

Menta  
THEA 270  
1/11/08

## 1. GROUP RECONSTRUCTION RESEARCH PROJECTS:

Some Aspects of Early Film (Week 9 Friday March 7):

Kris Butners, Andrea Gonzalez, Laurel Griffiths, Michelle Myers

Some Aspects of American Vaudeville (Week 10 Wed. March 12):

Hannah Holmes-Robbins, Lee Karraker, Emma Miele, Joan Michelle Miller

Some Aspects of Early American Musical (Week 10 Friday March 14):

Stefanie DeHart, Becky Dennis, Ben Harpe, Megan Locsei, Tori Tomkinson

## 2. INDIVIDUAL RESEARCH PROJECTS & NOTES:

- A. Butners, Kris – *The Evolution of the Proscenium Arch*. Shouldn't have a problem finding info, but check these two books: Kernodle, George From Art to Theatre and White, John The Birth of Pictorial Space.
- B. DeHart, Stephanie – *Comparison of Costumes in Italian & French Renaissance Periods*. Could be a little tricky – remember to use both opera as well as plays in both periods. Check Stella Newton's Renaissance Theatre Costume as well some general costume history texts. You'll want some visual materials in your paper (attached drawings or diagrams).
- C. Dennis, Becky – *Molière and Effect on French Revolution Theatre*. Talk to me about this – you may have to choose either Moliere or FR theatre, but maybe not? The topic could be a bit narrow. The best biography of Molière is by Virginia Scott.
- D. Gonzalez, Andrea – *Aphra Behn*. Gosh, there's been so much written about her in the last 20 years, you won't have any problem finding info. Focus your topic to some specific aspect of her work, her life, her playwriting legacy, etc. and go from there. Maybe how her plays were done then and now? Let's talk. Definitely get Angeline Goreau's book Reconstructing Aphra.
- E. Griffiths, Laurel – *Evolution of Stage Lighting from Italian Renaissance to Gaslight*. Glad you chose this topic! You may have to include a little bit of electricity in the end of your study. Check these two books in particular: Rees, Terence Theatrical Lighting in the Age of Gas and Penzel, Frederick Theatre Lighting Before Electricity.
- F. Harpe, Ben – *Some Aspects of Italian Opera*. Nice choice for you. Obviously, we've got to get specific – some suggestions: origins, use of design (especially scenic), Beginning of Opera vs. 19<sup>th</sup> century (Monteverdi vs. someone like Puccini, for example), etc.

- G. Holmes-Robbins, Hannah – *Development of the Three Unities*. So you want to be a dramaturg, eh? You'll have to start with Aristotle's Poetics and then check a book called Jones, Thora Neo-classical Dramatic Criticism 1560-1770.
- H. Karraker, Lee – *Sexuality and Censorship Issues in British Restoration Theatre (The Collier Controversy)*. Excellent choice. You'll want to read Jeremy Collier's pamphlet "A Short History of the Profaneness of the British Stage (1698?)". I think you can find it in Bernard Dukore's Dramatic Theory & Criticism: Greeks to Grotowski. Also check Anthony, Sister Rose The Jeremy Collier Stage Controversy.
- I. Locsei, Morgan – *Molière as Actor & Playwright*. Check Virginia Scott's Molière bio (2000). Use some representative plays – we'll read Tartuffe in class, how about The Misanthrope? Also look at Herzel, Roger The Original Casting of Molière's Plays.
- J. Miele, Emma – *Le Cid Controversy*. Begin by researching French playwright Pierre Corneille, actually read the play Le Cid (hard to get thru, I know).
- K. Miller, Joan Michelle – *Influences and Legacy of Commedia's major characters*. The Rudlin book of course. Also check Duchartres, Pierre The Italian Comedy. VERY IMPORTANT: The focus of the paper must remain on the commedia characters and NOT describing contemporary TV and film comedy (we can do a little of that in the conclusion, if you like).
- L. Myers, Michelle – *The Introduction of the Actress to the British Stage*. You'll definitely want to research Nell Gwyn and possibly Moll Flanders. Check Howe, Elizabeth The First English Actresses.
- M. Tomkinson, Tori – *Genders Issues in Restoration Plays & Practice*. Start with the Styan book. Some representative plays should include Aphra Behn's The Rover, but also William Wycherly's The Country Wife. Check a book called Pearson, Jaqueline The Prostitute Muse.

### 3. NOTES ON THE NOTES:

1. I would like you to submit three book sources (hopefully other than ones I've suggested) to me via email by Week 3 Tuesday Jan. 22 by 12Noon (Week 3 Monday is MLK Day).

2. **WHERE TO BEGIN?** In addition to individual books I may have suggested, start by checking the syllabus course bibliography in your area and find those books either here at K, WMU, or interlibrary loan. (Of course, you may find other books not on the course bibliography)!

3. Anyone writing on any aspect of the Commedia- start reading the required book Commedia dell'Arte: An Actor's Handbook by John Rudlin RIGHT AWAY. Same for anyone writing on any aspect of British Restoration Theatre and Restoration Comedy in Performance by J.L. Styan. Both of these books are on Closed Reserve, if you chose not to buy them. These books will help ENORMOUSLY.

4. The real next step for the outline is POSING an argument, a question of investigation, a thesis. We must go BEYOND simply describing the topic. PLEASE CHECK THE Sample Research Paper on Closed Reserve, as a good example of how to do this:  
<http://ariadne.kzoo.edu/search/?pmenta/pmenta/1,1,2,B/frameset~1347368&FF=pmenta+ed&2,,2>

5. Also, please note if someone is writing on a similar topic to you. YOU MUST AGREE TO SHARE BOOKS.

### **Reminder on Guidelines & Timetable**

**1. DESCRIPTION:** A Research Project will consist of:

- a. A full sentence outline of the paper.
- a. A ten-page paper (first version).
- b. A revised version based on my written comments and a conference.
- c. A 5-minute Oral Presentation summarizing the paper.

**2. TIMELINE:**

- a. **DUE** Week One Friday 1/11 in class: **Choice of Topic**
- b. **DUE** Week Four Monday 1/28 in class: Outline, Bibliography.
- c. **DUE** Week Five Friday 2/8 by 5pm: First Complete Version of Paper (completely finished, bibliography)
- d. **DUE** Week 7 Tuesday 2/19 by 5pm: Revised with my suggestions
- e. **DUE** Week 8 Monday 2/25 or Wednesday 2/27 in class: Oral presentation of paper

**3. LATENESS POLICY:** All papers/projects/quizzes etc. are due in-class on the date indicated. Late work will be graded down one point per day (including the date it was originally due and weekends). Extensions will be granted for documented medical excuses or absolute personal emergencies, but not for work in other courses or just general "being behind."