

Let's make some trouble!



REMINDER

Silence your cell phones.

*Please refrain from texting and
surfing during lecture.*

I. DRAMA & RHETORIC AS FORMS OF MAKING

DRAMA: Composed of actors speaking lines, drama uses language, intonation, body, and gesture to communicate meaning and emotion in a specific narrative situation, to an on-stage and an offstage audience.

RHETORIC: From the Greek word for “speech” or “spoken,” rhetoric is the art of persuasion. Like theatre, rhetoric uses the speaking body to achieve a particular end (winning a court case, reaching a decision, praising a beloved, or borrowing your parents’ car) in relation to an audience.

DRAMA

fictional setting
(*once upon a
time, in a forest
outside Athens...*)

speech

*body language
&
gesture*

situation

audience

RHETORIC

real-life
practical
setting
(*courtroom,
campaign trail,
kitchen table*)

MAKING *arguments* [LOGOS]

MAKING *an impression* [PATHOS]

PERFORMING *the self* [ETHOS]

Full of vexation come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander: and my gracious duke,
This man hath bewitch'd the bosom of my child;
Thou, thou, Lysander, thou hast given her rhymes,
And interchanged love-tokens with my child:
Thou hast by moonlight at her window sung,
With feigning voice verses of feigning love,
And stolen the impression of her fantasy
With bracelets of thy hair, rings, gawds, conceits,
Knacks, trifles, nosegays, sweetmeats, messengers
Of strong prevailment in unhardened youth:
With cunning hast thou filch'd my daughter's heart.
Turn'd her obedience, which is due to me,
To stubborn harshness. And, my gracious Duke,
Be it so she will not here before your grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law
Immediately provided in that case.
(Act One, Scene One, lines 22-45; p. 4-5)

COMPLAINT: formal grievance in a court of law.

LOGOS OR ARGUMENT: accuses Lysander of witchcraft and seduction.

ETHOS OR AUTHORITY OF THE SPEAKER:
Egeus speaks with authority of a father, supported by the laws of Athens (the father's "ancient privilege").

PATHOS OR EMOTION:

> to inspire sympathy and respect for his cause

> to rouse fear of generalized disobedience and decay of order

AUDIENCE (ON STAGE):

Egeus addresses Theseus as the ruler of Athens. "Man to man." Who else is listening?

AUDIENCE (OFF STAGE):

We are also the audience.

LYSANDER'S DEFENSE

I am, my lord, as well derived as he,
As well possess'd; my love is more than his;
My fortunes every way as fairly rank'd,
(If not with vantage), as Demetrius';
And, which is more than all these boasts can be,
I am beloved of beauteous Hermia:
Why should not I then prosecute my right?
Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.
(I.i.99-110; pp. 6-7)

ETHOS OR AUTHORITY OF THE SPEAKER:

- > Lysander speaks as a good-looking young man from a high social class.
- > Lysander impugns the ethos of Demetrius

AUDIENCE OR SITUATION:

Lysander addresses Theseus as the ruler of Athens ("my lord"). Deferential -- but also confident. Who else is listening on stage?

LOGOS OR ARGUMENT: he is of the same social class as Demetrius

LOGOS OR ARGUMENT: ... and Hermia loves him, not Demetrius!

LOGOS OR ARGUMENT: Moreover, Demetrius used to love Helena.

PATHOS OR EMOTION:

tries to build sympathy for Helena as well as for his own situation.

AUDIENCE OR SITUATION:

We are also the audience. Whose side are we on?

TITANIA ARGUES FOR CUSTODY

TITANIA

Set your heart at rest:

The fairy land buys not the child of me.

His mother was a vot'ress of my order:

And, in the spiced Indian air, by night,

Full often hath she gossip'd by my side,

And sat with me on Neptune's yellow sands,

Marking the embarked traders on the flood,

When we have laugh'd to see the sails conceive

And grow big-bellied with the wanton wind;

Which she, with pretty and with swimming gait

Following,--her womb then rich

with my young squire,--

Would imitate, and sail upon the land,

To fetch me trifles, and return again,

As from a voyage, rich with merchandise.

But she, being mortal, of that boy did die;

And for her sake do I rear up her boy,

And for her sake I will not part with him.

(II.i.122-127; pp. 21-22)

METAPHOR I = ships with sails filled with wind
look like pregnant women

LOGOS [ARGUMENT]: The Indian Boy belongs in her care because of Titania's friendship with the boy's dead mother.

ETHOS [CHARACTER]:

Titania speaks as a mature woman, with knowledge of birth and death. Her authority based on her relationships, not just her own training or experience.

PATHOS [EMOTION]:

T. builds her case out of a sense of mourning and loss for a prior friendship. She draws sympathy for her position but by showing her feelings for another person.

METAPHOR II = the pregnant woman, fetching treats for Titania, resembles a ship filled with merchandise

PAPER 4: A RHETORICAL ANALYSIS OF A DRAMATIC SCENE

LOGOS: What is the argument of the passage, and how does the speaker make the argument?

ETHOS: What kind of character does the speaker project in making the argument? (and how does the speaker represent the character of others on stage in order to achieve his or her persuasive ends?)

PATHOS: What emotions is the speaker trying to arouse in his or her on-stage audience, and by what means?

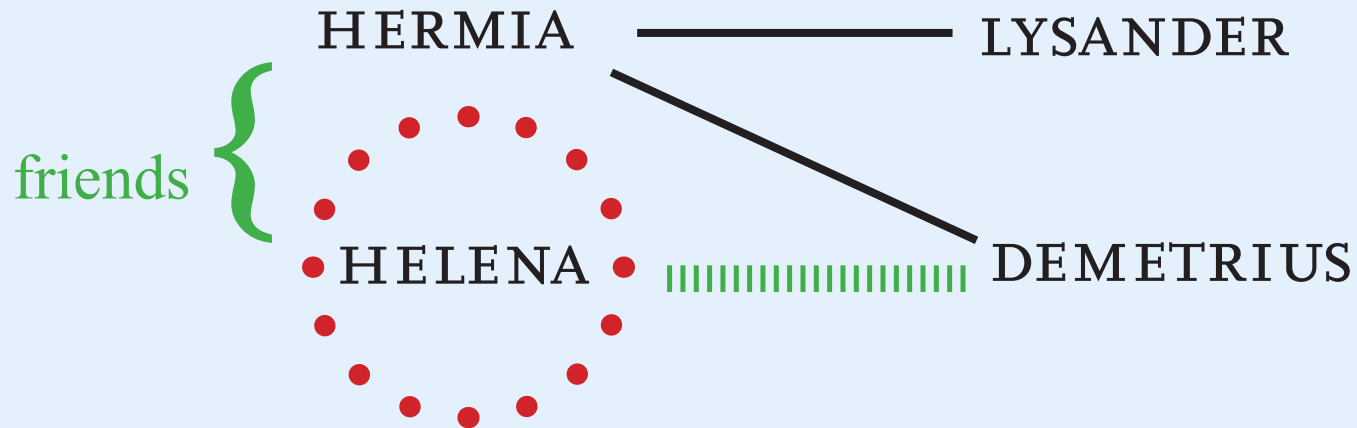
AUDIENCE AND SITUATION: Who is being addressed? for what purpose? what is the response?

STAGING: How might an actor use gesture, tone, body language, or props to heighten the rhetorical impact of the speech? what about lighting, stage sets, or other resources of theatrical making?

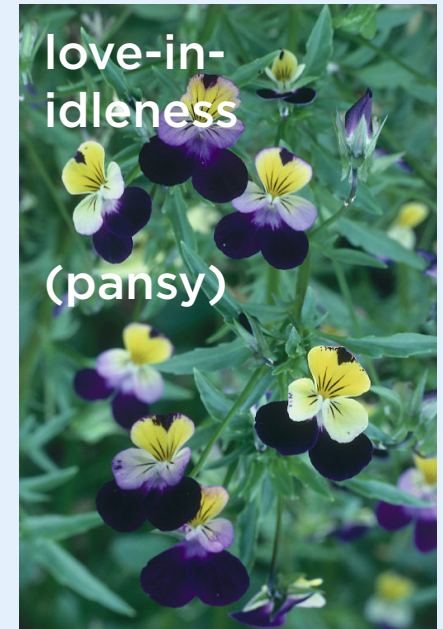
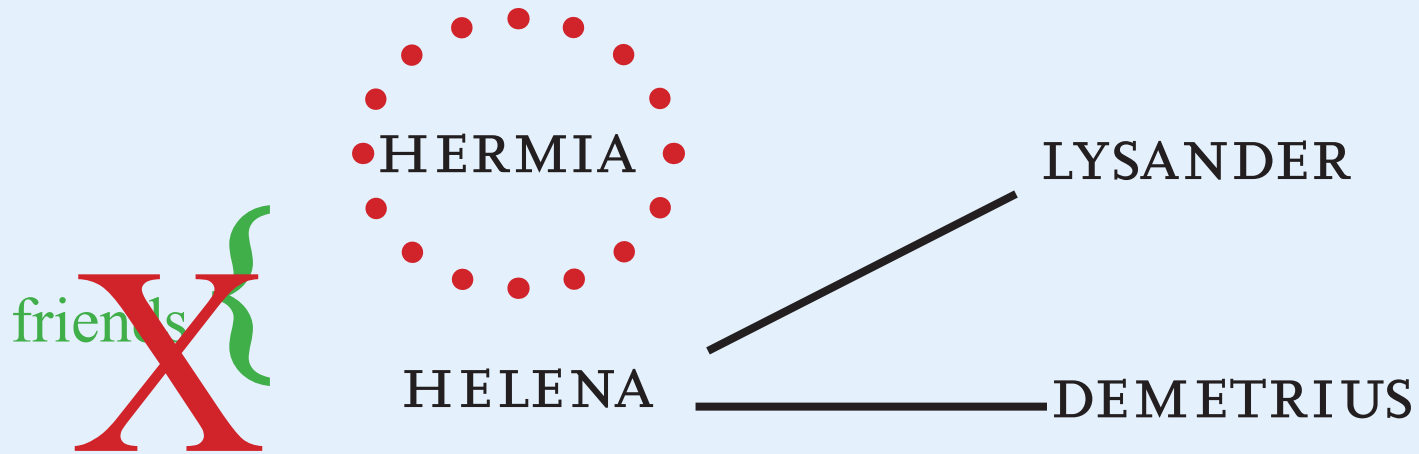
II. INTO THE WOODS:

MAKING, UNMAKING, AND REMAKING RELATIONSHIPS

The situation...



What happens in the forest ...



Act Three, Scene Two

HERMIA: O me! you **juggler!** you canker-blossom!
You thief of love! what, have you come by night
And stolen my love's heart from him?

juggler: street performer; someone who uses sleight of hand to switch things around

HELENA: Fine, i'faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! **you counterfeit, you puppet,** you!

counterfeit: liar, faker, pretend friend

HERMIA: **Puppet?** why so? ay, that way
goes the game.

puppet: doll, puppet. Toy; theatrical prop; made thing.

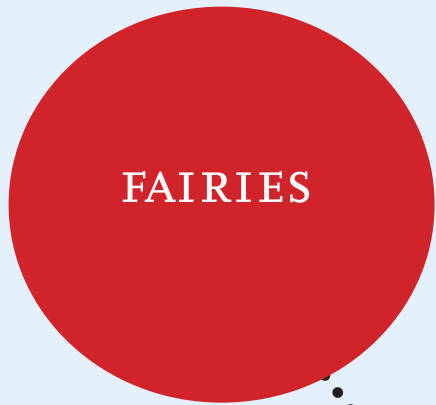
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem;
Because I am so dwarfish and so low?
How low am I, **thou painted maypole?** speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

thou painted maypole: May Day imagery comes back -- in the form of insults.

III.ii.282-98; p. 51

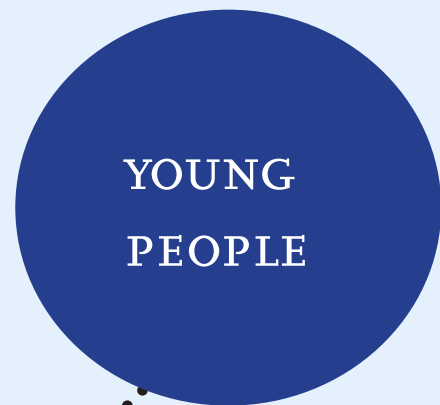
ETHOS:
Minor differences (height) made into major differences.

Transformation of childhood relationships into adolescent ones (rivalry, pranks).



FAIRIES

*Puck and Oberon:
the Juggler and
the Puppet
Master?*



YOUNG
PEOPLE

*“puppets”?
balls in the
air?*

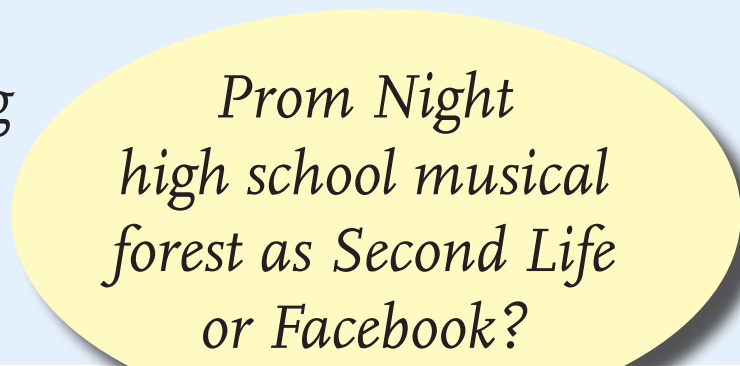
*or agents of
their own
desire?*

Causes and condititons of
action in the play?



HOLIDAYS
AND
FESTIVALS

*May Day and maying
Midsummer Night*



*Prom Night
high school musical
forest as Second Life
or Facebook?*

FINDING TEXTUAL EVIDENCE

Lysander to Hermia:

“In the wood, a league without the town,
Where I did *meet thee once with Helena,*
To do observance to a morn of May,
There will I stay for thee.” (I.i.165-68; p. 9)

- > The young people have met in the forest before, as a group.
- > Then as now, “maying” provided a social script for their mixing and mingling.



INTO THE WOODS:

MAKING, UNMAKING, AND REMAKING RELATIONSHIPS
(MY ARGUMENT)

In the play, the fairies are “real.” Puck and Oberon do act upon the lovers. Yet Shakespeare also gives us enough sense of a history of friendship and flirtation among the young people to give the switches some psychological coherence.

HOLIDAY provides the social scripts that bring the human world into contact with the fairy world. By entering the forest at night, near solstice, in the manner of young people who are “maying,” the lovers find themselves able to make, unmake, and remake their relationships, in all of their sweet and tangled history.



Until next time ...