THE Wadsworth Anthology of DRAMA

W. B. WORTHEN
University of California, Berkeley
Contents

Preface iii

Introduction: Drama, Theater, and Culture 1
Reading Drama and Seeing Theater 1
Drama and Theater in History 1
Dramatic Genres 5
Dramatic Form 6
The Stage in Critical Practice 7
Reading the Material Theater 7

UNIT I

Classical Athens 9
The City Dionysia 11
The Theater of Dionysus 12
Theater and Social Life 13
Drama and Performance 15
Women in the Athenian Theater 16
Forms of Greek Drama 16
Greek Performance in Performance History 17
ASIDE Roman Drama and Theater 18
READING THE MATERIAL THEATER 20

Aeschylus Agamemnon 23
Sophocles Oedipus the King 43
Euripides Medea 63
Aristophanes Lysistrata 79

CRITICAL CONTEXTS
Aristotle, from The Poetics 97

PERFORMANCE IN HISTORY
Sue-Ellen Case, from “Classic Drag: The Greek Creation of Female Parts” 106
Niall W. Slater, from “The Idea of the Actor” 111

AN ACTOR’S PERSPECTIVE
Interview with Fiona Shaw on Medea 117

PERFORMANCE REVIEW
Michael Billington, review of The Oresteia. Royal National Theatre (1981) 121
UNIT II

Classical Japan 123
The Development of Noh Theater 127
The Development of Doll Theater 130
The Development of Kabuki Theater 132
Classical Japanese Drama in Performance History 135
ASIDE Sanskrit Drama and Theater 136
READING THE MATERIAL THEATER 140

Kan'ami Kiyotsugu Matsukaze 141
Nakamura Matagorō II and James R. Brandon, adaptors
Chūshingura: The Forty-Seven Samurai 148

CRITICAL CONTEXTS
Zeami Motokiyo, from "A Mirror Held to the Flower" 168

PERFORMANCE IN HISTORY
Graham Ley, "Aristotle's Poetics, Bharatamuni's Natyasastra, and Zeami's Treatises: Theory as Discourse" 178

A PLAYWRIGHT'S PERSPECTIVE
Zeami Motokiyo, from Teachings on Style and the Flower 190

PERFORMANCE REVIEW
Sandra Schlanger, review of Chūshingura: The Forty-Seven Samurai. University of Hawai'i (1979) 196

UNIT III

Medieval and Renaissance England 197
Drama and Theater in Medieval England 199
Staging Medieval Drama 202
Drama and Theater in Renaissance London 205
The Professional Theater and Its Society 205
ASIDE Shakespeare's Globe 210
Drama and Performance 212
Women in Drama and Performance 213
ASIDE The Jacobean Court Masque 214
Medieval and Renaissance Drama in Performance and History 217
READING THE MATERIAL THEATER 222

Anonymous The Wakefield Second Shepherds' Pageant 224
Anonymous Everyman 236
Christopher Marlowe Doctor Faustus 247
William Shakespeare Hamlet 274
The Tempest 322
CRITICAL CONTEXTS
Sir Philip Sidney, from *Apology for Poetry* 351

PERFORMANCE IN HISTORY
Phyllis Rackin, “Misogyny is Everywhere” 353

AN ACTOR’S PERSPECTIVE
Michael Pennington, “Hamlet,” from *Players of Shakespeare* 362

PERFORMANCE REVIEW

UNIT IV
Early Modern Europe 371
The Political Climate 373
Theater in France, 1660–1700 375
Theater in England, 1660–1737 377
Theater in Spain’s Golden Age, 1580–1680 379
Dramatic Innovation in France, England, and Spain 382
ASIDE Commedia dell’Arte 383
Neoclassicism, Drama, and Theater 384
Early Modern Drama in Performance and History 385
READING THE MATERIAL THEATER 386
Pedro Calderón de la Barca *Life Is a Dream* 387
Molière *Tartuffe* 414
Jean Racine *Phaedra* 444
Aphra Behn *The Rover* 464
Sor Juana Inés de la Cruz *Loa to The Divine Narcissus* 499

CRITICAL CONTEXTS
John Dryden, “Preface to *Troilus and Cressida*, Containing the Grounds of Criticism in Tragedy” 508

PERFORMANCE IN HISTORY
Katharine Eisaman Maus, from “‘Playhouse Flesh and Blood’: Sexual Ideology and the Restoration Actress” 518

AN ACTRESS’S PERSPECTIVE
Hippolite Clairon, from *Memoirs of Hippolite Clairon, the Celebrated French Actress: With Reflections Upon the Dramatic Arts* 523

PERFORMANCE REVIEW
UNIT V

Modern Europe 529
Theater and Culture to 1950 531
ASIDE Melodrama 538
Theater and Culture Since 1950 541
Modern European Drama in Performance and History 546
READING THE MATERIAL THEATER 548

Henrik Ibsen  A Doll House 551
August Strindberg  The Father 578
Anton Chekhov  The Cherry Orchard 597
Elizabeth Robins  Votes for Women! 621
Bernard Shaw  Major Barbara 652
Luigi Pirandello  Six Characters in Search of an Author 686
Bertolt Brecht  Mother Courage and Her Children 709
Samuel Beckett  Endgame 738
Harold Pinter  The Homecoming 762
Marguerite Duras  India Song 788
Heiner Müller  Hamletmachine 816
Caryl Churchill  Cloud Nine 822
David Edgar  Pentecost 851

CRITICAL CONTEXTS
Friedrich Nietzsche, from The Birth of Tragedy 898
Émile Zola, from Naturalism in the Theatre 901
Martin Esslin, from The Theatre of the Absurd 907
Fredric Jameson, from “Postmodernism and Consumer Society” 910

PERFORMANCE IN HISTORY
Constantin Stanislavski, “Direction and Acting” 914
Bertolt Brecht, “Theatre for Pleasure or Theatre for Instruction” 919
Antonin Artaud, from The Theater and Its Double 922
Una Chaudhuri, from Staging Place: The Geography of Modern Drama 928

A DIRECTOR'S PERSPECTIVE
“A Director's Approach: An Interview with Peter Hall on his Production of The Homecoming” 938

PERFORMANCE REVIEW
Bernard Shaw, review of A Doll’s House. Globe Theatre (1897) 945
Ben Brantley, review of A Doll’s House. Belasco Theater (1997) 947
UNIT VI

The United States 949

“The” American Theater? 951
European Influence and American Innovation 952
Postwar Experiments 954
African-American Drama and Theater 955
ASIDE The Federal Theater Project 956
Popular Theater and Mass Culture 958
American Drama in Performance and History 959
ASIDE Performance Art 960

READING THE MATERIAL THEATER 962

Dion Boucicault The Octoroon 965
Susan Glaspell Trifles 987
Angelina Weld Grimké Rachel 994
Eugene O’Neill The Hairy Ape 1020
Tennessee Williams The Glass Menagerie 1038
Arthur Miller Death of a Salesman 1064
Amiri Baraka/LeRoi Jones Dutchman 1099
Luis Valdez and El Teatro Campesino Los Vendidos 1111
Maria Irene Fornes Fefu and Her Friends 1116
Sam Shepard True West 1133
August Wilson Fences 1155
David Henry Hwang M. Butterfly 1182
Tony Kushner Angels in America, Part 1: Millennium Approaches 1207
Anna Deavere Smith Fires In the Mirror: Crown Heights, Brooklyn, and Other Identities 1238
Naomi Iizuka 36 Views 1269
Suzan-Lori Parks Topdog/Underdog 1292

CRITICAL CONTEXTS
Arthur Miller, from “Tragedy and the Common Man” 1318
Amiri Baraka/LeRoi Jones, from “The Revolutionary Theatre” 1320

PERFORMANCE IN HISTORY
August Wilson, “The Ground on Which I Stand” 1322
Robert Brustein, “Subsidized Separatism” 1328

A DESIGNER’S PERSPECTIVE
Arnold Aronson, “Design for Angels in America: Envisioning the Millennium” 1331

PERFORMANCE REVIEW
## UNIT VII

**World Stages 1339**
- A Global Theater? 1341
- Postcolonial Perspectives 1342
- Postcolonial Drama in Performance and History 1344
- Analyzing Postcolonial Theater and Drama 1363
- **ASIDE** Intercultural Performance 1365
- **READING THE MATERIAL THEATER** 1366

Satoh Makoto  *My Beatles*  1368
Aimé Césaire  *A Tempest*  1381
Griselda Gambaro  *Information for Foreigners*  1398
Athol Fugard, John Kani, Winston Ntshona  *The Island*  1419
Wole Soyinka  *Death and the King's Horseman*  1432
Brian Friel  *Translations*  1457
Maishe Maponya  *Gangsters*  1483
Jack Davis  *No Sugar*  1496
Gao Xingjian  *The Other Shore*  1533
Tomson Highway  *Dry Lips Oughta Move to Kapuskasing*  1549
Judith Thompson  *Lion in the Streets*  1578
Manjula Padmanabhan  *Harvest*  1597

### CRITICAL CONTEXTS
- Frantz Fanon, “The Fact of Blackness”  1629
- Homi Bhabha, “Of Mimicry and Man: The Ambivalence of Colonial Discourse”  1639

### PERFORMANCE IN HISTORY
- Helen Gilbert and Joanne Tompkins, from *Post-Colonial Drama*  1644

### A PLAYWRIGHT’S PERSPECTIVE
- Athol Fugard, from *Notebooks*  1652

### PERFORMANCE REVIEW

Appendix: Writing About Drama and Theater  1659
Glossary  1667
Bibliography  1679
Appendix: Video, Film, and Sound Recordings of Plays  1699
Credits  1709
Index  1713