

Theatre History

Greek Theatre – 500 BC

- Sophocles (469-406 BC) – author of _____: *Oedipus Rex, Antigone*
- _____ – literary critic who penned words like character, diction, spectacle
- _____ – Actors wore _____ to change roles before each new entrance

No Theatre – approx. 70 AD

- Following the split of the _____ and the rise of _____, organized theatre became scarce
- _____ plays were still preserved in the West, acting turned mainly to strolling players

Medieval Theatre – 900 AD

- Liturgical Plays – Roman Christian priests performed _____ dramas in the monasteries
- Religious Vernacular Dramas – 2 main types
 - o _____ – plays presenting Bible stories in a series (Genesis to Revelation)
 - o Miracle Plays – plays about the _____
- Secular Drama
 - o Morality Plays – plays about _____ or morals such as *Everyman* (1510 AD)

Renaissance Theatre – 1400 AD (Re-_____ of the Arts)

- _____
 - o Opera
 - o Commedia Dell'Arte – improvisational acting utilizing _____ characters
 - o Proscenium _____, Machinery and Other Special Effects
- _____
 - o Christopher Marlowe (1564-1593) – wrote *Dr. Faustus* (1588)
 - o William Shakespeare (1564-1616)
 - _____ – *A Midsummer Night's Dream, Taming of the Shrew*
 - _____ – *Romeo & Juliet, Hamlet, Macbeth*
 - _____ – *Richard III, Henry V, Julius Caesar*
- _____
 - o Lope De Vega (1562-1635) - *Fuente Ovejuna*
 - o Calderon (1600-1681) – *The Phantom Lady*
- _____
 - o Ballet
 - o Jean Racine (1639-1699) – wrote many tragedies such as *Phaedra*
 - o Moliere (1622-1673) – wrote _____: *Tartuffe, A Doctor In Spite of Himself, The Miser*
- _____
 - o Noh Theatre – theatre influenced by Zen Buddhism
 - o Kabuki – featured _____ performers
 - o Puppet Theatre

Romantic Theatre (1700-1900)

- Famous Actors
 - o David _____
 - o Edwin Booth – brother to _____
- _____ - comedic plays about tragic events – action is more important than character and the good guy always _____

Realistic Theatre (1860-1900)

- Oscar Wilde (English) – wrote the *Importance of Being* _____
- Anton Chekhov (_____) – wrote *The Cherry Orchard*
- Henrik Ibsen (Norwegian) – considered the _____ of Realistic Drama
 - o Wrote *A Doll's House* and *Hedda Gabler*

Modern Actor Training (1900-present)

- _____ begins training actors at the Moscow Art Theatre

Film & Television

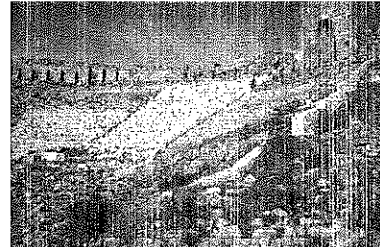
- “_____” or movies with sound invented in 1904
- First television invented in _____

Musical Theatre (1920 – present)

- Productions:
 - o _____ (1927)
 - o _____ (1943)
 - o _____ (1951)
 - o _____ (1959)
 - o _____ (1975)
 - o _____ (1979)
 - o _____ (1982)
 - o _____ (1987)
- Longest Running Show (over 10,000 performances) is _____ (1988)
 - o _____ (1996)
 - o _____ (2003)
- COSTS:
 - o _____ million to produce a musical on Broadway in 1993
 - o _____ to produce *Shrek the Musical*
 - o _____ to produce *Spiderman the Musical*

Theatre History

Greek Theater



Drama was born in ancient Greece!

- 500s B.C. - Greeks were giving choral performances of dancing and singing
- Performances at festivals honoring Dionysus
- Later they held drama contests to honor him



Thespis (534 B. C.)

- First actor
- "Thespian" term comes from his name

Sophocles



- Author of tragedy
- Innovation of the third actor
- Most famous for *Oedipus Rex*

Aristotle

- First known literary critic
- Penned words such as character, diction and spectacle
- Wrote a rule book for evaluating plays called *THE POETICS*

Greek Masks

- Actors wore masks to change roles before each new entrance



No Theatre

- Following the split of Rome and the rise of Christianity, organized theatre became scarce
- Greek plays were still preserved in the West, acting turned mainly to strolling players

Medieval Theatre – 900 AD

- Although against theater during Roman period, churches are most responsible for bringing theater back
- Church needed to establish itself in the community
 - Began using drama to tell stories about religious holidays

Liturgical Plays

- Rebirth of drama through brief biblical dramas acted by priests as part of the liturgy (worship service)
- The Resurrection of Christ was first event dramatized



Religious Vernacular Dramas

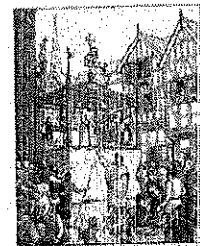
- 1. Cycle Plays**
- 2. Miracle Plays**

- Plays presenting Bible stories in a series (Genesis to Revelation)
- Plays about the Saints



Secular Drama

- Setting for play on pageant wagon



- Wagon drawn through city to various places
 - Actors performed on platform outside wagon

Morality Plays

- Plays about truths or morals such as *Everyman*
- Taught meanings of Biblical passages other than literal ones
- Brought about more comical plays that mocked the Bible or Bible Characters (such as Punch and Judy)

Renaissance Theatre

- **1400 AD**
- **RE-BIRTH of the ARTS**

Renaissance Drama (Italy)

- **Commedia Dell'Arte** – improvisational acting utilizing stock characters
- **Proscenium Arch, Machinery and Other Special Effects introduced**

Renaissance Drama (England)

- **Christopher Marlowe** – *Dr. Faustus*
- **William Shakespeare**
– **Creator of the Globe Theater**



Shakespeare (Continued)

- **Wrote comedies, tragedies and histories**
- **Used a unified plot**
- **Strong characters and imagery**
- **Perfection with verse form and language**
 - Captured the spirit of ordinary speech
 - Gave special dignity to characters/situations



The Globe Theater

- **One of four major theaters in England – the other three – Swan, Rose, Hope**
- **Open-air octagonal amphitheater**
- **Seated 3,000**
- **3 stories high**
- **Original burned down; was reconstructed before Shakespeare's death**

Renaissance Theatre (Spain)

- **Key Playwrights:**
 - Lope De Vega
 - Calderon

Renaissance Theatre (France)

- Ballet
- Jean Rancine – wrote many tragedies
- Moliere – wrote farces: *Tartuffe, A Doctor In Spite of Himself, The Miser*

Renaissance Theatre (Japan)

- Noh Theatre – theatre influenced by Zen Buddhism
- Kabuki – featured female performers
- Puppet theatre very popular

Theatre History 1700-present

Romantic Theatre (1700-1900)

- **Famous Actors:**
 - David Garrick
 - Edwin Booth – brother of John Wilkes Booth
- Melodrama – comedic plays about tragic events – action is more important than character and the good guy always wins

Realistic Theatre (1860-1900)

- **Playwrights:**
 - Oscar Wilde (English) – wrote *The Importance of Being Earnest*
 - Anton Chekhov (Russian) – wrote *The Cherry Orchard*
 - Henrik Ibsen (Norwegian) – considered the Father of Realistic Drama
 - wrote *A Doll's House* and *Hedda Gabler*

Modern Actor Training (1900-present)

- Constantin Stanislavsky begins training actors at the Moscow Art Theatre

Film & Television

- "Talkies" or movies with sound invented (1904)
- First television invented (1920)

Musical Theatre (1920-present)

- Productions:
 - *Showboat* (1927)
 - *Oklahoma!* (1943)
 - *The King and I* (1951)
 - *The Sound of Music* (1959)
 - *A Chorus Line* (1975)
 - *Sweeney Todd* (1979)
 - *Annie* (1982)
 - *Les Miserables* (1987)

Musical Theatre

- *The Phantom of the Opera* (1988)
longest running show
(10,511 performances)
- *Rent* (1996)
- *Wicked* (2003)

Musical Theatre

- Costs:
 - \$12-13 million to produce a musical on Broadway (1993)
 - \$25 million to produce *Shrek the Musical*
 - \$75 million to produce *Spiderman the Musical*

On your notecard...

- **SIDE ONE**
 - Your name (underline it)
 - The names of 1-3 people you would like to work with in this class
- **SIDE TWO**
 - The name of 2 Theatre History Periods you would most like to study (Greek, Medieval, Renaissance, Romantic, Realism, or Musical Theatre)

CLASS SET – ANSWER ON YOUR OWN PAPER

THEATRE HISTORY QUESTIONS

1. Greek theatre originated from festivals that honored the Greek god...
2. The first actor to speak alone on stage was said to be named...
3. This playwright wrote Oedipus Rex.
4. When Greek actors wanted to change characters they changed...
5. A period of no theatre came before the _____ theatre period
6. Who first started performing plays during the Medieval theatre period?
7. What plays included many stories of the Bible?
8. What were the Miracle Plays about?
9. Renaissance means...
10. The Italian Renaissance utilized stages with _____ Arch.
11. The English Renaissance brought us these two playwrights.
12. This playwright is most known for farces during The French Renaissance.
13. The Japanese Renaissance brought us a type of theatre featuring only female performers.
14. Shakespeare wrote _____ like Macbeth and Hamlet.
15. Shakespeare wrote _____ like Richard the Third and Julius Caesar.
16. Commedia actors utilized _____ characters when performing improvised scenes.
17. Lope De Vega and Calderon wrote plays during the _____ Renaissance period.
18. The Romantic Theatre period brought American actor _____
19. A play where the good guy always wins is called a _____
20. All of the following are Realistic Theatre playwrights except
21. Henrik Ibsen was the _____ of Modern Drama.
22. Constantin Stanislavsky taught Modern Actor Training in the _____ Art Theatre.
23. _____ were movies without sound.
24. The longest running musical is still _____
25. The average Broadway musical costs _____ million to produce.

Theatre History Timeline Name _____
Label the timeline using the letters that correspond.

- | | | |
|-------------|----------------|----------------|
| A. ROMAN | B. RENAISSANCE | C. REALISM |
| D. MEDIEVAL | E. NO THEATRE | F. ROMANTICISM |
| G. MUSICAL | H. GREEK | I. MR. WELLS |



500 0 500 1000 1500 1700 1860 1920 2013

Theatre History Timeline Name _____
Label the timeline using the letters that correspond.

- | | | |
|-------------|----------------|----------------|
| A. ROMAN | B. RENAISSANCE | C. REALISM |
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| G. MUSICAL | H. GREEK | I. MR. WELLS |



500 0 500 1000 1500 1700 1860 1920 2013

Name _____ Period _____ Date _____

THEATRE HISTORY TEST

PUT YOUR ANSWERS HERE, PLEASE!

- | | | | | |
|----------|-----------|-----------|-----------|-----------|
| 1. _____ | 6. _____ | 11. _____ | 16. _____ | 21. _____ |
| 2. _____ | 7. _____ | 12. _____ | 17. _____ | 22. _____ |
| 3. _____ | 8. _____ | 13. _____ | 18. _____ | 23. _____ |
| 4. _____ | 9. _____ | 14. _____ | 19. _____ | 24. _____ |
| 5. _____ | 10. _____ | 15. _____ | 20. _____ | 25. _____ |

THEATRE HISTORY PLAYS

For this assignment you will work with 1-3 other students to write a short play (3-5 minutes) for puppets or live performance. It must be about a theatre history period studied in class. Your play must be creative and informative. It should incorporate facts about a period of theatre history.

GREEK THEATRE

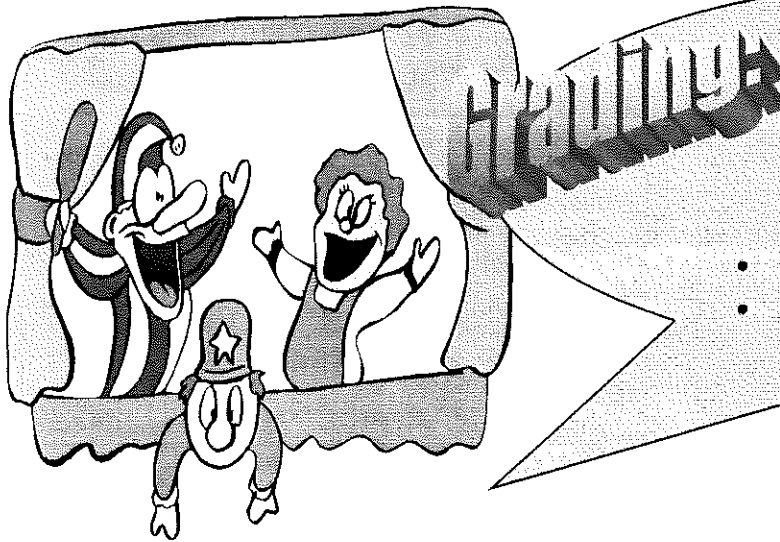
MEDIEVAL THEATRE

ELIZABETHAN THEATRE

ROMANTIC THEATRE

REALISTIC THEATRE

MUSICAL THEATRE



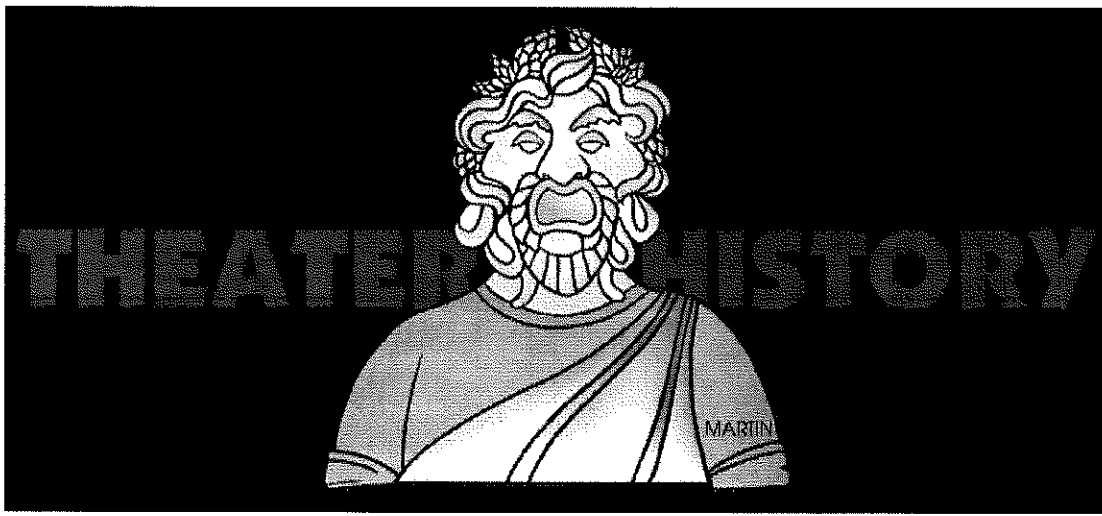
- Length of show (3-5 min)
- Use of theatre history facts (Questions 1-8—Due 5/9)
- Music—sing or lip sync
- Show Script completed (Due 5/16)
- How well you know your script
- Costumes for you or your puppet
- Daily Participation

PERFORMANCES: MAY 27TH

How to earn BONUS POINTS:

1. Talk with an accent—2 points!
2. Use Music from your time period—3 points!
3. Include Opening and Closing music—3 points!
4. Build your own puppet—10 points!

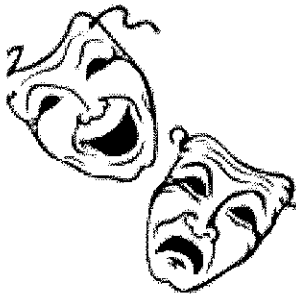




What we should learn from your play:

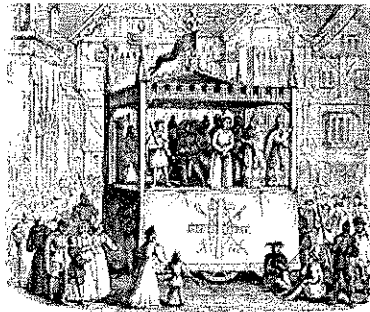
(Answer on your own paper—one per group—Due 5/9)

1. Theatre History Period
2. Approximate dates of occurrence
3. How it originated
4. What types of plays were common
5. Major playwrights names
6. Major play titles
7. Type of performance space commonly used
8. Vocabulary of the period (5-10 terms used)



GREEK

ROMANTIC



MEDIEVAL

REALISTIC



ELIZABETHAN

MUSICAL



"The Flies"



Greek Theater

Greek theater began over 2,500 years ago. It began in the religious festivals that honored Dionysus, the Greek god of wine and the harvest. The festivals grew in popularity and importance until, at its peak, the great theater festival in Athens lasted six days. Over 15,000 people attended the festival each year.

The earliest plays were stories told by a chorus of men and boys. According to legend, one day a man named Thespis stepped out of the chorus and spoke alone. The chorus then responded to his speeches. Thespis was the first actor. Today we call actors *Thespians* in his honor. Later, the number of actors increased to three, in addition to the chorus.

Each actor in the Greek theater played more than one role. To portray different roles, the actor wore different masks. The masks of comedy and tragedy have become symbols of the theater.

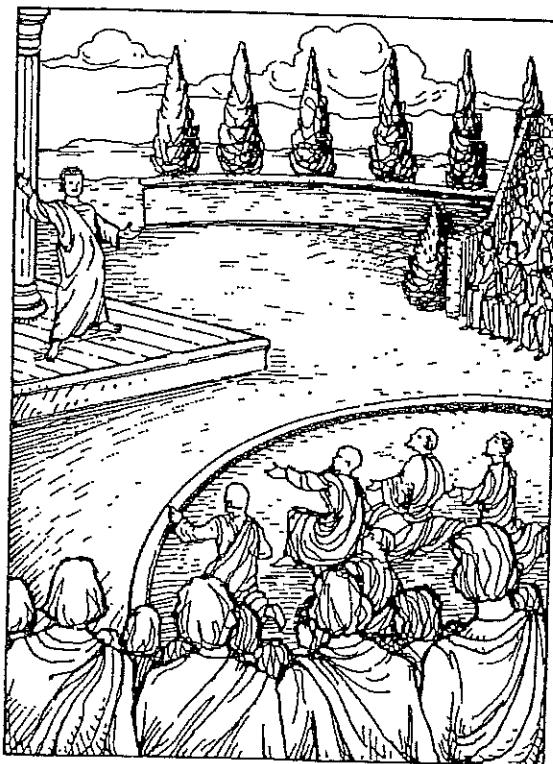
Greek authors entered their plays in contests for the festival. The winning playwright won a prize of money and an ivy wreath to wear as a symbol of victory. Greek theater had many important playwrights. Aeschylus, Sophocles, and Euripides wrote *tragedies* (dramas in which the main character suffers a disastrous end). Aristophanes and Menander wrote *comedies* (light, humorous dramas with a happy ending). A special type of play called the *satyr play* made fun of the Greek legends. We get our word *satire* from this. Some of the most famous Greek plays were *Oedipus*, *Antigone*, *Electra*, *Medea*, *The Birds*, and *The Frogs*.

The great Greek philosopher and teacher, Aristotle, wrote *The Poetics*. In this book he discussed the theater of his time. Aristotle discussed important topics of the theater including *plot* (what happens), *theme* (the idea or message), *character*, *music*, *diction* (speech), and *spectacle* (what was seen). Aristotle became the first literary critic.

The Greeks built their theaters on hillsides. They used the natural slope of the hill for seating the audience. A large circular area called the *orchestra* was located at the foot of the hill. It was here that the members of the chorus moved as they chanted their lines. Behind the orchestra was a raised platform on which the actors performed. A small building named the *skene* was built in back of the acting platform. The skene was where the actors changed masks. The Greeks used the front wall of the skene to represent the location of the play. Our word *scene* comes from skene.

The Greek theater also had special machinery including platforms on wheels and a device to lower an actor from the top of the skene house onto the stage. They used this device to show a god coming down to earth. The Greeks also used scenery to help give locations for the action of the play.

Most historians agree that the Greek era is one of the most important times in theater history.



Greek theater consisted of one to three actors and a chorus.

The Middle Ages

The theater was at its peak during the ancient Greek era. Theater continued during the Roman Empire, but was never as important as it had been earlier. We refer to the era after the fall of the Roman Empire as the Medieval Ages, the Middle Ages, or sometimes the Dark Ages. The church became the major force in the lives of the people at this time. At first the leaders of the church outlawed theater. They believed that it was vulgar and evil. Only a few groups of strolling players continued to perform.

After many years, the theater was re-born as part of the church services. At first, the priests enacted a short scene within the mass. The earliest of these scenes was the story of Jesus' resurrection from the tomb at Easter. Later, other masses also had short scenes included. The name given to a short biblical scene was *trope*.

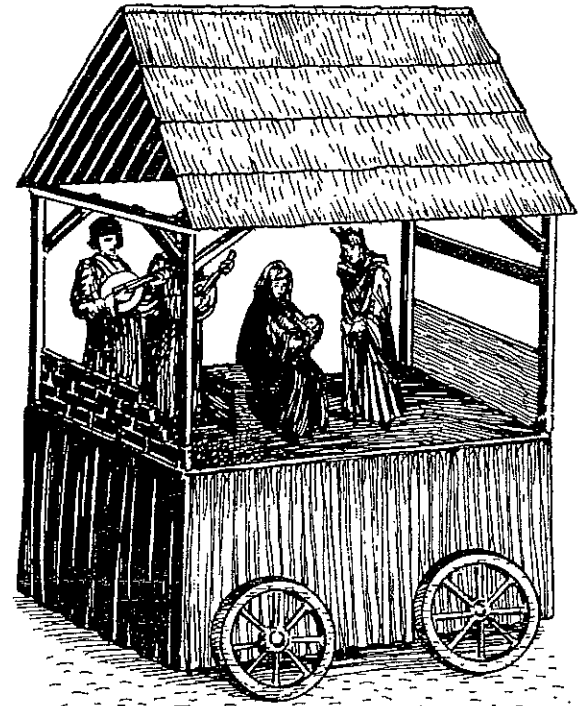
The tropes were very popular. The priests soon realized they were a valuable way to tell the stories of the Bible. In time, the tropes became more elaborate, and the priests began to present more than one trope at a time. Soon the priests were presenting several tropes together to help celebrate certain festivals. The tropes that were shown together became known as *cycles*. The clergy built a small stage for each cycle inside the church. Each cycle told a complete story, and the congregation moved from one stage to the next to see each cycle.

Many of the clergy believed that staging the tropes was important but was taking too much of their time. Eventually, Pope Innocent II ordered that the tropes be moved outdoors. Members of the craft guilds (which trained and organized workers in each major occupation) replaced the clergy in the preparation of the tropes.

This new arrangement worked well. The clergy was able to devote more time to other church work. The members of the guilds were able to give their time working on the cycles as a means of helping the church. At times, workmen built small sets on a large platform on the steps to the church. They then presented a cycle in front of each set. The audience gathered in front of the platform to watch the entire series of cycles.

In other towns, cycles were presented on several carts. These carts resembled floats in today's parades. The audience gathered at several locations. Each cart, called a pageant wagon, stopped at each location. They presented their trope and then moved to the next location and presented it again. Then the wagon following them presented the next trope in the cycle. All of the wagons stopped at each place until they had presented all the cycles at all of the locations.

Theater had regained importance by the end of the Middle Ages. At the end of the era, writers began producing secular or non-religious plays again.



Cycles were sometimes presented on pageant wagons.

The Renaissance

The word *Renaissance* means a *rebirth*, or a renewed interest in the arts and sciences. The Renaissance began in the fifteenth century in Italy. Theater was part of this rebirth. During the Renaissance, elaborately staged productions entertained the royal courts and the upper class. At the same time, forms of popular theater entertained the middle and lower classes.

The Renaissance began in Italy where theater moved indoors and designers developed better methods of lighting the stage. They also created realistic, three-dimensional scenery. The Italian stage was set within an arch. This arch, called the *proscenium*, served as a "picture frame" through which the audience viewed the beautiful scenery. Technicians invented many mechanical devices to change the scenery. For instance, a curtain was lowered during scenery changes. The new scenery was then a surprise to the audience. Designers also provided beautiful costumes for the productions. Music, song, and dance became important parts of the theater. The elaborate productions evolved into opera.

At the same time that opera became fashionable, a type of theater known as *Commedia dell' arte* became popular with the middle and lower classes. Wandering troupes of actors and actresses performed the *Commedia* throughout the countryside. They did not use scripts, but improvised their lines as they went along. The *Commedia* troupes used the same types of characters, called *stock characters*, in each play. The more important characters included Harlequin, a clever servant who was known by his costume, which looked like a patchwork quilt. Pantalone was the foolish old man whose costume included baggy trousers. Our word *pants* comes from his name and costume.

The Renaissance spread to the other countries of Europe. Both the spectacle of the opera and the fun of the *Commedia* became part of theater throughout Europe. The French theater imitated the Italian theater. The courts of the French kings Louis XIV, Louis XV, and Louis XVI produced spectacular entertainment. At the same time, popular troupes similar to the *Commedia* performed in Paris and the countryside. Molière became the most important playwright of the French Renaissance.

In Spain, troupes performed religious dramas similar to those of the Middle Ages. The people also enjoyed popular adventure plays. Spain produced two major Renaissance playwrights, Lope de Vega and Calderon. Both wrote religious plays and adventure plays. De Vega was a soldier, explorer, sailor, and priest. Over 700 plays are attributed to him.

The Renaissance came later to England during the Elizabethan Age. It was during the reign of Queen Elizabeth I that Christopher Marlowe wrote important tragedies and Ben Jonson wrote popular comedies. However, their fame was overshadowed by the greatest English playwright of all time, William Shakespeare. Shakespeare wrote and produced about 36 comedies, tragedies, and histories. Both the royal court and the common people enjoyed his plays.



Several stock characters were used in the *Commedia dell' arte*, including Harlequin and Pantalone.

Conventions of Melodrama

1. No fourth wall separates the audience from the actors.
2. Audience warms up to the theatrical experience with a sing-a-long.
3. A Master of Ceremonies introduces the characters and coaches the audience in how to respond when they come onstage.
4. A series of olios often precede or conclude the play.



Qualities of Melodrama

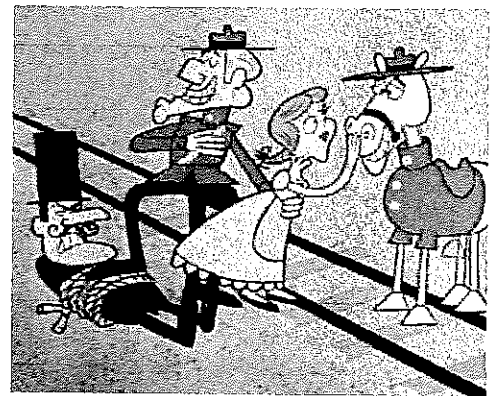
1. A serious subject
2. Characters with whom the audience feels a strong empathy
3. The use of chance and coincidence to solve problems
4. An appeal to sentiment
5. The use of fear to create suspense and lack of intellectual enlightenment



Stock Characters of Melodrama

1. Hero—falsely accused, but always triumphant
2. Heroine—long-suffering damsel, but pure at heart
3. Villain—a horrible cad wearing black AND the bottle

(All Melodramatic Characters employed highly stylized gestures.)



Before & After Skits or Olios

1. Olio acts could be parodies, pantomimes, comic lectures, blackouts or skits
2. Performers might be magicians, acrobats, clowns, or animal trainers
3. Olios set the tone of the play
4. Olios gave the stage crew time to change sets.



Modern Theater

Realism remained the major form of drama during the twentieth century. David Belasco, an important director and producer at the beginning of the century, used extreme realism on stage. Once, instead of building scenery, he moved a real room on stage.

New trends in stage scenery and lighting began to appear. Adolphe Appia and Gordon Craig moved away from flat, painted scenery into three-dimensional designs. They also worked to create mood and atmosphere rather than just a realistic location for the action.

Eugene O'Neill became the first American playwright to have an international reputation. During the 1920s and '30s he wrote many important plays including *Anna Christie*, *The Hairy Ape*, and *Long Day's Journey into Night*.

After World War II, a number of American playwrights emerged. Arthur Miller was a serious playwright who wrote *The Crucible* and *Death of a Salesman*. Many critics consider *Death of a Salesman* to be the greatest American play ever written. Tennessee Williams' plays were both realistic and poetic. Williams' most important plays were *The Glass Menagerie* and *A Streetcar Named Desire*. Lillian Hellman, whose plays included *The Little Foxes* and *The Children's Hour*, was the most influential female playwright of the era.

During the last half of the twentieth century a series of "anti-realistic" styles appeared, but they did not remain important. Some of the anti-realism attempts were symbolism, impressionism, and absurdism.

In the latter twentieth century, many regional theaters were established throughout the United States. The Guthrie Theater in Minneapolis, The Arena Stage in Washington, D.C., and The American Conservatory Theater in San Francisco all began production. Many governments in Europe established subsidized national theaters. The National Theater of Great Britain opened a new major theater complex just a short distance from the former location of Shakespeare's Globe Theater.

Many minority plays achieved production beginning in the 1960s. The largest minority group represented in theater was African-American. The first African-American playwright to achieve major success was Lorraine Hansberry, author of *A Raisin in the Sun*. Other minority theater groups included Hispanic- and Asian-American, feminist, poor, and environmental theater groups.

Recent experiments in theater include the expanded use of multimedia, happenings, and performance art. Happenings seek to break down barriers between the audience and the performers. They do not attempt to tell a story but encourage participation in the process. Performance art uses a variety of the arts. It asks the audience to get from the presentation whatever is meaningful to them.

Today's theater is a mix of styles. The theater is experiencing a period of growth. Audiences are increasing as more and more people enjoy the unique experience of witnessing live theater.



Minority theater began achieving success in the 1960s.

The Musical

Musicals are the most popular form of theatrical entertainment today. The musical tells a story through a combination of spoken words, songs, and dances. This specialized form first appeared in the United States in the mid-1800s.

Most historians agree that the first musical was *The Black Crook*, which was first performed in 1866. The early musicals had a strong European influence. Rudolf Frimel, Sigmund Romberg, and Victor Herbert were the three major composers of musicals at the beginning of the twentieth century. Important musicals written by these three European-born composers include *Naughty Marietta*, *The Red Mill*, *The Student Prince*, and *Rose Marie*.

In the early 1900s, George M. Cohan was the first major American-born composer of musicals. *Little Johnny Jones* and *Forty-Five Minutes from Broadway* were two important Cohan shows. Cohan wrote many famous patriotic songs including "You're a Grand Old Flag," "Yankee Doodle Boy," and "Over There."

Jerome Kern, George and Ira Gershwin, Irving Berlin, Cole Porter, and others soon joined Cohan as important American writers of musicals. Most of the popular music of the time came from Broadway musicals. Kern joined with Oscar Hammerstein II and author Edna Ferber in 1927 to write and produce the musical, *Showboat*, one of the most important musicals ever written. Unlike earlier musicals, it contained serious subject matter and was presented in a realistic manner. One of the greatest songs in the history of the musical, "Old Man River," came from this show. *Of Thee I Sing*, written by George and Ira Gershwin in 1932, was the first musical to win the Pulitzer Prize.

Oklahoma!, by Richard Rodgers and Oscar Hammerstein II, opened on Broadway in 1943. The combination of story, music, and dance into a smooth, unified whole was a new development in musicals. Rodgers and Hammerstein dominated the musical theater for the next several years, writing such musicals as *The King and I* and *The Sound of Music*.

During the 1950s and 1960s many other musicals had major successes. Alan Jay Lerner and Frederick Loewe wrote *My Fair Lady* and *Camelot*. *West Side Story*, by Leonard Bernstein and Stephen Sondheim, was one of the more serious musicals of the era. *Fiddler on the Roof* established a Broadway record of over 3,000 performances. Just a few years later, Michael Bennett's *A Chorus Line* broke that record.

Stephen Sondheim is a major figure in modern musical theater. His career began with *West Side Story* and has continued with successes such as *Company*, *A Little Night Music*, and *Sweeney Todd*. His musicals often contain unusual subject matter and musical treatments.

Englishman Andrew Lloyd Webber is also important in modern musical history. Webber's musicals include *Cats*, *Phantom of the Opera*, and *Evita*.



Rodger's and Hammerstein's
The Sound of Music

While writing the script for your Theatre History Play:

- Decide if you will do a live action play or puppet play
- Include every actor in your scene
- Remember that actors may play more than one character
- You must include 5-10 facts about your theatre history period
- You must include a song (you can sing it or lip sync it)
- Actors and/or puppets must wear costumes
- Stop periodically to time your piece (3-5 minutes only)
- Live action plays must be memorized, but puppet plays should be practically memorized
- Use a familiar format for your play that works:
 - o talk show
 - o game show
 - o sporting event
 - o news broadcast
 - o music video
 - o court trial
 - o classroom
 - o commercial
 - o movie trailer
 - o fashion show

Names	Length of show	Theatre History	Song	Bonus
	3-5 min.	Thorough incorporation of history facts	Use of song in performance	10 pts. Built a puppet
	2-3 min.	3-5 references to history period	Use of song in performance	3 pts. Include opening and closing music
	1-2 min.	1-2 references to history period or some inaccurate facts	Use of song in performance	3 pts. Use music from the theatre time period
	under 1 min.	No reference to theatre period or many inaccurate facts	No song used	2 pts. Talk with an accent
			Puppet Show Grade	
	Comments:			