Contents

Acknowledgements x

Introduction xi

1 Textual Concepts 1
   Absurdism/Theatre of the Absurd 3
   Act 5
   Action 7
   Actor-generated text 7
   Allegory 8
   Anti-hero 10
   Aristotelian (or Neo-classical) unities 10
   Autobiography 11
   Chronicle history play 11
   Climax 14
   Comedy 15
   Denouement 19
   Devising 20
   Dialogue 21
   Dramatic irony 25
   Dramaturg 27
   Dramaturgy/dramaturgy of the actor 27
   Episode 28
   Exposition 30
   Farce 31
   Flashback 34
   Hero 35
   Melodrama 37
   Monologue 39
   Montage 41
   Mystery Play (Mysteries) 42
   Passion Play 45
   Peripeteia 46
   Play within a play 47
   Plot 49
   Political drama 52
   Protagonist 55
   Scene 56
Script 56
Soliloquy 57
Stage directions 57
Structure 60
Sub-plot 62
Subtext 62
Theatre language 63
Theatre of the Absurd 66
Tragedy 66
Units 68
Verbatim theatre 68
Well-made play 69
Women's Theatre 69

2 Performance Concepts 72
Acting styles 73
Action 75
Actor/acting 77
Alienation 78
Aside 80
Beats 81
Carnival 82
Character 83
Chorus 85
Commedia dell’arte 89
Conventions 91
Cultural performance 91
Energy 93
Frame analysis 93
Gesture 98
Gestus 100
Given circumstances 101
Impersonation 104
Improvisation 105
Incidental music 108
In the moment 112
Mask 113
Mimesis 115
Motivation 118
Naturalism 120
Performance research 122
Performative 123
Personification 124
Ritual 125
Role/role play 130
Shaman 131
Soliloquy 133
Through line 133
Upstage 133
Vocalisation 134

3 Production Concepts 137
Agit/Prop 138
Communion 140
Community theatre/drama 140
Constructivism 143
Cruelty 147
Director and directing 147
Documentary drama 152
Durational performance 152
Environmental theatre 153
Epic Theatre 154
Expressionism 160
Forum theatre 162
Governing idea 163
Physical Theatre 164
Poetic drama 165
Poor Theatre 166
Site specific 169
Theatre of Communion 171
Theatre of Cruelty 172
Theatre of the Oppressed 176
Total theatre 176

4 Staging Concepts 179
Arena staging 181
Box set 181
Constructivism 181
Costume 181
Decorating the stage 184
Design concept 186
Discovery 191
Empty space 192
Entrances 193
Found space 196
Form 197
Fourth wall 197
Lighting 199
<table>
<thead>
<tr>
<th>Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Make-up</td>
<td>201</td>
</tr>
<tr>
<td>Properties</td>
<td>203</td>
</tr>
<tr>
<td>Proscenium arch</td>
<td>204</td>
</tr>
<tr>
<td>Realism</td>
<td>204</td>
</tr>
<tr>
<td>Scenography</td>
<td>207</td>
</tr>
<tr>
<td>Set/setting</td>
<td>208</td>
</tr>
<tr>
<td>Stage left/right</td>
<td>211</td>
</tr>
<tr>
<td>Stage machinery</td>
<td>212</td>
</tr>
<tr>
<td>Street theatre</td>
<td>213</td>
</tr>
<tr>
<td>Surrealism</td>
<td>215</td>
</tr>
<tr>
<td>Symbolism</td>
<td>217</td>
</tr>
<tr>
<td>Theatre form</td>
<td>219</td>
</tr>
<tr>
<td>Theatre in the Round</td>
<td>221</td>
</tr>
<tr>
<td>Theatre space</td>
<td>222</td>
</tr>
<tr>
<td>Wings</td>
<td>224</td>
</tr>
</tbody>
</table>

### 5 Critical Concepts 226

<p>| Actor–audience relationship  | 228 |
| Analysis                   | 233 |
| Applied Drama              | 237 |
| Audiences                  | 238 |
| Authenticity               | 242 |
| Catharsis                  | 246 |
| Codes of communication     | 247 |
| Context and contextual studies | 250 |
| Critic                     | 252 |
| Deconstruction             | 255 |
| Drama study                | 256 |
| Ideology                   | 259 |
| Interculturalism           | 260 |
| Intertextuality            | 261 |
| Intervention Theatre       | 262 |
| Liminality                 | 263 |
| Negotiated meaning         | 264 |
| Paratheatrical             | 265 |
| Perception                 | 265 |
| Postmodernism              | 266 |
| Praxis                     | 269 |
| Reception                  | 270 |
| Semiotics/theatre          | 271 |
| Sign system                | 272 |
| Text                       | 273 |
| Theatre Anthropology       | 273 |</p>
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre of testimony</td>
<td>274</td>
</tr>
<tr>
<td>Zeitgeist</td>
<td>275</td>
</tr>
<tr>
<td>Bibliography</td>
<td>277</td>
</tr>
<tr>
<td>Index</td>
<td>283</td>
</tr>
</tbody>
</table>
This chapter focuses largely on the written playtext because that is where the vast majority of people begin their encounter with the study of drama. It would be helpful to read this introduction in conjunction with the entry on Postmodernism in Chapter 5.

One of the most famous photographs in the history of Western theatre shows a group of actors from the Moscow Art Theatre together with their director, Stanislavsky, gathered round the playwright Anton Chekhov as he reads from his play The Seagull. The ‘first reading’ of a play is a familiar event to anyone involved in the creation of performances and this celebrated photograph reminds us that it was the process engaged in by Stanislavsky and his actors that transformed the written text of The Seagull into an event widely acknowledged as an artistic landmark.

The term ‘playwright’ implies a maker rather than a writer of plays but the written text occupies a unique position in the practice of drama. As I hope to demonstrate, the text is far more than words for speaking – a playwright’s text encapsulates an entire image of a potential performance and many playwrights remain adamant that their suggestions are integral to the future life of their play. In a television interview, the distinguished American playwright Edward Albee drew attention to the detailed stage directions in his most recent play The Goat (2003) and insisted that these were as important as the words themselves. Of course, the word ‘text’ is now also a verb and even this transition has been acknowledged by at least one playwright, Patrick Marber. In his play Closer (1998) he has an option for some scenes to be presented as text messages.

The written text shapes the form, content and discourse of a play: there are other ways of arriving at these but those processes remain experimental and frequently transient. Until recently, the written text remained the sole recognised means of preserving a play for future performance and there are still thousands of playtexts written and hundreds published every year. The use of DVD recording techniques has, however, enabled the devising process to be documented and preserved and can include elements of written as well as performed text. This may indicate the way forward for both the generation and
the study of drama but, for the time being, it is difficult to see any diminution in the importance of the published play as the only means of access to the works that constitute the rich resources of Theatre.

It is frequently said, particularly in academic circles, that the primacy of the written text has now been challenged and that we may have to let go of our dependence on it. Let’s think for a moment about the reasons that underpin this kind of assertion. I have already alluded to the growth of Performance Studies – a discipline that takes a largely postmodernist stance both in its attitude to the whole concept of a text and in its refusal to place any work of art on a higher level than another. Drawing also on structuralist critics, postmodernist scholars and theatre directors have insisted that all performances have to be ‘read’ and that therefore the various elements of a theatrical performance (words, action, lighting, costume etc.) are all part of a text. For this reason, they prefer to refer to the original piece as ‘the work’. They also claim that, once a ‘work’ has been created, the author or playwright abdicates all rights over what happens in the process of translation into a performed text. This has led to some notorious disputes with playwrights like Arthur Miller or Edward Albee who assert that their intentions as communicated in the written text must be respected.

However, the unease with the reliability of the written text stems from deeper concerns, articulated by such philosophers as Jacques Derrida, because it is argued that the essential discourse is between the text and the ‘reader’ and that the text is not a conduit linking the writer to the reader or spectator. I shall be exploring many of these ideas at intervals throughout this book but, for the moment, it is important to be aware of one further set of ideas that have changed attitudes towards the written text.

Drama, Theatre and Performance Studies have successfully struggled to throw off the shackles of English Literature. There are still situations where a play is simply another ‘set book’ and it is also possible to meet writers who create plays without any concept of how these plays might be realised in performance. However, this does not devalue the written text as an integral part of the study of drama. There most certainly has been a perceptible shift in the approaches to generating performance in the theatre. Actors and directors now search avidly for the physicality of a character or situation even in established stage classics, sometimes to the detriment of the spoken text. What one colleague described as ‘through the teeth naturalism’ has, to some extent, also replaced projected and articulated speech. In a conscious reaction against the ‘stage voice’ and what was sometimes thought of as a ‘proper handling of the text’, the spoken word may have been relegated to a point where little if any
meaning is communicated. This is not to deny the intense excitement and creativity of much recent physical theatre but such theatre pieces can rarely be re-created, and remain firmly embedded in the conditions of their creation.

This book invites you to take the study of the written text and the canon of dramatic literature past and present seriously. It is not a question of if the text or work is studied but of how to study it. Directors and actors continue to find their most satisfying moments in the theatre by delving into the text. Repeatedly, in rehearsal, I have watched directors urging actors to return to the text. Harold Pinter as playwright, director or actor always insisted that the text was non-negotiable and that it states no more nor less than is set down. What emerges from considering and working with a playtext is invariably surprising and rewarding.

Absurdism/Theatre of the Absurd

The term ‘Theatre of the Absurd’ was first used in 1961 as the title of a book by the critic and one-time head of BBC radio drama, Martin Esslin. In this work he considers the plays of Samuel Beckett, Jean Genet, Eugene Ionesco, Fernando Arabal, Arthur Adamov, N. F. Simpson, Harold Pinter and Edward Albee (whose very recent play The Goat provoked considerable anger and protest), all of whom came to prominence in the 1950s and 1960s, and to which list it is reasonable to add the name of the frequently overlooked but widely performed David Campton. It is extremely dangerous to assign playwrights to a category and expect their work to conform to certain characteristics and some critics would argue that the more recent plays of Pinter or Albee are not of the ‘absurdist’ kind. However, Esslin identified a movement in the theatre that appeared to respond to a view that any belief in a rational universe is an illusion and that humanity is out of harmony with its surroundings in such a way as to suggest a lack of meaning. We might now recognise in this the language of Postmodernism, which was not being widely used to discuss theatre when such plays as Ionesco’s The Lesson or Pinter’s The Room were premiered by drama students. However, we can trace the concept of the Absurd to movements in late nineteenth- and early twentieth-century atheist and Christian existentialist philosophy and theology and to such artistic concepts as surrealism, Dada, or the work of Alfred Jarry whose play Ubu Roi (originally written in 1896) became popular with those seeking an alternative to realism after the Second World War.

The influential Danish philosopher and theologian Søren Kierkegaard (1813–55) had already laid the foundations for the later work of the French philosophers and writers Sartre and Camus when he said
‘Credo quia absurdum est’ (I believe because it is absurd). Stunned by the horror of the Second World War, and particularly its impact on their native France, Jean-Paul Sartre in *Being and Nothingness* (1945) and Albert Camus in *The Myth of Sisyphus* (1942) reflected a feeling of total abandonment by God, of uncertainty, anxiety, purposelessness, and of mankind’s inexplicable relationship with the universe, which was reflected in their later plays and novels. It was in this intellectual and spiritual climate that, what has become the emblematic play for the Theatre of the Absurd, Samuel Beckett’s *Waiting for Godot*, was written. It was first produced in England by Peter Hall in 1955.

More has probably been written about *Waiting for Godot* and its impact on the post-war theatre than about almost any other modern play and it would be beneficial to become acquainted with both the play and the many subsequent critical reactions to it; it is constantly revived and revisited and remains one of the most uncomfortable, provocative, bleak yet sometimes comic stage metaphors ever created. Decoding its meanings and creating their own may well lead students to seeing the play as depicting the nobility of the human spirit or the hopelessness of existence; or they may see it as exposing the fallacy of any divine dimension to the universe or the futility and difficulty of communication in language. Audiences may well continue to be struck by the fact that, in performance, the play can be comic and touching. Whatever the response, the effect of this single play on the shape of subsequent plays and modes of production has been profound: Peter Brook, for example, when directing Shakespeare’s *King Lear* in 1962, described that play as ‘the prime example of the Theatre of the Absurd’. Although the influence of Beckett may have been subconscious, his work released a creative energy in a number of playwrights about whose work we can make some useful collective observations.

Theatre of the Absurd works by cheating and frustrating the expectations of its audience. In performance the laws of logic and of cause and effect appear to have deserted the language and action. Characters inhabit a world in which there are few explanations: a crowd awaits the arrival of a headless leader; two tramps await the coming of a mysterious figure who never appears; the stage slowly fills with furniture; a huge corpse or a ‘dumb waiter’ from another room intrudes into the space occupied by the characters; actors may be almost buried in dustbins or have paper bags over their heads for the entire play. In place of conversation that moves a story forward there may be huge passages of silence in which characters carry out repetitive actions; there may equally be prodigiously long speeches or shorter speeches that seem to have no reference to what has been said before – indeed, whole passages of
dialogue may employ the *non sequitur* (a speech that does not follow in meaning) so as to give the impression that neither character is listening to the other. However, language may equally be used to intimidate, confuse, fill the void of silence or time, or to indicate the presence of some unspecified external threat. It has often been said that the Theatre of the Absurd is about the breakdown of communication, but Pinter, by far the most impressive and influential British writer in this mode, frequently asserted in interviews that his characters are communicating only too well; it is what and how they communicate that is explored in his plays. Most plays of the ‘absurd’ are written in forms that were certainly unexpected in the 1950s and 1960s: whereas a few may be ‘full length’, others may be of no more than a few moments’ duration; some end as unexpectedly as they begin, others have no obvious shape or climax, no *denouement*, no *exposition*, and provide no sense of development. Characters reveal little or nothing about themselves and may either behave in strange ways or spend large parts of the play in total stillness. Action may be punctuated by comic routines and, to use an expression of David Campton’s, there is an uneasy blend of ‘laughter and fear’.

Although the main energy of the ‘absurd’ may now be spent, audiences continue to be fascinated by the plays of Beckett and Ionesco. It is the inner landscapes of the mind that remain so potent in their work and how those psychological maps spill out into relationships, politics and codes of communication remains the central concern of the concept of the ‘absurd’.

Martin Esslin’s *The Theatre of the Absurd* (1961) and John Russell Taylor’s *Anger and After* (1962), along with *Changing Stages* (2000) by Richard Eyre and Nicholas Wright, remain the best introduction to this topic. Kenneth Pickering’s *Studying Modern Drama* (2003) places the absurd in the context of other modern plays, and there are now many important studies of the individual playwrights.

*See also* the Introduction and comedy.

**Act**

The division of plays into sections known as ‘Acts’ has both a practical and an artistic purpose. An Act is a manageable unit for a two- or three-hour rehearsal and has a shape that enables a director to work towards its climax. For the seventeenth-century French dramatist Molière, an Act lasted as long as one of the large candles used for lighting the stage, and the space between the Acts was used to refurbish the relatively crude form of artificial lighting. By the late eighteenth and early nineteenth centuries, in plays, operas and ballets, an
Act provided an opportunity to cater for the growing demand for elaborate spectacle, so that each of four or five Acts might represent a different location and the curtain would be dropped between each of them. The complex scene changes might take place to the accompaniment of music: the ‘entr’acte’ (see incidental music). The curtain would then rise to reveal more wonders; indeed, the habit of applauding the new setting has not entirely vanished today. The writers and producers of melodrama became adept at building the climax of the action to the drop of the curtain and this technique was absorbed by the exponents of the well-made play and writers of the naturalistic school, such as Ibsen (1828–1906), who used three-, four- and five-Act structures, and Chekhov (1860–1904), who preferred four Acts, although he also wrote a number of one-Act plays. For Ibsen or Chekhov the change of Act is not necessarily a change of location: it is a change of rhythm and almost like a musical structure, provides opportunities to break or suspend the tension during the theatre ‘interval’. Chekhov’s The Cherry Orchard resembles a symphony with ‘movements’: an early morning opening movement of excitement juxtaposed with weariness; a ‘slow’ movement set in a late summer afternoon, when characters make unhurried movements and desultory conversation; a third movement of increased agitation and tension, full of dancing; and a final movement mingling despair, hope and a sense of finality. The play moves from May to October, each Act enabling that passage of time to be accomplished to shifting rhythms and counterpoints.

Such crafting of a play into Acts and sometimes into component ‘scenes’ appears to have derived from the division of Ancient Greek tragedies into epeisodia interspersed by five choruses. The Roman poet Horace insisted on the use of such divisions, in his Ars Poetica (The Art of Poetry), which, along with Aristotle’s Poetics and illustrated editions of the plays of the Roman comic dramatist Terence (190–159 BC), became the principal sources for those neo-classical theorists who were attempting to establish rules for drama in sixteenth- and seventeenth-century France. These ideas were brought to England by Ben Jonson (1572–1637), the first English playwright to have his ‘complete works’ published in his own lifetime. Therefore, the familiar division of Shakespeare’s and other Jacobean plays into five Acts was often the work of later editors and does not always serve the plays’ structures well. However, this can still be a useful mode of reference when studying or rehearsing a play.

Many modern dramatists have abandoned the Act in favour of a more episodic structure of short scenes, or of an entirely different form.
(as, for example, in the **Theatre of the Absurd**). We would probably no longer feel the need to describe a short play as being a ‘one-Act’ play and it is worth pondering as to why that is significant.

*See also Epic Theatre; Naturalism; realism and well-made play.*

**Action**

*See Chapter 2.*

**Actor-generated text**

Any form of theatre that relies to some extent on **improvisation** will invariably contain elements of **text** created by the actors themselves. We know from Shakespeare’s *Hamlet* for instance, that Elizabethan ‘clowns’ added to and embellished the written text and we can see their modern counterparts doing the same in traditional British Pantomime. Evidence suggests that the actors of the sixteenth-century **commedia dell’arte** companies generated their own texts from agreed episodes and incidents and, in a rather similar fashion, the contemporary theatre and film director, Mike Leigh, allows the text to emerge from a series of intensive improvisations. Such actor-generated texts are now seen as an essential aspect of **devising** for the theatre.

The results of actors creating texts may eventually be fixed and written down in a permanent form or they may remain extempore, changing with each performance and, perhaps, feeding off varying **audience responses**. In either case, the activity is an aspect of what the theatre practitioner Eugenio Barba describes as the **dramaturgy of the actor**. This process has now been recognised as an integral part of actor training and is best exemplified in the **autobiography**. The creation of an autobiographical piece, where the text is exclusively actor-generated, provides students of acting with the opportunity to explore and confront some of the episodes and influences in their lives that have brought them to the ‘now’. As an exercise in introspection and honesty, the autobiography enables the student **actor** to recognise where they have ‘come from’ and, more importantly, where they are ‘hoping to go’. It provides an arena in which issues that have remained unspoken can be addressed and these may be presented through the medium of stage images and metaphors.

An autobiographical piece will usually take the form of a **monologue** or monodrama and may be developed into a substantial performance. It is now quite common for actors to create autobiographical pieces in the role of an historical or even fictional character and to tour these
as ‘one-person’ shows. This activity demands extensive research, often using such primary sources as letters and diaries and the results have become a familiar feature of small-scale Arts Festivals, cultural events and spaces.

**Allegory**

The term ‘allegory’ comes from the Greek for ‘speaking otherwise’ and describes a narrative in which the events and characters stand for something other than their literal interpretation.

For Patrice Pavis (1998), allegory is the ‘personification of principle or an abstract idea’ adding that ‘in the theatre this is done through a character with well defined traits and characteristics’ (p. 19). However, in their excellent *Medieval Drama* (1991) Christine Richardson and Jackie Johnson warn us against so narrow an interpretation of the concept. Referring to the medieval English Morality Play, the most obvious allegorical form in our drama, they suggest that modern ‘readers’ tend to concentrate solely on the issue of personification (characters such as Strength or Beauty in the play *Everyman*, for example), whilst failing to recognise that ‘Allegory is metaphorical in its basis and consists of a complex web of metaphors arranged in narrative form’ (p. 98).

Allegory is very often associated with religious belief and myth, as is a good deal of drama. This has come to be of interest in a variety of relevant fields of study: for example, the technique of Dramatherapy known as the ‘Sesame Method’ and taught at the Central School of Speech and Drama is based on Jungian psychology with its concern for archetypes, and uses ‘myth’ as a major feature in its methodology. Furthermore, scholars now investigating an early form of Christianity known as Gnosticism (*Gnosis* = ‘to know’) argue that the Gnostics did not believe literally in the events of the life of Jesus but regarded his virgin birth, death and resurrection as an extended allegory for human existence in relation to Consciousness, probably pre-figured by the Osiris/Dionysus myths of ancient Egypt and Greece. When the Christian myths were presented in dramatic form in the **Mystery Plays** of medieval Europe they were both literal and allegorical. The most substantial of the fifteenth-century Morality Plays, a form of didactic, dramatic sermon, is *The Castle of Perseverance* and it employs many allegorical features. The castle itself is the central allegory and is surrounded by a moat which protects the soul from the attacks of the Seven Deadly Sins, who are marshalled by the World, the Flesh and the Devil. A siege ensues in
which the Vices fight against the Virtues and, at a later point in the play, there is a significant journey (a favourite device of allegory) and a debate between the Four Daughters of God. The combined effect of the various allegorical elements is to create an illustration of the means of salvation for humankind.

The use of allegorical personifications also characterised some of the pageants of Elizabethan and Jacobean England. Records show that the first anniversary of the accession of James I to the throne of England in 1604 was celebrated by an elaborate procession, pageant and presentation through the streets of London employing hundreds of artisans and craftsmen in the making and a huge company of ‘performers’, including the great actor Alleyn, who spoke dramatic orations scripted by Ben Jonson, full of allegorical references to royalty. The entire ‘performance’, which was largely conceived by the dramatist Thomas Dekker, included an enormous arch displaying allegorical figures such as ‘the Genius of the City’, with his six daughters, ‘Gladness, Veneration, Promptitude, Vigilance, Loving Affection and Unanimity’. Such events are now recognised as part of the continuum that makes up the gamut of performance and there is a useful consideration of the ‘pageant’ as performance in Michael Bristol’s Carnival and Theatre (1985). Bristol points out that ‘Allegory is considerably more than a mere technique or instrument of representation in official pageantry; the nature of the allegorical symbol is an essential part of truth about nature and society’ (quoted in Counsell and Wolf (2001), Performance Analysis, p. 213). What he is implying here is that the allegory is demonstrative of a wider world view so that, for example, an allegory that operates to show a hierarchy of God, the angels, mankind and the animals in descending order may also reflect a similar structure of society itself in which the monarch is at the apex of a fixed order and peasants are at the bottom.

Pavis (1998) maintains that the use of allegory waned as characters became ‘more bourgeois and anthropomorphic’ and that it then re-emerged in Agit/Prop, Expressionism and Brechtian parables. In all such cases the narrative signifies more than its literal meaning. In any play that employs a ‘dreamlike’ technique there is the possibility of allegorical interpretation: Freud, whose work on dreams was a major factor in the fascination with and understanding of the unconscious mind in the late nineteenth century, interpreted most dreams as a form of allegory. The irrationality of dreams also has something in common with the images of the Theatre of the Absurd and it is tempting to place allegorical significance on many of the plays in this genre. Remember, however, the story of the dramatist Terence Rattigan saying to Harold
Pinter concerning his play *The Caretaker*, ‘it’s about the Old and New Testament’. ‘It’s not, you know,’ replied Pinter, ‘it’s about a tramp and two brothers.’

*See also Epic Theatre and ritual.*

**Anti-hero**

*See hero.*

### Aristotelian (or neo-classical) unities

The concept of the unities of ‘action’ (no subplot or irrelevance), ‘time’ (events occurring within a single revolution of the sun) and ‘place’ (a single location) is key to much of the classical **dramaturgy** that appeared in the sixteenth and seventeenth centuries, and influenced the structure and form of drama for many years. Aristotle, to whom (along with Horace) the neo-classical scholars turned for their insights into drama, advocated in his *Poetics* (VII and VIII) a unity of ‘plot’ or ‘action’ for tragedy, but a number of commentators and translators, including Castelvetro (1570), D’Aubignac (1657) and Boileau (in his *Art Poétique*, 1674), wrongly assigned to Aristotle the two other unities, of ‘time’ and ‘place’. The English dramatist Ben Jonson (1572–1637) adhered to the three unities, in such plays as *The Alchemist* (1610), and in what is often said to have been his last play, *The Tempest* (1611–12), Shakespeare makes some play of keeping to the unities of time and, to some extent, place and action as if to demonstrate his awareness of the ‘rules’. However, it is generally thought that the first play written to accord with this set of principles was Jean Mairé’s tragedy *Sophonisbe* (1634) and thereafter the plays of Racine (1639–99) in France and of Dryden (1631–1700), Congreve (1670–1729), Goldsmith (1730–74) and Sheridan (1751–1816) in England adhered fairly rigidly to the neo-classical ‘rules’ of subject matter and form, including the ‘unities’.

In 1765 Dr Johnson, in his *Preface to Shakespeare*, was defending Shakespeare from the attacks of the French intellectual Voltaire (1694–1778), who found the English playwright’s works crude and barbaric and only likely to be tolerated in a country as uncivilised as England. For Voltaire, it was Shakespeare’s inability to comply with the rules of neo-classicism that damned him but Johnson counter-attacks with a mocking assault on the limitations of the ‘unities’. It is relatively easy to discern the strain that is placed on the quality and content of dramatic writing by the artificial imposition of the unities. They have, in fact, put a serious restraint on experimentation, and modern drama
has tended to demolish them. However, we need to recognise that the writers of the sixteenth- and seventeenth-century ‘Enlightenment’ were looking to preserve a sense of order in the human mind and that dismantling the more genuinely Aristotelian unity of ‘action’ in a play can lead to such fragmentation that audiences derive nothing from their experience. It is also worth considering what other forms of integration and unity are possible and desirable in drama. Brecht contrasted his Epic Theatre with what he called ‘Aristotelian Theatre’ and Augusto Boal draws heavily on Aristotle (see ‘Boal on Aristotle’, in Milling and Ley, Modern Theories of Performance, 2001).

See also Act; catharsis and forum theatre.

Autobiography

See Actor-generated text

Chronicle history play

The chronicle history play reached its peak of popularity in England during the reign of Queen Elizabeth I (1558–1603) when a significant proportion of the population of England developed an almost insatiable appetite for new plays. This passion led to a period of productivity and creativity unparalleled in the history of the theatre. A relatively small number of the plays have survived in performance, but this is not unusual: a glance at those plays enjoying popularity in any period will show just how ephemeral the theatre can be.

The demand for new plays was largely fuelled by the increasing number of professional companies in their newly licensed, purpose-built or adapted permanent playhouses based in London at a time when the capital was seeing a growing cosmopolitan population. As a centre for world trade and influence, London was rapidly expanding and its population sought entertainment. When the plague or inclement weather closed the London playhouses, the actors took to the road and brought live theatre to most of the major towns and cities of the country; using and adapting every conceivable space as a performance venue and setting up their stage wherever an audience could be guaranteed.

Plays dealing with the history of England seem to have reflected and contributed to a growing sense of national identity but they also derived much of their fascination and relevance from the threat and later defeat of the Spanish Armada and the uncertainty concerning the succession to the throne. Events culminating in Elizabeth’s becoming Queen had included
Index

Note: This index should be used in conjunction with the Contents pages which provide page references for all key terms. **Bold** numbers indicate where a major definition is offered.

A Chorus Line 86
Alcestis 16
A Doll's House 60, 144
Aeschylus 22, 55, 67, 88–9, 227
A Flea in Her Ear 86
Aesthetic xiii, xiv, xv, 28, 36, 72, 75, 115, 124, 138, 140, 163, 171, 188, 214–15, 253, 264, 270–1
A Good Night Out 231, 280
Aestheticism 35, 266
A Midsummer Night's Dream 19, 47, 48–9, 110–11, 123, 151, 195, 197, 199, 201, 223, 249, 275
A Man for All Seasons 86
A Moon for the Misbegotten 35
A Midsummer Night's Dream 19, 47, 48–9, 110–11, 123, 151, 195, 197, 199, 201, 223, 249, 275
A Raisin in the Sun 70
A Taste of Honey 70
Abercrombie, Lascelles 89
Actor 7–8, 19, training; dramaturgy of 27–8
Actor's Studio 204
Adamov, Arthur 3
Aeschylos 22, 55, 67, 88–9, 227
aesthetic xiii, xiv, xv, 28, 36, 72, 75, 115, 124, 138, 140, 163, 171, 188, 214–15, 253, 264, 270–1
Aesthetics 35, 266
After Magritte 216
Agamemnon 88–9
Agnon 22
agonistic principle 22
Akropolis 168
Albee, Edward 1–3
Alcestis 128
alcove 209
Aldwych Farces 31
Alleyne, Thomas 9
alternative 21, 54, 214
Amarosa 90
Amorosa 90
An Apology for Poetry 18
An Experiment with Time 34
An Inspector Calls 34–5, 163, 209
Ancient Greece/Greek 6, 16, 35, 36, 44, 55, 67, 79, 86–8, 99, 109, 114, 130, 150, 194, 220, 223, 229, 241; Athens 66, 88, 279; City Dionysia 67; Dionysus 8, 16, 44, 45, 67, 88, 127; deus ex machina 19, 194; dithyramb 55, 77, 88; Greek comedy 16; Parados; Periaktoi 184, 195; see also Chorus
Angels in America 71
Anouilh, Jean 34
Antigone 216
Antoine, André 121, 149, 155, 198, 220
Apocryphalism Cum Figuris 168
Appia, Adolph 188, 199, 200, 218
Applied Theatre 263
Apollinaire, Guillaume 216
Arabal, Fernando 3
Archer, William 15, 24
Arden, John 53
Are You Being Served? 193
Arguments for a Theatre 54, 277
Aristophanes 16, 17, 22, 32, 53, 90
Aristotle 10, 11, 15, 17, 36, 46, 50, 52, 66, 68, 76–7, 84, 88, 104, 116, 137, 246; anagnorisis 46, 50, 66, 67; hamartia 36, 66; peripeteia 16, 19, 46–7, 50, 61, 66; Poetics xii, 6, 10, 22, 46, 50, 66, 76, 84, 104, 246, 277; Rhetoric 22; see also ‘Boal on Aristotle’; Neo-Classical and unity
Arnold, Matthew 266
Ars Poetica 6
Artaud, Antonin xiv, 65, 75, 98, 117, 130, 148, 168–9, 171–6, 215–16
Art Poetique 10
aside 22, 41, 80–1, 91, 133
As You Like It 48, 105, 193
Atella 32, 90
Auckland–Lewis, Giles 71, 226, 236
Auden, W. H. 164, 166
Auditorium 144, 167, 177, 180, 185, 196, 219–20, 222, 228–9, 230, 239, 243, 265
Auerbach, Eric 117
Austin, Rev. Gilbert 99
Austin, J. L. 25
Autobiography 7, 11
Autumn Mysteries 44
avant–garde 153, 199, 215–16
Ayckbourn, Alan 15, 16, 18, 24, 31, 169
Ayres for the Theatre 110
Balaam’s Ass 32
Balzac, Honoré de 159, 205
Barba, Eugenio 7, 28, 260–1, 273
Barker, Howard 54, 165, 268
Barkworth, Peter 84, 194
Barranger, Milly 253, 277
Barrault, Jean Louis 171, 176
Barthes, Roland 52, 134, 206, 262, 268, 272
Basoches 33
Baudelaire, Charles–Pierre 217
Baudrillard, Jean 266–7
Beat 81–2
Beaumont, Francis 47
Bennett, Alan 39
Bennett, Michael 86
Bentley, Eric 116
Berg, Alban 161
Bergen, Henri 18
Berlin 40, 42, 98, 100, 161, 210
Berlin State Theatre 161
Berloz, Hector 110
Betrayal 35
Black Eyed Susan 38, 59
Blasted 270
Bleasdale, Alan 152
Blue Blouse 138
Boal, Augusto 11, 53, 68, 83 162–3, 105, 148, 237, 278; ‘Boal on Aristotle’ 11; Cop-in-the-Head 162; Games for Actors and Non-Actors 108, 163, 278; Joker System 162; Playing Boal: Theatre, Therapy, Activism 163; Theatre of the Oppressed 68, 162–3, 176, 278
Boethius 109
Bolt, Robert 86
Bond, Edward 155
booth stage 221
Booze, Cars and College Girls 40
Bottomley, Gordon 89, 128
Bouchez, Jean 150
Boucicault, Dion 200
Bouncers 40
box set 33, 60, 121, 181, 196, 198, 205, 209
Boys from the Black Stuff 152
Bradley, A. C. 35, 84, 278
Brand 200
Brando, Marlon 204
Braun, Edward 122, 143–8, 178, 183
Bread and Puppet Theatre 108, 139, 214
Breathing hieroglyphs 175
Brecht, Bertolt xiii, xiv, 11, 14, 17, 23, 27–8, 30, 36, 39, 40, 41, 53, 75–9, 85, 98, 100–1, 106, 114, 117, 121, 130, 137–8, 144, 148–9, 155, 157–9, 161, 169, 174, 178, 187–8, 204–6, 228, 231–2, 249, 254, 259–60, 271, 274; ‘A’ effect (Verfremdungseffekt) 78; Aristotelian Theatre xiii, 11; Berliner Ensemble 158; Brecht on Theatre 157, 231, 282; Brechtian 9, 53, 76, 107, 140; ‘How to Apply the Principles of Good Sports Promotion to the Theatre’ 158; Lehrstücke 138; Messingkauf Dialogues 27, 78, 120–1, 205, 278; Parables for the Theatre 53; plays; Short Organum on Sport 228; ‘The Modern Theatre is the Epic Theatre’ 157; Versuche 2 & 3 98, 100
Brenton, Howard 42, 54
British Theatre 27, 31, 49, 70–1, 86, 106, 139, 163, 192–3, 213
Broadway 207, 211, 252
Brook, Peter xiv, 4, 65, 122–3, 149, 159, 171, 178, 192, 224, 249, 260; The Empty Space 192
Brough, Arthur 193
Brownman, D. L. 131
Brown, John Russell 70, 254, 255
Buchner, Georg 41
Bureau of Surrealist Enquiries 215
by-play 62
Cabala 169, 174
Campton, David 3, 17
Camus, Albert 3–4, 242
Candida 60
Canterbury 29, 42–3, 85–6, 88; Festival 88, 129
Capua 32
Carnival 9, 72, 82–3, 91, 93, 113, 142, 163, 172, 215
Caste 206
Castelvetro 10
Cathy Come Home 152
Celebration 13, 16, 67, 72, 126, 128–9, 141, 144, 156, 172, 260
Central Committee Secretariat 138
Central Park 215
Central School of Speech Training and Dramatic Art 88
Chagall, Marc 21
Chalkfoot Theatre 44
Chan, Mary 112
Chaplin, Charles 31
character 7–9, 12, 14, 16, 18, 19, 22, 23–4, 26, 36, 39, 41, 56, 62, 66, 78–9, 83–5, 90, 93, 100–7, 113–16, 118–19, 125, 130–1, 1, 257–9, 271
Charitas 167
Charley’s Aunt 31
Chaste Maid in Cheapside 191
Chekhov, Anton 1, 6, 23, 47, 63, 121, 146, 149, 165, 204, 218, 230, 266
Child Drama 107
Chilten, Charles 107, 201
China 87, 98, 139, 201
Chironomia 99
Chorus 16–17, 28–9, 34, 52, 55, 77, 85–9, 91, 128, 138, 162, 180–1, 194–6; see also Ancient Greek Theatre 86, 150, 194; Shakespeare
Chronicle History Play 11–14
Church of Santa Maria 194
Church of the Annunciation 194
Churchill, Caryl 30, 55, 70
Circus 72, 139–40, 165, 201, 216
Clark, Max Stafford 140, 159
classical antiquity 22
Closer 1
Cocteau, Jean 216
Colloquial Radius 100
Comedy of Character 16
Comedy of Intrigue 16
Comedy of Manners 17
Comedy of Menace 17
comic relief 32
Coming Clean 54
Communist 54, 138–9, 143, 155–6
Communist Party 138
Community Theatre/drama 140–2, 237
Conceptual 74, 115, 164, 234
Congreve, William 10
contemporary dance 72, 164, 217
Continental Divide 54
conventions 64, 74, 85, 91–2, 110, 124, 147, 154, 174, 176, 223, 236, 248, 259
Coupeau, Jacques 114–15
Coral 161
Corneille, Pierre 20
corrective laughter 18
Corsican trap 200, 239
Cottesloe 220
coups de théâtre 37
Cours de Linguistique Générale 271
Court Yard Theatre 241
Craig, Edward Gordon 77, 164, 166, 186, 218, 243
Crave 262
Craven, Hawes 243
Crisis 16, 61, 69, 81, 262
cross dressing 105
Crusade to Surly Bottoms 189
cultural performance 91–3
Cultural Revolution 87, 139
Cusins, Adolphus 128
Cyclorama 134, 209
Czech Republic 212
Dadaism 216; Dadaist 108
Daisenberger, Alois 46
Daldry, Steven 163
Dances of Death 166
Dangerous Corner 34
Daniels, Sarah 70
Darwin, Charles 121; Origin of Species 121
Das Aquarium 40
Daughters of the Revolution 54
Davenant, William 151
deadly theatre 171, 193
De Architectura 184
De Tragoedia et Comedia 17
Death of a Salesman 34, 37, 112
Decasyllabic 22
Décor 95, 176, 184, 188, 218, 222
Dekker, Thomas 9
Delaney, Shelagh 70, 106
Delsarte, François 99–100
de Mille, Agnes 86
demonstration 78, 130, 171
Department of Agitation and Propaganda 138
Derrida, Jacques 2, 255
Desire under the Elms 261
Despite All 156
Deuteragonist 55
deviation 50, 69
devised 11, 21, 22, 40, 61, 105, 107, 140, 151; deviser 21
Diaghilev, Serge 182
Dialectic 78
Diderot, Denis 74
direct address 21, 39, 61, 80, 85, 133, 139, 162, 274
discourse 268
dissemination 255
distanciation 78
distancing 78
Divine 12, 36, 44, 115
Divine Creation 44; Providence 36
Doctor Bartholo 146
Don Basilio 146
Dossenus 32
Dostoevsky, Fyodor 217
dramatic hero 35
Dramatic Theatre 157
Drapes 208
Dr Faustus 85, 90, 133, 167, 195, 208, 229, 243
Dream Play 161, 218
Dryden, John 10
Dublin 165–6
dumb shows 109
Duncan, Isadora 186
Dunne, J. W. 34
Durang, Christopher 31
Durational performance 152–3

Earth Rampant 144
Edgar, David 14, 30, 54, 70, 107
Edward II 210
Egmont 110
Eleusian Mysteries 67
Elgar, Edward 267
Eliot, T. S. 88, 128–9, 166, 218, 267
Elyot, Kevin 54
Elizabethan Theatre 194, 219, 229, 244;
Elizabethan Stage Society 243; see also
Marlowe; Shakespeare end 195
Endgame 249
Enlightenment 11, 36, 266
Ensler, Eve 39
ent’acte 6
epeisodia 6, 28
epic: acting 78; hero 35;
monologue 39; Epic Radius 100
epilogue 39, 52
Esslin, Martin xi, 3, 173
Etherege, George 239
Euripides 22, 67, 89
Everyman 8, 79, 129, 133, 243
Everyman in his Humour 18
Exodus 29
expired events 31
explosions 50, 65
Eyre, Richard 5, 49, 193, 269

Fabula 50
fabula Atellana 32
falling action 61
Fanshen 140
Farce 17, 26, 31–4
Farquhar, George 80
Federal Theatre Project 139, 152
Feiling, Jurgen 161
Fenellosa Ernest 89
Feydeau, Georges 33, 69
Ficino, Marsilio 109
Fifth Congress of the Comintern 144
‘Figura Rerum’ 86
First World War 38, 152, 155, 160
Flats 59, 121, 184, 189, 195–6, 198, 205,
209, 219, 224, 246
Fletcher, John 47
Florence 194
flourishes 108
Fo, Dario 31–2, 39
Forbes–Robertson 243–6
Ford, John 20

Fortune 67
Foucault, Michel 266, 269
found spaces 142, 153, 196
frame 30, 93
frame analysis 93–8
Frankenstein 20
Frayn, Michael 31
Freezing 37
Freud, Sigmund 9, 160, 217, 246–7
Fringe 21, 189, 214
From Morn to Midnight 161
Frye, Northrop 51
Fulgens and Lucrece 47

Galileo 41, 84, 249
Galsworthy, John 23
Garcia, Gustave 99
Gargantua and Pantagruel 176
Garrick, Richard 151, 207
Gas I 161
Gas II 161
Gauze 192
Gay Sweatshop 54
Gee, Shirley 55
Gems, Pam 70
Genet, Jean 3, 232–3
Georg, Duke of Saxe–Meiningen 120, 148
gestus 100–1
get in 209
getting into 83, 201
Ghost Sonata 60, 161
Ghosts 60, 65, 200–1
Gielgud, Sir John 72
Gilbert, W. S. 86–7, 121, 149
Gist 76, 100–1
Glissando 146
Globe Theatre 49, 195
Gnosticism 8
God 4, 9, 16, 36, 44, 48, 79, 104, 109,
116, 126–7, 129, 240, 266
Godber, John 40
Godspell 183
Goethe 37
Goffman, Erwin 48, 93, 95–7, 113, 130
Gogol, Nikolai 145
Golding, William 207
Goldsmith, Oliver 10
Gooch, Steve 55, 140
Gorboduc 15
Gorelik, Mordecai 158
grammarians 17–18
Grand Guignol 20, 38–9, 203
Grand Opera 87
Gray, Spalding 40
greasepaint 202–3
Great Depression 53
Greek Comedy 16
Gregory, Lady 165
Grieg, Edvard 110
Index 287

grooves 59, 195, 212
Gropius, Walter 176–7
Grosz, George 156
Grotowski, Jerzy 28, 65, 106, 122, 124, 133, 137, 148, 164, 166–9, 171, 174, 192, 228–9, 242, 261, 265, 274; Towards a Poor Theatre 133, 164, 166–9, 228
Group Theatre 164, 166
Grundgestus 100
Guys and Dolls 84
Hamburger Dramaturgie 100
Hamlet 7, 20, 47, 73, 75, 84, 106, 133, 184, 197, 228, 243–5, 259
Handke, Peter 155
Happenings 72, 75, 108, 117, 154, 270
Happy Days 258
Hare, David 14, 39, 42, 54–5, 68, 140, 250
Harlequin 90
Harvey, Martin 196
Harwood, Ronald 47
Hauptmann, Gerhart 121
Heathcote, Dorothy 108, 237
Hedda Gabler 84, 104
Hegel, Georg 21, 35, 275
Henry II 184
Henry IV, Part 2 190
Henry V 12–13, 75, 85, 180–1
Henry VIII 13, 245
hermeneutic programme 52
Heywood, Thomas 33
Hodgson, John 107
holistic 172, 175
holie theatre 193
Horace 6, 10
Horsefield, Debbie 70
How the Vote Was Won 55
How We Do Things with Words 25
Hrosvitha 70
humours 18
Hurrah, We Live 161
I Have Been Here Before 34
Ibsen, Henrik 6, 15, 23, 30, 37, 60, 65, 67, 69, 111, 121, 149, 183, 200–1, 204, 206, 218; plays 60, 65, 104, 111, 144, 209
icon 204, 272
ideology 24
ideology 53–4, 77, 140, 143–4, 147, 259–60, 272
illocutionary acts 25
immediate theatre 193
impersonation 78, 104–5, 113, 116, 125
inciting incident 61
Industrial Revolution 190
in-set play 47
Institute for Research into Acting 122
intention 85
Interlude 129, 201
International Centre for Theatre Research 122, 260
Interculturalism 260–1
Interval 6
In the Jungle of Cities 231
In the moment 112–13
Ionesco, Eugene 3, 5, 217
Irish School 166
irony of fate 26
Irving, Sir Henry 31, 73–4, 151, 193, 200, 244
Islerwood, Christopher 166
Isitt, Debbie 40
Jacobean Drama xiv, 6, 20, 47, 53, 62, 98; Jacobean Public Theatre 98
Jarry, Alfred 3, 183, 199–200, 216
Jellicoe, Ann 70, 141
Jerrold, Douglas 59
Jessner, Leopold 161
Jesus Christ Superstar 45
Joan of Arc 14, 34
jog set 209
Johan Johan 33
Joint Stock 140
Joker 162
Jones, Inigo 184, 225
Jongleurs 32, 39
Jonson, Ben 6, 9–10, 18, 112
Joseph, Stephen 221
Jung, Carl Gustav 105, 113, 160, 238
Kabuki Theatre 213, 259
Kaiser, Georg 161
Kane, Sarah 71
Kant, Emmanuel 19
Kaplan, Emmanuel 145
Kaprow, Allan 75
Kean, Charles 151, 200
Keatley, Charlotte 35
Keefe, Barry 55
Kierkegaard, Soren 3, 27
King Lear 4, 13, 47
Kokoschka, Oscar 160
Kopp, Bernard 106
Kordian 167
Kusama, Yayoi 215
Kushner, Tony 71
Kyd, Thomas 47
La Bohème 190
La Farce de maistre Pierre Pathelin 33
Laban, Rudolph 105
LAMDA 99
Lang, Fritz 160
LAWS VII 115
Index

Le Garçon et L'Aveugle 32
Le Misanthrope 253
Le Rire 18
Lecoq, Jacques 165
Leas Pavilion Theatre 193
Leavis, F. R. 84
Leigh, Mike 7, 18, 20, 97, 105, 107, 159
Les Mouches 88
Lessing, Gotthold 27, 100, 116
Lewis, C. S. 128
Lewis, Laurence 74
Lewis, Leopold 73
Library Theatre see Joseph, Stephen
Lillo, George 37, 117
Littlewood, Joan 70, 75, 106, 155, 201
Live Like Pigs 53
Liverpool Institute for Performing Arts 227
living newspaper 138–9, 152
Living Theatre 20, 108
Living Theatre of New York 154
Lloyd–Webber, Andrew 45
Lloyd–Webber, W. S. 45
Locke, Matthew 110
locutionary acts 25
Lodge, David 256
Logos 256, 269
Look Back in Anger 270
Loutherbourg, Philippe-Jacques 208
Lugné-Poe, Aurélien-Marie 171, 218
Lyapkin-Tyakpin 146
Lyceum
Lyotard, Jean–François 243–4
Macbeth 32, 48, 80, 108, 110, 133, 189, 223
MacGee, Paula 70
Machinal 163
Mackaye, Steele 99
MacNiece, Louis 166
Maeterlinck, Maurice 23, 87, 218
Magritte, René 216
Mahagonny 41
Mairet, Jean 10
Major, Barbara 128
Mallarmé, Stephen 218
Mamontov, Savva 182
Man and the Masses 161
Marber, Patrick 1
Mardi Gras 113
Maria Marten, or Murder in the Red Barn 38
Marlowe, Christopher 13–14, 22, 53, 59, 64, 79, 85, 109, 133, 183; plays 13, 90–1, 133, 167, 194–5, 210, 243
Marx Brothers 31
Marxist 53, 67, 78, 138–9, 177, 206, 260, 264
Mary Barnes 30
Masefield, John 128–9
mask–making 72
masque 110
May Night 146
McGrath, John 55, 139, 231–2
medieval drama 44, 46, 62, 109, 124, 129, 133; Morality Plays 8, 79, 191; plays 8, 29, 39, 51, 79, 104, 187, 191; pageant 9, 43, 150, 251; revival of 44–5
Medwall, Thomas 47
Menander 16–17
Mendelsohn, Felix 110
Mercury Theatre 88
meta–narrative 67, 267
meta–theatre 47
method 8, 105–6
Metropolis 160
Meyer, Michael 202
Meyerhold, Vsevolod 75, 84, 143–7, 155, 158, 164, 178, 182–3, 207, 218
Middleton, Thomas 80
Miller, Arthur 2, 34, 37, 60, 112, 122, 149, 164, 212
Miller, Jonathan 164, 210
Milton, J. 243
Mime 21, 55, 139, 145, 165, 178
Miracles 44
Miss Julie 38, 121, 202, 207, 239
Modernist 75, 113
Modernity 266
Molière 5, 17, 33, 163, 183, 257–8
Monstrous Regiment 70, 75
montage of attractions 42
Morality Plays see medieval drama
Moreno, Jacob 105, 163
Moscow 121, 143–4, 198; Moscow Art Theatre 1, 230,
Mother Courage 101, 157–9
Mother Goddess 44
Mothers Against 54
Mourning Becomes Electra 263
Mules 84, 204
Mummers’ Plays 214
Munch, Edward 160
Murder in the Cathedral 88, 129
Murderer, Hope of Women 160
Murray, Gilbert 88, 128
music drama 37, 111
Music Hall 17, 40–1, 72, 90, 101, 138, 183, 204
musica humana 109–10; musica
instrumentalis 109; musica
mundana 109
My Mother Said I Never Should 35
Mysteries 44–5, 240
Myth 8, 44
‘Myth and Theatre Laboratories’ 106
mythos 50
National Theatre 27, 43, 104, 189, 220, 223, 239
Nativity 32, 51, 240
Naturalistic 6, 69, 99–100, 118, 121–2, 143, 152, 204
negotiated meaning 264
neo-classical 6, 10, 18–19, 20, 67, 76, 116, 141
New Comedy 16–17
New Jacobean 54
New Theatre Forms see Joseph, Stephen
Nietzsche, F. 266
Noh Play 89, 114, 129, 180, 194
Noises Off 31
Notting Hill Carnival 113
O What a Lovely War 107, 183, 201
Oberammergau 45–6
O’Casey, Sean 87, 161, 165
Oedipus Rex 26, 47, 50, 87
Oklahoma! 86
Old Comedy 16–17
Olivier, L. 13
Olympia 87
O’Neill, Eugene 35, 67, 161, 261
one-person show 8, 53
on-stage 34, 47, 49, 206
opposite prompt 211
orchestra 110, 195
Orpheus 216
Osborne, John 270
Osiris 8, 127
Othello 26, 39, 203
Our Country’s Good 47
Ouspensky, P. D. 34
Pack of Lies 35
Page, Geraldine 115
Page, Louise 70
pageant master 150
pantomime 7, 37, 80, 146, 194
paratheatre 124, 172, 265
Passion Plays 45–6, 77, 141, 221
Pavis, Patrice 8–9, 26, 28, 32, 55, 66, 205, 234, 247, 261, 271
Peer Gynt 111
Peirce, C. S. 271–2
Peking Opera 139
People’s Art Theatre 230
Pepys, Samuel 228
performance xi–xv, 122–4, 131, 138, 140, 142, 149, 152–3; Performance Analysis 9, 83, 234; Performance Group 40; 153–4; Performance Studies xiii, xiv, 2, 57, 76, 82, 207, 228, 257, 263, 267, 271; plays in 50, 122, 236
performative 25, 120, 123–4, 249
persona 104, 113, 130
personal front 95–6
personal narratives 91, 263, 273–4
Peter Pan 194
Phelps, Samuel 199
pièce bien faite 69
Pierrot 107
Pinero, Arthur 47
Pinnock, Winsome 71
Pinter, Harold 3, 5, 17, 52, 55, 57, 62, 97, 122, 151, 165, 262, 267; Absurd 3, 4, 5; drama study 25; plays 10, 17, 35, 40, 57, 60, 188; Various Voices: Prose, Poetry, Politics, 1948–1998 151
Pip Simmonds Company 140
Pirandello 113
Piscator, Erwin 30, 41–2, 53, 138–9, 143–4, 152, 155–7, 161, 176–8
pit 229
platea 221
platforms 79, 129, 139, 144, 156, 208
Plato 17, 22, 109, 115, 116
Plautus 17, 90
play 47–9
Plays for Dancers 89, 114, 165
Plot 10, 16, 19, 20, 26, 29–30, 41, 49–52, 61, 62, 85, 90, 104, 117, 153, 160, 206, 250
‘Plot and Action’ 52
Poe, Edgar Allan 217
Poel, William 129, 242
Polish Laboratory Theatre 154, 229
Postmodernism 3, 140, 216, 266–9
Poststructuralism 255
Pound, Ezra 89, 129
Practice as Research in Performance (PARIP) 122
Prague 161
Pravda 42
praxis 27, 269–71
preface 10, 38, 121, 202, 207, 231, 245, 250
Preface to Shakespeare 10
Priestley, J. B. 34, 163, 209
Prologue 28, 39, 85, 180, 181, 190, 239
promenade 29, 43, 142, 154, 169
prompt copy 87, 149, 211, 245
prompt side 211
protasis 30; protatic character 30
puppetry 72
Purcell, Henry 190
Puritanism 143
Pythagoras 109
Rabelais, François 82
Racine, Jean 10
Ralph Roister Doisters 18
Ramps 187
Rattigan, Sir Terence 9
Reach for the Moon 35
Realism 12, 23, 48–9, 54, 60, 65, 94, 115–16, 120–1, 125, 127, 145, 174, 185, 188; reality 21, 24, 48–9, 117, 121, 156, 165, 171, 205–7, 218, 224, 260, 264
Red Ladder 139
Reformation 44, 45
regiebuch 87, 149
Reinhardt, Max 87–8, 149, 243
Renaissance xii, 17, 18, 22, 56, 67, 82, 85, 89, 105, 109, 112, 184, 195, 266
resolution 69
Respublica 52
Restoration 56, 80, 121, 164, 184, 219, 230, 252, 275
Revolve 74, 156, 209
revue 40–1
Rhetorical Radius 100
Rice, Tim 45
Riding Lights 140
Riding the Ox Home 132
Rimsky–Korsakov, N. A. 146
rising action 61
Robertson, T. W. 117, 149, 206
Roman Theatre 79, 114, 130, 184
Romantic Comedy 17
Romanticism 205
Romeo and Juliet 19, 262
Roose–Evans, James 20, 154, 207, 215, 222
Rosencrantz and Guildenstern are Dead 47
Rosmersholm 200
Rossini, G. 146
rough theatre 193
Royal National Theatre 43, 104, 220
Royal Shakespeare Company 14, 122
Russia’s Day 155
sacred space 128–9, 180, 197
Saint-Denis, Michel 115
Salome 177
Salter, Wallace 189
Samson Agonistes 243
Samuels, Diane 70
San Francisco Mime Troupe 139
Sandford, Jeremy 152
Sartre, Jean-Paul 3–4, 23, 88, 152, 242
Sayers, Dorothy L. 128
scene 6, 14, 34, 38, 56, 59, 69, 81, 100, 102–3, 106, 145, 149, 156, 162, 172, 190, 195, 212, 224, 246, 258
scenography 180, 207–8, 235; scenology 207
Schechner, Richard xiii, 50, 133, 153–4
Schiller, Johann Christophe 37
Schmuckle, Hans Ulrich 177
Schweyk, Soldier 157
Scribe, Eugene 52, 69
Second Manifesto 216
Second Shepherds’ Play 32–3, 52
Semiology 217, 233
Seneca 67, 85, 109
Sesame Method 8, 105
Setting 95, 166, 187
Sex and Death to the Age of 14 40
shadow play 20
Shaffer, Peter 178
Shared Experience 165
Shaw, George Bernard 60, 69, 128, 149, 244; Our Theatre of the Nineties 244
Shklovskii, Victor 51
Sidney, Sir Philip 18
Signification 248, 272
Simpson, N. F. 3
Sir Thomas More 12
site-specific 169
skene 195
Slade, Peter 237
Slapstick 203
Small World 256
‘Soaps’ 29
social actions 76
Socrates 22
soliloquy 22, 29, 41, 64, 80, 91, 133, 219, 229
Sophocles 22, 26, 47, 51, 55, 67, 87, 89; Sophoclean irony 26
Spanish Tragedy 47
spectacle 6, 46, 59, 82, 88, 114, 177, 212, 229, 244, 246
spectator 2, 25–6, 42, 64, 83, 138, 145, 163, 167–8, 192, 225, 228–9
speech acts 25, 125, 249
Spender, Stephen 166
Spring Awakening 161
stages of arrest 52
stage-blocks 208
stand-up comedy 15, 17, 72, 94, 203
Stanislavsky, Konstantin xii, xiii, 1, 62, 68, 75–6, 81, 84, 101, 106, 120, 122, 135, 137, 143, 148–9, 155, 169, 174, 182, 198, 230; An Actor Prepares 84, 106, 119; Building a Character 84; Creating a Role 101; My Life in Art 230; super-objective 76, 119–20; through line 56, 76, 133, 153; top text 62
star trap
stock figures 18
Stoppard, Tom 216
Strasberg, Lee 106
stream of consciousness 40
Street of Crocodiles 203
street theatre 72, 140, 197, 213–15
Strindberg, August 24–5, 37–8, 52, 84, 121–2, 149, 200, 202, 212, 218; Notes for an Effective Play 25, 31; plays 38, 60, 121, 161, 202, 207, 218, 239
structuralist 2, 52, 64, 206, 248, 256, 268, 272
Styan, J. L.
stychomythia 22, 29
stylisation 143, 206
suffragette plays 55
Sullivan, Arthur 86
suzuki method 128
Swan Theatre 191, 219
Swimming to Cambodia 40
Symbolism 9, 65, 143, 204, 217–18, 272
Syne, J. M. 165
Szajna, Josef 65
Tai Chi 135
Talking Heads 39
Talking piece 40, 53
Tamburlaine the Great 13, 59
Tartuffe 257
technique of elimination 167
Teendreams 70
television drama 84
teller 48, 151
Terence 6, 17–18
The Alchemist 10
The Art of the Theatre 186
The Atheist’s Tragedy 133
The Bacchae 67
The Beaux Strategem 80
The Bells 73, 193
The Bible 29, 43, 218, 240, 268, 269
The Blacks 232–3
The Blind 87, 218
The Breasts of Tiresias 216
The Cabinet of Dr Caligari 160
The Caretaker 10, 40, 57, 60, 188
The Castle of Perseverance 8
The Chairs 203
The Cherry Orchard 6, 266
The Cheviot, the Stag and the Black, Black Oil 139
The Constant Prince 167
The Corsican Brothers 200
The Creation 189
The Crucible 60, 184
The Crucifixion 43, 239
The Dance of Death 164
The Devil in Drag 31
The Dream Play 161
The Dresser 47
The Drunken Ship 156
The Dumb Waiter 17, 204, 270
The Emperor Jones 161
The Empty Space see Brook, Peter 192
The Glass Menagerie 34, 192
The Goat 1, 3
The Good Person of Setzuan 39, 114, 259
The Government Inspector 145
The Great Stage of the World 48
The Greeks 241
The Infernal Machine 216
The Inklings 129
The Keystone Cops 31
The Kitchen 163
The Knight of the Burning Pestle 47
The Lady from the Sea 200
The Lark 34
The Lesson xi, xii, 3
The London Merchant 37, 117
The Lord of the Flies 207
The Man of Mode 239, 250
The Mikado 121, 149
The Miracle 87
The Mother 158
The Mousetrap 47
The Mysteries 44, 240–1
The Myth of Sisyphus 4
The New Tenant 203
The Passion 239
The Permanent Way 53, 68
The Roaring Girl 80
The Rock 88
The Room xii, 3
The Rover 70
The Royal Hunt of the Sun 178
The Satin Slipper 176
The Saviour 45
The Scream 160
The Seagull 1, 47, 121, 197, 230
The Seven Deadly Sins 187
The Shape of the Table 54
The Silver Tassie 87, 161
The Sport of My Mad Mother 70
The Suppliants 88–89
The Tempest 10, 15, 51, 90, 110, 164, 191
The Vagina Monologues 39
The Wild Duck 200
The Winter’s Tale 110
The Woman Who Cooked Her Husband 40
‘The Word’ 269
Theatre Anthropology 261, 273–4

Theatre Arts Monthly 144

Théâtre d’Art 218

Théâtre de Complicite 165

Théâtre de l’Oeuvre 218

Théâtre du Soleil 259

Théâtre Libre 121

Theatre 2, 3–7, 9, 11, 13, 15, 17, 20–1, 27, 30, 41, 43, 44, 49, 53, 63–6, 79, 80; in Education 107; of the Absurd xi, 3–5, 9, 17, 199, 216, 242; of the Mind 73; of Resistance 53; of Testimony 53, 274–5; of the Oppressed 68, 162–3, 176; Intervention 262–3

Thematisation 52

Then 17

Thomas, Brandon 31

Thomas Cranmer of Canterbury 85

Thorndyke, Sybil 128

through line see Stanislavsky

‘through the teeth’ naturalism 2

thrust stage 219–20

Thus Spake Zarathustra 266

Time and the Conways 34

time plays 34

timing 19

’Tis Pity She’s a Whore 20

To Damascus 161

Todd, Susan 70

Tolkein, J. R. R. 128

Toller, Ernst 161

Tolstoy, Leo 121

Top Girls 41

Tourner, Cyril 133

tragic 46, 50, 66–8, 84, 101, 110, 150, 247; tragic hero 35–6; tragic irony 26

Travers, Ben 31

Tredwell, Sophie 163

Trelawney of the Wells 47

Trestle Theatre Company 21

triple threat 86

tritagonist 55

truth 117, 135, 149, 268–9

Tudor, Mary 52

Tunstall, Darren 21

Turgenev, Igor 192

Ubu Roi 3, 117, 183, 218

 Udall, Nicholas 18, 52

unity 10, 11, 29, 50, 68, 77, 197, 259

Unity Theatre 138

untanglement 61

Upton, Judy 71

Valentin, Karl 40

Via Dolorosa 33

Vice 86

Vinegar Tom 183

Vitrivius 184

voice work 134

Vollmoeller, Karl 87

Voltaire, François 10

Wagner, Richard 176, 217

Waiting for Godot 4, 40, 72, 187, 252, 270

Wall Street Crash 53

Wandor, Michele 70

Weigel, Helene 101, 159

Weill, Kurt 100

Weimar Republic 53

Wertenbaker, Timberlake 70

Wesker, Arnold 163

West End 169, 211, 227, 252

Western Theatre 1, 31, 45–6, 55, 86, 113, 164, 195, 202, 212, 219

When We Dead Awaken 200

Whitemore, Hugh 35

Wilde, Oscar 25

Williams, Charles 129

Williams, Tennessee 34, 192

Wilsher, Toby 21

Women’s Theatre 69–71; Group 70

Work 2, 57, 72

Woyzek 29–30, 161

Wozzek 161

Yeats, W. B. 89, 114, 128–9, 165–6, 218

Yoga 20, 135

Zanni 90

Zeitgeist 142, 239, 275

Zola, Emile 205