

I've always
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DRAMA *Students*

Volume 8



DRAMA *for Students*

Presenting Analysis, Context and Criticism of
Commonly Studied Dramas

Volume 8

David Galens, Editor



Detroit
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Drama for Students

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DRAMA *for Students*

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The Study of Drama

We study drama in order to learn what meaning others have made of life, to comprehend what it takes to produce a work of art, and to glean some understanding of ourselves. Drama produces in a separate, aesthetic world, a moment of being for the audience to experience, while maintaining the detachment of a reflective observer.

Drama is a representational art, a visible and audible narrative presenting virtual, fictional characters within a virtual, fictional universe. Dramatic realizations may pretend to approximate reality or else stubbornly defy, distort, and deform reality into an artistic statement. From this separate universe that is obviously not “real life” we expect a valid reflection upon reality, yet drama never is mistaken for reality—the methods of theater are integral to its form and meaning. Theater is art, and art’s appeal lies in its ability both to approximate life and to depart from it. By presenting its distorted version of life to our consciousness, art gives us a new perspective and appreciation of reality. Although, to some extent, all aesthetic experiences perform this service, theater does it most effectively by creating a separate, cohesive universe that freely acknowledges its status as an art form.

And what is the purpose of the aesthetic universe of drama? The potential answers to such a question are nearly as many and varied as there are plays written, performed, and enjoyed. Dramatic texts can be problems posed, answers asserted, or

moments portrayed. Dramas (tragedies as well as comedies) may serve strictly “to ease the anguish of a torturing hour” (as stated in William Shakespeare’s *A Midsummer Night’s Dream*)—to divert and entertain—or aspire to move the viewer to action with social issues. Whether to entertain or to instruct, affirm or influence, pacify or shock, dramatic art wraps us in the spell of its imaginary world for the length of the work and then dispenses us back to the real world, entertained, purged, as Aristotle said, of pity and fear, and edified—or at least weary enough to sleep peacefully.

It is commonly thought that theater, being an art of performance, must be experienced—that is, seen—in order to be appreciated fully. However, to view a production of a dramatic text is to be limited to a single interpretation of that text—all other interpretations are for the moment closed off, inaccessible. In the process of producing a play, the director, stage designer, and performers interpret and transform the script into a work of art that always departs in some measure from the author’s original conception. Novelist and critic Umberto Eco, in his *The Role of the Reader: Explorations in the Semiotics of Texts*, explained, “In short, we can say that every performance offers us a complete and satisfying version of the work, but at the same time makes it incomplete for us, because it cannot simultaneously give all the other artistic solutions which the work may admit.”

Thus Laurence Olivier's coldly formal and neurotic film presentation of Shakespeare's *Hamlet* (in which he played the title character as well as directed) shows marked differences from subsequent adaptations. While Olivier's *Hamlet* is clearly entangled in a Freudian relationship with his mother, Gertrude, he would be incapable of shushing her with the impassioned kiss that Mel Gibson's mercurial *Hamlet* (in director Franco Zeffirelli's 1990 film) does. Although each of the performances rings true to Shakespeare's text, each is also a mutually exclusive work of art. Also important to consider are the time periods in which each of these films were produced: Olivier made his film in 1948, a time in which overt references to sexuality (especially incest) were frowned upon. Gibson and Zeffirelli made their film in a culture more relaxed and comfortable with these issues. Just as actors and directors can influence the presentation of drama, so too can the time period of the production affect what the audience will see.

A play script is an open text from which an infinity of specific realizations may be derived. Dramatic scripts that are more open to interpretive creativity (such as those of Ntozake Shange and Tomson Highway) actually require the creative improvisation of the production troupe in order to complete the text. Even the most prescriptive scripts (those of Neil Simon, Lillian Hellman, and Robert Bolt, for example), can never fully control the actualization of live performance, and circumstantial events, including the attitude and receptivity of the audience, make every performance a unique event. Thus, while it is important to view a production of a dramatic piece, if one wants to understand a drama fully it is equally important to read the original dramatic text.

The reader of a dramatic text or script is not limited by either the specific interpretation of a given production or by the unstoppable action of a moving spectacle. The reader of a dramatic text may discover the nuances of the play's language, struc-

ture, and events at their own pace. Yet studied alone, the author's blueprint for artistic production does not tell the whole story of a play's life and significance. One also needs to assess the play's critical reviews to discover how it resonated to cultural themes at the time of its debut and how the shifting tides of cultural interest have revised its interpretation and impact on audiences. And to do this, one needs to know a little about the culture of the times which produced the play as well as the author who penned it.

Drama for Students supplies this material in a useful compendium for the student of dramatic theater. Covering a range of dramatic works that span from the fifth century B.C. to the 1990s, this book focuses on significant theatrical works whose themes and form transcend the uncertainty of dramatic fads. These are plays that have proven to be both memorable and teachable. *Drama for Students* seeks to enhance appreciation of these dramatic texts by providing scholarly materials written with the secondary and college/university student in mind. It provides for each play a concise summary of the plot and characters as well as a detailed explanation of its themes and techniques. In addition, background material on the historical context of the play, its critical reception, and the author's life help the student to understand the work's position in the chronicle of dramatic history. For each play entry a new work of scholarly criticism is also included, as well as segments of other significant critical works for handy reference. A thorough bibliography provides a starting point for further research.

These inaugural two volumes offer comprehensive educational resources for students of drama. *Drama for Students* is a vital book for dramatic interpretation and a valuable addition to any reference library.

Source: Eco, Umberto, *The Role of the Reader: Explorations in the Semiotics of Texts*, Indiana University Press, 1979.

Carole L. Hamilton
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Cary Academy
Cary, North Carolina

Introduction

Purpose of Drama for Students

The purpose of *Drama for Students* (DfS) is to provide readers with a guide to understanding, enjoying, and studying dramas by giving them easy access to information about the work. Part of Gale's "For Students" literature line, DfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific plays. While each volume contains entries on "classic" dramas frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary plays, including works by multicultural, international, and women playwrights.

The information covered in each entry includes an introduction to the play and the work's author; a plot summary, to help readers unravel and understand the events in a drama; descriptions of important characters, including explanation of a given character's role in the drama as well as discussion about that character's relationship to other characters in the play; analysis of important themes in the drama; and an explanation of important literary techniques and movements as they are demonstrated in the play.

In addition to this material, which helps the readers analyze the play itself, students are also provided with important information on the literary and historical background informing each work.

This includes a historical context essay, a box comparing the time or place the drama was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the play. A unique feature of DfS is a specially commissioned overview essay on each drama by an academic expert, targeted toward the student reader.

To further aid the student in studying and enjoying each play, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on each drama.

Selection Criteria

The titles for each volume of DfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; *Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges*; textbooks on teaching dramas; a College Board survey of plays commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of plays commonly studied in high schools; St. James Press's *International Dictionary of Theatre*; and Arthur Applebee's 1993 study *Literature in the Secondary School: Studies of Curriculum and Instruction in the United States*.

Input was also solicited from our expert advisory board (both experienced educators specializing in English), as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of “classic” dramas (those works commonly taught in literature classes) and contemporary dramas for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women playwrights. Our advisory board members—current high school teachers—helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in *DfS* focuses on one play. Each entry heading lists the full name of the play, the author’s name, and the date of the play’s first production or publication. The following elements are contained in each entry:

- **Introduction:** a brief overview of the drama which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- **Author Biography:** this section includes basic facts about the author’s life, and focuses on events and times in the author’s life that inspired the drama in question.
- **Plot Summary:** a description of the major events in the play, with interpretation of how these events help articulate the play’s themes. Subheads demarcate the plays’ various acts or scenes.
- **Characters:** an alphabetical listing of major characters in the play. Each character name is followed by a brief to an extensive description of the character’s role in the plays, as well as discussion of the character’s actions, relationships, and possible motivation.

Characters are listed alphabetically by last name. If a character is unnamed—for instance, the Stage Manager in *Our Town*—the character is listed as “The Stage Manager” and alphabetized as “Stage Manager.” If a character’s first name is the only one given, the name will appear alphabetically by the name.

Variant names are also included for each character. Thus, the nickname “Babe” would head the listing for a character in *Crimes of the Heart*, but below that listing would be her less-mentioned married name “Rebecca Botrelle.”

- **Themes:** a thorough overview of how the major topics, themes, and issues are addressed within the play. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- **Style:** this section addresses important style elements of the drama, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- **Historical and Cultural Context:** This section outlines the social, political, and cultural climate *in which the author lived and the play was created*. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the play is a historical work, information regarding the time in which the play is set is also included. Each section is broken down with helpful subheads.
- **Critical Overview:** this section provides background on the critical reputation of the play, including bannings or any other public controversies surrounding the work. For older plays, this section includes a history of how the drama was first received and how perceptions of it may have changed over the years; for more recent plays, direct quotes from early reviews may also be included.
- **For Further Study:** an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.
- **Sources:** an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- **Criticism:** an essay commissioned by *DfS* which specifically deals with the play and is written specifically for the student audience, as well as excerpts from previously published criticism on the work.

In addition, each entry contains the following highlighted sections, set separate from the main text:

- **Media Adaptations:** a list of important film and television adaptations of the play, including source information. The list may also include such variations on the work as audio recordings, musical adaptations, and other stage interpretations.
- **Compare and Contrast Box:** an “at-a-glance” comparison of the cultural and historical differences between the author’s time and culture and late twentieth-century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the drama was written, the time or place the play was set (if a historical work), and modern Western culture. Works written after the mid-1970s may not have this box.
- **What Do I Read Next?:** a list of works that might complement the featured play or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.
- **Study Questions:** a list of potential study questions or research topics dealing with the play. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.

Other Features

DfS includes “The Study of Drama,” a foreword by Carole Hamilton, an educator and author who specializes in dramatic works. This essay examines the basis for drama in societies and what drives people to study such work. Hamilton also discusses how *Drama for Students* can help teachers show students how to enrich their own reading/viewing experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the *DfS* series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the *DfS* series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to

broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in **boldface**.

Each entry has several illustrations, including photos of the author, stills from stage productions, and stills from film adaptations.

Citing Drama for Students

When writing papers, students who quote directly from any volume of *Drama for Students* may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed.

When citing text from *DfS* that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

“Our Town,” *Drama for Students*. Ed. David Galens and Lynn Spampinato. Vol. 1. Farmington Hills: Gale, 1997. 8–9.

When quoting the specially commissioned essay from *DfS* (usually the first piece under the “Criticism” subhead), the following format should be used:

Fiero, John. Essay on “Twilight: Los Angeles, 1992.” *Drama for Students*. Ed. David Galens and Lynn Spampinato. Vol. 1. Farmington Hills: Gale, 1997. 8–9.

When quoting a journal or newspaper essay that is reprinted in a volume of *DfS*, the following form may be used:

Rich, Frank. “Theatre: A Mamet Play, ‘Glengarry Glen Ross’.” *New York Theatre Critics’ Review* Vol. 45, No. 4 (March 5, 1984), 5–7; excerpted and reprinted in *Drama for Students*, Vol. 1, ed. David Galens and Lynn Spampinato (Farmington Hills: Gale, 1997), pp. 61–64.

When quoting material reprinted from a book that appears in a volume of *DfS*, the following form may be used:

Kerr, Walter. “The Miracle Worker,” in *The Theatre in Spite of Itself* (Simon & Schuster, 1963, 255–57; excerpted and reprinted in *Drama for Students*, Vol. 1, ed. Dave Galens and Lynn Spampinato (Farmington Hills: Gale, 1997), pp. 59–61.

We Welcome Your Suggestions

The editor of *Drama for Students* welcomes your comments and ideas. Readers who wish to suggest dramas to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via

E-mail at: **david.galens@gale.com**. Or write to the editor at:

David Galens, *Drama for Students*
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Farmington Hills, MI 48331-3535

Literary Chronology

- c. 496 B.C.:** Sophocles is born in Colonus Hippiu, part of what is now Athens, Greece.
- c. 450 B.C.:** Sophocles composes *The Ajax*.
- c. 406 B.C.:** Sophocles dies in Athens.
- 1828:** Henrik Ibsen is born in Skien, Norway, on March 20.
- 1854:** Oscar Wilde is born Oscar Fingal O'Flahertie Wills Wilde on October 16 in Dublin, Ireland.
- 1873:** Alfred Jarry is born in Laval, France, on September 8.
- 1876:** Ibsen adapts his prose work *Peer Gynt* for the stage.
- 1882:** Susan Glaspell is born in Davenport, Iowa, on July 1.
- 1893:** *Salome* is published in France and England following two years of controversy surrounding the work; the play is published with drawings by Aubrey Beardsley; the play is finally produced for the stage in France in 1896 and in England in 1905.
- 1896:** Jarry's *Ubu Roi* debuts to considerable controversy on December 11 in Paris, France.
- 1900:** Having lived in shame and exile, Oscar Wilde dies in France (where he had assumed the pseudonym Sebastien Melmoth) on November 30.
- 1906:** Following several strokes and years of ill health, Henrik Ibsen dies on May 23.
- 1907:** Following years of substance abuse and a descent into mental illness, Alfred Jarry dies in a charity hospital in Paris, France, on November 1.
- 1911:** Terrence Rattigan is born on June 10 in London, England.
- 1913:** William Inge is born on May 3 in Independence, Kansas.
- 1915:** Arthur Miller is born on October 17 in New York City.
- 1916:** *Trifles* debuts.
- 1920:** Alice Childress is born on October 12 in Charleston, South Carolina.
- 1928:** Edward Albee is born.
- 1934:** Edward Bond is born in Holloway, North London.
- 1937:** Tom Stoppard is born Tomas Straussler in Czechoslovakia on July 3.
- 1938:** John Guare is born on February 5 in New York City.
- 1939:** Charles Fuller is born in Philadelphia on March 5.
- 1940:** David Rabe is born on March 10 in Dubuque, Iowa.

1947: *All My Sons* debuts at the Coronet Theatre in New York City on January 29.

1948: *The Browning Version* debuts at London's Phoenix Theatre on September 8; it debuts in New York City the following year.

1948: Susan Glaspell dies.

1955: *Bus Stop* opens on Broadway on March 2.

1955: *Trouble in Mind* debuts at the Greenwich Mews Theatre in New York City on November 5.

1965: Bond's controversial play *Saved* is produced on November 3 at the Royal Court Theatre in London as a private club production in order to avoid the censorship of the Lord Chamberlain.

1971: *House of Blue Leaves* opens Off-Broadway on February 10.

1973: William Inge dies from carbon monoxide inhalation; the death is ruled a suicide.

1976: *Streamers* debuts at the Long Wharf Theatre in New Haven, Connecticut, on January 30.

1977: Terrence Rattigan dies of bone cancer on November 30.

1981: *A Soldier's Play* debuts at the Negro Ensemble Theatre on November 20.

1982: *The Real Thing* is produced in London's West End; the successful production moves to New York City two years later.

1991: Albee's *Three Tall Women* is first produced.

1994: Alice Childress dies of cancer in New York City on August 14.

Acknowledgments

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