

Find the thesis
Mark things that support the text
Mark examples that support the text

Ask the Professor for tips on writing. Go get feedback!!!

ARGUABLE thesis (make a bold statement).

About 3 points of defense (in shorter responses like these, 2 may be all you have time for.)
conclusion (that doesn't just restate, but suggests something new, places for further thinking, ties you topic to things from other sources, etc.)

Completely answers the question. Defines terms accurately and applies them in thought-provoking ways. Is specific and detailed in its use of the assigned text to defend an answer. Grammatically flawless. Contributes something so new and surprising, you shift the course of what we're thinking. (i.e. has additional engagement with the text, information from other perspectives, drawing connections across material from class.)

Challenge your ideas

Plan 10 minutes of thinking

Emmalisa Horlacher

4/6/23

I knew most of them except the ones from the beginning. I really love this type of music because of how narrative based the storytelling is. I think the acting is what brings the true passion to the songs. You can fake a lot of sound if you have enough passion in the voice and you're close enough to pass, at least that's what I think. I do agree however that if the actor is so completely off key it's just garbage. The music really adds another spectacle magical aspect to the performance, at least it does for me. When the music connects to the story and the emotions, I feel that it is like a double whammy on the power spectrum.

Emmalisa Horlacher

4/3/23

The play Hamilton is a unique take on revolutionary history and the character of King George is by far one of the most audience stealing characters. In the way he acted and sang, the character of King George is an example of the obsessive tendencies and the progression of cutting off toxic relationships.

The first way that King George demonstrates toxic relationships is in his words. Some of his most obvious toxic lines are, "You'll remember you belong to me" and "You were mine to subdue." In a personal relationship this shows how the King views America, as a thing, and not as people.

In the song, "What comes Next", King George asks "Do you know how hard it is to lead?" In his words and actions he implies that America can't handle the responsibility of having personal agency, another toxic relationship signal. To drive the point home, he says, "When your people say they hate you, don't come crawling back to me."

Finally, even when America is truly out of his reach, he obsesses to see it fail. His last song is about how he expects the next President, John Adams, to be eaten alive by the people.

Here he exhibits the tendency to find joy in the failure of his loved one. This is an extremely potent example of toxic tendencies.

King George goes from expecting America to come crawling back, to obsessing over America's new future, to finding joy in watching America fail. If America were an actual person, King George would become the controlling and manipulative ex-lover who still clings to the idea of possession over another. Even though America has moved on, King George is held back and goes progressively mad because of his obsession.

Using the guidance Jill Dolan recommends in her essay on writing as a feminist spectator, write a review of the play Hamilton, as if for a blog or a newspaper. Aim for about 250-350 words, using the 5 paragraph structure (going over 400 words will impact your grade.)

Emmalisa Horlacher

3/27/23

RR#19: AllBeFeminists

Society has precise ideas of what it means to be feminine and what it means to be masculine. People think that appearance based things like painting nails or using fancy handbags is solely a female based thing. It is not.

Having a good appearance is a human preference and we are conditioned to associate certain behaviors as feminine or masculine. In that way, societally, yes, painting nails and owning fancy handbags is a feminine thing.

However, we are more than society, we are humans, and as humans, we do different things and find joy in a variety of different ways. Men can also find joy in painted nails. Men can also find joy in fancy handbags. Men have the ability, and I would dare say need, just as much as women do, to find and appreciate aspects of the world and themselves.

In the same way that men can like having expensive watches, leatherbound boots, or sturdy pants, men can like fancy handbags. In the same way that men can like greased hair, a shaved face, or rings, men can like painted nails. The only difference is that society has deemed painted nails and fancy handbags as associated with femininity.

Adiche said it best when she said, "Culture does not make people. People make culture." While I do believe that men and women have inherent differences, I also believe that there are some societal influences that define what "men" and "women" are supposed to be, nails and fancy bags being one among that category.

Emmalisa Horlacher

3/27/23

CN#7: Spotlight on Women Notes

1. Republican mother, Woman participated by raising their children and teaching them,
2. Woman found work in activists movements.
3. First wave feminism - woman's suffrage and property rights. "A Vindication of the Rights of Women" Wollstonecraft, not keeping woman uneducated like children. Women get the right to vote.
4. Emmeline B Wells good friends with Susan B Anthony. Represented Utah at National American Women's Suffrage

5. Second wave feminism - sexuality, domestic work, family, reproductive right, legal rights.
6. Third wave feminism - Judith Butler. Intersectionality, sex positivity, transfeminism, postmodern feminism
7. Fourth wave feminism - internet, fight against sexual violence, #metoo movement, challenging the performance of what maleness means, equal pay for equal work, intersectionality focus. Leading to a breakup in feminism.
8. Being open to other people's ideas. I don't have to agree but I can listen and understand so that I can know why I think the way I do instead of ignorantly following. Look for things I can agree with.

Emmalisa Horlacher

3-25-23

Midsummer's Night Dream

One. I wasn't overly impressed with the costumes. They were all very incoherent and there wasn't an overarching theme to any of the designs. Some of the costumes stood out more than others, giving the impression that some characters were more important than others and it just wasn't so. It seemed like everyone was supposed to be wearing pajamas but I didn't quite understand why and it actually made it harder to tell their multi-casted characters apart.

Two. I usually hate over-dramatic acting, especially in TYA theater. It feels pandering and fake. I think people assume energized acting means being overdramatic and that's NOT true. In this production I felt that for the majority of the time it was done well. Having the players be overdramatic was awesome and the times when the characters were under a spell worked well with the overdramatized action. At the beginning especially there was a good sense of seriousness which added a nice contrast to the rest of the play. They lost that contrast part way through but there were times when it came back.

Three. I loved the audience involvement. That is easily one of my favorite things about TYA theater and having the audience control the stuffed movements of the stuffed animals was hilarious. While I didn't feel it advanced the stories much, I really enjoyed it.

Four. There were a few times when the action in the play just got me. I lost it when they showed the pillow with Helena's face on it. So funny! I also really enjoyed Puck and the cans of spray when she first gave them to Oberon. I thought that was just funny.

Emmalisa Horlacher

3/23/23

The Goers

Emmalisa Horlacher

Adaptation of Dr. Seuss's "The Zax"

Characters:

North-Goer: Same race and gender as the South-Goer. More intellectual, catchphrase "I say"

South-Goer: Same race and gender as the North-Goer. More groovy and emotional.

Set:

A Prairie

(The North-Goer and the South-Goer are walking towards each other and stop. They are face to face, in each other's way.)

North-Goer

Look here. You are in my way I say. You are blocking my path. I am a North-Goer and I always go North. It is my promised path, I say.

South-Goer

Promised path? To whom are you promised?

North-Goer

It is just as I said and that is just that. Now move, I say. You are in my way.

South-Goer

Who is in whose way? I always go south, and south is my way-

North-Goer

I say, I-

South-Goer

For I studied in South-Going school and graduated top of my class as the Southmost South-Goer. It is you and not I who is in the way-

North-Goer

I say, I-

South- Goer

I ask you to move. Let me go south in my south-going groove.

North-Goer

I say, I never, no never, take a step to one side. I'll prove it to you, I say, if I have to keep standing here for days and four days!

South-Goer

And I'll prove it to you that I can stand here for years and four years!

North-Goer

For decades and four decades

South-Goer

For centuries and four centuries!

North-Goer

It will be you and not I who will be the one to move. I say, it is better for you to move here than at later. Get out of my way now, and let me go forth!

South-Goer

Never budge! That's my rule and I live by it. Not an inch to the west! Not an inch to the east! I'll stay here, not budging! I can and I will. If it makes the whole world stand still, so it shall be!

North-Goer

If the world never stills, I'll not step to the side. Let the world make its tools.

South-Goer

Make its machines

North-Goer

Factories

South-Goer

Cars and trains

North-Goer

Planes and highways

South-Goer

I will remain

North-Goer

I will remain

North-Goer and South-Goer

Unbudded

The Zax

Emmalisa Horlacher

Adaption of The Zax

From the Sneetches and other stories

By Dr. Suess

Narrator: One day, making tracks in the prairie of pax, came in North-Going Zax and a South-Going Zax. And it happened that both of them came to a place where they bumped. There they stood. Foot to foot. Face to face.

North-Going Zax: Look here, now. I say you are blocking my path. You are right in my way. I'm a North going Zax and I always go north. Get out of my way, now, and let me go forth!

South-Going Zax: Who is and whose way? I always go south, making South going tracks. so you're in my way! And I ask you to move and let me go south in my south going groove.

North-Going Zax: I never, take a step to one side and I'll prove to you that I won't change my ways. If I have to keep standing here 59 days!

South-Going Zax: And I'll prove to you, that I can stand here in the prairie of pax for 59 years! For I live by a rule that I learned as a boy back in South-Going to school. Never budge! That's my rule. Never budge in the least! Not an inch to the west! I'm an inch to the east! I'll stay here, not budging! I can and I will if it makes you and me the whole world stand still!

Narrator: Well... Of course the world didn't stand still. The world grew and a couple of years the new highway came through and they built it right over those two stubborn Zax and left them there, standing unbudged in their tracks.

Emmalisa Horlacher

3/21/23

Absurdism focuses on finding meaning in the moment right here, right now. The ending doesn't have some overarching lesson or moral. They don't have much of a story or a plot. In many ways it blurs the lines or breaks them between the content and form. It's just people experiencing the human experience.

Samuel Beckett

1. Beckett was big on breaking the connection between form and content. He lacks plot most prevalently among Absurdist writers. Waiting for Godot is a play about a static situation, one that never changes.
2. His internal torment and sensitivity drew him to writing. His terrible memory from his mother's womb is another big traumatic event in his life that turned him to writing.

3. Beckett had an important friendship with a man named Joyce who he frequented often. He felt terrible for not being able to love Joyce's daughter the way she loved him. He seems to be terribly afraid of commitment and making any hard decisions.
4. About *Waiting for Godot* and who/what what is meant by Godot, Beckett said, "If I knew, I would have said so in the play." Even within his own writing Beckett had things that he defined as unknown. There is a need to know who Godot is, and yet, that is what becomes the point of the play. It is the waiting that is the essence of the play.
5. *Endgame* is about a foster son trying to leave his foster father.
6. Beckett's plays can have many, almost infinite interpretations. Because they are so broad they are able to allow for so much influence and meaning to be thrust upon them. Beckett disvalues language as a way to describe the human experience and by doing so, tries to communicate the incommunicable. "Beckett's entire work can be seen as a search for the reality that lies behind mere reasoning in conceptual terms."

Emmalisa Horlacher

3/16/23 -didn't turn it in-

The acting in the movie *Rosencrantz and Guildenstern* goes in both over dramatics and more authenticity. In both ways, it is the reaction and impact on the audience that is important. The audience in the movie is a commentary on how people act according to how they think others should expect them to act and the role of the audience observing the movie are meant to be like *Rosencrantz and Guildenstern*, watchers interacting yet being watched all at the same time.

The audience in the play are loud and obnoxious. That is how they think they are supposed to act. The characters in the audience think they are supposed to enjoy the show. They think they are supposed to laugh when there is supposed to be something people think is funny. They think they are supposed to clap at the right times and jeer at the right times. They pretend to know exactly what they are supposed to be doing as their role as an audience.

The audience watching the movie, ourselves as spectators, find ourselves in similar shoes to *Rosencrantz and Guildenstern*. We are just watching this thing happen. We are thinking about it and making our own judgments about it. We might even find ways in which we can play little games or make bets on what we think is going to happen within the story.

Overall, the audiences have a purpose. One is act how they are expected to act and the other is to experience and to watch.

Emmalisa Horlacher

3/14/23

The first example could be that happiness comes in accepting the meaninglessness. The boss man has the lady adjust the modeling man. The changes are meaningless, yet, at the end, they clap and applaud and are thrilled by the expected reaction they will get from the audience. That expected reaction is supposed to be the happiness that comes from meaninglessness.

The second example comes from the walking colors video which shows existence preceding essence. It is not until the colors move and interact with each other that people have the opportunity to decide what it means.

The last example with the old ladies shows a level of how anxiety is the dizziness of freedom. As the old ladies gossip to one another they show anxiety but by their expressing of themselves they've finally become free. At least, that is one interpretation that could be imposed upon it.

3-13-23

CN#6: Absurdism Notes

- After the war came the rise of Absurdism arguably because of the need to reason with the death, destruction, and pain that had been caused and the after effects there of.
- "The abundance of real suffering tolerates no forgetting." - Theodor Adorno
- In trying to never forget, we end up creating the culture we are trying to preach against.
- Art the prongs put social and cultural change. Art not pushing an agenda but rather to express a commitment to a cause. Artists should commit themselves to a cause.
- Autonomous art, not overt, not a commentary. Art independent from institutions, fits only within its own ideas, not societies.
- Committed art- art that pushes an agenda, is included in a society, is a critique on politics/society
- Nihilism the framework for existentialism. Meaning is created through whatever you want to create. Meaningless - Existential.
- Existence precedes essence.
- Absurd is a search for answers in an answer less world. There is no reason. Any meaning in life is created by you giving it meaning. There was no answer until he could choose an answer for himself.
- Greek Philosophers: Essence - gives things a defining function. Essentialism. You were born to be something.

We are co-creators with God. He created us to have meaning but he wants us to create our meaning. (Otherwise, he will inflict meaning upon us.)

Accept your freedom. Profound freedom.

3-13-23

DTP#2: Godspell

I felt that this musical gave more of the impression of a pop concert rather than a narrative story. It seemed to want to be a TYA production but it was only half committed to it. Then there were times when it tried to be HipHop theatre but didn't fully commit to that either. Everything felt overly exerted to the point of obnoxious. In that way I guess it felt kind of like the cringe feelings I get when I watch Kabuki theatre.

Often things felt like they were taken too literally and so it was hard to understand.

The Jesus did not make me think of someone who has been to hell and back, he made me think more of someone innocent who only can see flowers and sunshine.

This production had elements of melodrama. Stonch good vs evil themes.

The costumes didn't take into account the choreography because there were many times when the costumes took away from the movements of the actors.

I enjoyed the lighting.

3-10/23

RR#15: Camus

Existential thought is exploring questions related to the meaning, purpose, and value of human existence.

Three examples I found of existential thoughts:

The first is the idea of the absurd hero; who embraces the struggle and the contradiction of living without purpose. This is saying life is meaningless and then working to find meaning in meaninglessness. This is when people create their own arbitrary centers for meaning. It is similar to the idea of finding meaning but different in the way that there is no universal center for meaning to exist.

The second is the idea that “there is no more dreadful punishment than futile and hopeless labor.” The task Sisyphus is given is deemed as futile, yet I ask, who gets to decide what is futile and what is hopeless? If one cannot find meaning in a task that might be deemed as “futile” I’d say you don’t have a big enough imagination. Experience gained is fruitful.

Each human life has burdens they try to bring to the top of their own personal “mountains” and no matter what happens, another burden will arrive. Sisyphus rolls the stone up and the stone rolls itself down. In Sisyphus, the fruit of his labors could arguably be less about the finished task and more about what he learns and gains along the way. Pushing the burden up the mountain makes him stronger. Each time the stone rolls down, it ventures to new places for him to explore. If we only focus on the stone at the top, we miss the lessons learned by the work it took to get it there.

Emmalisa Horlacher

3-9-23

Participate: Global Performance

Now that you've experienced global performance in class, we want you to interact with the culture on your own.

Pick the culture you've been studying (Japan, India, Sub Saharan Africa) and spend some time participating in a part of their community. For example, perhaps you'd like to interact with the culture by cooking an authentic dish from the region. Be creative! There are lots of ways to immerse yourself.

For this submission, you'll post a picture or a video of you interacting with the culture, in addition to writing a few sentences about your experience. What did you do? What region did you interact with? What did you learn? How did it enrich your cultural awareness?

I cooked Steam Buns. I interacted with Japanese culture. I learned that the buns are a common item that can be found in public places in things like foodtrucks. It's a common food. It enriched my cultural awareness because I had never had one before and the bread is not like anything I'm used to.

RR#14: Global Performance Day 3

3/7/23

The stage play and the anime both have all the same action but they give off vastly different tones and feelings. The anime gave off a more serious and passionate tone. It took itself seriously and gave specific purposes for artistic depictions. The play however seemed at

times very overly done. The acting in the play was so passionate that it was over dramatic and it became absurd. They tried to recreate manga and anime images within their composition and the background lighting tried to recreate the action from the anime. The entire time there the only time I actually noticed real volleyball as being important was at the very end.

There were a few times when the acting and images resembled Kabuki and Noh. The pounding of the drums and the chanting of the chorus were very reminiscent of Noh style. Some of the steps and the dancing were a mix of Kabuki and Noh. The actor wiped his eyes at one point, a codified movement that showed that he was supposed to be crying. I thought the play mostly reflected the Kabuki theatrical style. The over the top gestures, facial expressions and movements gave such an extreme impression of cringe and obnoxiousness that at times the play became less about the story and more about how passionate the actors could show that they could express what they were "supposed" to express. Any chance at realism was completely lost and the costumes were made to match the anime exactly. It was the exact same story, told in an almost absurd way.

RR#13: Global Performance Day 2

3/6/23

Noh theatre, as we know it, is much more simple in many many MANY ways. Both Inu-Oh and Noh tell epic tales with extreme emotion. They both embody the spirits of the stories they are telling but that is the end of the similarities.

The dancing style is very different. Inu-Oh moves like a K-Pop boy band Hip Hop dancer. Noh moves methodically and codified. Noh is crazy intentional with each step while Inu-Oh uses large movements and expressive gestures.

Noh uses very little special effects. They have a simple square stage, that's it. Sometimes there is a tree painted on the back. In Inu-Oh and Tomonoa's performances there were crazy awesome special effects. Fancy lighting, a fly system, walking on water. I enjoyed how they showed us how it was done. They added a huge level of spectacle to the stories that the two friends were telling.

The music is very different. Inu-Oh and Tomonoa's music is much more modern rock upbeat pop type sounds while traditional Noh performances are simple with a more pounding rhythm and simple instruments. Inu-Oh and Tomonoa have a much more hard in-your-face kind of sound.

I think noh and Ino-Oh both have the same purpose and heart but the execution of their designs are extremely different, mainly in spectacle, music, and dance. Noh can help people feel the emotions solemnly and deeply in their soles. Inu-Oh gets people to scream and dance out and express their emotions in a bodily release of emotion.

What differences do you notice between Inu-Oh and Tomona's performances and Noh theatre? What impact do these differences have on the performance and/or the audience? (250-300 words)

CN#5: Breakout Notes

3/4/23

1. Shogonates supported and paid for theater. They banned women from performing

2. An establishment of culture, sushi, paintings, tea ceremony
3. Noh plays only have 10 page scripts but they're exaggerated to become 2 hour long performances.
4. The plays usually only have 2 scenes
5. Only the main character wears the mask.
6. Noh actors are trained all their lives.

RR#12: Global Performance

2/28/23

JAPAN

1. The Mask
 - a. Important roles have masks, especially Gods and spirits
 - b. Actors without masks have neutral expression
 - c. No makeup
2. The Music
 - a. Coral Chanting: provides emotional feeling
 - i. Breathe and vocal projection are highly important and an actor must be conscious about how the breath is affecting their facial expressions.
 - b. The musicians are on the stage, drums and a flute.
 - c. Emotions given through music. Surprise showed by the music
3. The Dance
 - a. Soft feet, violent body gestures.
 - b. Emotion needs to be expressed in every movement
4. Simple Stage
 - a. Limited props, usually have a fan
 - b. Never a changing background
 - c. A tree painted on the back wall but not always
 - d. Pillars help the actors spacial awareness
 - e. Many stories are shown on the stage so it must be simple and bare so that it can be transformed into whatever the performance need
5. Subtle Gestures
 - a. Minimalized gestures that mean something.
 - b. Codified gestures. Because of the minimal action, it means more.
 - c. The actor should embody the emotion. Though the action is simple, because of it's simplicity the emotion should shine through.
 - i. Present emotion: varying the walking can show turmoil

Noh theatre is different to the theater I'm used to because, for one, they're wearing masks and there is a lot more chanting. I find similar elements of this theater to Greek theater. They both include masks and chanting. Often Noh theater will have a chorus as well. I find that the stories, in many ways, carry the same themes I am used to. The stories are all epic dramas and those kinds of melodramatic stories are ones that I find similar all around the world.

ObjTact

2/20/23

- Who are you? From what play?

Eva, from Uncle Tom's Cabin

- What is the main thing you want?

I want to go to heaven! But I don't want to leave Papa and everyone. There's so many things that make me sad. I don't want nobody to be sad.

- What is something that you do to get it?

The angels come down and take me away up there to heaven. I don't fight it. I let em' take me. But before I go, I told to Papa my wish that all the poor people be free. I make him promise me.

- What do you say in that moment?

I says, "I feel sad for our poor people; they love me dearly, and they are all good and kind to me. I wish, papa, they were all free!" Then I says later, "And promise me, dear father, that Tom shall have his freedom as soon as—I am gone!" and he promises me.

- What are two different ways that you could play that line to try and get what you want?

To soothe, To tantrum, to charm, to worry,

RR#11: Mountaintop

2/15/23

- What are some examples of the real in The Mountaintop?

The beginning especially with the coffee and the conversation. The weather too.

- What are some examples of magic in The Mountaintop?

The popcorn, the flowers growing at her feet. The second pack of smokes.

- How is the magic actually the same thing as the real?

Towards the end, emotions are real. Wanting to see your family again, not wanting to die alone. Those are very real things and because of the "magic" of an angel visiting, we see that hope is perhaps real too.

RR#10: Raisin

2/14/23

The play "Raisin in the Sun" is an example of what happens to a dream deferred. Through the character's lives and actions we can see that a dream deferred rots.

Defer means to postpone or delay. The wife character has a dream of living in a house. Her entire married life she deferred her dream and we see how it has affected her in the first scene and in how she treats her husband. It is not positive.

There is a difference between working towards your dream slowly and deferring your dream. While it could be said that the sister is deferring her dream I would argue instead that she is slowly preparing for it by going to college. In this small way, she is working towards her dream and has reason to hope throughout the entire play.

The man in the play, Walter, has deferred his dreams his entire life and in the play we gradually see his bitterness rise. He then finds joy going after his dream even though he fails. Having your dream taken away is not deferring your dream and after he's able to recover from his loss, he is a better man.

In conclusion, the play shows the struggle of going after your dreams and failing. As such it shows the growth that comes through that process and the hope at the end when the family decides to move, even though the future is uncertain and they might lose it all. It is the going after the dreams that brings the family healing and the stagnant delay that causes the internal familial rot.

RR#9: Stanislavski

2/11/23

Emmalisa Horlacher

In learning of Stanislavski's work I came to wonder if it was his very philosophy that could have perhaps been an influencing factor in method acting. Stanislavski's ideas, in a simplified way, are that stories and actors should bring real experiences and feelings to the stage.

"You must not copy passions or copy types. You must live in the passions and in the types. Your acting of them must grow out of your living in them." This quote explains that one must live and truly experience the passion in order for it to translate on stage.

The quote that "all such feelings are the result of something that has gone before" is simply saying that in order to create feelings, you must have already felt it previously. Method acting is when a person enters environments to induce the specific emotions needed for the play. In the play "Uncle Tom's Cabin" we get a sense that the play itself is real because it comes from situations that were all possible and had happened, if not portrayed in a more dramatic angle.

In the example given in the reading there is a stark contrast given of what it means to "act for the sake of sake of acting" and what it means to really act for a purpose. When the actress gave a purpose behind what she was doing, her actions became more high stakes and the feelings came across with more potent intensity.

To wrap it all together, the push of realism to reach into an authentic emotional place in order to perform may very well be one of the reasons that brought about method acting which asks the actor to invariably become the character. In essence, it is truly experiencing the moment for what the moment is and allowing that authenticity to work for you.

Twelve Angry Jurors

2/11/23

Emmalisa Horlacher

- One of my personal takeaways is to stand up for yourself. To speak your peace. "You deserve to be heard." seemed to be a common phrase in the play.
- The costumes told of social status and I found it fun to be able to make judgements about each character strictly because of how they were dressed. In the lobby display you really get to see how each person was transformed into this time and era. It became such an amazing example to me about how the way we dress can really change the way we are viewed and the impression we give off.
- Another thing that stood out to me was the stakes of what they were doing and how each character interacted with it. Some of the characters treated the case like a joke at

times, some let it be the highest of priority in their life. It was interesting to me how the characters had to be constantly reminded that “there is a life at stake here”. They kept on forgetting what they were fighting for, what they were discussing. There’s a life at stake and yet so often in the play they took it lightly. It makes me wonder what important things in my life am I taking lightly.

- The lighting was realistic and slowly changed to night through the duration of the show. The way that it was so gradual really reflected the realism we’ve been studying in class about bringing real life into the theatrical setting.

CN#4: Realism Notes

2/7/10

Emmalisa Horlacher

- Realism: Mimic Life, but even the mimic of life wasn't very realistic. They just seemed like an excuse to tell the most tragic stories and call it an example of life.
- Philosophies emerged about survival of the fittest.
- Technological advances brought about more realism in theater.
- Presented plays as if they were presenting the scientific method, testing a hypothesis
- Family connections getting complicated

Participate: Music Movies

2/7/23

Emmalisa Horlacher

I have about two favorite musical functions for diatetic music in movies. The first is music for romance because I love romance in movies. The second is music for connection by breaking down emotional icebergs. Both these conventions use music to create a change within characters. The music becomes a tactic the character must fight against yet it is so safe that they find themselves breaking their own rules to change for the tune. One of my favorite examples is the Lion King’s “Can you feel the love tonight” which is both music for romance and music for connection.

RR#8: Marvel

2/4/23

In Marvel’s Shang-Chi, two areas of spectacle that had particular relevance upon the audience could be that of magical powers and the use of camera angles in fighting. Shang’s father used his powers to try and deal with the grief of loosing his wife. The dramatic action, men flying from one punch and rings being thrown like boomerangs, helped to emphasize the emotional impact of what the character was feeling in a symbolic way. Shang himself was never able to use his magic dragon powers until he discovered and came to terms with accepting who he was as both his father and mother’s child. The camera angles were spectacular in the fact that they put the audience in the action and moved around as if they too were participating in the fight. The fast camera movements and close up punches helped to give the feeling of intensity and urgency that is needed in a fight.

The film touches on a few cultural stigmas specifically. The top three are self-acceptance, responsibility, and women training in fighting alongside men. Another could be that of

establishing committed romantic relationships but since it is not resolved by the end of the film it doesn't feel that a stance was made on the subject. The film addresses the millennial attitude of ambitionless mooching off others by showing that as the status quo at the beginning. This attitude is necessarily discarded as the heroes find subjects worth fighting for and then come to accept themselves and responsibility as they fight for their cause. The sister's story arch addresses women and men fighting alongside each other. At the beginning she cannot train with her brother and by the end she's leading the organization and has both men and women training together.

As far as an overall cultural reformation goes I would say that the overall theme of the film was that of self discovery and self acceptance.

Emotional Impact: self discovery, self acceptance, responsibility, taking ownership for your life and your past and your family, dealing with grief, take everything she given you and make it your own

Contemporary cultural reformation: the light and the dark you must face them both, women fighting really cool- women and men equality, family drama, family trauma,

Consider the spectacle of reform in a Marvel film of your choice. List two different items of spectacle, consider their emotional impact on you as an audience member, and conclude with your assessment of what contemporary cultural reformation the melodrama may be trying to accomplish.

This doesn't need to be in an essay format, but can be two separate examples in short answer: spectacle, impact, reform.

Write for about 250 words (going over 350 will impact your grade).

Spectacle: magic powers. Camera angles and movements add epic tense action, distortion of spacial awareness, and fast action. CGI, driving, good versus evil, magic dragon powers that you can't use unless you discover who you are and deal with your life, the bad guy hearing things and using the rings for revenge, using his power to deal with grief and consequently hurting his family and others because of it, the epic fights make the scale of importance is bigger its symbolic of the emotional importance, slow motion deaths,

Emmalisa Horlacher

2/3/23

RR#7: SpecRef

Some examples of theatrical techniques in the modern day that would generate "sensational scenes" could be the use of projectors and technology although simple trap doors and fly systems still create an effective "spectacular instant" as ever. Specifically speaking about projectors, we can now showcase on stage virtually anything that you can put on a projector: falling stars, fire burning the whole stage, getting struck by lightning, etc. The imagination is where the sensational starts and projectors are a tool to bring it into reality.

The primary issues of reform at play in the 19th century is a look at the change in culture and how it affects society. Some of those societal institutions that were affected included prisons, asylums, and schools. Melodramas were the main source of entertainment for most Americans and as stories do, they shaped, mirrored, and changed the culture and general opinions of the time. In Uncle Tom's cabin we see a call to reform about opinions on slavery and racism, while in other productions people completely disregard virtue and instead try to mirror that society in justifications for such evil practices.

Hughes's thesis within his book is that sensational scenes symbolize melodrama. He talks about the woman saving the man from the railroad train and how scenes like these "exemplify the decadence, extremity, and excess associated with the genre as a whole." This means that the genre of melodrama is associated with over dramatic dangerous situations and a good versus evil mentality. Because of this shift, in today's time we connotate melodrama more as fake and funny rather than moving and powerful. We forget that sensational scenes and moral battles to teach us a right way in which to act.

Emmalisa Horlacher

1/31/23

RR#6: UncleTom

LIST OF MELODRAMATIC CONVENTIONS:

Stock characters

Climactic Violence

Conservative Social Morals

Spectacle

Poetic Justice

Moral Polarization

Musical Underscoring

EXAMPLES FROM UNCLE TOM'S CABIN:

1. Musical Underscoring: When Legree strikes Uncle Tom the script says, "Music chord each blow" and in just about each of the scenes there is a mention of music and the type of music there.
2. Spectacle: The ending when Eva comes back dressed in a white dress on top of a dove. That is pretty spectacular.
3. Climactic Violence: The climax at the end is a scene full of violence. Uncle Tom gets hit. Legree gets shot after a scuffle. Etc.
4. Poetic Justice: Legree is a horrible devil of a man. At the end, he is going to be taken into the police but in his attempt to run, he gets shot and killed. Also, Uncle Tom goes to heaven, creating a poetic and bittersweet ending.
5. Conservative Morals: Eva and Uncle Tom were characteristic examples of the conservative moral values of religion. Both had no vice within them and served and loved others freely.

Emmalisa Horlacher

1/31/23

CN#3: Spectacle & Reform Notes

1. Melodramas were the craft of social movement comparable to our modern day movies. It tries to express "the realism of the time".
2. One of the biggest themes in melodramas is that of poetic justice. Good versus evil, bad gets punished, good gets rewarded. If we wrestle with it in the right way, good will be rewarded and bad will be punished.
 - a. Poetic justice. (Justice: You get what you have coming to you. You know life is complicated) Justice as it ought to be, regardless. How do you know what is good. How can you value the things that matter?
 - b. Moral Polarization is another important part. Villains are villains. Heroes are heroes.
3. Music Underscoring, melodrama. Mickey mousing, moving in time with the music. The music tells you what you need to feel.
4. Other basic Staples of Melodrama
 - a. Stock characters, troupes and characteristics: Some of those stock characters are more of an idea than a person and are not presented with human characteristics.
 - b. Climactic Violence
 - c. Conservative social morals. Women are feminine. Men are masculine.
 - d. Spectacle
5. Dogs held a large place within melodramas. There was a whole sub genre about dogs within melodrama.

1/28/23

CN#3: Spectacle & Reform Notes

Post 5 things you learned from Crash Course videos and this unit's introductory lecture, Spectacle & Reform #1, that you think are important to remember.

Melodrama and dogs. Melodrama, for the people who don't read. Melo-music, drama-play. Sensation scenes, leave the audience gasping. Set designers strut their stuff.

Show all kinds of people in all kinds of circumstances.

Real settings. Travel guide to that time and area. Shows what people are worried about.

The minstrel show

Racist Theatre- cultures and beliefs that still hold today. Stories and theatre powerful! Stories create culture.

William Wells Brown, "The Escape". An awesome playwright

Blacks have to blackface themselves. Daddy Rice created Jim Crow, his black face clown character.

Tom Shows, uncle Tom's Cabin

1/27/23

DTP#1: Romeo & Juliet

As I watched the play there were times that I felt like I got to know Shakespeare or feel his presence. It was as if his words, through the actor, were a window to him as a person. I felt like I

was really experiencing a living effigy. Those times specifically happened when I noticed the excellent storytelling and the different storytelling techniques. In the play Juliet will say, "Comfort me nurse." Then, as Juliet takes the sleeping potion she calls out for the nurse to comfort her but then realizes that she can't. At that moment we see growth in Juliet and we know she is growing up. Within the play as well, Romeo has a lot of asides to the audience and people often tell their innermost thoughts. I felt like these moments to include the audience were an expression of love and inclusion. It made me think that Shakespeare cared about the experience his audience had. He wanted it to be meaningful for them. Inside the innermost thought monologues I felt like Shakespeare wanted to share with the audience discoveries and feelings. Again, it was that instinct of including the audience and asking them to form a co-creative experience.

Personal Key Take Aways

- I loved the scarfs, and how they both symbolized love and death. It was the thing that tore them apart yet it was also the thing that brought them together. It's like a message uniting love and death.
- The actor's bodies often told a different story than what their words were trying to portray and often this took me out of the story. For instance, in the scene where Romeo and Juliet fall in love, Romeo interacted more with the audience than with Juliet and Juliet was making unconscious actions that moved her away from Romeo. She covered her stomach a lot which is a sign that you're not comfortable around someone. I noticed that the actor was much more comfortable with Romeo as Benvolio than as Juliet. I often had a hard time with Juliet since sometimes she acted like a child but then spoke and acted like a young and wise woman. I was getting character whiplash.
- There were a few times when they set up rules about their play, "we have this space, this is our performing space" then they broke the rule and I was confused. That was another moment that took me out of the play
- I liked how they had the costumes be simple. There were a few characters that I felt like needed more distinction which could have been portrayed by changing their voice or physicality more. Some of them were just too similar. While I liked how actors played similar roles, there were times when the characters switched costumes into a new character and the switch was funny. I was taken out of the experience because it wasn't supposed to be a funny part.

1/25/23

RR#5: 1Man2Guv

In our day and age, comedy can be a very fine line to cross from funny, to offensive, and true comedians can be difficult to find. Goldoni's work "One Man Two Govnors" truly does show his excellence in comedic work. Unfortunately, that exact comedic streak is lost in Richard Bean's adaptation because of the ways the actors and the audience might force their experiences on his work instead of taking the time to experience his work for what it is.

The lead, Henshaw, was played by James Corden. While Corden himself is a very talented comedian, there were many times that Corden improvised and the show felt more like a one man stand up comedy act than an actual play performance. He succeeded in the part because of his experience as a standup comedian, but he wasn't a very believable Henshaw.

For many years comedy has agreed that women dressed as men is a funny notion. In our day and age, that notion is taken much more seriously. While the idea still has the potential to be funny, in certain audiences it could easily be seen as offensive and not taken as a comedic scenario.

We live in a new age where audiences and actors come from different experiences and understandings. When they come to Goldoni's play they bring those experiences which shape his play into something of a more modern take that fits their views. In some ways it keeps similar aspects, but in other ways, his comedy is lost on a modern audience.

1/19/23

CN#2: Nation Formation Notes

Post 5 things you learned from Crash Course and this unit's introductory lecture, Nation Formation #1, that you think are important to remember.

1. One of the main mental shifts was that of political actions going from being thought of as an act of God changed to realistic get things done attitude and philosophy
2. One of the leading thoughts of the enlightenment era as to challenge traditional ideas (without having people be offended). In the tips about writing better essays that same "challenge your ideas" was brought up.
3. Wealthy women would get together in what they called salons. There they would have people give speeches and discuss the latest and best feelings of thought.
4. I enjoyed our discussion on nation. The idea of the causes behind what unifies a nation/culture/community really interested me. Unified by opposition to others or unified by shared belief?
5. I also liked the question of how much is your nationality affected by your identity? It makes you question what kind of person would you be during that time period? We give history such a bad wrap, but honestly, would we have known to act any differently. Personally I think that there are fundamental aspects to our personality that would be unique to us no matter where/when we lived but I also believe that a majority of our personalities are shaped by environment.

The ability to handle in moment situations is valuable.

Bismark, cool guy 👍 unites nations, accomplishes a lot

A nation, a culture, a community. Does it define you What you are, what you share, or by what you are not?

Wealthy women, enlightenment salon

Volter, influencers, be natural! No makeup or fancy things

Free

Live in a better world

Dare to know

Rationalism is not the way out of the human urge to marginalize

1/16/23

RR#4: Enlightenment

Enlightenment is the self responsibility required to live in a free society.

In his essay, Kant says, "And this free thought gradually reacts back on the modes of thought of the people, and men become more and more capable of acting in freedom."

Here the 'free thought' he speaks of is enlightened. Enlightenment, as he defines it, is taking responsibility for your own thoughts and life. It's being the master of your own fate and not docile cattle subjected to the rule of others. It's competence and arguing the rules while living them so as to come up with better rules. It's thinking for yourself and looking for ways to grow.

In the quote he talks about how this enlightened thinking will lead men to be capable of acting in freedom. That means that if people think for themselves, they can be given more choices.

An example in today's world could be the school system. When we are younger we are not given the ability to choose what classes we take or what we will learn. As we grow, we are given more choices through electives until we reach college where we specialize and choose a specific area of study. As our mind progresses and we as people grow to be more accountable, we are allowed the freedom to define our own course of study.

A free society is one in which the people are accountable for ruling themselves and because of their enlightenment, they are capable of doing so.

1/9/23

RR#1: This is Water

1. It's the space in which the fish are living. It's their surroundings, their world, their beliefs. It's the perceived world and that they didn't know they were in.
2. One possible thing that could be water for me is the idea of God's personalized relationship with me, both now and before I was born to this earth. Like how each parent has an individual relationship with each one of their children, God probably has a similar relationship with me. I just don't know what it is.
3. For one, there are a couple of facts that you have to completely accept to be at least possibilities in order to entertain the idea of a father God relationship. One, God exists, two, he loves us, three, we are his children. Those are not easy things to comprehend or deep dive into.
4. By allowing those possibilities to become a more cemented part of my life and to explore healthy relationships between parents and children, I think the awareness of God's relationship with me could grow.
5. If you come closer to God (also known as changing for the better if you need secular specifics), a required systematic side effect will be to grow more compassionate. To know who you are as a child of God helps you come closer to God. Know your Father, know yourself and your potential.

1/10/23

RR#2: History, Memory, Necrophilia - The End of Performance

Actors in film are one example of an effigy that defines a specific view of the human experience in history.

In the essay by Joseph Roach, the phrase "effigies fashioned from flesh" is used as a way to describe actors, specifically actors who play the part of a queen or sovereign. The word effigy means "a sculpture or model of a person." In connecting these two thoughts we find that Roach is using this word to explain that these fleshy actors become a model of what a historic expectation of royalty would look and act like.

Actors in film are historic effigies captured. Based on the production we can see evidence of what the filmmakers at the time thought about the character portrayed on screen. The performance itself is an effigy of both the actor and their character and their thoughts on who the character was. As history is in constant creation the way we view people and historical figures changes. Today, we know these characters based on the models that people creating the film portrayed them as.

Now an effigy in film cannot be wholly natural since it is a captured rendering of an actor doing their job. It's not a living breathing performance. It was at one time, but now it is no longer a flesh living and breathing model, it is on a screen.

In conclusion, actors in film are effigies in the way of being a model, but they're not "flesh" as Roach would say.

CN#1

Class 5 things learned 1-11-23

- Learning is thinking. Track what and how you're thinking. Reach out if you need help. Make your thinking visible through your writing.
- How does someone's labels influence their writing? (Label of sexuality, gender, perspective, etc.) Does sometimes one influence it more than others at different times?
- Taylor's differentiation matters because you gain different knowledge and perspectives from different sources.
- What you can learn from embodied knowledge (acting or dancing together) can be just as important as recorded knowledge (like reading King Lear)
- Bodies carry memories in them.

RR#3: Love Is Not Blind

Consider Elder Hafen's idea of "level-three awareness" and how they relate to a study of history. Pro-tip: create a thesis that examines a single historical event that you are familiar with and run it through the three levels of awareness. Wrap up with your conclusions about either history, the efficacy of the three-levels, or the importance of the event. Aim for about 250 words, but let the 5 paragraph structure be your main guide.

One event that models Hafen's three-levels of awareness could easily be the achievement and protests regarding women's rights to vote and the ability that leads up to it. While each level is useful, it is only in the third level of awareness that change is possible.

On the first level, the excessive optimist, we might only see all the positive and good parts about being a woman in that age and day. There are no problems and if there are, they are ignored.

On the second level, the excessive pessimist, we might only see all the oppression that women faced and how terrible men have been to women throughout history. Suddenly, we have extreme victimhood and blaming for these terrible situations of which women have faced. The problem is that neither a victim or a blamer can solve a problem.

It is only in the third level, when we can see that perhaps both sides are true, that we can awaken to the ability to solve the problem. Yes, women suffered, but also yes, many had wonderful lives. Yes, men have been oppressors but also, men helped to give women the right to vote.

When we can hope for a better world and truly acknowledge the resistance we face to create it, then can we make it happen. In this way is Hafen's model most effective.

Awareness of things not being the way you've always thought they were. Ambiguity.

The gap between what is and what ought to be

Level one - The excessive optimist. Everything is the best. Happy, spontaneous, positive.

Missed hearing about the stone. Erance the inner circle of reality. Not facing the truth about themselves, what is real or what is around them. Not able to Distinguish between important imperfections and unimportant imperfections. Unprepared and to easily understand things.

Level two- The excessive pessimist. Does not love that which he criticizes. see things for what they are. Grapple with uncertainties. Sufficient independence of maturity. Beware clear cut labels. Skepticism. Only looking at reality. Dispassionate. Destroys trust and love. Realize the potential of evil as well as good. So aware of reality that you are unresponsive to the whisperings of heaven.

Level Three- The improvers. Eyes open and hearts open. Give the Lord and his church the benefit of the doubt. Acknowledge the problem and be willing to do something about it. Love is bound. The more it is bound, the less it is blind. Dealing with ambiguity.

Afflict the comfortable

The January 6th "storm on the capitol" wasn't actually a storm on the capitol. Those who came into the capital were only roughly 1% of the crowd that attended. Using Elder Hafen's levels of awareness I will analyze the event and give evidence for my conclusion.

In the first level of awareness, which is excessive optimism, one might say that there was no insurrection, if you are conservative. If you are liberal you'd say that it was a full out riot and insurrection by trump fans.

In the second level, the opposite would be true.

Third level, both would be true.

In conclusion, there's so many lies, it's hard to know the truth. But based on video evidence, we can make a judgement for ourselves as to what went on.