



# Theatre: The Lively Art

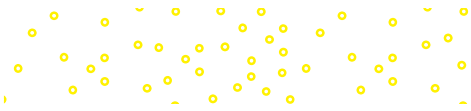
TENTH EDITION

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## THEATRE: THE LIVELY ART, TENTH EDITION

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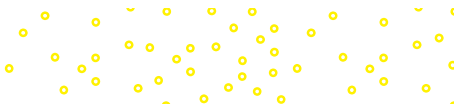
## About the Authors

**Edwin Wilson** attended Vanderbilt University, the University of Edinburgh, and Yale University, where he received an MFA and the first Doctor of Fine Arts degree awarded by Yale. He has taught theatre at Vanderbilt, Yale, and, for over 30 years, at Hunter College and the Graduate Center of the City University. Wilson has produced plays on and off Broadway and served one season as the resident director of the Barter Theatre in Abingdon, Virginia. He was the Assistant to the Producer on the Broadway play *Big Fish, Little Fish* directed by John Gielgud, starring Jason Robards, and of the film *Lord of the Flies* directed by Peter Brook. On Broadway, he co-produced *Agatha Sue, I Love You* directed by George Abbott. He also produced a feature film, *The Nashville Sound*. He was the moderator of *Spotlight*, a television interview series on CUNY-TV and PBS, 1989-93, ninety-one half-hour interviews with outstanding actors, actresses, playwrights, directors and producers, broadcast on 200 PBS stations in the United States.

For twenty-two years he was the theatre critic of the *Wall Street Journal*. A long-time member of the New York Drama Critics Circle, he was president of the Circle for several years. He is on the board of the John Golden Fund and served a term as President of the Theatre Development Fund (TDF), whose Board he was on for twenty-three years. He has served a number of times on the Tony Nominating Committee and the Pulitzer Prize Drama Jury. He is also the author or co-author of two other widely used college theatre textbooks in the U.S. The 13th edition of his pioneer book, *The Theater Experience*, was published by McGraw-Hill. The 7th edition of the theatre history textbook, *Living Theatre* (co-authored with Alvin Goldfarb), published previously by McGraw Hill, has been published by W. W. Norton. He is also the editor of *Shaw on Shakespeare*, recently re-issued by Applause Books and a murder mystery, *The Patron Murders*, published by Prospecta Press.

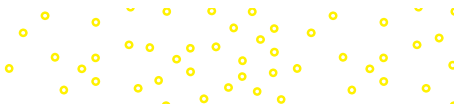
**Alvin Goldfarb** is President Emeritus and Professor Emeritus of Western Illinois University. Dr. Goldfarb has also served as Provost, Dean of Fine Arts, and Chair of the Department of Theatre at Illinois State University. He holds a Ph.D. in theatre history from the City University of New York and a master's degree from Hunter College.

He is also the co-author of *Living Theatre* as well as co-editor of *The Anthology of Living Theatre* with Edwin Wilson. Dr. Goldfarb is also the co-editor, with Rebecca Rovit, of *Theatrical Performance during the Holocaust: Texts, Documents, Memoirs*, which was a finalist for the National Jewish Book Award. He has published numerous articles and reviews in scholarly journals and anthologies.



Dr. Goldfarb has served as a member of the Illinois Arts Council and president of the Illinois Alliance for Arts Education. He has received service awards from the latter organization as well as from the American College Theatre Festival. Dr. Goldfarb also received an Alumni Achievement Award from the CUNY Graduate Center's Alumni Association, and another Alumni Award from Hunter College, CUNY.

Dr. Goldfarb currently serves as a member and treasurer of Chicago's Joseph Jefferson Theatre Awards Committee, which recognizes excellence in the Chicago theatre, as well as a board member of the Arts Alliance of Illinois.



# Contents

## PART 1

### Theatre in Today's World 2

#### Chapter 1 Theatre Is Everywhere 5

- Theatre Today 5
  - The Unique Quality of Theatre 6
  - The Range and Accessibility of Theatre 9
  - Global and Multicultural Theatre 10
- Theatre, Television, and Film 12
  - Theatre and Television 13
  - Theatre and Film 14
- Theatre Is Everywhere 15
  - Theatre and Rock Music 16
  - Theatricality in Amusement Parks, Museums, Las Vegas, and Sporting Events 18
  - Theatre and Digital Media 20
- Theatre and the Human Condition 21
- Summary 22



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#### Chapter 2 The Audience 25

- What Is Art? 25
  - Characteristics of Art 26
  - Characteristics of the Performing Arts 26
- The Art of Theatre 28
  - The Elements of Theatre 29
  - Theatre as a Collaborative Art 31
- The Role of the Audience 32
  - How the Audience Participates 34
  - Makeup of Audiences: Past and Present 36
  - Where and How We See Theatre 37
  - Audience Responsibility 38



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#### IN FOCUS: THE RISE OF AUDIENCE ETIQUETTE IN THE THEATRE 39

The Audience and the Critic, Reviewer, and Blogger	40
The Critic, Reviewer, and Blogger	40
Social Media and the Audience as Critic, Reviewer, and Blogger	40
Preparation for Criticism	41
Fact and Opinion in Criticism	41
Critical Criteria	43
The Dramaturg or Literary Manager	44
The Audience's Relationship to Criticism	44
Summary	45

## PART 2

## Creating Theatre: The Playwright 46



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### Chapter 3 Creating the Dramatic Script 49

The Playwright Creates the Script	49
The Playwriting Process	50
Subject	50
Focus	50
Dramatic Purpose	52
<b>IN FOCUS: QUESTIONING THE PLAYWRIGHT'S ROLE</b>	53
Structure in Drama	53
<b>IN FOCUS: WRITING FOR THEATRE, FILM, AND TELEVISION</b>	54
Essentials of Dramatic Structure	55
<b>IN FOCUS: THE GLOBAL INFLUENCES ON THE PLAYWRIGHTS BRECHT AND WILDER</b>	58
Sequence in Dramatic Structure	59
Two Basic Forms of Structure: Climactic and Episodic	60
Other Forms of Dramatic Structure	65
Creating Dramatic Characters	67
Types of Dramatic Characters	68
Juxtaposition of Characters	73
Summary	74

### Chapter 4 Theatrical Genres 77

Types of Drama	77
Tragedy	78
Traditional Tragedy	79
Modern Tragedy	80
Heroic Drama	81
<b>PHOTO ESSAY: Modern Domestic Drama</b>	82
Bourgeois or Domestic Drama	84
Melodrama	86
Comedy	87

Characteristics of Comedy 87  
Techniques of Comedy 88  
Forms of Comedy 90

**PHOTO ESSAY:** Forms of Comedy 92

Tragicomedy 94

What Is Tragicomedy? 94

Modern Tragicomedy 95

Theatre of the Absurd 96

Absurdist Plots: Illogicality 98

Absurdist Language: Nonsense and Non Sequitur 99

Absurdist Characters: Existential Beings 99

**IN FOCUS: MANY ADDITIONAL FORMS AND THE  
DEBATE OVER CATEGORIZATION** 100

Summary 101



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**PART 3**

**Creating Theatre: The Production 104**

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**Chapter 5 Acting for the Stage 107**

Acting in Everyday Life 107

Social Roles 108

Personal Roles 108

Acting in Life versus Acting on Stage 108

Three Challenges of Acting 109

Making Characters Believable 110

**IN FOCUS: DEMANDS OF CLASSICAL ACTING** 112

**PHOTO ESSAY:** The Actor's Range 116

Physical Acting: Voice and Body 118

**IN FOCUS: THE PROFESSION OF ACTING AND  
TECHNOLOGY** 119

The Actor's Instrument: Voice and Body 120

**IN FOCUS: WARM-UP EXERCISES FOR BODY AND VOICE** 121

Training for Special Forms of Theatre 125

Synthesis and Integration 126

**IN FOCUS: PUPPETRY AROUND THE WORLD** 127

Evaluating Performances 128

Summary 130



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**Chapter 6 The Director and the Producer 133**

The Theatre Director 133

The Traditional Director 134

The Director and the Script 134

**IN FOCUS: THE EVOLUTION OF THE DIRECTOR** 138

**IN FOCUS: PETER BROOK, GLOBAL DIRECTOR** 140



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The Director's Collaborator: The Dramaturg 141

The Auteur Director and the Postmodern Director 141

    The Auteur Director 141

    The Postmodern Director 143

**IN FOCUS: MODERN VERSUS POSTMODERN PRODUCTION AESTHETICS 144**

The Director and the Production: The Physical Production 144

The Director's Work with the Performers 145

    Casting 145

    Rehearsals 145

**IN FOCUS: COLOR BLIND AND NONTRADITIONAL CASTING 146**

    The Director as the Audience's Eye 147

    Movement, Pace, and Rhythm 148

    Technical Rehearsal 149

    Dress Rehearsal 149

    Previews 149

    The Director's Collaborator: The Stage Manager 151

The Director's Power and Responsibility 151

The Producer or Managing Director 153

    The Commercial Producer 153

    Noncommercial Theatres 154

    The Producer and Director's Collaborator: The Production Manager 155

Completing the Picture: Playwright, Director, and Producer 157

    Evaluating Directing 157

Summary 158



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**Chapter 7 Theatre Spaces 161**

Creating the Environment 161

Theatre Spaces 163

    Proscenium or Picture-Frame Stage: History and Characteristics 163

    Arena Stage: History and Characteristics 168

    Thrust Stage: History and Characteristics 170

    Created and Found Spaces 174

**IN FOCUS: POPULAR PERFORMANCE SPACES 180**

    All-Purpose Theatre Spaces: The Black Box 180

Special Requirements of Theatre Environments 181

    Evaluating the Theatre Space 182

Summary 182

**Chapter 8 Scenery 185**

The Audience's View 185

The Scene Designer 186

A Brief History of Stage Design 186

Scenic Design Today 187



The Scene Designer's Objectives	187
Elements of Scene Design	193
<b>IN FOCUS: THE TECHNOLOGICAL INNOVATIONS OF THE GLOBAL DESIGNER JOSEF SVOBODA</b>	195
<b>IN FOCUS: NEW DESIGN MATERIALS: VIDEO AND PROJECTION DESIGN</b>	198
The Process of Scene Design	199
The Scene Designer's Collaborators and the Production Process	201
Designing a Total Environment	204
Evaluating Scene Design	204
Summary	205



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<b>Chapter 9</b>	<b>Stage Costumes</b>	<b>207</b>
Costumes for the Stage	207	
Objectives of Costume Design	208	
The Process of Costume Design	208	
<b>PHOTO ESSAY: Stage Costumes Make a Strong Visual Statement</b>	210	
The Costume Designer at Work	214	
<b>IN FOCUS: TECHNOLOGY AND COSTUME DESIGN</b>	217	
Related Elements of Costume Design	218	
Makeup	218	
Hairstyles and Wigs	220	
Masks	220	
<b>PHOTO ESSAY: Masks</b>	222	
Millinery, Accessories, and Crafts	224	
Coordination of the Whole	224	
Evaluating Costume Design	225	
Summary	226	



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<b>Chapter 10</b>	<b>Lighting and Sound</b>	<b>229</b>
Stage Lighting	229	
A Brief History of Stage Lighting	229	
Objectives and Functions of Lighting Design	231	
<b>PHOTO ESSAY: The Many Uses of Stage Lighting</b>	234	
The Lighting Designer	236	
<b>IN FOCUS: ROCK CONCERT AND THEATRE LIGHTING</b>	242	
Sound in the Theatre	243	
Sound Reproduction: Advantages and Disadvantages	243	
The Sound Designer	245	
Understanding Sound Reproduction and Sound Reinforcement	245	
Sound Technology	246	
Special Effects in Lighting and Sound	248	
Evaluating Lighting and Sound Design	248	
Summary	249	



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## PART 4

# Global Theatres: Past and Present 252

### Chapter 11 Early Theatres: Greek, Roman, and Medieval 255

Origins of Theatre 255

Greece 257

Background: The Golden Age 257

Theatre and Culture: Greek Theatre Emerges 257

#### IN FOCUS: THEATRE FESTIVALS 259

Greek Tragedy 259

Greek Comedy 264

Dramatic Criticism in Greece: Aristotle 264

#### EXPERIENCING THEATRE HISTORY: *Antigone* 265

Theatre Production in Greece 266

Later Greek Theatre 267

Rome 267

Background: Rome and Its Civilization 267

Theatre and Culture in Rome 270

Popular Entertainment in Rome 270

Roman Comedy: Plautus and Terence 270

#### IN FOCUS: ROMAN AMPHITHEATRES 271

Roman Tragedy: Seneca 271

Dramatic Criticism in Rome: Horace 272

#### EXPERIENCING THEATRE HISTORY: *The Menaechmi* 273

#### IN FOCUS: GREEK AND ROMAN POPULAR ARTS 274

Theatre Production in Rome 274

Decline of Roman Theatre 275

The Middle Ages 277

Background: Medieval Europe 277

Theatre and Culture in the Middle Ages 277

Medieval Drama: Mystery and Morality Plays 278

Medieval Theatre Production 280

#### IN FOCUS: CONTEMPORARY PASSION PLAYS 281

#### EXPERIENCING THEATRE HISTORY: *Noah's Ark* 282

Evaluating a Production of an Historic Play 284

Summary 285



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### Chapter 12 Early Theatre: Asian 287

The Theatres of Asia: Background 287

Indian Theatre 289

Sanskrit Drama 290

Later Indian Drama 292

How Was Indian Drama Staged? 292

Chinese Theatre 293

Early Theatre in China 293

Theatre in the Yuan Dynasty 294  
 Theatre in the Ming Dynasty 296  
 Japanese Theatre 297  
 Early Theatre in Japan 297  
 Nō 298

**EXPERIENCING THEATRE HISTORY:**

*Sotoba Komachi* 300  
 Bunraku 301  
 Kabuki 303

**IN FOCUS: KABUKI TODAY** 307

Southeast Asia: Shadow Plays 307  
 Summary 309



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**Chapter 13 Renaissance Theatres 311**

The Renaissance: Background 311  
 The Italian Renaissance 312  
 Commedia Dell'arte and Other Forms of Italian Renaissance  
 Theatre 312  
 Italian Dramatic Rules: The Neoclassical Ideals 315

**IN FOCUS: IMPROVISATION** 316

Theatre Production in Italy 316

**EXPERIENCING THEATRE HISTORY:** Commedia

Dell'arte 317

England 321

Background: Elizabethan England 321  
 Elizabethan Drama 321

**EXPERIENCING THEATRE HISTORY:** *Hamlet* 325

**IN FOCUS: SHAKESPEARE: 400 YEARS LATER** 326

Elizabethan Theatre Production 326

**IN FOCUS: THE POPULAR ARTS OF SHAKESPEARE'S  
 TIME** 330

Theatre after Elizabeth's Reign 330

Spain 332

Background: The Spanish Golden Age 332  
 Spanish Drama 333

**EXPERIENCING THEATRE HISTORY:** *The King, The Greatest*

Alcalde 335

Theatre Production in Spain 336

France 338

Background: France in the Seventeenth Century 338  
 French Neoclassical Drama 338  
 Theatre Production in France 341

**EXPERIENCING THEATRE HISTORY:** *Tartuffe* 342

**IN FOCUS: COMÉDIE-FRANÇAISE'S LONG HISTORY** 344

Summary 345



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## Chapter 14 Theatres from the Restoration through Romanticism 347

The English Restoration 347

Background: England in the Seventeenth Century 347

Restoration Drama: Comedies of Manners 348

Theatre Production in the Restoration 350

**IN FOCUS: DRURY LANE THEATRE TODAY 353**

**EXPERIENCING THEATRE HISTORY:** *The Country Wife* 354

The Eighteenth Century 354

Background: A More Complex World 354

Eighteenth-Century Drama: New Dramatic Forms 355

Theatre Production in the Eighteenth Century 356

**IN FOCUS: DROTTHINGHOLM THEATRE TODAY 359**

**EXPERIENCING THEATRE HISTORY:** *The Marriage of Figaro* 363

**IN FOCUS: ACTOR-DIRECTORS 364**

The Nineteenth Century 364

Background: A Time of Social Change 364

**IN FOCUS: NINETEENTH-CENTURY POPULAR THEATRICAL ARTS 365**

Theatre in Nineteenth-Century Life 367

Nineteenth-Century Dramatic Forms 368

Theatre Production in the Nineteenth Century 370

**IN FOCUS: THE BAYREUTH FESTSPIELHAUS AND FESTIVAL 373**

Summary 375

## Chapter 15 The Modern Theatre Emerges 377

Realism and the Modern Era 378

Background: The Modern Era 378

Theatrical Realism 380

Realistic Playwrights 381

Naturalism 382

Producers of Realism: Independent Theatres 382

**EXPERIENCING THEATRE HISTORY:** *The Sea Gull* 385

Realism in the Twentieth Century 386

Departures from Realism 388

Departures from Realism—Playwrights: Ibsen, Strindberg, and Wedekind 389

Symbolism 389

Expressionism 390

Futurism and Surrealism 391

Unique Voices 391

How Were Departures from Realism Staged? 392

Russian Theatricalism: Meyerhold 392

Artaud and Brecht: The Theatre of Cruelty and Epic Theatre 393

Impact of Totalitarianism on Theatre 395

<b>IN FOCUS: EVALUATING TOTALITARIAN ART</b>	396
Experimentation and Departures from Realism Continue	398
<b>EXPERIENCING THEATRE HISTORY: <i>Waiting for Godot</i></b>	400
Eclectics	401
Popular Theatre	402
American Musical Theatre	403
Globalization and Theatre in the Twentieth Century and Beyond	409
Some Background on Asian Theatre	410
<b>IN FOCUS: TWO IMPORTANT GLOBAL DIRECTORS</b>	412
Global Exchanges	414
Summary	415



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<b>Chapter 16</b>	<b>Today's Diverse Global Theatre</b>	<b>417</b>
The Dawning of a New Century	417	
Today's Theatre: Global, Diverse, Multicultural and Eclectic	418	
Performance Art	420	
Postmodernism	422	
Diverse and Multicultural Theatres in the United States	424	
Alternatives to Commercial Theatre in the United States	424	
African American Theatre	427	
Latino-Latina Theatre	430	
Asian American Theatre	431	
Native American Theatre	433	
Feminist Theatre and Playwrights	435	
Gay, Lesbian, and Transgender Theatre	437	
<b>IN FOCUS: UNDERREPRESENTATION AND MARGINALIZATION OF WOMEN AND AFRICAN AMERICANS IN U.S. THEATRE</b>	439	
Global Theatre	440	
A Continuing Global Trend: Documentary Drama	440	
English and Irish Theatre	442	
Canada and Australia	442	
Asia, Africa, and Latin America	445	
<b>IN FOCUS: TADASHI SUZUKI, GLOBAL THEATRE ARTIST</b>	447	
<b>IN FOCUS: AUGUSTO BOAL AND THE THEATRE OF THE OPPRESSED</b>	453	
Today and Tomorrow: A Look Ahead	454	
Evaluating a Production of a Contemporary or New Play	456	
Summary	457	
Plays That May Be Read Online	458	
Index	462	



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# Connect: Enhancing the Theatre Experience



Several qualities set *Theatre: The Lively Art* apart from other introductory texts. A particularly important element is our emphasis on the audience. All students reading the book are potential theatre-goers, not just during their college years but throughout their lives. We have therefore attempted to make *Theatre: The Lively Art* an ideal one-volume text to prepare students as future audience members. It will give them a grasp of how theatre functions, of how it should be viewed and judged, and of the tradition behind any performance they may attend. In addition to serving as an ideal text for nonmajors, *Theatre: The Lively Art* will also prepare students who wish to continue studies in theatre, as majors, minors, or students from other disciplines who take advanced courses.

## MASTERING CONCEPTS

Theatre is not only an art form; it is one of the performing arts. As a result, its quality is elusive because it exists only at the moment when a performance occurs. To study it in a book or classroom is to be one step removed from that immediate experience. This fact is uppermost in the minds of those who teach theatre in a classroom setting. At the same time, the theatre appreciation course can immeasurably enhance an audience's comprehension of theatre. The experience of seeing theatre can be many times more meaningful if audience members understand parts of the theatre, the creative artists and technicians who make it happen, the tradition and historical background from which theatre springs, and the genre.

When students successfully master concepts with McGraw-Hill's Connect, you spend more class time focusing on theatre as a performing art, fostering a greater appreciation for the course, and inspiring students to become life-long audience members. Connect helps students better understand and retain these basic concepts, and allow you to reach your student audience and bring the theatre experience to them. Connect is a highly reliable, easy-to-use homework and learning management solution that embeds learning science and award-winning adaptive tools to improve student results.



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*Theatre: The Lively Art* now offers two reading experiences for students and instructors: SmartBook® and eBook. Fueled by LearnSmart, SmartBook is the first and only adaptive reading experience currently available. SmartBook creates a personalized reading experience by highlighting the most impactful concepts a student needs to learn at that moment in time. The reading experience continuously adapts by highlighting content based on what the student knows and doesn't know. Real-time reports quickly identify the concepts that require more attention from individual students—or the entire class. eBook provides a simple, elegant reading experience, available for offline reading.



# LEARNSMART®

## ORGANIZATION OF THE TENTH EDITION

Chapters are again ordered logically to make studying as intuitive as possible. As in previous editions, *Theatre: The Lively Art* can be studied in any order the instructor prefers. We listened to instructors who asked us to improve the overall organization by streamlining some material for easier classroom use.

As in previous editions, we provide discussions of the unique nature of theatre as an art form and highlight the multicultural nature of theatre that today's students will experience. In addition, throughout this edition, we focus on the global



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## SMARTBOOK™

nature of theatre to give students the groundwork for understanding the wide diversity of theatre today.

In Part 1, Theatre in Today's World, we review theatre in everyday life and the theatre audience. The chapters in this part provide a foundation for studying the elements of theatre in Parts 2 and 3.

In Part 2, Creating Theatre: The Playwright, we introduce students to the person or group creating a script, the dramatic structure, and dramatic characters. We then continue with dramatic genres and investigate point of view in a text as expressed in tragedy, comedy, tragicomedy, and other genres.

In Part 3, Creating Theatre: The Production, we discuss the people and elements that make theatre possible: the actors, the director, the producer, and the designers who together bring the theatre to stunning life. Important too are the theatre spaces where a production occurs. Design and production techniques (in particular lighting, costume, and makeup) have been updated to include the latest advances in technology.

In Part 4, Global Theatres: Past and Present, we offer a survey of theatre history, beginning with Greek theatre and continuing to the present. Chapters 15 and 16 are devoted to theatre of the past one hundred years or so. The forces that came into being just a little more than a century ago—in realism and departures from realism, in acting techniques, in the emergence of the director, and in scene and lighting design—define theatre as it exists today. In these final chapters we cover the contemporary theatre scene around the world and the diverse theatres in the United States, including the LGBT, feminist, African American, Asian American, Native American, and Latino theatres.

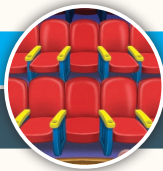


## FEATURES

Based on feedback from instructors and students, the new Tenth Edition of *Theatre: The Lively Art* offers both time-tested and newly revised text features that help students deepen their understanding and appreciation of the theatrical experience.

**URLs to Online Plays** Many of the plays referenced in the text that also appear online are highlighted in blue typeface when first mentioned in a chapter. Should you want to read one of these plays, you can refer to the list at the end of the book and find the URL. Titles are listed alphabetically.

**Playing Your Part** A revised and expanded set of critical thinking questions and experiential exercises has been added to each chapter as part of an extended pedagogical program. The feature is divided into two categories: *Playing Your Part: Experiencing Theatre* and *Playing Your Part: Thinking About Theatre*. These



### PLAYING YOUR PART: EXPERIENCING THEATRE

1. Have you ever had to pick someone for a team or for a job? How did you go about making your choice? Is that similar to casting in the theatre? Why? Why not?
2. Have one of your classmates read a short speech from a play. Ask her or him to change the pace or rhythm of delivery. What terms or phrases did you use to make this request? Were your directions understood? How did the change in pace or rhythm affect the delivery of the speech and its impact on those listening?
3. Observe how one of your instructors interacts with the class through his or her movement. How does this movement affect the way in which the class material is delivered? Does your observation of this provide you any insight into the importance of stage blocking?
4. Ask if you can attend a technical rehearsal or dress rehearsal at your university theatre. What insights did you gain from attending those rehearsals?



### PLAYING YOUR PART: THINKING ABOUT THEATRE

1. Imagine that while you are watching a production, one performer is overacting badly, to the point that he or she is quite unbelievable. Another performer is listless and has no energy. In each case, to what extent do you think this is the director's fault, and to what extent the performer's failure?
2. If you get bored or impatient when watching a performance, what do you think the director could have done in preparing the production to prevent this from happening?
3. Is it fair to say, as some critics do, when everything "clicks" in a production, that is, when the acting, the scenery and lighting, and the pace of the action all seem to be beautifully coordinated, that the director's hand is "invisible"?
4. If you have read a play this semester (or sometime in the past), what do you think the spine of that play is? What would your directorial concept be if you were directing a production of that play?

questions and exercises not only help students to think critically about what they have read in the chapter, but also help them to connect what they've read to their own experiences. Playing Your Part exercises can be used as homework assignments or to inspire classroom discussion. These sets of questions invite students to engage

in experiences relating to the theatre. They may ask students to attend a performance and write about their reactions to it, or to take on the role of playwright by imagining a play about their own lives. These creative activities help students feel the vitality and immediacy of the theatrical experience.

## IN FOCUS: QUESTIONING THE PLAYWRIGHT'S ROLE



Some contemporary commentators have questioned what they refer to as the “centrality” of the playwright and the play. These critics point out that there have been companies whose performers or directors, sometimes with the assistance of audiences, improvise presentations: They create a presentation while actually performing it. There have also been times when texts were developed by performers or by a director who assembled material from various sources. Some theorists argue, therefore, that an “authorless” theatre exists: theatre in which performers create their own works, sometimes using a traditional text only as a jumping-off point.

Theorists who question the centrality of the text also argue that the playwright's importance has been overstated—that a play is simply a suggestion or starting point and that the artists who create a stage presentation are its true “authors.” In addition, they hold that each audience member may create his or her own “reading” of a production; in this sense, the spectator is the “author,” and any discussion of a play's theme or meaning is inappropriate. It should be pointed out that this argument seems largely a question of semantics.

If a theatre piece is created by a group of performers or by a director, then these people are in effect operating as playwrights. The playwright's function has not been eliminated; it is simply being carried out by someone else.

As for the matter of the “centrality” of the playwright, this argument, too, does not eliminate the necessity of what we are calling the blueprint that every theatre event requires. Whether the blueprint is a text, a script, an idea, a scenario, an improvisation, or anything similar, it is an indispensable element in the process of creating a theatre production. The work of the playwright or other “authors” need not be “central” or predominant to be essential and irreplaceable. Also, the fact remains that throughout the history of both Western and Eastern theatre, the significant role of the playwright has been widely accepted. Whether it is a dramatist like Sophocles, Shakespeare, or Ibsen in the West, or Chikamatsu—an eighteenth-century Japanese dramatist—in the East, both their own contemporaries and later generations have seen their dramatic texts as foundations on which productions are based.

**In Focus** These boxes help students understand and compare different aspects of theatre, whether in the United States or around the world. Some highlight specific examples of global influence on theatre. Artists discussed include Peter Brook, Josef Svoboda, Julie Taymor, Bertolt Brecht, and Thornton Wilder. Boxes on legendary theatre artists Augusto Boal, Ariane Mnouchkine, and Tadashi Suzuki are also included.

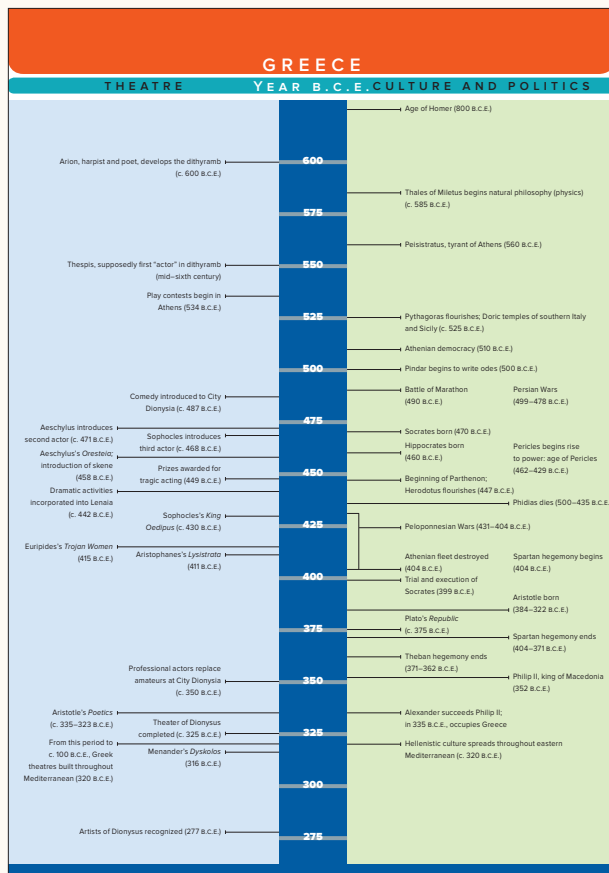
Other In Focus boxes discuss the audience, the playwright, the actor, and the director, each focusing on a unique issue in the contemporary theatre to engage students in discussion and debate.

And some boxes explore the close relationship between theatre and other forms of popular entertainment through the ages, from the mimes and jugglers of ancient Rome to the circuses and vaudeville of the nineteenth century to the rock concerts and theme parks of today.

We have also added new In Focus boxes in every chapter to cover technological developments in theatre (such as discussing technology and the actor) and key issues affecting the contemporary theatre (such as audience etiquette as well as color blind and nontraditional casting).

In addition all of the theatre history chapters now also have new In Focus boxes that help students see the continuing impact of the past on the contemporary theatre. Two examples are the ongoing tradition of theatre festivals and their relationship to the Greek theatre festivals and contemporary religious drama and its relationship to the Middle Ages.

**Timelines** Timelines are included for each period and country addressed. These timelines have been markedly improved from those in previous editions, with entries much easier to read than before. Each



timeline shows landmark events and accomplishments in the social and political arenas on one side and significant theatre events on the other.

**Experiencing Theatre History** We present in these boxes narratives of actual events in theatre history, taking the readers back in time so they have a sense of being in the audience at a performance of, say, *Antigone* in Athens in 441 B.C.E., or at the premier of *Hamlet* at the Globe Theatre in London around 1600.

**Writing Style** A sense of immediacy and personalization has been a goal in our writing style. We have attempted to write *Theatre: The Lively Art* in the most readable language possible. The book contains a wealth of information presented in a manner that makes it vivid and alive.

**Production Photos** As always, the vast majority of the photos in the book are not only in full color but are generously sized to help students see and appreciate the dynamic and dramatic world of the theatre. Also, a number of global theatre productions have been included in this edition. The illustrations we’ve chosen—both photographs and line drawings—explain and enhance the material in the text.

**Photo Essays** Students are placed in the audiences of important productions in these pictorial essays to bring to life key elements in the text. These essays provide context for theatre-viewing experiences, while highlighting outstanding performances and designs.

Experiencing Theatre History

ANTIGONE

**Athens, 441 B.C.E.** The year is 441 B.C.E. It is a morning in late March in Athens, Greece, and the citizens of Athens are up early, making their way to the Theatre of Dionysus, an open-air theatre on the south side of the Acropolis, the highest hill in Athens. On the Acropolis are several temples, including the Parthenon, a magnificent new temple dedicated to the goddess Athena, which is under construction at this very time.

The Theatre of Dionysus has semicircular seating built into the slope of the hill on the side of the Acropolis. At the foot of the seating area is a flat, circular space—the orchestra—where the actors will perform. Behind the orchestra a temporary stage house has been built,

Dionysia festival, an annual series of events lasting several days. During this festival, all business in Athens—both commercial and governmental—comes to a halt. On the day before the plays, there was a parade through the city, which ended near the theatre at a temple dedicated to the god Dionysus, for whom the festival is named. There, a religious observance was held at the altar.

Today is one of three days of the festival devoted mainly to tragedies. On these days, one playwright will present three tragedies and a satyr play. The three tragedies are sometimes linked to form one long play, called a *trilogy*; but sometimes they are three separate pieces—as they are today.

of a woman, appear in the playing area: They represent Antigone and her sister, Ismene. Antigone tells Ismene that she means to defy their uncle, the king, and give their brother Polynices an honorable burial. Ismene, unlike Antigone, is timid and frightened; she argues that women are too weak to stand up to a king. Besides, Ismene points out, Antigone will be put to death if she is caught. Antigone argues, however, that she will not be subservient to a man, even the king.

When the two female characters leave the stage, a chorus of fifteen men enters. These men represent the elders of the city, and throughout the play—in passages that are sung and danced—they will fulfill several

photo essay

Modern Domestic Drama

Serious drama in America came of age in the mid-twentieth century, with plays by Eugene O'Neill, Tennessee Williams, Arthur Miller, and Lillian Hellman, among others. Though all four experimented with nonrealistic dramatic devices, much of their strongest work was realistic domestic drama. Included here are examples in photographs from recent productions.

*Long Day's Journey Into Night* by Eugene O'Neill with Paul Nicholls as the younger son, Edmund, Jessica Lange as Mary Tyrone, and Paul Rudd as James Tyrone, Jr. (©Rene Heltzel/Curtis Entertainment/Getty Images)

Gillian Anderson as Blanche DuBois and Vanessa Kirby as her sister Stella in Tennessee Williams' *A Streetcar Named Desire* in a production at the Young Vic in London, directed by Benedict Anderson. (©Photo Jack/Curtis Entertainment/Getty Images)

Lee Aaron Rosen as Chris Keller, Michael Tisdale as George Deever, and Diane Davis as Ann Deever in *All My Sons*, by Arthur Miller, directed by David Fishburne at the Huntington Theatre Company. (©Charles Finkelson)

Sebastian Nimmrich, left, and Danny Bernstein in a recent Broadway revival of *Golden Boy* by Clifford Odets, directed by Bartlett Shier. (©Harris Kravitz/The New York Times/Redux)

## CHAPTER-BY-CHAPTER CHANGES

In addition to the major changes outlined earlier, we have included significant new material throughout the text, including the following:

### **Chapter 1: Theatre Is Everywhere**

- Updated examples of the relationship between theatre and popular entertainments. A new discussion of the theatrical qualities of cosplay.

### **Chapter 2: The Audience**

- New and expanded discussion on “where and how we see theatre.” New and expanded discussion of participatory and immersive theatre as well as the history of theatre etiquette.

### **Chapter 3: Creating the Dramatic Script**

- Updated the In Focus box on Writing for Theatre, Film, and Television.

### **Chapter 4: Theatrical Genres**

- New In Focus box on Additional Forms and the Debate over Categorization.

### **Chapter 5: Acting for the Stage**

- More extensive discussion of contemporary acting techniques and actor training.
- New In Focus box on Technology and the Actor.

### **Chapter 6: The Director and the Producer**

- Expanded discussion of the responsibilities of the stage manager and the casting director.
- New In Focus box on Color Blind and Nontraditional Casting.

### **Chapter 7: Theatre Spaces**

- Description of the transformation of the Broadway Imperial Theatre for the musical *Natasha, Pierre, and the Great Comet of 1812* as an example of how space is a key element of a production.
- The discussion of stage direction has been moved to this chapter from “Scenery” to help students better understand the proscenium theatre.

### **Chapter 8: Scenery**

- Enhanced discussion of video and projection design.
- New In Focus box on projection design.
- Enhanced discussion of the use of technology to assist the scene designer.

### **Chapter 9: Stage Costumes**

- New In Focus box on Technology and Costume Design.

### **Chapter 10: Lighting and Sound**

- New In Focus box on Rock Concert and Theatre Lighting.
- New discussion of Assistive Listening Devices for hearing impaired audience members under the Sound Design discussion.

### **Chapters 11 through 16: Today’s Diverse Global Theatre**

- Updated coverage in many of the history chapters, particularly citing recent discoveries (such as the excavation of the Curtain in the English Renaissance section).

- Updated examples in the final two chapters, such as references to *Fun Home* and *Hamilton* in the review of musical theatre and multicultural theatre.
- Discussion of additional multicultural theatres and artists in the final chapter.
- In Focus boxes in each chapter that help the students understand the continuing influence of theatre history on our theatre.
- Questions on how to evaluate a production of a historic play as well as how to evaluate a production of a new or contemporary play.

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# Theatre: The Lively Art



# PART 1

## Theatre in Today's World

### THE AUDIENCE SALUTES THE ARTISTS

The essence of theatre is a live audience in the presence of actors performing a dramatic script. Today, there is more live theatre available to audiences than perhaps at any time in history, with a wide variety of theatre sites and an impressive variety of the types of theatre offered. Central to the theatre experience is the interaction between audience members and live performers. Here we see the audience giving a standing ovation as cast members take their curtain call. (©Eddie Linssen/Alamy Stock Photo)





- 1 Theatre Is Everywhere
- 2 The Audience

