

Contents

| | |
|--|----|
| PREFACE FOR INSTRUCTORS | v |
| <i>Introduction: Thinking about Drama</i> | 1 |
| What Is Drama? 1 | |
| Drama and Ritual 2 | |
| Drama: The Illusion of Reality 2 | |
| Seeing a Play Onstage 3 | |
| <i>Theaters and Their Effect, 4</i> | |
| Reading a Play 5 | |
| The Great Ages of Drama 6 | |
| <i>Egyptian Drama, 6</i> <i>Greek Drama, 7</i> <i>Roman Drama, 8</i> <i>Medieval Drama, 8</i> <i>Renaissance Drama, 9</i> <i>Late Seventeenth- and</i> <i>Eighteenth-Century Drama, 10</i> <i>Nineteenth-Century Drama through</i> <i>the Turn of the Twentieth Century, 11</i> <i>Drama in the Early and</i> <i>Mid-Twentieth Century, 12</i> <i>Contemporary Drama, 13</i> | |
| Genres of Drama 15 | |
| <i>Tragedy, 15</i> <i>Comedy, 16</i> <i>Tragicomedy, 16</i> | |
| Elements of Drama 17 | |
| <i>Plot, 17</i> <i>Characterization, 18</i> <i>Setting, 19</i> <i>Dialogue, 20</i> <i>Music, 21</i> <i>Movement, 21</i> <i>Theme, 21</i> | |
| <i>Lady Gregory</i> | 23 |
| THE RISING OF THE MOON | 24 |

Origins of Greek Drama 30

The Greeks and Their Gods, 31 *The Greek Stage*, 32 *The Greek Actor*, 33

Genres of Greek Drama 34

Tragedy, 34 *Satyr Plays*, 36 *Comedy*, 36

The Great Age of Greek Drama 37

GREEK DRAMA TIMELINE 39

Aeschylus 41

AGAMEMNON

(TRANSLATED BY DAVID GREENE AND WENDY DONIGER O'FLAHERTY) 42

Agamemnon in Performance 43

COMMENTARY ON AESCHYLUS

Lois Spatz, *Oresteia: Trilogy Preserved* 64

Sophocles 69

OEDIPUS REX

(TRANSLATED BY DUDLEY FITTS AND ROBERT FITZGERALD) 70

Oedipus Rex in Performance 72

COMMENTARIES ON OEDIPUS REX

Aristotle, *Poetics: Comedy and Epic and Tragedy* 95

Sigmund Freud, *The Oedipus Complex* 101

Claude Lévi-Strauss, From *The Structural Study of Myth* 104

ANTIGONE

(TRANSLATED BY DUDLEY FITTS AND ROBERT FITZGERALD) 107

Antigone in Performance 108

COMMENTARIES ON ANTIGONE

Oliver Taplin, *Emotion and Meaning in Greek Tragedy* 127

Jean Anouilh, From *Antigone* 128

Euripides 135

MEDEA (TRANSLATED BY PAUL ROCHE) 136

Medea in Performance 137

Ben Brantley, *Review of Medea* 161

Aristophanes 164

LYSISTRATA (TRANSLATED BY DUDLEY FITTS) 165

Lysistrata in Performance 167

Roman Drama 188

Indigenous Sources 188

The Greek Influence 189

The Roman Stage 190

The Roman Actor 191

ROMAN DRAMA TIMELINE 193

Roman Dramatists 196

Plautus, Excerpt from THE TWIN MENAECHEMI (Act III), 196

Terence, Excerpt from THE BROTHERS (Act V), 199

Seneca, Excerpt from THYESTES (Act V, Scene II), 203

Medieval Drama 205

The Role of the Church 205

Miracle Plays 206

Mystery Plays 207

Morality Plays 208

The Medieval Stage 209

The Medieval Actor 211

MEDIEVAL DRAMA TIMELINE 213

Hrosvitha 216

DULCITIUS (TRANSLATED BY K. M. WILSON) 217

Dulcitiuus in Performance 218

COMMENTARY ON HROSVITHA

Sue-Ellen Case, *Re-viewing Hrotsvit* 221

THE SECOND SHEPHERDS' PAGEANT 225
(EDITED BY A. C. CAWLEY)

The Second Shepherds' Pageant in Performance 226

EVERYMAN (EDITED BY A. C. CAWLEY) 239

Everyman in Performance 240

Renaissance Drama 252

Italian Drama 252

The Italian Theater, 253 *Commedia dell'Arte*, 254

Elizabethan Drama 256

The Elizabethan Theater, 257 *The Elizabethan Actor*, 257
The Elizabethan Audience, 260 *Female Characters on the English Stage*, 260
The Masque, 260

Spanish Drama 261

RENAISSANCE DRAMA TIMELINE 262

Christopher Marlowe 265

DOCTOR FAUSTUS (EDITED BY IRVING RIBNER) 266

Doctor Faustus in Performance 268

William Shakespeare 296

A MIDSUMMER NIGHT'S DREAM 298

A Midsummer Night's Dream in Performance 299

COMMENTARIES ON A MIDSUMMER NIGHT'S DREAM

Linda Bamber, *On A Midsummer Night's Dream* 330

Peter Brook, *The Play Is the Message . . .* 332

Clive Barnes, *Review of A Midsummer Night's Dream* 335

HAMLET 337

Hamlet in Performance 339

COMMENTARIES ON HAMLET

E. K. Chambers, *On Hamlet's Madness* 394

Sigmund Freud, *Hamlet's Scruples* 396

T. S. Eliot, *Hamlet and His Problems* 397

Othello in Performance 403

COMMENTARIES ON OTHELLO

Virginia Mason Vaughan, *Macready's Othello* 446

Margaret Webster, *Shakespeare without Tears* 450

Ben Jonson

452

THE MASQUE OF BLACKNESS

453

The Masque of Blackness in Performance 454

COMMENTARY ON JONSON

Eldred Jones, *Africa in English Masque and Pageantry* 460

Pedro Calderón de la Barca

465

LIFE IS A DREAM (TRANSLATED BY MICHAEL KIDD)

466

Life Is a Dream in Performance 467

COMMENTARIES ON CALDERÓN

Ed Morales, *Review of José Rivera's Production of Sueño* 492

Matt Wolf, *The Hamlet of Spain, in a Fevered Staging* 494

*Late Seventeenth- and
Eighteenth-Century Drama*

496

The Restoration: Rebirth of Drama 496

Theater on the Continent: Neoclassicism 496

French Comedy: Molière, 497

Theater in England: The Restoration 498

Restoration Comedy in England, 499

Eighteenth-Century Drama, 501

The Seventeenth- and Eighteenth-Century Actor 501

Drama in Japan 504

LATE SEVENTEENTH- AND EIGHTEENTH-CENTURY
DRAMA TIMELINE 506

Molière 509

TARTUFFE (TRANSLATED BY RICHARD WILBUR) 510

Tartuffe in Performance 512

COMMENTARY ON MOLIÈRE

Mel Gussow, *Review of Tartuffe* 537

Aphra Behn 539

THE ROVER; OR, THE BANISHED CAVALIERS 540

The Rover; or, The Banished Cavaliers in Performance 542

COMMENTARY ON BEHN

Elaine Hobby, *Courtship and Marriage in The Rover* 580

Chikamatsu Monzaemon 583

THE LOVE SUICIDES AT SONEZAKI 585

(TRANSLATED BY DONALD KEENE)

The Love Suicides at Sonezaki in Performance 586

COMMENTARY ON CHIKAMATSU

Donald H. Shively, *The Development of Theater Buildings* 594

William Congreve 601

THE WAY OF THE WORLD 602

The Way of the World in Performance 603

COMMENTARIES ON CONGREVE

Howard Taubman, *Review of The Way of the World* 640

Arnold Aronson, *Comedy, Manners, and Brickbats* 642

*Nineteenth-Century Drama through
the Turn of the Twentieth Century* 644

The Nineteenth-Century Theater 644

The Nineteenth-Century Actor 645

| | |
|-----------------------------------|-----|
| Romantic Drama | 648 |
| Melodrama | 649 |
| The Well-Made Play | 651 |
| The Rise of Realism | 652 |
| NINETEENTH-CENTURY DRAMA TIMELINE | 655 |

| | |
|---|-----|
| <i>Henrik Ibsen</i> | 658 |
| A DOLL HOUSE (TRANSLATED BY ROLF FJELDE) | 660 |
| <i>A Doll House</i> in Performance | 662 |

COMMENTARIES ON A DOLL HOUSE

| | |
|--|-----|
| Henrik Ibsen, <i>Notes for the Modern Tragedy</i> | 692 |
| Muriel C. Bradbrook, <i>A Doll's House: Ibsen the Moralist</i> | 693 |

| | |
|--|-----|
| <i>August Strindberg</i> | 697 |
| MISS JULIE (TRANSLATED BY HARRY G. CARLSON) | 698 |
| <i>Miss Julie</i> in Performance | 699 |

COMMENTARY ON STRINDBERG

| | |
|--|-----|
| August Strindberg, From the Preface to <i>Miss Julie</i> | 715 |
|--|-----|

A STYLISTIC CASEBOOK

| | |
|--|-----|
| <i>American Melodrama</i> | 718 |
| Anna Cora Mowatt, From <i>Fashion</i> (Act V) | 720 |
| George L. Aiken, From <i>Uncle Tom's Cabin</i> (Act 6) | 729 |
| Bronson Howard, From <i>Shenandoah</i> (Act 3) | 738 |
| Dion Boucicault, <i>Notes on Acting</i> | 748 |
| Gary A. Richardson, "Melodrama as National History" | 751 |
| Michael R. Booth, From "A Defense of Nineteenth-Century Drama" | 753 |

| | |
|---|-----|
| <i>Oscar Wilde</i> | 756 |
| THE IMPORTANCE OF BEING EARNEST: A TRIVIAL COMEDY FOR SERIOUS PEOPLE | 757 |
| <i>The Importance of Being Earnest</i> in Performance | 758 |

COMMENTARY ON WILDE

Joseph Donohue, *Interview with Sir Peter Hall, Director of The Importance of Being Earnest* 784

Anton Chekhov 787

THE CHERRY ORCHARD (TRANSLATED BY ANN DUNNIGAN) 788

The Cherry Orchard in Performance 789

COMMENTARIES ON CHEKHOV

Anton Chekhov, From *Letters of Anton Chekhov* 812

Peter Brook, *On Chekhov* 814

Bernard Shaw 816

MRS. WARREN'S PROFESSION 817

Mrs. Warren's Profession in Performance 818

COMMENTARIES ON SHAW

Bernard Shaw, *Plays Unpleasant: Mrs. Warren's Profession* 845

Bernard Shaw, *From the Preface to Mrs. Warren's Profession* 846

A CULTURAL CASEBOOK

The "Woman Question" in the Late Nineteenth Century 851

John Stuart Mill, *On the Subjection of Women* 852

August Strindberg, *The Woman Question: Women's Rights* 853

Johan Thorsten Sellin, *Marriage and Divorce in Sweden* 856

Richard Panofsky, *A Nineteenth-Century Husband's Letter to His Wife* 858

Helen Watterson Moody, *What It Means to Be a Wife* 859

Flora Tristan, *London Journal: Prostitutes in London . . . All the Streets Are Full of Them* 862

A Letter to the Times (London) from a Prostitute 864

Barbara Meil Hobson, *Successful Madams* 865

Drama in the Early and Mid-Twentieth Century 867

The Heritage of Realism 867

| | |
|--|-----|
| Realism and Myth | 868 |
| Myth and Culture | 868 |
| Poetic Realism | 869 |
| Social Realism | 870 |
| Realism and Expressionism | 870 |
| Antirealism | 872 |
| Epic Theater | 872 |
| Absurdist Drama | 873 |
| The Early- and Mid-Twentieth-Century Stage | 874 |
| The Early- and Mid-Twentieth-Century Actor | 876 |
| EARLY- AND MID-TWENTIETH-CENTURY DRAMA TIMELINE | 880 |

John Millington Synge 884

RIDERS TO THE SEA 885

Riders to the Sea in Performance 886

COMMENTARY ON SYNGE

John Millington Synge, From *The Aran Islands* 892

Susan Glaspell 897

TRIFLES 898

Trifles in Performance 899

COMMENTARY ON GLASPELL

Christine Dymkowski, *On the Edge: The Plays of Susan Glaspell* 906

Luigi Pirandello 908

SIX CHARACTERS IN SEARCH OF AN AUTHOR
(TRANSLATED BY EDWARD STORER) 909

Six Characters in Search of an Author in Performance 910

Federico García Lorca 933

**THE HOUSE OF BERNARDA ALBA: A DRAMA
ABOUT WOMEN IN THE VILLAGES OF SPAIN**
(TRANSLATED BY JAMES GRAHAM-LUJÁN AND RICHARD L. O'CONNELL) 934

The House of Bernarda Alba in Performance 935

Eugene O'Neill 957

DESIRE UNDER THE ELMS 958

Desire under the Elms in Performance 959

COMMENTARY ON O'NEILL

Louise Kennedy, "*He Knows That It's OK Not to Know*": Director János Szász Approaches *Desire with an Open Mind* 984

Bertolt Brecht 987

**MOTHER COURAGE AND HER CHILDREN:
A CHRONICLE OF THE THIRTY YEARS' WAR** 988
(TRANSLATED BY JOHN WILLETT)

Mother Courage in Performance 990

COMMENTARIES ON BRECHT

Bertolt Brecht, *The Alienation Effect* 1020

Bertolt Brecht, *Notes for Mother Courage, Scene 12* 1024

Tennessee Williams 1028

THE GLASS MENAGERIE 1029

The Glass Menagerie in Performance 1030

COMMENTARIES ON *The Glass Menagerie*

Lewis Nichols, *Review of The Glass Menagerie* 1059

Donald Spoto, *Laurette Taylor in The Glass Menagerie* 1060

Benjamin Nelson, *Problems in The Glass Menagerie* 1062

Arthur Miller 1065

**DEATH OF A SALESMAN: CERTAIN PRIVATE
CONVERSATIONS IN TWO ACTS AND A REQUIEM** 1066

Death of a Salesman in Performance 1068

COMMENTARIES ON MILLER

Arthur Miller, *In Memoriam* 1107

Arthur Miller, *Tragedy and the Common Man* 1109

A PRODUCTION CASEBOOK

Death of a Salesman

1112

- Jo Mielziner, *Designing a Play: Death of a Salesman* 1113
Brenda Murphy, *Death of a Salesman: The Design Process* 1120
Brenda Murphy, *Racial Consciousness in Casting Death of a Salesman* 1124
Elia Kazan, *Directing Death of a Salesman* 1126
Arthur Miller, *From "The American Theater"* 1133
June Schlueter and James K. Flanagan, *Memorable Willy* 1137
Catherine Diamond, *Death of a Salesman in Taipei* 1139

Eugène Ionesco

1142

THE BALD SOPRANO

(TRANSLATED BY DONALD M. ALLEN)

1143

The Bald Soprano in Performance 1144

COMMENTARY ON IONESCO

Eugène Ionesco, *The Tragedy of Language: How an English Primer Became My First Play* 1158

Samuel Beckett

1162

KRAPP'S LAST TAPE

1163

Krapp's Last Tape in Performance 1164

COMMENTARIES ON BECKETT

Martin Esslin, *The Theater of the Absurd* 1170
Ruby Cohn, *Beckett Directing* 1172

Lorraine Hansberry

1176

A RAISIN IN THE SUN

1177

A Raisin in the Sun in Performance 1178

Wole Soyinka

1217

THE STRONG BREED

1218

The Strong Breed in Performance 1219

COMMENTARY ON SOYINKA

Lewis Nkosi, *Interview with Wole Soyinka* 1232

Experimentation 1235

Theater of Cruelty, 1236 *Environmental Theater*, 1236 "Poor
Theater," 1236 *Theater of Images*, 1237 *Gay and Lesbian Theater*
and Other New Ensembles, 1237 *Experiments with Theater Space*, 1239

Experimentation within the Tradition 1240

The Contemporary Theater 1244

The Contemporary Actor 1247

CONTEMPORARY DRAMA TIMELINE 1250

Luis Valdez 1254

ZOOT SUIT 1255

Zoot Suit in Performance 1255

Harold Pinter 1289

THE HOMECOMING 1290

The Homecoming in Performance 1292

COMMENTARY ON PINTER

Ronald Knowles, *The Homecoming* 1317

Edward Albee 1321

THE ZOO STORY 1322

The Zoo Story in Performance 1323

COMMENTARY ON ALBEE

Robert B. Bennett, *Tragic Vision in The Zoo Story* 1334

Sam Shepard 1339

BURIED CHILD 1340

Buried Child in Performance 1341

Brian Friel 1369

FAITH HEALER 1370

Faith Healer in Performance 1372

| | |
|---|------|
| <i>Athol Fugard</i> | 1390 |
| “MASTER HAROLD” . . . AND THE BOYS | 1391 |
| “MASTER HAROLD” . . . <i>and the boys</i> in Performance | 1393 |
| <u>COMMENTARIES ON FUGARD</u> | |
| Heinrich von Staden, <i>Interview with Athol Fugard</i> | 1412 |
| Athol Fugard, <i>From Notebooks 1960–1977</i> | 1413 |
| <i>David Mamet</i> | 1415 |
| GLENGARRY GLEN ROSS | 1416 |
| <i>Glengarry Glen Ross</i> in Performance | 1417 |
| <u>COMMENTARY ON MAMET</u> | |
| Anne Dean, <i>Glengarry Glen Ross</i> | 1437 |
| <i>August Wilson</i> | 1443 |
| MA RAINEY’S BLACK BOTTOM | 1446 |
| <i>Ma Rainey’s Black Bottom</i> in Performance | 1447 |
| <u>COMMENTARY ON MA RAINEY’S BLACK BOTTOM</u> | |
| Joan Herrington, <i>The Development of Ma Rainey’s Black Bottom</i> | 1478 |
| FENCES | 1483 |
| <i>Fences</i> in Performance | 1483 |
| <u>COMMENTARY ON FENCES</u> | |
| Joan Herrington, <i>The Development of Fences</i> | 1512 |
| A CASEBOOK ON AUGUST WILSON | 1517 |
| Mark William Rocha, <i>August Wilson and the Four B’s: Influences</i> | 1519 |
| Harry J. Elam, Jr., <i>August Wilson</i> | 1528 |
| Romare Bearden, <i>Mill Hand’s Lunch Bucket</i> (1978) and <i>Piano Lesson</i> (1983) | 1532 |
| Amiri Baraka, “Ka’Ba” | 1533 |
| Ma Rainey and Lovie Austin, “Bad Luck Blues” | 1535 |
| Ma Rainey, “Don’t Fish in My Sea” | 1536 |
| Elisabeth J. Heard, <i>An Interview with August Wilson on Playwriting</i> | 1536 |
| Peter Wolfe, <i>August Wilson: Conclusion</i> | 1540 |

Tony Kushner 1544

ANGELS IN AMERICA: MILLENNIUM APPROACHES 1545

Angels in America: Millennium Approaches in Performance 1546

COMMENTARY ON KUSHNER

Andrea Bernstein, *Interview with Tony Kushner* 1579

Paula Vogel 1583

HOW I LEARNED TO DRIVE 1584

How I Learned to Drive in Performance 1585

COMMENTARIES ON VOGEL

Christopher Bigsby, *Paula Vogel* 1607

David Savran, *Paula Vogel* 1612

Caryl Churchill 1615

FAR AWAY 1617

Far Away in Performance 1618

*Moisés Kaufman and the Tectonic
Theater Project* 1626

THE LARAMIE PROJECT 1627

The Laramie Project in Performance 1628

Lynn Nottage 1655

INTIMATE APPAREL 1656

Intimate Apparel in Performance 1657

Doug Wright 1679

I AM MY OWN WIFE 1680

I Am My Own Wife in Performance 1681

COMMENTARY ON WRIGHT

Doug Wright, *Portrait of an Enigma* 1702

| | |
|---|---|
| <i>Conor McPherson</i> | 1709 |
| SHINING CITY | 1710 |
| <i>Shining City</i> in Performance | 1712 |
| | |
| <i>Sarah Ruhl</i> | 1732 |
| THE CLEAN HOUSE | 1733 |
| <i>The Clean House</i> in Performance | 1734 |
| | |
| <i>Suzan-Lori Parks</i> | 1757 |
| 365 DAYS/365 PLAYS (SELECTIONS FROM) | 1758 |
| <i>365 Days/365 Plays</i> in Performance | 1759 |
| | |
| <i>Writing about Drama</i> | 1769 |
| Why Write about Drama? | 1769 |
| Conventions in Writing Criticism about Drama | 1769 |
| Approaches to Criticism | 1770 |
| <i>Reader Response Criticism, 1770</i> | <i>Close Reading, 1771</i> |
| From Prewriting to Final Draft: A Sample Essay on <i>The Rising of the Moon</i> | 1772 |
| How to Write a Review | 1776 |
| <i>What Is the Purpose of a Review?, 1776</i> | <i>What You Need to Write a Good Review, 1776</i> |
| <i>Preparing to Review a Classic Play, 1777</i> | <i>Preparing to Review a New Play, 1777</i> |
| <i>Guidelines for Writing Reviews, 1778</i> | <i>Sample Review, 1778</i> |
| | |
| <i>Glossary of Dramatic Terms</i> | 1781 |