



上海戏剧学院规划建设教材

张文萍 车毅 卫莉 编著

中国戏剧出版社





# DRAMA ENGLISH

上海戏剧学院规划建设教材

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电 话: 58930221 (发行部)

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作者近影：卫莉、车毅、张文萍（从左至右）

## 作者简介

张文萍：2001年毕业于华东师范大学外语学院，现执教于上海戏剧学院，主要从事英语教学法及翻译研究。

车毅：1996年毕业于青岛大学外语学院，现执教于上海戏剧学院，主要从事英语教学法研究。

卫莉：2002年毕业于华东师范大学外语学院，现执教于上海戏剧学院，主要从事英语教学法及口语教学研究。

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# Unit One

## The Theatre Art

### Warm-up questions

1. What inspires you to work in the field of theatre?
2. What do you think is the future of theatre?
3. OSCAR WILDE has once said: "I regard theatre as the greatest of all arts forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being". How do you interpret his words?

Oscar Wilde      Playwright of late Victorian London, and one of the greatest celebrities of his day, best known for his barbed and clever wit

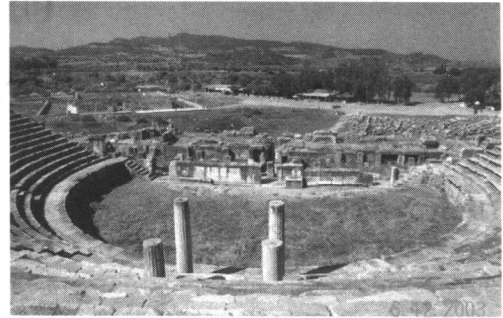
## Text A

### The Theatre Art<sup>①</sup>

1 *The Golden Day* in the theatre would dawn when the dramatist himself directed his play, with actors capable of expressing entirely the meaning that he intends, and a designer whose settings and costumes bring the whole event to its final perfection.

2 This blest occasion would exhibit the creator in the art of the theatre working straight, using one medium directly, as any other artist does, as the painter does, the architect, the musician. But such a day never dawns; and the process by which a piece of theatre art comes into existence is nothing so single or direct. We have first the idea or the matter that is to be expressed in this particular medium that we call the art of the theatre. This medium in turn consists of a number of other mediums that compose it, such as the play, the acting, the décor. And these mediums involve other artists, the actor, the director, the designer, the musician, and depend on them. The art of the theatre is the most complex of all arts.

3 The dramatist is the most important figure in the eternal theatre, the theatre that outlasts one generation only, that goes on from epoch to epoch. Actors may build up styles, leave behind them traditions and theories of acting; designers of settings and costumes may illuminate their province, leave drawings after them, and even, as in the case of the Bibiena<sup>②</sup> family, stamp for generations the mark of their style on the theatrical scene. But acting is transitory, a lively record while it lasts, lustrous, fading, blotted out by a few stretches of the trampling years; and the designer's art lives only, or for the most part, by its shadow or idea. Only the play can, as it stands, endure, according to its merit or fortune, and two centuries afterward be seen in its own body. The dramatist, too, nearly always supplies the essential idea behind a theatre work. He gives the theme; and creates the theme in terms of life. Of all the parts of a work in the art of the theatre, his affords the closest and most securely grounded application to life. It is therefore only natural that ninety-nine out of a hundred books on the theatre have been really about the drama; and that most of the study of the subject, outside of the profession, has been concerned

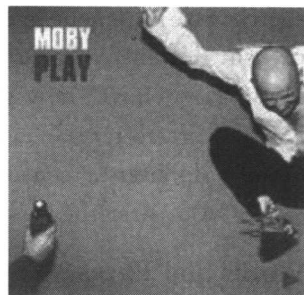


The Greco-Roman Theatre at Miletus, Turkey - Photo: T. Hines 6/12/2003  
The ancient port city of Miletus is located at the mouth of the Meander River on the Aegean coast of present-day Turkey. Due to the siltling up of the ancient harbor, Miletus now lies 9 kilometers from the sea. Miletus theatre was built on a hill by sea, overlooking what is known as the Theater Harbor.



with plays.

4 But in the immediate occasion — an evening at a theatre — the dramatist's share takes its place with the other elements that go to make up the art. Along with the acting, the décor and the directing, goes the drama itself — all make up what is not dramatic literature, not acting, not designing or directing but one art; the theatre art. The question as to which of these elements or parts that contribute to this theatre art contributes most, is for the moment unimportant; we may say that each goes to make a living whole, exactly as we may say that the parts of a man's body are all seen alive together, all make up the body, which consists of and lives by them all.



5 Life, the energy, the living essence — Pirandello<sup>3</sup>'s "stream of life," Bergson<sup>4</sup>'s "vital urge"— goes on, finding itself bodies or forms to contain and express it. Behind whatever is dramatic lies the movement of the soul outward toward forms of action, the movement from perception toward patterns of desire, and the passionate struggle to and from the deed or the event in which it can manifest its nature. Behind any work of art is this living idea, this soul that moves toward its right body, this content that must achieve the form that will be inseparable from it. A perfect example in any art arrives not through standards but when the essential or informing idea has been completely expressed in terms of this art, and comes into existence entirely through the medium of it. This is perfection, though we may speak of a perfection large or small. When a form is found that will completely express an idea that is largely applicable to human experience and therefore largely significant, we have a large perfection; and a high perfection when the work of art is what Longinus<sup>5</sup> would call an echo of elevation of mind and in its presence the mind "in the height of its rapture exults and feels a sort of command, as if it itself produced what it has only been perceiving."



6 Play, acting, design, directing, music make up the theatre art. But so little is that recognized or remembered that, though we speak of the play or the acting or some such element in what we have been to see, we have no name for the whole instance. Our sense of the theatrical event as a whole must suffer for this lack of a word. In this discussion, in order to avoid such a poor phrase as an "instance of creation in the art of the theater" we all say "a theatre work" as we say a painting, a symphony, a drama, a poem.

7 With us in America just now the theatre is at a certain sag. Where five years ago there was excitement over new impulses and explorations into fresh forms, there is in this present lull only what is at best a kind of marking time. Then there was a great asking, How? how? how? how shall this be? — but now there is little. So that now, while we have leisure to let our eyes wander over it, may consider the various arts or elements that make it up and the sensuous avenues that lead to it.

8 But first there is the matter of seeing the theatre as an art at all.

### Words and Phrases

blest <i>adj.</i> (= blessed)	幸运的;有福的
come into existence	to live, or to live in difficult conditions
consist of	to be made of or formed from something
decor <i>n.</i>	the colour, style and arrangement of the objects in a room
eternal <i>adj.</i>	lasting forever or for a very long time
outlast <i>v.</i>	to live or exist, or to stay energetic and determined, longer than another person or thing
epoch <i>n.</i>	a long period of time, especially one in which there are new advances and great change
build up	to increase or become larger or stronger
illuminate <i>v.</i>	to explain and show more clearly something that is difficult to understand
in the case of	with reference to, or in the situation of
transitory <i>adj.</i>	lasting for only a short time
lustrous <i>adj.</i>	very shiny
blot out	to cover or hide something completely
merit <i>n.</i>	the quality of being good and deserving praise
passionate <i>adj.</i>	having very strong feelings or emotions
manifest <i>v.</i>	to show something clearly, through signs or actions
elevation <i>n.</i>	an increase in the amount or level
rapture <i>n.</i>	extreme pleasure and happiness or excitement
exult <i>v.</i>	to express great pleasure or happiness, especially at someone else's defeat or failure
symphony <i>n.</i>	a long piece of music for an orchestra, usually with four movements (= parts) 交响乐
sag <i>n.</i>	where something has dropped down to a lower level

lull <i>n.</i>	a short period of calm in which little happens
sensuous <i>adj.</i>	giving or expressing pleasure through the physical senses, rather than pleasing the mind or the intelligence

## Notes

- ① **The Theatre Art:** The text is taken from *The Theatre* by Stark Young (1958).
- ② **Bibiena:** The Bibiena family were a family of Italian artists who flourished during the 17<sup>th</sup> and 18<sup>th</sup> centuries.
- ③ **Pirandello:** The greatest Italian modernist writer. Winner of the Nobel Prize in literature in 1934 for his strikingly original plays, including *Six Character in Search of an Author*.
- ④ **Bergson:** French philosopher and writer whose popular works largely concern the importance of intuition as a means of attaining knowledge and the *élan vital* present in all living things.
- ⑤ **Longinus:** Greek philosopher. The influential volume of literary criticism *On The Sublime* is traditionally attributed to him.

## Exercises

### Vocabulary

#### I. Fill in the blanks with the appropriate words.

Improvisational theatre	Repertory theatre	Resident theatre
Community theatre	West End theatre	Fringe theatre

Theatre is the branch of the performing arts concerned with acting out stories in front of an audience using combinations of speech, gesture, music, dance, sound and spectacle. \_\_\_\_\_ in the United States are professional theatre companies outside of New York city that produced their own seasons. \_\_\_\_\_ is a popular term for mainstream professional theatre in London. It is usually considered to represent the highest level of theatre in the English speaking world. \_\_\_\_\_ is a theatre in which a resident company presents works from a specified period of time, usually in alternation. \_\_\_\_\_ is a term used to describe alternative theatre, or entertainment not of the main stream. \_\_\_\_\_ is a form of theatre in which the actors perform spontaneously, without a script. \_\_\_\_\_ is a very popular form of theatre in which all or most of the participants are unpaid or “amateur” in the most literal definition of the word.

**II. Choose the appropriate word for each of the following sentences. Change the form where necessary.**

eternal	inseparable	consist of	manifest
sensuous	in the case of	complex	capable of
essential	outlast		

1. The Orioles \_\_\_\_\_ the Yankees, finally winning 10 to 9.
2. It's a simple dish to prepare, \_\_\_\_\_ mainly \_\_\_\_\_ rice and vegetables.
3. When she's drunk she's \_\_\_\_\_ saying awful, rude things.
4. The company is engaged in the \_\_\_\_\_ search for a product that will lead the market.
5. For the experiment to be valid, it is \_\_\_\_\_ to record the data accurately.
6. Lack of confidence in the company \_\_\_\_\_ itself in a fall in the share price.
7. It's a very \_\_\_\_\_ issue to which there is no straightforward answer.
8. The law will apply equally to men and women except \_\_\_\_\_ maternity leave.
9. Unemployment and inner city decay are \_\_\_\_\_ issues which must be tackled together.
10. She luxuriated in the \_\_\_\_\_ feel of the silk sheets.

## Presentation

Fill in the blanks and choose one to make a presentation.

- \_\_\_\_\_ is the classical drama of Japan, with music and dance performed in a highly stylized manner by elaborately dressed performers on an almost bare stage.
- \_\_\_\_\_ is a kind of Chinese opera which arose in the mid-19th century and was extremely popular in the Qing Dynasty court. It is widely regarded as one of the cultural treasures of China.
- \_\_\_\_\_ is a type of comedy developed in Italy in the 16th and 17th centuries and characterized by improvisation from a standard plot outline and the use of stock characters, often in traditional masks and costumes.

## Listen and Discuss

**I. Now we are going to hear the first part of a radio play, *A Man ahead of His Time*. Listen carefully and fill in the blanks.**

Carl received a \_\_\_\_ (1) \_\_\_\_ letter for his story, \_\_\_\_ (2) \_\_\_\_, which accused him of \_\_\_\_ (3) \_\_\_\_\_. His second story, \_\_\_\_ (4) \_\_\_\_, suffered the same fate. He went to the li-

brary, got the copy of I. C. Cobern's stories, and found they were \_\_\_\_ (5) \_\_\_\_ the same as his. He suspected I. C. Cobern copied him because while working late at night, he felt someone \_\_\_\_ (6) \_\_\_\_\_. He went on with the third story. Then one night by the light of \_\_\_\_ (7) \_\_\_\_\_, he saw a \_\_\_\_ (8) \_\_\_\_\_ figure \_\_\_\_ (9) \_\_\_\_\_ by his desk. He visited the library again and found out that I. C. Cobern lived \_\_\_\_ (10) \_\_\_\_\_. He decided to call upon \_\_\_\_ (11) \_\_\_\_\_ to \_\_\_\_ (12) \_\_\_\_\_.

**II. Listen to the play again and answer the following questions.**

- Is Carl a realist writer?
- What was the result of Carl's first google search?
- Did Marilyn believe in her husband? Why?
- What else did Carl find in the library?

**III. If you were the writer, how would you end this story?**

**Writing**

Write an essay with the title *I Love Theatre*.

## Text B

### Live Theatre<sup>①</sup>

1 I believe that we need live theatre more than ever. We need it above all to change dogma and to ask difficult questions in an increasingly simplistic and commercialized society. Our culture is over-influenced by advertising, unexceptional global television and journalism made sensational so that it may the better entertain and gain bigger audiences. Sadly, like our educational system, if we do not cherish it and pay for it, the theatre will not flourish. Also, like our educational system, it cannot be judged only on financial grounds. For a democracy, theatre is all-important for another reason; it is one of the few occasions left when a segment of society can engage in a live theatre.

2 As a nation, we are apathetic about these needs. We are very good at creating theatre, but perfectly awful about cherishing it. Politicians cannot and don't care about long term issues — I suppose partially because these issues do not catch the headlines of today. And politicians certainly don't care about the arts. They suspect there are no votes in the arts and while they think it, they will be right, because they endorse a philistine rather than a creative culture. Encouraging children to enjoy a rich life of play and providing the art for them when they are adults that they have learnt to appreciate as children are long-term issues. Even if politicians care individually about the arts, they don't collectively. My experience of both parties is that they are wonderful to the arts when they are in opposition. Yet I believe that the theatre will become increasingly important in future years and that society must be persuaded to look after it. Academia and the theatrical profession both have a responsibility for this.

3 In this new information age, we shall live and shop and travel and learn — and even to some extent entertain ourselves — by means of information technology. All those vast hypermarkets that have been built on both sides of the Atlantic may soon become the empty palaces of the past. We shall no longer shop for the basic repetitive purchases of life, like cornflakes or soapsuds; they will be bulk-bought on the internet and delivered to our homes. Other shopping will become particular and personal — special clothes, special foods, the fish that needs to be personally selected; and it will once more be bought in a small shop with dialogue between seller and customer. We may well seek out theatre in exactly the same way. It will be the entertainment that is special because it insists that we participate and use our imaginations. And we shall find it very special because it is live. We affect the performance and it affects us. The result is slightly different every night and that

difference is its strength; it is always different because it is alive, so let us celebrate that it is elitist. Standards usually are.

4 In the age of Shakespeare, the British made the greatest theatre culture in history. It was a clear demonstration of their genius for creation. But within thirty years, their genius for destruction (which is often quite as pervasive) had obliterated the entire achievement. A great tradition was destroyed. Perhaps it is the tension of the British temperament between Cavalier<sup>®</sup> eccentricity and Roundhead<sup>®</sup> control which makes us subject to these puritanical fits of disapproval. Intense passions near to madness war with guilty restraint; eccentricity and originality fight with restraining dogma. It certainly makes us love art and hate art in equal measure. We are often proud of being philistine, and we are the only country in Europe who uses "intellectual" as a term of abuse. These neurotic swings of mood from the pragmatic to the mechanistic, the Dionysian to the Apollonian are particularly British. They may be why we are so particularly good at making theatre. It is also why governments have spent the last twenty years indifferently destroying what was by any reckoning a golden age of theatre. The destruction still continues.

5 We create in pleasure and repent in pain. We destroy what we create with self-righteous enthusiasm — particularly if we feel guilty because of the joy we have found in the creation. Or if it costs money. We invent, but we do not conserve. So art — and particularly theatre — is something we prefer to undervalue and it is always under threat. In this we are proud to be unlike the French.

6 Let us therefore reiterate: the stage is art. It is a social art which at its best challenges and provokes at the same instant that it entertains. It is performance art, it is not literature. It must be studied with a sense of performance even when it is read. I believe that to study a play text is a specialized skill, as specialized as learning to read a score of music. We can all read, and therefore we think we can all evaluate literature. But we need to learn the language of the theatre if we are to judge drama, just as we need to understand musical forms if we are to study opera. We must develop knowledge and skills which take us beyond reading texts just as texts. A script of a play is only the verbal plan of the event, not the event itself. Drama begins with form. And that is what we need to study if we are to understand drama. Form is a mask which exposes as it hides. It is never — never — real. If it is successful, it persuades us that it represents the real.

## Words and Phrases

above all

most important of all

dogma *n.*

a fixed, especially religious, belief or set of beliefs that people are ex-

	pected to accept without any doubts
simplistic <i>adj.</i>	making something complicated seem simple by ignoring important parts of it
commercialize <i>v.</i>	(usu. passive) to organize something to make a profit
sensational <i>adj.</i>	very good, exciting or unusual
cherish <i>v.</i>	to love, protect and care for someone or something that is important to you
flourish <i>v.</i>	to grow or develop successfully
segment <i>n.</i>	any of the parts into which something (especially a circle or sphere) can be divided or into which it is naturally divided
apathetic <i>adj.</i>	lacking interest or energy
care about	to think that something is important and to feel interested in it or upset about it
partially <i>adv.</i>	not completely
endorse <i>v.</i>	to make a public statement of your approval or support for something or someone
philistine <i>n.</i>	a person who refuses to see the beauty or the value of art, literature, music or culture in any form
academia <i>n.</i>	someone who teaches at a college, or who studies as part of their job
by means of	by using
hypermarket <i>n.</i>	a very large shop
cornflakes <i>n.</i>	small thin yellowish-orange pieces of dry food made from crushed maize, often eaten with milk and sugar in the morning
soapsuds <i>n.</i>	the mass of small bubbles that form on the surface of soapy water
bulk <i>n.</i>	something or someone that is very large
seek out	to look for someone or something, especially for a long time until you find them
demonstration <i>n.</i>	when you show someone how to do something, or how something works
pervasive <i>adj.</i>	present or noticeable in every part of a thing or place
obliterate <i>v.</i>	to remove all sign of something, either by destroying it or by covering it so that it cannot be seen
temperament <i>n.</i>	the part of your character that affects your moods and the way you behave
puritanical <i>adj.</i>	believing or involving the belief that self-control and hard work are important and that pleasure is wrong or unnecessary



restrain <i>v.</i>	to control the actions or behaviour of someone by force
originality <i>n.</i>	the quality of being of a new type or different from others of the same type
neurotic <i>adj.</i>	behaving strangely or in an anxious way, often because you have a mental illness
pragmatic <i>adj.</i>	solving problems in a realistic way which suits the present conditions rather than obeying fixed theories, ideas or rules
mechanistic <i>adj.</i>	thinking of living things as if they were machines
reckon <i>v.</i>	to think or believe
self-righteous <i>adj.</i>	believing that your ideas and behaviour are morally better than those of other people
enthusiasm <i>n.</i>	a feeling of energetic interest in a particular subject or activity and an eagerness to be involved in it
undervalue <i>v.</i>	to consider someone or something as less valuable or important than they really are
reiterate <i>v.</i>	to say something again, once or several times
evaluate <i>v.</i>	to judge or calculate the quality, importance, amount or value of something
just as	exactly or equally as
verbal <i>adj.</i>	spoken rather than written

## Notes

① **Live Theatre:** The text is excerpted from *Exposed by the Mask* (Theatre Communication Group, 2000).

② **Cavalier:** Name used by Parliamentarians for a Royalist supporter of King Charles I during the English Civil War (1642-1651). (In response, the Royalists called the Parliamentarians Roundheads.) Typically, the term “Cavalier” referred to the high-born supporters of King Charles, who were fond of fashionable, extravagant clothing.

③ **Roundhead:** Name for the supporters of Parliament during the English civil war. The name referred to the short haircuts worn by some of the Puritans in contrast to the fashionable long-haired wigs worn by those called Cavaliers.

## Group Work

1. How much do you know about the golden age of theatre?
2. Make a comparison and contrast between the past and the present of British theatre and