



普通高等教育“十一五”国家级规划教材

新世纪高等院校英语专业本科生系列教材（修订版）

总主编 戴炜栋

英美戏剧： 剧本与演出

*British and American Drama:
Plays and Performance*

主编 范浩 张瑛
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总 序

我国英语专业本科教学与学科建设,伴随着我国改革开放的步伐,得到了长足的发展和提升。回顾这 30 多年英语专业教学改革和发展的历程,无论是英语专业教学大纲的制订、颁布、实施和修订,还是四、八级考试的开发与推行,以及多项英语教学改革项目的开拓,无不是围绕英语专业的学科建设和人才培养而进行的,正如《高等学校英语专业英语教学大纲》提出的英语专业的培养目标,即培养“具有扎实的英语语言基础和广博的文化知识并能熟练地运用英语在外事、教育、经贸、文化、科技、军事等部门从事翻译、教学、管理、研究等工作的复合型英语人才。”为促进英语专业本科建设的发展和教学质量的提高,外语专业教学指导委员会还实施了“新世纪教育质量改革工程”,包括推行“十五”、“十一五”国家级教材规划和外语专业国家精品课程评审,从各个教学环节加强对外语教学质量的宏观监控,从而确保为我国的经济建设输送大量的优秀人才。

跨入新世纪,英语专业的建设面临新的形势和任务:经济全球化、科技一体化、文化多元化、信息网络化的发展趋势加快,世界各国之间的竞争日趋激烈,这对我国英语专业本科教学理念和培养目标提出了新的挑战;大学英语教学改革如火如荼;数字化、网络化等多媒体教学辅助手段在外语教学中广泛应用和不断发展;英语专业本科生教育的改革和学科建设也呈现出多样化的趋势,翻译专业、商务英语专业相继诞生——这些变化和发展无疑对英语专业的学科定位、人才培养以及教材建设提出了新的、更高的要求。

上海外语教育出版社(简称外教社)在新世纪之初约请了全国 30 余所著名高校百余位英语教育专家,对面向新世纪的英语专业本科生教材建设进行了深入、全面、广泛和具有前瞻性的研讨,成功地推出了理念新颖、特色明显、体系完备的“新世纪高等院校英语专业本科生系列教材”,并被列入“十五”国家级规划教材,以其前瞻性、先进性和创新性等特点受到全国众多使用院校的广泛好评。

面对快速发展的英语专业本科教育,如何保证专业的教学质量,培养具有国际视野和创新能力的英语专业人才,是国家、社会、高校教师共同关注的问题,也是教材编写者和教材出版者关心和重视的问题。



作为教学改革的一个重要组成部分,优质教材的编写和出版对学科建设的推动和人才培养的作用是有目共睹的。外教社为满足教学和学科发展的需要,与教材编写者们一起,力图全方位、大幅度修订并扩充原有的“新世纪高等院校英语专业本科生系列教材”,以打造英语专业教材建设完整的学科体系。为此,外教社邀请了全国几十所知名高校 40 余位著名英语教育专家,根据英语专业学科发展的新趋势,围绕梳理现有课程、优化教材品种和结构、改进教学方法和手段、强化学生自主学习能力的培养、有效提高教学质量等问题开展了专题研究,并在教材编写与出版中予以体现。

修订后的教材仍保持原有的专业技能、专业知识、文化知识和相关专业四大板块,品种包括基础技能、语言学、文学、文化、人文科学、测试、教学法等,总数逾 200 种,几乎涵盖了当前我国高校英语专业所开设的全部课程,并充分考虑到我国英语教育的地区差异和不同院校英语专业的特点,提供更多的选择。教材编写深入浅出,内容反映了各个学科领域的最新研究成果;在编写宗旨上,除了帮助学生打下扎实的语言基本功外,着力培养学生分析问题、解决问题的能力,提高学生的思辨能力和人文、科学素养,培养健康向上的人生观,使学生真正成为我国新时代所需要的英语专门人才。

系列教材修订版编写委员会仍由我国英语界的知名专家学者组成,其中多数是在各个领域颇有建树的专家,不少是高等学校外语专业教学指导委员会的委员,总体上代表了中国英语教育的发展方向和水平。

系列教材完整的学科体系、先进的编写理念、权威的编者队伍,再次得到教育部的认可,荣列“普通高等教育‘十一五’国家级规划教材”。我深信,这套教材一定会促进学生语言技能、专业知识、学科素养和创新能力的培养,填补现行教材某些空白,为培养高素质的英语专业人才奠定坚实的基础。

戴炜栋

教育部高校外语专业教学指导委员会主任委员
国务院学位委员会外语学科评议组组长



编者的话

《英美戏剧:剧本与演出》是《英美戏剧:作品与评论》的姊妹篇,供我国广大英语爱好者,尤其是大学英语系学生阅读和演出英文戏剧使用。

教材编写缘起

编者常年帮助英语专业本科生排练英文戏剧,深感戏剧表演不仅能有效促进学生语言技能的提高,对于培养他们的自信心、理解力、想象力、创造力、团队精神亦大有裨益。事实上,许多教育发达的国家都把戏剧表演作为一种有效的教学方法。美国和法国甚至以立法的方式确保戏剧在教育中的地位。据不完全统计,全美有一千多所大学设有戏剧院系。有些高校虽然没有戏剧系,但均设有戏剧欣赏与实践的课程。因此,大学的戏剧舞台非常活跃,学生剧团上演的水准相当高。在那里,戏剧教育是一种学习和认知方式:除了戏剧专业的学生,绝大部分参加戏剧实践的学生毕业后并不以戏剧为业,但他们从这些实践活动中领悟的道理、锻炼的能力将伴随终生。


其实,这一经验在上世纪初就已传到中国。当年,上海、北京、天津、南京、广州等地的许多高校都积极鼓励学生排练外文戏剧。我国许多学者、专家都得益于此。例如,著名表演艺术家和翻译家英若诚先生曾回忆:“改革开放后,我曾经陪同曹禺先生访问英美等国,使我吃惊的是,他已经三十多年没有机会讲英语了,但当需要时,他依然可以发表字正腔圆的演说。当我问他时,他想了想,说这是上大学时,经常参加业余学生戏剧留下的好习惯。……我想曹禺先生当年的同窗,例如钱钟书、张骏祥、李健吾等前辈,大概也都经历过这样的锻炼。”

现在,许多学校已经认识到戏剧表演实践的作用和魅力,并在英语语言和文学教学上做出了有益尝试(如北京大学面向全校开设英语戏剧实践课),但真正把戏剧演出纳入教学的学校并不多。

形成这一局面的原因很多,如课时紧张、资金困难、没有排练和演出场地、缺乏布景、灯光、音响等技术支持,但更重要的也许是以下两点:

一、缺少合适的演出选本。国内高质量的英文戏剧教材不少,但这些教材是为戏剧文学教学编写的,着眼点是文学史上主要作家的代表作品,选的大多是完整剧本。可从戏剧实践的角度出发,最重要的并不是剧本的历史地位;太长太难的剧本也不适用。对于低年级或英语基础一般的同学,最理想的是语言较为简单、但内容耐人寻味的短剧或长剧的片段。对外经贸大学孙建秋教授曾编《美国当代短剧选》(外语教学与研究出版社:2005年),深受读者欢迎,但国内这样的选本太少。

二、缺少必要的戏剧表导演训练。开设戏剧表演课程,授课者需要对戏剧实践的各个



方面具备一定的了解。比如:如何对演员进行声音和形体训练?平时排练前或排练中设计什么样的练习活动?怎样遴选演员?怎样组织排练?怎样筹划演出?等等。我国的大多数英语教师是文学或语言学背景,挑选剧本、答疑解惑问题不大,可指导学生排练,还要真刀真枪搬上舞台,就比较困难了。他们就是想自修,也不知从何下手。国内的书店里,戏剧理论研究的书籍品种丰富,可是介绍戏剧实践的却几乎没有。

本教材就是针对这两个问题,为有兴趣进行英文戏剧实践的老师 and 同学提供参考。编写过程中,我们借鉴了若干国外教材,同时结合了自己戏剧实践亲身体会及国内学校的具体情况。其中定有不少疏漏之处,敬请读者指正。

教材体例

本书由三部分组成:


第一部分介绍戏剧演出涉及的主要人员,包括演员、导演、技术小组(布景、灯光、音响、服装、道具)、舞台监督。我们把所有人员的职能和工作都拆解为若干环节,逐一介绍,并辅以例证和图片。考虑到大多数学校的实际情况,演员和导演的部分尽量具体,而技术小组的介绍相对简单,注重可操作性。以演员为例,首先对“演员”进行释义,然后介绍演员所需的基本素质:声音、形体、观察力和想象力;接下来,按演员表演的程序——试镜、排练、演出、演出后——分别介绍,尽量做到细致深入。如在排练一节,详细阐述如何读剧本、如何理解人物、如何与导演和其他演员合作、如何做笔记、表演时有哪些通常的做法和禁忌等。在论述各个环节时,都结合中国学生的特点,提出相关建议。

第二部分是剧本选择,共分三种:戏剧选段、独幕剧和多幕剧。所选剧目大多为名家名篇,且尽量符合以下要求:

- 一、语言规范;
- 二、适宜上演;
- 三、内容为学生喜闻乐见;
- 四、长度适宜。

在此基础上,注意时代、国别、题材、风格的均衡多样,并且不与姊妹教材《英美戏剧:作品与评论》中的剧目重叠。

书中所选包括英美各个时期、不同风格的名家名剧,如莎士比亚的悲剧《罗密欧与朱丽叶》和历史剧《尤里乌斯·凯撒》片段,美国戏剧家阿瑟·米勒的悲剧《炼狱》片段、英国剧作家巴里的童话剧《彼得·潘》片段、美国现代剧作家爱德华·阿尔比的荒诞剧《沙箱》,还选了部分脍炙人口、常演不衰的戏剧,如英国侦探女王阿加莎·克里斯蒂的代表作《捕鼠器》。



另外,还有大量独幕剧。所选的剧目,尽量从舞台效果出发,兼顾长度因素:如对于美国著名戏剧家尤金·奥尼尔,我们选取了内容轻松、篇幅极短的独角戏《早餐之前》。书中所选的所有作品,除了多幕剧的时间较长之外,其他剧本的演出时间基本都在10分钟到30分钟之间。此外,读者还可从《英美戏剧:作品与评论》中选择片段或全剧演出。

为便于快捷选择感兴趣的题材和剧目,我们制作了“剧目索引”,内有剧本名称、作者简介、演员人数、情节梗概、演出所需时间等信息。在当前我国英语系普遍女多男少的情况下,男女演员人数通常需要变通处理,可以一人分饰多角,可以反串,也可对剧本进行相应调整。

第三部分附录包括:

- 1) 供演员进行发音、形体、表演训练的练习,内容比较丰富,可供同学自练,也可供指导老师参考;
- 2) 供导演使用的演员正音建议——根据中国学生常见的发音错误和难点,提供详细解说和有针对性的练习;
- 3) 供导演遴选演员使用的独白、对话以及演员信息表;
- 4) 常用戏剧演出术语表。



致谢

首先,要感谢包括陈嘉、夏照滨、钱佼汝、杨治中以及 Ken Jones, Sandy Moffett 等许多先后在南大英语系任教的教授和外籍专家。他们身体力行,不仅指导学生演出,自己也常常粉墨登场,在全系师生中培育了重视英语戏剧教学与演出的氛围,使我们后来者从中受到熏陶和锻炼。

其次,要感谢近年来在英语系任教、并指导英语系戏剧俱乐部活动的 Alex Yang 先生。他以激情和投入感染了一大批学生,使他们在参与戏剧实践的同时,多方面获得了锻炼和进步。还要感谢在南大英语系讲授“戏剧实践与文本解读”课程的 Philip Larson 教授,在南大举办国内首届英语戏剧导演工作坊的 Joe Graves、Thomas Whitaker 先生,他们以生动、活泼的方式指导学员如何排练和演出,使编者受益匪浅。

再次,要感谢历年参加南大英语系戏剧俱乐部及选修戏剧实践课的同学。他们的热情、聪明、活泼使教学、排练、演出充满快乐,戏剧不但使编者充分体会到教学相长的乐趣,也为本书的写作提供了丰富的例证。

还要感谢南大英语系的同事和英美戏剧方向的博士生。在教材编写过程中,他们积极参与讨论,帮助确定教材编写思路与体例。没有他们的协助,本书的编写绝不可能如此顺利。书稿完成后,英语系硕士生吕雯娟同学承担了部分文稿的校对。她的细致、周详令人感佩。

最后,本书编写参考借鉴了许多相关教材与著作,这些均已在参考文献中一一列出。编者从 Nicolas Gibbs, Edwin Wilson & Alvin Goldfarb, John Miles-Brown, Oscar Brockett, Robert Cohen, Don Taylor, John Dolman Jr. 等作者的作品以及 Joe Graves 先生提供的针对中国学生发音弱点的语音训练材料中收益最大,应用最多,本书的质量亦因此得到大幅提高。

编者愿在此一并致以由衷感谢。



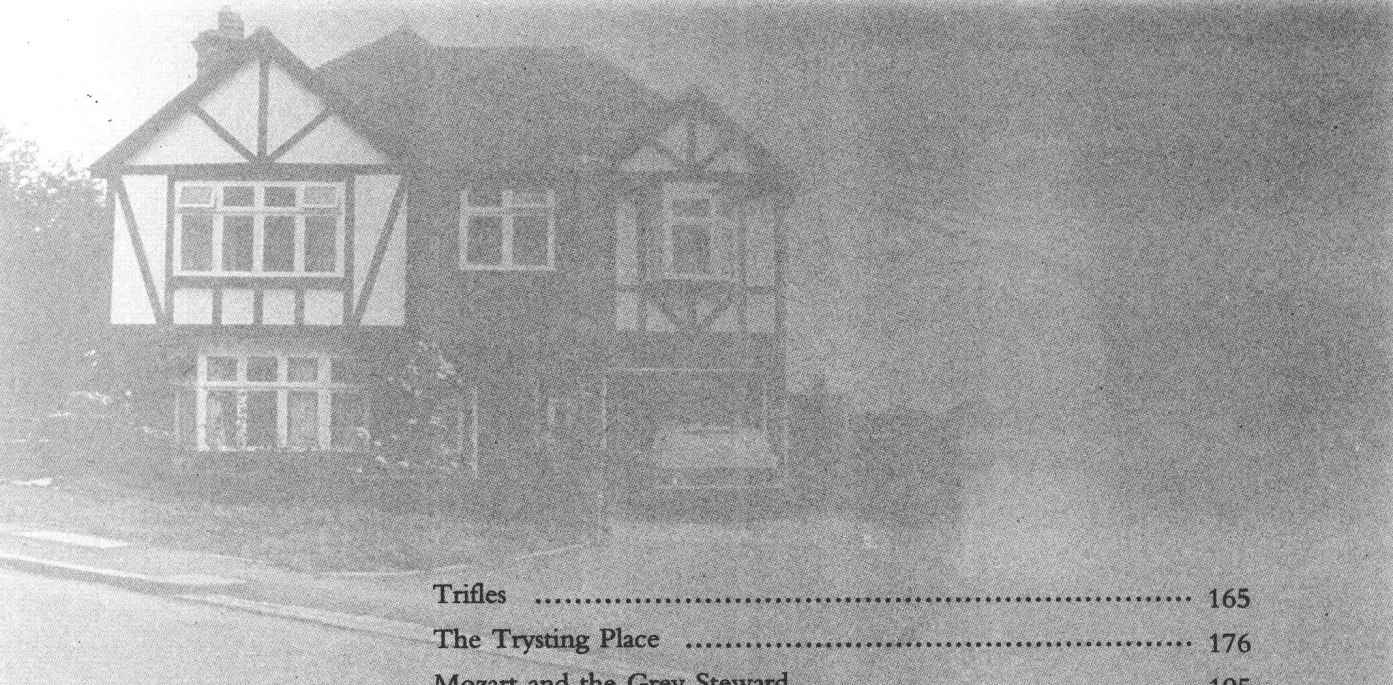
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Actor FAQs

Part 1

Amateur Theater FAQs for Chinese Teachers and Students

II. What basic skills should I have as an actor?

Body preparation

Studies show that approximately 7 percent of human communication is achieved through the words we use; another 7 percent is achieved through the way we say those words. The remaining 86 percent is achieved through non-verbal means, that is, our facial expression, how we stand, gesture and move, or to put it simply, how we use our body.

An actor's body should be flexible, disciplined, and expressive, which would enable him to stand, sit, and move on the stage with strength, energy, and security. Standing tall, walking nobly, extending the limbs forward, holding

Actor FAQs

In this part you will learn:

what an actor does,
how to become an actor, and
how to develop basic acting skills.

I. What is an actor?

In the simplest term, an actor is someone who acts on stage, television, films or radio. This book, however, focuses on dramatic actors on stage. Many students get scared when they hear the term “actor” or “acting,” thinking it a somewhat mysterious profession that requires strict expertise and skills. Acting, like any art, certainly requires years of training, but there is nothing mysterious about it, if you believe what Marlon Brando, one of the most prestigious American stage and film actors, said about acting, “Acting is the least mysterious of all crafts. Whenever we want something from somebody or when we want to hide something or pretend, we’re acting. Most people do it all day long.” Remember, we are only talking about amateur acting here. There is no need to emulate the big shots in performing art.

In essence, the actor’s involvement in a stage performance consists of three stages: the audition, the rehearsal and the performance. The audition is the way the actor gets a role, the rehearsal is the way the actor learns it, and the performance is the way the actor produces it on stage. Each of these stages will be discussed in the ensuing parts.

II. What basic skills should I have as an actor?

Body preparation

Studies show that approximately 7 per cent of human communication is achieved through the words we use; another 7 per cent is achieved through the way we say those words. The remaining 86 per cent is achieved through non-verbal means, that is, our facial expression, how we stand, gesture and move, or to put it simply, how we use our body.

An actor’s body should be flexible, disciplined, and expressive, which would enable him to stand, sit, and move on the stage with alertness, energy, and seeming ease. Standing tall, walking boldly, extending the limbs joyously, sobbing violently,

springing about uproariously are among the capacities of the actor who has mastered body control through training and confidence. While most professional actors get systematic training and take courses like dancing and fencing to build up grace and discipline of the body, amateur actors can train their body through regular physical exercises. Some recommended exercises are to be found in the Appendix (**page 350**).

Voice preparation

The actor's voice has received the greatest attention throughout history. The voice can be thrilling, resonant, mellow, sharp, musical, stinging, poetic, seductive, compelling, lulling, and dominating; it can thunder with rage, and flow with compassion — an actor capable of drawing on many such “voices” will hold an audience spellbound.

However, for beginner and amateur actors, the most primary requirement is to make sure the lines are heard clearly by the audience. First and foremost, an actor must project — send his or her voice deep into the audience so that it penetrates to the uttermost reaches of the theater. Projection doesn't mean shouting, as shouting doesn't work for all scenes. In fact, an ever present dilemma for the actor is to balance credibility and audibility. For example, in real life a private scene between friends or lovers would be barely audible even to people only a few steps away; in the theater, however, every word of such a scene must be heard by the entire audience.

The key to projection is in the breathing. And you will find several breathing exercises in the Appendix (**page 351**). If possible, do these exercises for about ten minutes every day.

Observation and imagination

While the body and voice are the actor's principal means of expression, observation and imagination help him determine how they should be used in a particular situation. Except in rare cases, the roles an actor is asked to play are recognizable human types (occasionally an actor may be asked to act the role of an animal, flower, or inanimate object in plays like *Little Prince* or *Peter Pan*; such nonhuman roles, however, are still assigned human traits). Therefore, to portray a role well, the actor should understand human emotions, attitudes, and motivations, and know how they are expressed externally.

In understanding others the actor must rely principally upon observation. Therefore, he must develop the habit of observing and remembering the behavior of others. For example, if a young actor must play an old man, observance of the behavior of old men may be the best preparation for the role. Since the actor cannot observe all aspects of behavior at once, he should study one detail at a time. In looking at old men, he should analyze the walk, the posture, the use of the hands and arms, the manner of sitting and rising, and so on. Furthermore, it is not enough to observe only one person of a type, for that person may be an exception to more normal behavior. The actor

should observe many examples and try to find what is typical.

This type of observation may also be extended to the display of emotions (the way in which people respond to happy, sad, surprising, terrifying situations etc.) While the results of such observation cannot always be transferred directly to the stage, it can form the foundation for characterizations. This applies to beginners as well as veterans. Meryl Streep, when asked in an interview where she got the idea for the ruthless, demanding Miranda Priestley in *The Devil Wears Prada* (2006), admitted the inspiration came from “various people of power whom she has met along the way.”

Since observation of others can only be restricted to external behavior, for internal reaction, the actor would have to resort to self-analysis and observe his own states of feelings, emotions and attitudes. As a rule, the actor assumes that his own reactions are normal and typical, and that he may project on stage what he has learned through self-observation. He may strive to develop emotion memory so that he may easily recall how he felt in a given situation in his acting.

Since the actor is asked to create fictional rather than real-life situations, he must develop his imagination and work out details about the character in given circumstances as dictated by the play.

A common mistake made by beginner actors is that they tend to act “in general,” that is, try to convey a feeling (such as fear or love) in some vague, amorphous way. But it is the specifics that make a character come to life. Remember, in life, we express our emotions in very specific ways: a bored clerk toying with the telephone line, an angry young boy kicks a stone at a trash can, a nervous businessman clinks his keys. Actors must find the same concrete activities on stage. Sometimes specifics are provided in the script: Lady Macbeth, for instance, tries to rub blood off her hands at the height of her guilt and emotional upheaval; Laura in *The Glass Menagerie* uses her glass animals as an escape. But more often than not, the text doesn't offer such clues, and the actor has to use imagination to fill out the gap.

For example, imagine you are asked to “wander restlessly” by the playwright or the director. If you don't use your imagination, you might just automatically apply the usual cliché of mechanical, tense, and general stage wandering. But if you do, you will see that each movement of true wandering has destination and is focused on a relevant object. Suppose that you are alone at home and waiting for a telephone call or a visit from a friend to bring news of a job. You may be impelled to walk to the window to see if he's in sight, and then you may cross to the telephone and consider calling him. You may reject the idea and take it out on the phone by giving it a little push. You cross to the table and pick up a glass because you feel thirsty. But there is no water in the kettle and you are too busy-minded to bother about getting water ... In life, your wanderings may seem to lead you to irrelevant objects; on stage, however, where every second counts, the object should be selected with care to reveal something new about the character or the circumstances or both.

Janet Suzman, the famous South-African actress who successfully played the leisured, defiant heroine of Ibsen's *Hedda Gabler*, described how she used imagination to

inject convincing details into the acting¹:

Ibsen describes in the stage directions merely Hedda's readiness to receive visitors, and she is busy loading the gun ... I thought perhaps I might not load the gun in full view. Gives the game away too soon. If you are loading a gun it is pretty obvious that you will be using it sooner or later. And what about the piano? Why not play it? She's too unsettled to sit down. So, I ran the butt of the gun down the keys. An ugly sound. Defiant. I wandered into the main room surveying the newly arranged furniture. It was better than it had been, but neither pleased me nor displeased me. I shoved the back of the rocking chair as I passed. It rocked noisily on its own. Ghostly. I stood, unaware of what to do, toying with time. Time toying with me? The clock ticked. I remembered the gun in my hand and began polishing it with a piece of lint. What a splendid gleaming weapon. I loved it. I checked the sights and turned to take a mock-aim at something. Daddy's frozen glare caught my eye. I hated him. I nearly squeezed the trigger. Patricide! Don't bother you fool — he's well and truly dead. Ah, but what does it feel like to kill yourself, I thought. I slowly brought the gun to my own temple, interested by the feel of cold metal on warm skin. It felt good to me, and strangely desirable. I must investigate whether this looks as ferocious and beautiful as I think. I went to the mirror above the desk to look, and posed in front of it ... I heard the crackle of leaves from outside, and whirled round to see the Judge picking his way towards my house. The back way! How dare he, I thought. Too presumptuous ... I shall give him a fright. So I did!

Some exercises are included in the Appendix to help you cultivate sensitivity and imagination (pages 357 –360).

Technique

Experience has shown that some ways of doing things on the stage are more effective than others, and over the years many of the actor's routine tasks have become standardized. These mechanics of acting are referred to as techniques.

Broadly speaking, all actors can be separated into two broad categories: technical actors who depend primarily upon technique, and instinctive actors who depend primarily upon feeling or instinct. The best actors would draw on both approaches, and even the instinctive actors are expected to know the basic mechanics of acting.

Basically, an actor needs to be thoroughly familiar with stage areas, body positions and related terminology, which will be discussed in more details in "blocking" (page 10). However, it is important to remember much of the technique has been devised to keep the actors as visible to the audience as possible. A common mistake made by beginners, especially student actors, is that they have not yet internalized this "visibility principle" and sometimes face the audiences with their backs!

1 The relevant stage direction and lines from the play reads:

Hedda, dressed to receive callers, is alone in the room. She is standing by the open French windows, loading a revolver. The pair to it is lying in an open pistol case on the writing table.

Hedda. [Looks down into the garden and calls] Good afternoon, Judge.

Brack. [In the distance, below] Afternoon, Mrs. Tesman.

Hedda. [Raises the pistol and takes aim] I'm going to shoot you, Judge Brack.

Brack. [Shouts from below] No, no, no! Don't aim that thing at me!

Hedda. This'll teach you to enter houses by the back down. [Fires.]