tables full of food, a dance floor and fancy lights and dress. In this movie all of the sets in the mansion are as grand as possible, from portraits to dumb waiters to marble flooring. This helps to emphasize the staggering class difference among the characters, which is key to much of his plot. Chaplin's vulgar actions and the violence between him and the tailor are so out of place any class could appreciate the comedy. Like the settings of Aristophanes' plays, Chaplin's sets are made to contrast between economic classes. They emphasize this difference because much of the comedy of their plots comes from the relationship between the rich and the joor, the couth and the ill-mannered. So it was vital to their productions that this is highlighted by every means necessary, including the sets. Week Two. Menander's Dyskolos Miller, Norma. Menander Plays and Fragments. New York: Penguin Books USA Inc., 1987. pg. 3-50. The Roman theatre Menander had to work with was a large holding that seated about 17,000 spectators. It was open to the sky and did not have any curtains or lighting. A normal set was usually a city street with two or three houses opening to it. The actors performed on a stage area about 60 feet wide. It was raised above the level of the orchestra or dancing floor. A stage building with three doors and wings was used to define the outer limits of the stage. Photo obtained courtesy of In Dyskolos, the setting is rural and romantic. Pan's shrine is real and the space between it and the space b conversations and monologues that took place, like in line 395 when the cook Sikon is speaking, on the way to the shrine. The overall setting is outside of a small village. The shrine is depicted to be in a forest area, with Knemon and his farmland being the closest neighbor. The forest area, with Knemon and his farmland being the closest neighbor. theatre Menander used, shown in the above picture as just some leaves on the ground, but the shrine was there, so a large portion, like in the plays and Fragments. New York: Penguin Books USA Inc., 1987. pg. 3-50. "It Happened One Night" Photo from The scenery in "It Happened One Night" had an "on the road" theme. Ellen was running away from her father, and taking a bus to stay out of the scenes were on the bus, in a small rented room, or a rural scene in a small town the bus is rolling through. The above picture shows a more rural scene. The two characters had to ditch the bus, and are now in the countryside waiting for someone to give them a ride. Another example of the outdoor scenery in the movie is when they have to sleep in hay piles on a farm. This is out of place for both characters, but not so much of a contrast for Mr. Warne, being resourceful and at least knowing how to handle the situations. Ellen on the other hand is used to the urban, higher lifestyles. So when they are stranded in a tiny rural hotel or a bus station is a small town she has a difficult time reacting to the circumstances. The scenery goes hand in hand with how out of place she is while in the company of Mr. Warne. The settings force her to react to what she is not used to and makes apparent her personality flaws causing much of the comedy in the movie and eventually bringing about the best in Ellen and changing the audiences view of her. This forced change upon the wealthy Ellen is much like that of Sostratos in Dyskolos. In order for him to marry the girl which he loves he is put into situations of which he is not accustomed; farming, fetching water, and helping his future father-in-law out of a well. This accentuates the difference in class between him and the family of his love, but eventually helps to make him a stronger person, gain the approval of the girl's family, and eliminate his character flaws in the eyes of the audience. This is very similar to the image of Ellen being a spoiled brat in the first half of It Happened One Night disappearing by the end of the movie. Without transformations like these it is difficult for audiences of lower class to empathize or even sympathize with characters of higher class. Therefore these situations and settings are crucial in the progression of the story and character. Week Three. Plautus's Theaters Richlin, Amy. Rome and the Mysterious Orient Three Plays by Plautus. University of California Press, 2005. The theaters of Rome had much in common with those of Greece. They were both rounded and had sloping seats for the purpose of making the play audible to a very large crowd. But there some very distinct differences. Greek Theaters were carved out of a hillside while Roman theaters were built up from solid ground using either cement or stone. Also the orchestra is larger because the structures were used for other events which required more space. Below is a diagram of the average Roman Theater and a picture of a theater itself. You can them to the Greek examples above. Photos obtained courtesy of The scenery used in ancient times was a little more basic and simple than what we are capable of doing these days in the movie on the Sun itself, and as far as the computers are concerned, it could happen. But in the ancient plays, the music, words, and costumes were the most important aspect that got the setting across. The Roman Comedies took place in a Greek town. They could not do much as far as buildings and a set goes, so the costumes were important for the illusion, the spoken word and the manner of speaking was important, as well as the music. It was these three things that helped the audiences' imagination take them to the place the play was a Greek town, Athens. A street was portrayed on stage, much like those used in Menander, and had two house doors. In the notes at the beginning of the text we read, it was suggested that an object was needed on the right side of the stage for characters to hide behind. Einstein, Cherry, and Fat Jack all hide behind something, and a dumpster is suggested in the notes. With the capabilities they had back then, the set was just to help add to the illusion. "Road to Morocco" The scenery of the movie was very ethnic, taking place in Morocco. Along with the costumes, the setting used stereotypes to help portray a different culture. Many scenes took place in a palace, with architecture and styles that would not have been very prominent in America at that time. People were riding camels and horses everywhere, the market place was a different, vibrant setting. The two main characters even have to walk through the desert to ultimately stumble upon an oasis. The comedy was emphasized by the fact that Crosby and Hope were not from the area. Page 2 cenery. Above blueprint courtesy of: . Ancient theatre at Mt. Etna courtesy of: & S Italy/Images/Taormina/Greek Theatre Taormina Nov 03 R.jpg. Week One. Aristophanes' Birds Meineck, Peter. Aristophanes 1. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The scenery and setting at the theater was mostly done in the audience's imagination. Besides costumes and the skene building, the setting was the natural scenery outside, where the theater was located. Essentially sitting on a hillside with mountains and trees in the background, in many ancient texts theaters beautiful and peaceful settings were compared to temples. The scenery added to the spectacle of the entire performance because most of the actual scenes took place in Athens, and the audience was already in Athens. If the scene was set in a different place, it was up to the imagination to get you there. The majority of the action took place on a stage area that was up from the orchestra is a round and flat floor at the base of the Greek theater. This is where chorus was. The large area gave them enough room for vivid dancing as well as instrumentation. Props like the "Mechane" or crane helped make some small effects for the audience to pick up on gods floating above, or the scene in Clouds where Socrates was seen suspended as he was trying to look down on the sun (24). through his use of scenery and social aspects used in his short films. "The Immigrant," "The Count," and "Easy Street," all portrayal and description of the behavior of a lower economic class is seen as vulgar and more violent than those of the upper or middle classes (357). The scenes that take place in "Easy Street" show a very poor neighborhood, with cops that are unfit to protect the people, heroine addicts living in a hole of an apartment, families and individuals that are stealing to eat, and just a general notion of helplessness as the population lets the tyrant bully run the place. Most of the movie takes place actually on one set which is Easy Street. The set is dark, dirty, and decrepit. 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He appeals to other classes by having his character go from the bottom and intrude on events that he normally would not. Like the mansion of "The Count." The scene is full of characteristics of the lifestyle of the upper class, with tables full of food, a dance floor and fancy lights and dress. In this movie all of the sets in the mansion are as grand as possible, from portraits to dumb waiters to marble flooring. This helps to emphasize the staggering class difference among the characters, which is key to much of his plot. Chaplin's vulgar actions and the violence between him and the tailor are so out of place any class could appreciate the comedy. Like the settings of Aristophanes' plays, Chaplin's sets are made to contrast between economic classes. They emphasize this difference because much of the comedy of their plots comes from the relationship between the rich and the poor, the couth and the ill-mannered. 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The overall setting is outside of a small village. The shrine is depicted to be in a forest area, with Knemon and his farmland being the closest neighbor. The forest and farmland would have been hard to reflect with the stage and theatre Menander used, shown in the above picture as just some leaves on the ground, but the shrine was there, so a large portion, like in the plays of Aristophanes, would have had to of taken place in the imagination. Miller, Norma. Menander Plays and Fragments. New York: Penguin Books USA Inc., 1987. pg. 3-50. "It Happened One Night" Photo from The scenery in "It Happened One Night" Photo from The scenery in "It Happened One Night" had an "on the road" theme. Ellen was running away from her father, and taking a bus to stay out of the public eye as much as possible. Setting for a majority of the scenes were on the bus, in a small rented room, or a rural scene in a small rented room. ditch the bus, and are now in the countryside waiting for someone to give them a ride. Another example of the outdoor scenery in the movie is when they have to sleep in hay piles on a farm. This is out of place for both characters, but not so much of a contrast for Mr. Warne, being resourceful and at least knowing how to handle the situations. Ellen on the other hand is used to the urban, higher lifestyles. So when they are stranded in a tiny rural hotel or a bus station is a small town she has a difficult time reacting to the circumstances. The settings force her to react to what she is not used to and makes apparent her personality flaws causing much of the comedy in the movie and eventually bringing about the best in Ellen and changing the audiences view of her. This forced change upon the wealthy Ellen is much like that of Sostratos in Dyskolos. In order for him to marry the girl which he loves he is put into situations of which he is not accustomed; farming, fetching water, and helping his future father-in-law out of a well. This accentuates the difference in class between him and the family, and eliminate his character flaws in the eyes of the audience. This is very similar to the image of Ellen being a spoiled brat in the first half of It Happened One Night disappearing bye the end of the movie. Without transformations like these it is difficult for audiences of lower class to empathize or even sympathize with characters. Week Three. Plautus's Theaters Richlin, Amy. Rome and the Mysterious Orient Three Plays by Plautus. University of California Press, 2005. The theaters of Rome had much in common with those of Greece. They were both rounded and had sloping seats for the purpose of making the play audible to a very large crowd. But there some very distinct differences. Greek Theaters were carved out of a hillside while Roman theaters were built up from solid ground using either cement or stone. Also the orchestra is larger because the structures were built up from solid ground using either cement or stone. Greek examples above. Photos obtained courtesy of The scenery used in ancient times was a little more basic and simple than what we are capable of doing these days in the movie business. Special effects have made anything possible. One could have the setting of an entire movie on the Sun itself, and as far as the computers are concerned, it could happen. But in the ancient plays, the music, words, and costumes were the most important aspect that got the setting across. The Roman Comedies took place in a Greek town. They could not do much as far as buildings and a set goes, so the costumes were important for the illusion, the spoken word and the manner of speaking was important, as well as the music. It was these three things that helped the audiences' imagination take them to the place the play was a Greek town, Athens. A street was portrayed on stage, much like those used in Menander, and had two house doors. In the notes at the beginning of the text we read, it was suggested that an object was needed on the right side of the stage for characters to hide behind. Einstein, Cherry, and Fat Jack all hide behind. Einstein, Cherry, and Fat Jack all hide behind. Einstein was just to help add to the illusion. "Road to Morocco" The scener of the movie was very ethnic, taking place in Morocco. Along with the costumes, the setting used stereotypes to help portray a different culture. Many scenes took place in a palace, with architecture and styles that would not have been very prominent in America at that time. People were riding camels and horses everywhere, the market place was a different, vibrant setting. The two main characters even have to walk through the desert to ultimately stumble upon an oasis. The comedy was emphasized by the fact that Crosby and Hope were not from the area. Page 3 Spectacle in Ancient Greek and Ancient Roman Theatre Conveniently Located on the Same Web Page as Several Comic Movies from the Early 20th Century. A look at the physical side of comic theatre new and old alike; including music, costumes, and scenery. Page 4 ostume. Costume has played an integral role in the development of theatrical spectacle for the entirety of the theatre's existence. Originally, in the ancient Greek and Roman world, costumes were heavily exaggerated so as to convey each character to those observing the production from as far as 300 feet away. Bright colors and heavily overdone features helped to portray gender and size as well as and most importantly, emotion. Week One. Aristophanes' Birds Meineck, Peter. Aristophanes' Birds Meine Inc., 1998. pg. xxviii, 2-122. The many of the costumes of Aristophanes' plays, as well as most of the ancient Greek comedies, were known as phallic costumes. This is because the male characters had huge phalluses made of red leather. The actors were also fitted with grotesque padding of the stomach and rear. They also wore enormous masks for the purpose of helping the audience instantly identify a character from a distance. These comedic costumes were direct descendents of the costumes were direct descend That was a general rule in Old Comedy, a poor hero is funny because he is put in places that he is not accustomed to; be it a wealthy man's house or Cloudcuckooland. Also the bird characters themselves wore giant bird heads and feet and were not padded, but they were still phallic. And each bird had a different costume to represent a different species of bird. In line 94 of Birds, Hoopoe's costume is mocked, "Just look at his plumage and that great triple crest." This was made in reference to the plume worn on the head by the actor as well as the breast of his costume. The Chorus of birds themselves would have all had different plumes and colors to symbolize the different birds. Wings, headdress, beaks, colors and breast designs of the costumes along with the exaggerated Phallus made up the attire. While the chorus was on stage, singing or speaking their wings, bobbing the heads, strutting around, etc. This was all done to help with the illusion of the spectacle of the play. An example of the chorus utilizing their costumes is seen in line 345, when they are about to attack Makemedo and Goodhope, "Advance with wings and flapped them about while moving towards the other two actors. Below is an ancient image of a scene from Birds. It was found on a piece of pottery from the same period. You will notice the giant phalluses on the bird costumes, the wings about the ankles in this particular painting. Below are some examples of the modern costumes that have been Yet another extraordinary example of a duel species in prison garb. Photo courtesy of: apgrd.ox.ac.uk/events/confaristophanes.htm. An actual costume constructed for a production of "Birds" as performed by the Aquila Theatre Company of London at Temple University, May 1st and 2nd, 1998. Photo courtesy of Google developed for "Birds." Images. Mr. Charlie Chaplin Chaplin's characters use grotesque actions and features such as the huge feet and shoes, the mustache (made from skillfully applying shoe polish), the derby hat, the cane he uses for a walking stick, and the shuffle walk (42). The makeup and face paint Charlie wore made him appear clown-like so as to heighten the illusion of emotion as well as exaggerate any and all of his many facial expressions. His clothing is old and tattered to instantly place him in the lower class. Just like Aristophanes' comic heroes, Chaplin's character is not of wealthy stock and it is readily apparent through his transient attire. It is this rift between classes that is the catalyst for much of the humor in his movies. Like the Greek masks of the time, the Tramp's costume makes him very easy to be spotted and instantly identified. If not for his strategically comically oversized shoes, Chaplin would sink in the cess pool of poverty. These shoes are a great symbol of poverty and to quote Dan Buckingham, "The shoes and suit make him look like a dirty clown. But not only his clothing, props and make up; his walk and movement also separate him from the crowd. The props Chaplin's aura to appear wanton of the fruits of high class living. However, he utilizes these props contrary to the 'proper' way, thus revealing and again, maintaining his status as that of the lower class tramp. To cite a specific example; in The Count, while in the presence of an exotic dancer, Chaplin seemingly looses control of his sexual appetite, and penetrates a turkey (thankfully broasted) via his cane. In the first picture of Chaplin, (shown below) we can see the pants that are baggy and too large, the hat that is too small, and a coat that does not fit. This is Chaplin's way of exaggerating the costume including around the butt and belly. The baggy pants is what Charlie uses instead of actual padding. Shown below are further examples of Charlie Chaplin's overall costume including clothing as well as makeup. A picture of Chaplin portraying his most famous, and obviously fake, narrow mustache. Courtesy of . A close up as an example of the many facets that are used to complete Charlie Chaplin's visual character. Courtesy of . Week Two. Menander's Dyskolos Miller, Norma. Menander's Dyskolos, It took some consideration to determine what exactly would have been different regarding the use of costume. In comparison to virtually anything Aristophanes would have created with old comedy, Menander's genre of new comedy would have allowed for a drastic change in the area of costuming. No longer did the typical comedy revolve around the Gods of the ancient world or even maintain a worldly perspective. New comedy generally consisted of humor more often revolving around the goings on of the household or that of a smaller community rather than that of an empire. Instead of having mythological characters. Costumes and masks depicting the rich and the poor or the heavyset and the scrawny seem to be more in line with the comedy of new. Knemon, the grizzled, reclusive, hermit of an old man in Menander's Dyskolos surely would have possessed the most exaggerated costume of all of the actors on stage. Undoubtedly possessing a large beard and certainly a mop of grayed hair to depict his elder status. Also would Knemon have possessed a face distorted with rage for all who dared come in contact with him. We could also be sure that his clothing would have been anything but immaculate as he was not a wealthy man and by refusing all who offered to help on his farm, he was working continuously and alone. Characters such as Sostratos and Chaireas, those of a higher monetary status, would have possessed costumes exuding a higher sophistication. Orderly hair and although exaggerated for those in the back, somewhat normal expressions would most likely have adorned their faces. Their clothing surely would have represented those of a wealthier class and played in marvelous contrast with the likes of Knemon and the many servants who are fairly substantial characters in the play. In line 366 of the play, Gorgias, a poor farmer, comments on Sostratos' costume, saying "Then what? Are you going to stand there, in your smart cloak, while we work away?" He does convince Sostratos to help with some of the work, but points out that Sostratos is not dressed properly to be a farmer. "It Happened One Night" With regards to the 1934 blockbuster, "It Happened One Night" starring Clark Gable and Claudette Colbert, the topic of costuming is much more subtle. As well it should be considering the fact that film and the use of the motion camera allowed for the close up, and great differences in character and class were able to be conveyed through costumes without nearly the exaggeration and extreme stereotype that ancient theatre called for. Clark Gable's character, Peter Warne, was that of a writer in 1934 would have been well dressed to a degree, but would not have found himself in the high society silks Claudette Colbert's (Ellen Andrews') upper crust cohorts would have found themselves in. Along those lines, Miss Colbert appeared immaculate in dress at nearly all times. There were times when her clothes were ruffled but only when she was to appear as someone other than herself. She was clearly of the upper class and her costume exuded it to a T. Clark Gable's character on the other hand, was indeed well dressed, but not nearly to the perfection of Walter Connolly, the man playing Miss Andrews' wealthy father. Like wise, Gables' duds were shabby when compared to Jameson Thomas' (King Wesley's) costume. The first picture shown below, with Gable wearing his hat standing to the perfection of Walter Connolly, the man playing Miss Andrews' wealthy father. on the side of the road, is a good picture that shows the difference between the two character's outfits. Ellen looks a little more ruff around the edges. The hat adds a lot to this feeling. It almost seems out of place, at least for an upper class citizen like Ellen. The suitcase and coat draped over his arm also help with the impression of each character's social class. Frank Capra, director of It Happened One Night, It's a Wonderful Life, and Mr. Smith Goes to Washington, based much of his plot on differences in class. instantly told apart by class. This was one of the main responsibilities of their costumes used to define social status in "It Happened One Night". A side by side of Mr. Gable and Missed on this rift in social classes, drastic differences in costumes was very necessary. Colbert. A New York newspaper columnist an a sheltered woman of extraordinary wealth. Google Images. Gable, (Peter Warne) to be somewhat of a ruffian playing opposite the prim and proper nature of Ellen Andrews. Google Images. Week Three. Plautine Comedy Richlin, Amy. Rome and the Mysterious Orient Three Plays by Plautus. University of California Press, 2005. The costuming of a Plautine theatrical production would not have been terribly unlike the costumes used by Aristophanes and Menander alike. All of the Roman Comedies take place in a Greek city, so the costumes would have tried to reflect the style of the Greeks (or Carthage). In the play Iran Man the costumes of the character from Iran. His costumes of the character from Iran. was foreign and generalized; a cloak to his feet, a head wrap, and a very different mask. This, along with his lines, helped to portray him as a foreign costume design is seen in Towelheads. In line 1297, General Popoff makes a reference to the costume of Saddam by saying, "Who is this fellow with the long dress like an alter boy?" Saddam would have been wearing a similar long robe, making him stand out as a foreigner. The foreign dress or costumes used to Morocco." "Road to Morocco" In the movie "Road to Morocco", costumes were utilized to portray exoticism in quite the mocking tone. Bob Hope and Bing Crosby find themselves in Morocco after drifting the Mediterranean upon a raft and hopping a camel into the city. Bob Hope's character, Turkey Jackson, soon after their arrival finds himself sold as a slave to Princess Shalmar of Karameesh. The costumes involved in this movie are extraordinarily exotic and seemingly act in the favor of humor placing the American men, especially Turkey, in apparel very much unlike the attire of an American in 1942 until the present. The men find themselves donned with everything from sequins and robes to metallic embroidery and capes; infinitely exotic in comparison to 1940's American dress. Much like in Iran Man, the costumes are. This strategy an ignorance about the culture based on ignorance about the culture that the plot is based on. Both productions have an underlying bias against Arabian culture based on ignorance. may also be seen via Saddam's character in Plautus' Iran Man (Persa); quite similar to the method of dress desired for Jeff and Turkey in Road to Morocco. Page 5 usic. Photos courtesy of: Google Images. Each photo is a representation of the Aulos, a flute-like instrument popular in Greek theatre as well as religious processionals and ceremonious events. Week One. Aristophanes' Birds Meineck, Peter. Aristophanes 1. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies of Aristophanes 4. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies 5. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies 5. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. pg. xxviii, 2-122. The music in the Old Comedies 5. Indianapolis/Cambridge: Hackett Publishing C responsive. They cheered, groaned, gasped, applauded, etc (5). The songs and actions of the chorus in birds was probably a sight to see, with exaggerated dance movements and expressions. The music, especially in Birds highlighted their part. They danced around and moved as birds, they used the music to help with the illusion. It helped remind the audience that they were at a theater. The Hoopoe uses song to call his wife and all the other bids to his presence. In the play Birds, when they were appalled that there were humans in their presence and sang "Catastrophe! Treachery and Treason" (291). Makemedo uses song to convince the birds to follow him in line 524, "Once you were holy, you were lords of this place" (304). The music helped keep the audience's attention through the entire performance. Chaplin Music played an important role in viewing Chaplin's short films. With no dialogue to listen to, the viewer watches the scenes and plot unfold with only a few sound effects on top of a musical score that accompanies in the background. The music effectively changes the mood in the transitions between scenes. In "The Count," as Chaplin sits at the upper class dinner table, the viewer barely notices the classical music in the background. But when the dancing starts, the music comes forward and becomes essential to the portrayal of the scene as a waltz begins. It changes yet again when the exotic dancer that distracts Charlie moves through the screen. Whenever the dancer is present, the music changes yet again when the exotic dancer that distracts Charlie moves through the scene as a waltz begins. It changes to that more appropriate for an exotic dancer, and adds to the humor of it all as the music changes to that more appropriate for an exotic dancer that distracts Charlie moves through the scene as a waltz begins. returning to the less noticeable background music and freeing Chaplin from her spell. Another good example of music adding to the overall presentation of the short film is in "Easy Street." The music shifts from a slow, sad, desperate sound to a more energetic, quick, fighting style as the scene shifts. It also helps portray the chase scenes in any of Chaplin's movies, being light and quick as Charlie flees for his life. In non-fighting scenes, the music helps bring the sad and desperate scene with all the little orphans to a comical one, as the music lightens up, along with some well placed sound effects, as Charlie feeds bird seed to the kids. The background music is more similar to Aristophanes. The background music is used by both Aristophanes. The background music is used by both Aristophanes. interpretations of what is going on. Week Two. Menander's Dyskolos Miller, Norma. Menander Plays and Fragments. New York: Penguin Books USA Inc., 1987. pg. 3-50. Singing and dancing were reduced to a performance which acts as a king of living curtain. Menander used a consistent structure for all of his plays with choral interludes separating the 5 Acts of the play. He used their interludes as veritable intermissions, while Aristophanes had more of an active role for the songs. He used the music to help pull the audience, but it was not geared to support or reinforce the plotline of the play. "It Happened One Night" The background music of the movie was effectively used, like in the Chaplin movies, to make transitions through scenes and the mood that was supposed to be reflected. For example, the live music that took place on the bus, helped convey a comfortable and "at ease" feeling the two lovers were beginning to experience, as well as the mood of the other passengers on the bus. The music helped the characters feel better and not worry about the troubles that could happen on the bus ride, one might as well sing. The music involved the actors and the audience all at once. The song is a familiar one and easy to recognize. Even if you have never heard it before, the first time you hear the chorus, you know the words and can sing along with everyone by the end. It did not act as a curtain, like the music in Menander did, but it was a small break in the plot line that helped portray the feelings of Peter and Ellen. The bond between them was growing stronger. The sly twist about this scene is that the song that they are singing "The Man on the Flying Trapeze" is about a very suave man who steals away another man's female companion. Here is the first verse and the chorus: Once I was happy But now I'm forlorn, Like an old coat That is tattered and torn; Left in this wide world To weep and to mourn, Betrayed by a maid in her teens. Now this girl that I loved, She was handsome, And I tried all I knew Her to please, But I never could please her One quarter so well As the man on the flying trapeze. Oh, he floats through the air With the greatest of ease, This daring young man On the flying trapeze; His actions are graceful, All girls he does please, My love he has purloined away. If you would find that Peter is the man on the flying trapeze. It is as if the song is being sung from King Wesley's point of view. I also love the lyrics to the third verse which include: Oh, I wept and I whimpered, I simpered for weeks, While she spent her time With the circus's freaks. They refer directly back to Ellen's experiences with the lower class citizens in rural America with Peter. Photo acquired from In the scene of the movie, represented by the above picture, a little song is written in for comical purposes. Peter begins to sing "Who's afraid of the big bad wolf" while Ellen changes into pajamas and refuses to talk to him while she is doing so. The song helps portray the wolf character in cartoons that drool and howl at the sight of a pretty woman as well as ridicule Miss Andrews for her naive, uppity nature. The comedy comes in because of the blanket, which seemingly restrains Peter from becoming this wolf. He is not, at this point, interested in Ellen, and is poking fun of her and the fact that she is worried about being in the company of a man. The use of background music and specific songs to enhance the story line is similar to how Aristophanes used music. In his ancient plays, Aristophanes used specific songs sung by the chorus to help portray a point in the play or situation. Music could have been played in the background by the orchestra on flutes and aulos. Menander used music as kind of an interlude, but Aristophanes' music and the specific songs in It Happened One Night reflect what is hap pening with the characters. It develops each scene further. Week Three. Plautus's Use of Music Richlin, Amy. Rome and the Mysterious Orient Three Plays by Plautus were performed in ancient Rome were accompanied by the cantica (chorus/orchestra) for a large portion of the play. The style of the usage of the cantica was only bound by two general rules. Accompanied and unaccompanied and plays always ended with accompanied. And passages where the audience learns something important are usually unaccompanied. He would also switch back and forth between the two to marks crises in his plots. At times Plautus would use music to call attention to similar or contrasting points in the plot by repeating musical refrains. Accompaniment was also used to split portions of plays or entire plays into major units of action. Photo of an Ancient Roman Cantica acquired from In general, Plautus uses music to help the story along, keep the audiences' attention, as well as giving insights and information that influences the feelings towards a certain character. In the translation we read, the characters would sometimes break out in a rap song, and rap their lines. The music was meant to not only push the boundaries, rap was chosen in this particular translation to try to reflect the mixed feelings the music. The audience would be drawn in by the song, and reacted with the mood the song portrayed, which is ultimately what the author wanted you to feel about the character. The main difference between how Plautus used music, and how Aristophanes used music is that the music Plautus uses are used as more of an aside. The actor would make a comment, rapping, singing, or just speaking, aside from the conversation or action going on at the moment. It could be used to explain what just happened, something about to happened, something about to happened, something about to happened, something about to happened. have some solo sections for one actor to sing, like Plautus, but the chorus songs were used more often. Most of the ancient plays we read used similar meters. The iambic and trochaic meters are the most common. The iambic meter is a foot of two syllables, a short followed by a long in quantitative meter, or an unstressed followed by a stressed in accentual meter. We can see this style in the Plautus play Iran Man. At the beginning of act one, around line 1, a little note off to the side of two syllables, usually come in a set of eight or seven for the meter. Especially in Plautus, Trochaic is another style used quite often. This style is a metrical foot consisting of a stressed syllable, or of a long syllable, or of a long syllable followed by a short syllable. This style is seen in the beginning of act one in the prologues and episodes of his plays. A trochaic meter is seen in the chorus of the play Birds in lines 1470-92,1553-64, and 1694-1705. Music in "Road to Morocco" The music in the movie. The background music helps key the audience into how they are supposed to act and react to what is going on in the movie. For example, the music becomes mysterious and mystical when the ghost of Aunt Lucy appears to both Hope and Crosby. The music also plays on the ethnicity of the setting of the music also plays on the ethnicity of the setting of the setting of the setting of the setting of the music also plays on the ethnicity of the setting of the set on their rescue mission, the background music became ominous, but only for a short while. The music was different that most feature films today because of the duets and singing that took place in the script. The familiar duet at the beginning of the movie, when the two friends are "Off on the Road to Morocco" helps show the audience the bond between the two characters. They have been in similar situations together before, and this is just another adventure. It also helps keep the audience light hearted and happy. The styles of the two singers are different from each other as well, which adds another level of entertainment. The audience gets to see Crosby sing in his "crooning" style and win the heart of the beautiful princess. The comedy is very music oriented, much like that of Aristophanes and the other ancient play-writes. One of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the movie is when the three main actors are in the desert sing a trio of sorts, only none of the desert sing a trive a trive a tri voice etc. The music helps carry the plot line and is a very important part in the story. Page 6 efinitions. (as pertaining to the ancient theatrical world) Ruins of Ancient Greek theatre at Thorikos. Agon: The term is used to refer to a formal debate in tragedy and especially Old Comedy. The verb agonize means compete, and the term agon is associated with competition and festival. Its format is a contest between 2 speakers with a symmetrical pattern present, with each speaker outlining his or her argument. The chorus aids and sets the terms by introducing each speaker outlining his or her argument. combatant") first actor in a play, the principle actor or character. In Greek tragedy, the play was limited to a protagonist (first actor), deuteragonist (first actor), deuteragonist (second actor), and tritagonist (first actor), deuteragonist (first actor), deuteragonist (first actor), and tritagonist (first actor), deuteragonist (first actor), and tritagonist (first a proagon because the meaning of the word "pre-contest." Actors entered without costumes and unmasked. An example from the play "Clouds" is the scene with the Superior and Inferior arguments. Sources: 1. Csapo, Eric and Slater, William J. The Context of Ancient Drama. Ann Arbor: The University Of Michigan Press, 1994. pg. 109,162. 2. Cuddon, J.A. A Dictionary of Literary Terms and Literacy Theory. 3rd Edition. Cambridge, MA: Basil Blackwell Inc., 1991. pg. 17,751. 3. Meineck, Peter. Aristophanes 1. Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1998. xxviii. Gag: Originally, words added by the actor into their part. The term derived from gag, meaning something forced into the mouth. It was used as slang in the 1840's. It came to mean a comic improvisation and in silent films, a surprising twist in the plot, like an exaggerated segment of physical humor. Gag-based comedies are those that are non-sensical and literally filled with jokes, one liners, etc. They are designed to produce laughter in any way possible, often with comic references to other sources (films, people, literature, plays, etc.) Sight Gag - a form of visual humor where different interpretations are usually visible to the audience. A good example would be a scene from "Robin Hood: Men in Tights," where Robin Hood and Maid Marian are behind a sheet so you can only see their silhouettes'. They proceed to perform actions that suspiciously look like Robin is getting ready to have his word. An example of a gag from Aristophenes play Birds would be when the exaggerated actions of Makemedo and Goodhope when they soil themselves. 1.) Banham, Martin. The Cambridge Guide to Theater. New York: Cambridge University Press, 1995. pg. 407. 2.) Horton, Andrew S. Comedy/Cinema/Theory. Berkeley and Los Angeles, CA, University of California Press, 1991. pg. 26-27. 3.) Cinematic Terms: A Film-Making Glossary. URL: . Scatological Humor: Pathologically speaking, scatology is the study of or a diagnosis through the examination of feces. Literarily, scatology is that which deals specifically with feces as a term for obscene literature. Scatology is that which deals specifically with feces as a term for obscene literature. source cites scatological humor as toilet humor. Toilet humor is humor dealing with bodily toilet functions. Very often is toilet humor as the body parts in question serve a duel purpose as well as a fetishism that occasionally pertains to the functions of the toilet. 89 in "Birds." It is made clear in subtext previously but it is at this point that the characters aloud make reference to the misfortune of their incontinence of both the bladder and bowel. When asked by the Secretary Bird of what species they were, they responded with names such as a "Yellow-Streaked Dribbler" as well as a "Brown-Rumped Turddropper from Phartia." It is also understood that there is to be much uncomfortable action with regards to the unpleasantness of their respective soiled undergarments at this juncture in the play. One could assume that this type of humor could be appreciated by the classical audience as society at the time of Aristophanes was more accepting of the human body. Certain things were less taboo to the societies of old probably due to extraordinary intellect the cultures of the world today selfishly claim to possess. Sources: Note: The order of works cited directly corresponds with those definitions listed above. 1.) Cuddon, J.A., A Dictionary of Literary Theory, Blackwell Reference, Cambridge, MA, 1976. 2.) Mime: The term mime is derived from the Greek word mimos, originally referring to a form of comic folk play and later referring specifically to those who performed in it. At first a mime would heavily parody mythological characters and later referring specifically two or three characters would perform in a mime, generally masked and quite phallephoric. Another works describes mime as a spoken drama that could very well involve dancing, singing, and/or music. Often was mime used as a finale to a piece of Roman dramatic performance. Finally, another falls for the definition mime leads people to believe today: Originating in Sicily and Southern Italy, mime is a method of drama pertaining to a story having been told with gestures rather than words; a form of theatre which plays on visual reception a great deal more than aural. According to the definitions found and listed above, It would be difficult to identify a line or statement in "Birds" that is true to the aforementioned definitions. However, with the first definition we can see the mythological characters that are heavily parodied and it is certainly understood that the characters were indeed masked and adorned with beak and phallus alike. have entailed these features as well; thus, fairly simply qualifying itself as a certain type of mimos, no matter the origin of definitions listed above. 1.) Banham, Martin, The Cambridge Guide to Theatre, Cambridge University Press, Cambridge, Great Britain, 1988. Csapo, 2.) Eric; Slater, William, J, The Context of Ancient Drama, University of Michigan Press, Ann Arbor, MI, 1994. 3.) Cuddon, J.A., A Dictionary of Literary Terms and Literary Theory, Blackwell Reference, Cambridge, MA, 1976.

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