Theatre’s Historical Timeline - General Breakdown

Styles/practices in yellow should be avoided.

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| Style | Differentiations in Styles | Playwrights/Key Artists | Plays | Theorists | General Notes |
| Shamanism |  |  |  | Mircea Eliade, Jim Ewing, Shin-yong Chun (general ed.), Sarah M. Nelson, Keith Howard, Juha Pentikainen, and Alan Carter Covell, |  |
| Ancient Egypt |  |  | Creation Dramas, Osirian Mysteries, Satire - Local myths supplied story lines for many plays which often had satirical overtones – in this, scandal involving higher powers (ie the Pharaoh) was central. | Khalid Amine, Egyptologist – H.W. Fairman, |  |
| Ancient Greek | CANNOT RESEARCH TRAGEDIES | Tragedies: Euripides, Sophocles, Aeschylus, Phrynichus, Achaeus of Eretria, Thespis, Aphareus and many more  Comedies: Aristophanes, Dinolochus, Euxenides, Chionides, Magnes, Callias Schoenion, Myrtilus, Hegemon of Thasos, Sophron, Eupolis, Phrynichus, Anaxandrides, Araros, Calliades and many more. | Tragedies:  Thespis’ “Contest of Pelias and Phorbas”, “Hiereis”, “Hitheoi” and “Pentheus”, Aeschylus’ “The Persians”, “Seven Against Thebes”, “The Suppliants”, “The Oresteia” and “Prometheus Bound”. Phrynichus’ “The Fall of Miletus”, “Phoenissae”, “Danaides”, “Actaeon”, “Alcestis” and “Tantalus”.  Achaeus of Eretria’s “Adrastus”, “Linus”, “Cycnus”, “Eumenides”, “Philoctetes”, “Pirithous”, “Theseus” and “Oedipus”.  Aphareus’ “Asklepios”, “Ahkilleus” and “Tantalos”.  Sophocles’ “Theban Plays: Antigone, Oedipus the King and Oedipus at Colonus”, “Ajax”, “The Trachiniae”, “Electra” and “Philoctetes”.  Euripides’ “Alcestis”, “Medea”, “Hippolytus”, “Electra”, “Sisyphos”, “The Bacchae”, “Rhesus”, “Alcestis”, “The Heracleidae (Herakles Children)”, “Andromache”, “The Suppliants”, “Hecuba”, “Heracles”, “The Trojan Women”, “Ion”, “Helen”, “The Phoenician Women (The Phoinissae)”, “Iphigenia At Aulis”, “Orestes” and “The Cyclops”.  Comedies:  Aristophanes’ “The Acharnians”, “The Knights”, “The Clouds”, “The Wasps”, “Peace”, “The Birds”, “Lysistrata”, “Thesmophoriazusae”, “The Frogs”, “Assemblywomen” and “Plutus”.  Menander’s “Dyskolos”. | Marianne McDonald and J. Michael Walt, John Richard Green, Eric Dugdale, Kenneth McLeish, David Wiles, Peter D. Arnott, J. Michael Walton, Philip Wentworth Buchham, Patricia Elizabeth Easterling (ed.), Roy Caston Flickinger, Nancy Sorkin Rabinowitz, William Ridgeway, David Wiles and Jennifer Wise. |  |
| Ancient Roman |  | Plautus, Terence, Gaius Maecenas Melissus, Seneca the Younger, Quintus Ennius and Marcus Pacuvius. | Plautus’s “Miles Gloriosus”, “Pseudolus”, “Menaechmi”, “Amphitryon”, “Asinaria”, “Aulularia”, “Bacchides”, “Captivi”, “Casina”, “Cistellaria”, “Curcolio”, “Epidicus”, “Mercator”, “Mostellaria”, “Persa”, “Poenulus”, “Rudens”, “Stichus”, “Trinummus” and “Truculentus”.  Terence’s “Adelphoe (The Brothers)”, “Andria (The Girl from Andros)”, “Eunuchus”, “Heauton Timorumenos”, “Hecyra” and “Phormio”.  Gaius Maecenas Melissus nvented his own form of comedy known as the "fabula trabeata" (tales of the knights).  Seneca the Younger’s “Hercules Furens”, “Troades (The Trojan Women)”, “Phoenissae (The Phoenician Women)”, “Phaedra”, “Medea”, “Thyestes”, “Agamemnon”, “Oedipus” and “Hercules Oetaeus (Hercules on Oeta)”. | Richard C. Beacham, Marianne McDonald and J. Michael Walt, Margarete Beiber, B Gentili, John Arthur Hanson and John Jory. |  |
| Spanish Golden Age |  | Lope de Vega, Pedro Calderon de la Barca, Tirso de Molina, Juan Perez de Montalban, Juan Ruiz de Alarcon, Guillen de Castro, Antonio Mira de Amescua and Agustin Moreto. |  | Jonathon Thacker, Margaret Rich Greer, |  |
| African Folk Theatre | Ngoma Dance Forms | Healers: Botoli Laie.  Dance groups are distinguished by such things as criteria of song, dance step, distinct rhythm and sometimes costume. | There is a difference between ngoma performed for “therapeutic” and “entertainment” uses. This difference is not pertaining to the form or music of the dance but on its context. | Mark Pizzato, Martin Banham, James Gibbs and Femi Osofisan, Rijk van Dijk, Ria Res and Marja Spierenburg, John M. Janzen, |  |
| African Popular Theatre | Militaristic Mime |  | Militaristic Mime: Beni, Mbeni, Kalela, Muganda and Malipenga | Terence Ranger’s “Beni, Dance and Society in East Africa” |  |
|  | West African Concert Party | Artists: Master Yalley, Bob Johnson, The Axim Trio, Bob Cole | “Afei Menu Moho (Had I Known)” – Bob Johnson | Efua Sutherland  K.N. Bame |  |
|  | Yoruba Opera | Artists: Hubert Ogunde, Ogunde Theatre Party | “Africa and God”, “Strike and Hunger”, “Bread and Bullet”, | Ebun Clark, |  |
| American Burlesque |  | Artist: Gypsy Rose Lee, Millie De Leon, Rentz-Santley Novelty and Burlesque Company, Madame Rentz’s Female Mistrels, Adah Richmond’s Burlesque Combination, The Minskys (burlesque’s most famous producers), | “Evangeline”, “Adonis”, | Anne Fliotsos, Robert Allen, |  |
| American Musical |  | Composers: George Gershwin, Stephen Schwartz, Irving Berlin, Robert Lopez, Rodgers (Richard) and Hammerstein (Oscar), Jonathan Larson | “Porgy and Bess”, “My Fair Lady”, “Oklahoma!”, “The Sound of Music”, “South Pacific”, “Hair”, “Rent”, “Wicked”, “Avenue Q”, | Dominic Symonds, Miranda Lundskaer-Nielsen, Scott McMillan, Rachel Shteir, Anna McCarthy, M. Lundskaer-Nielsen, |  |
| Balinese Dance Drama | Gambuh Classical Performance |  |  | Leon Rubin and I Nyoman Sedana, |  |
| Topeng Mask Theatre: Topeng Pajegan (one-man show) and Topeng Panca (generally with five dancers or at least more than one) | Dancers: Nyoman Kakul, Ketut Kantor (son of Nyoman Kakul), |  | Leon Rubin and I Nyoman Sedana, Judy Slattum and Paul Schraub, |  |
| Barong |  | The Story of Cupak and Gerantang, The Story of Kunti Seraya, Sandaran (Barong Dance), | Judy Slattum and Paul Schraub, |  |
| Wayang Wong |  | The Ramayana Story:  Part I: Hanuman Kautus, Part II: Sucasrana, Part III: Hangada Kautus | Judy Slattum and Paul Schraub, |  |
| Balinese Puppet Theatre | Wayang Kulit, Wayang Gedog | See reference material WayangNarratives.pdf |  | Leon Rubin and I Nyoman Sedana, |  |
| Beijing Opera/Peking Opera |  | Males: Mei Lan Fang, Cheng Yan Qui, Shang Xiao Yun, Xun Hui Sheng and Xu Ji Chuan.  Females: Li Yuru and Xiao-Yun Shang. | The plays are mostly taken from historical novels or traditional stories about civil, political and military struggles. | Elizabeth Wichmann, Hae-kyu (ed.), Joshua S. Goldstein, Nancy A. Guy, Donald Chang, John D. Mitchell and Roger Yeu. |  |
| British Pantomime |  | Actors – Charlie Chaplin (played a horse), many famous West End actors still play in pantomimes. | Taken from children’s stories or “fairy tale” genre – Charles Perrault, English tales collected by Joseph Jacobs. | Modern: Well-known children’s stories – “Cinderella”, “Aladdin”, “Dick Whittington”, “Snow White”, “Jack and the Beanstalk”, “Sleeping Beauty”, “Robin Hood”, “Peter Pan” etc… | Millie Taylor and John O’Brien. |
| Bunraku |  | Takemoto Gidayu, Chikamatsu Monzaemon, Takeda Izumo, Chikamatsu Hanji, Chikamatsu Tokuso, Tanikawa Sosuke, Naka Shimezu, Kakochika,  Suga Sensuke, Matsuda Kazuta, Wakatake Fuemi, Fukuchi Ochi, Yoshida Kakumaru, Takahashi Buhei | “Yugiri Izaemon Kuruwa Bunsho” (“Yoshidaya”), “Igagoe Dochu Surgoroku” (“Numazu”), “Chikagoro Kawara no Tatehiki” (“Horikawa”), “Tsubosaka Kannon Reigenki” (“Tsubosaka”), “Datemusume Koi no Higanoko” (“Hinomi”), “Kagamijishi”, “Keisei Hangonko” (“Domomata”), “Meiboku Sendai Hagi” (“Sendai Hagi”), “Sesshu Gappo ga Tsuji” (“Gappo”), “Yari No Gonza Kasane Katabira”, | A.C. Scott, Stanleigh H. Jones, John Wesley Harris, |  |
| Butoh |  | Artists: Tatsumi Hijikata, Kazuo Ohno, Yoshito Ohno, Koichi Tamano, Yoko Ashikawa, Kawamoto Yuko, Katata Chisato, Shimada Asuka, Min Tanaka, Masaki Iwana and Katsura Kan.  Companies: Sankai Juku, Dairakudakan, Shinonome Butoh, Butoh Sha Tenkel, |  | Sondra Horton Fraleigh, Alexandra Munroe, Nanako Kurihara, Laura MacFarlane, Irena Kulka and Frank E. Pollick, Tara Ishizuka Hassel, Toshiharu Kasai and Kate Parsons, Bonnie Sue Stein, |  |
| Cantonese Opera | 2 Types: “Mou” meaning “martial arts” usually based on war, and “Man” meaning “highly educated” especially in poetry and culture | The following is a list of performers:  Yam Kim Fai, Bak Sheut Sin, Man chin Sui, Yuen Siu Fai, Yan Fei Yin, Sun Ma Sze Tsang, Kwan Tak Hing, Goi Ming Fai, Fong Yin Fun, Ho Fei Fan, Hong Sin Lui, Fung Wong Leui, Leung Sing Bor, Loong Kin Sang, Lang Chi Bak, Boon Ya On, Connie Chan Po-chu, Tsuih Lau Seen, Siu Meng Sing, Cheung Yuet Yee, Cheung Wiah Fong, Sit Gok Sing, Ma Sze Tsang, Kwai Ming Yeung, Bak Yuk Tong | “Princess Cheung Ping”, “The Purple Hairpin”, “The Reincarnation of Lady Plum Blossom”, “Searching the Study”, “Kneel Thrice, Box Nine Times” (Fan Lay Faa”), “Gate of the White Dragon”, “Teen Ngai Fong Chun Hak”, |  |  |
| Court Masques |  | Playwright Ben Jonson, (worked with stage design by Indigo Jones), Sir Philip Sidney, Edmund Spenser | Edmund Spenser’s “The Faerie Queene”, Ben Jonson’s “The Masque of Blackness”, “Hymenai”, “The Masque of Beauty”, “The Masque of Queens”, “The Hue and Cry After Cupid”, “Oberon, the Faery Prince” many more listed on wikipedia. |  |  |
| Carnivale | Mardi Gras (“Fat Tuesday”) |  | While the starting day of Carnival varies, the festival usually builds up to a crescendo in the week before lent, ending on *Mardi Gras* (Fat Tuesday), before Ash Wednesday, the beginning of [Lent](http://en.wikipedia.org/wiki/lent).  Wearing of Masks of nobility whilst engaging in questionable activities during the festivities - One of the most common masked images of Venice and Carnivale is the Bautta -- a costume consisting of a white mask called the volto which covers 1/2 to 3/4 of the face, worn with a voluminous black veil and/or cloak, topped with a black tricorn hat. Another traditional mask, worn only by women (only by *patrician* women in the 18th century), is the moretta, a black oval mask that is held in place not with a band or string, but by a button on the inside of the mask that is held clenched between the teeth of the wearer. Another popular traditional Carnivale role was the Gnaga -men dressed as women. | Der Spiegel, Anne Shapiro Devreux, Wesley Shrum and John Kilburn, Robert Tallant, Barry Jean Ancelet, Carolyn E. Ware, and James Christen Steward and George Knox. |  |
| Comedy of Manners |  | 18th Century Restoration Playwrights:  Moliere, William Congreve, William Wycherley, Oliver Goldsmith, Richard Brinsley Sheridan  19th Century:  Oscar Wilde  20th Century:  Noel Coward | Beginnings in 18th Century Restoration Comedy:  Moliere’s “The School for Wives” (“L’École des femmes”), “The Misanthrope” (“Le Misanthrope”) and “Tartuffe”, William Wycherly’s “The Country Wife”, William Congreve’s “The Way of the World”, Oliver Goldsmith’s “She Stoops to Conquer”, Richard Brinsley Sheridan’s “The Rivals” and “The School for Scandal”  19th Century:  Oscar Wilde’s “Lady Windermere’s Fan” and “The Importance of Being Earnest”  20th Century:  Noel Coward’s “Hay Fever” | Newell W. Sawyer, James Thompson, Oliver Goldsmith’s 1772 “Essay On The Theatre: Or, A Comparison Between Laughing And Sentimental Comedy”, Gregory Mackie, |  |
| Commedia dell’Arte | “improvisational theatre” “based on the actor rather than the playwright” (Robert Henke 2002, 1). | Actor: Tristano Martinelli (the first Arlecchino), Francesco and Isabella Andreini, Flaminio Scala,  Later on (1745) Goldoni’s “The Servant of Two Masters”. | Improvised skits around stock characters: Arlecchino (zanni), Panatalone, Dottore, Brighella, El Capitano, The Lovers – Isabella and Lelio. Pulcinella, Tartaglia,  Specific groups of characters/styles of performance within Commedia include zanni (servants) and innamorate (serious types, usually lovers)  Breakdown of characters and costuming in resource material. | Cecchini's Fruti della moderne commedia (1628); Barbieri's La supplica (1634); and Perrucci's Dell'arte rapresentativa (1699), Paul C. Castagno, Roberto Del Piano, John Rudlin, Winifred Smith, Robert Henke, M. A. Katritzky, |  |
| Elizabethan/Jacobean Theatre |  | William Shakespeare, Christopher Marlow, Ben Johnson, George Peele, Robert Greene, Philip Massinger, Brome, Thomas Dekker, Thomas Heywood, Robert Webster and Thomas Kyd. | Ben Jonson’s “Volpone”, “The Alchemist” and “Batholomew Fair”, John Webster’s “The White Devil” and “The Duchess of Malfi”, George Peele credited as having contributed or indeed written Shakespeare’s “Titus Andronicus”, but famous for plays such as “The Battle of Alcazar”, “The Old Wives’ Tale” and “The Love of King David and Fair Bethsabe”, Thomas Kyd’s “The Spanish Tradegy”, Christopher Marlow’s “Heor and Leander”, “Dido, Queen of Carthage”, “The Jew of Malta”, “Edward the Second”, “The Massacre at Paris” and “The Tragical History of Doctor Faustus”, | Darryll Grantley, E. Arnold, Louis Adrian Montrose, C. Walter Hodges, E.K. Chambers, Andrew Gurr and F.E. Halliday. |  |
| Expressionism (or Brechtian Theatre) |  | Bertolt Brecht, Erwin Piscator, Georg Kaiser, Ernst Toller, Reinhard Sorge, Walter Hasenclever, Hans Henny Jahnn, Arnolt Bronnen | Walter Hasenclever’s “Le Son”, Hans Henny Jahnn’s “Pastor Ephraim Magnus”, “Coronation of Richard III” and “The Dusty Rainbow” (“Der Staubige Regenbogen”), Arnolt Bronnen’ s “Parricide”, “Birth of Youth” (“Geburt der Jugend”) and “Die Excesse”. | Heavily Influential Social Theorists: Theodore Adorno, Lukács, Bloch, Karl Marx  Relfective Theorists:  Thomas George Evans, John Willett, Carl Weber, Elizabeth Wright, |  |
| French Neo-Classical Comedy/Tragedy |  | Pierre Corneille, Jean Racine, Molière, Étienne Jodelle, Robert Garnier, Alexandre Hardy, | Pierre Corneille’s “Le Cid”, Jean Racine’s “Andromache” and “Bérénice”, Étienne Jodelle’s “Cléopâtre” and “Eugene”, Robert Garnier’s “Bradamante”. | Jean de Taille 1572 published book of neoclassical rule and ideas, |  |
| Grosso Criollo | Can not find any information on… |  |  |  |  |
| Indonesian Shadow Puppetry |  | Traditionally based on classic Indian epics, “The Mahabarata” and “The Ramayana”, but stories are decided on by the conductor or “Tok Dalang”. |  |  |  |
| Indonesian Tari | Tari Samen (also called 1000 Hands Dance) |  |  | Jaap Kunst, Video recording “Saman!: Dance of A Throusand Hands” produced by Robert Young Walser and Video recording “Candra Kirana: The Royal Wedding” produced by Video Education Australasia. | [http://www.youtube.com/watch?v=RPdIqcMcy0w&feature=related](http://www.youtube.com/watch?v=rpdiqcmcy0w&feature=related)  [http://www.youtube.com/watch?v=9lKTIg6c3Sc&NR=1](http://www.youtube.com/watch?v=9lktig6c3sc&nr=1) |
| Italian Renaissance Theatre |  | Influenced by both Roman and Greek literature such as Terence and Sophocles respectively  Monteverdi, Machiavelli, Giovanni Battista Guarini, Torquato Tasso, Giangiorgio Trissino, | Comedies:  “La Mondragola” (“The Mandrake Root”) by Niccolò Machiavelli, “La Calandra” (The Comedy of Calandro”) by Bernardo Dovizi da Bibbiena, “Il Marescalco” (The Master of the Horse”) by Pietro Aretino, “Gl’ingannati” (The Deceived”) by The Academy of Seneca, “La Veniexiana” (“The Venetian Comedy”) by Anonymous | Alison Brown, Samuel L. Leiter, Ronald Cavaye, Matazo Nakamura, James R. Brandon and William P. Malm, Earle Ernst, and Masakatsu Gunji. | A more academic style of theatre than Commedia which became popular around the same time. |
| Kabuki |  | Chikamatsu Monzaemon, Kawatake Mokuami, Ichikawa Danjuro I (actor), | “Sukeroku, Flower of Edo” (“sukeroku yukari no edo-zakura”), “Kanadehon Chunshingura” (Treasury of Loyal Retainers”), “Yoshitsune Senbon Zakura” (“Yoshitsune and the Thousand Cherry Trees”), “Sugawara Denju Tenarai Kagami” (“Sugawara and the Secrets of Calligraphy”), “Sonezaki Shinju” (“The Love Suicides at Sonezaki”), “Shibaraku”, | John Wesley Harris, |  |
| Karagoz (Turkish Shadow Puppetry) |  | Emin Senyer, Metin Ozlen, | Central theme is the interaction between the two main characters Karagoz and Hacivat.  Other stock characters include: Zenne, Celebi, Tiryaki and Bebe Ruhi | Cevdet Kudret, Metin And, Hans Leo Bobber, Monika Kuhn L. Auer, Tietze Andreas, |  |
| Talchum (Korean Mask Dance) | Approx. 13 different types spread around the country. |  | “Pukch’long”, “Saja norum”, “Pongsan T’alch’um”, “Suyong Yayu” and “T’ongyong Ogwangdae”. | Heewan Chae, Joo-yeon Kim, and Ukdong Kim. |  |
| Kuttiyattam |  | Performers: Mani Madhava Chakyar, Mani Damodara Chakyar  Classical Sanskrit Writers: Kalidasa, Bhasa, Harsha. | “Abhisheka”, “Subhadradhananjaya”, “Naganda”, Kalidasa’s “Abhijnanasakuntala”, “Vikramorvasiya” and “Malavikagnimitra”, Bhasa’s “Swapnavasavadatta” and “Pancharatra” and Harsha’s “Nagananda”. | Ananda K. Coomaraswamy and Venkateswarier  Sanskrit Scholar: Mani Madhava Chakyar (authority on Abhinaya – acting style- and Natyasastra) |  |
| Medieval Mystery Plays or Medieval Miracle Plays | There is a difference between the two:  Mystery Plays retell stories from the Bible, whereas Miracle Plays are more concerned with the stories of the Saints in particular. |  | Drama of Praise and Thanksgiving, Drama of Repentence, Drama of Moral Instruction  “Quem Quœritis” – early example of a liturgical dialoue that was later transformed into theatrical text.  Most texts known as cycles although only 4 partially complete cycles remain – “York Cycle” of 48 pageants, “Towneley Plays” of 32 pageants, “N Town Plays” (also known as “Ludus Conventriae cycle” or “Hegge cycle”). | John Wesley Harris , Lynette R. Muir, Richard Beadle and Alan J. Fletcher (ed.), Gordon Kipling, and Glynne Wickham. |  |
| Medieval Morality Plays |  | John Bale, John Redford, | “Everyman”, “The Second Shepherds’ Play”, “Hick Scorner”, “Respublica”, Marriage of Wit and Wisdom”, “Liberty and Prodigality”, “The Play of the Paternoster” (“The Play of the Lord’s Prayer”), “The King of Life”, “The Castle of Perseverance”, John Bale’s “Kynge Johan”, John Redford’s “Wit and Science”, “Iuventus” | Pamela M. King, Robert Potter, J. Wilson McCutchan, John Wesley Harris, |  |
| Native American Storytelling |  |  | Types of Stories can be broken down into the following:  Symbolic – refer to larger bodies of oral literature  Lessons – describe how and why things are the way they are  Instructions from Spirit Mentors – explain how to conduct ceremonies  Descriptions of Natural processes – water cycles, inter-species relationships, life cycle of plants, earth movements and soil types  Survival Accounts – hunting, gathering, and farming stories talk about how to collect, prepare, and eat foods  Oral Maps for Travel – describe historic and on-going migrations of tribe for subsistence and holy journeys  Magic Tales of Transformation – articulate the mystery and complexity of being human  Adventures in love, romance and marriage  (Taken from <http://www.pbs.org/circleofstories/voices/index.html>) | Thomas King, | Specific Lesson Plans available at <http://www.pbs.org/circleofstories/educators/index.html> (don’t know if they’re any good, but they’re there). |
| Noh/Kyogen |  | Zeami, Omura Yuko, Komparu Zenpo, Kanze Nobumitsu, Miyamasu, | “The Queen Mother of the West” (“Seiobo”), “Kanehira”, “The Royal Visit to Ohara” (“Ohara Goko”), “The Bird-Scaring Boat” (“Torioi-Bune”), “The Valley Rite” (“Taniko”), “Aoi no Ue” (“Lady Aoi”), “Aya no Tsuzumi” (The Damask Drum”), “Dojoji”, “Hagoromo” (“The Feather Mantle”), “Izutsu” (“The Well Cradle”), “Kanawa” (“The Iron Ring/Crown”), “Kumasaka” (“The Robber”), “Matsukaze” (“The Wind in the Pines”), “Nomomiya” (“The Shrine in the Fields”), “Sekidera Komachi”, “Semimaru”, “Shakkyo” (“Stone Bridge”), “Shojo” (“The Tipping Elf”), “Sotoba Komachi” (“Komachi at the Gravepost”), “Takasago”, “Yorimasa”, “Yuya” | John Wesley Harris, Mikiko Ishii, Chifumi Shimazaki, Thomas Blenman Hare |  |
| Palermitan Marionettes |  | Artists: Charlemagne, Pino Pasqualino, Fortunato Pasqualino (playwright),  Companies: The Cuticchio Puppet Theatre, The Sicilian Puppet Theatre of the Fratelli Pasqualino, | Most themes served to idealise the nobility that controlled Sicily, reinforcing the strictures of a feudal society that existed in the countryside. Eventually became popular for children, but appealed to adults. Apart from dramatic and historical figures, the Sicilian marionettes are based on local folklore and comedy. There's Nofriu and Virticchiu in Palermo, and Peppenninu in Catania. Many based on the stories of Charlemagne. | Antonio Pasqualino, and Eustace Alfred Reynolds-Ball. |  |
| Punch and Judy |  | Pietro Gimonde (aka “Signor Bologna”), Giovanni Piccini, in 1828 John Payne Collier published a Punch and Judy script “The Tragical Comedy or Comical Tragedy of Punch and Judy”, | Typical Characters:  Mr Punch, Judy, The Baby, The Clown (aka Joey), The Crocodile, The Ghost, The Doctor, The Devil (aka Old Nick)  Occasional Characters:  Toby the Dog, Hector the Horse, The Beadle, The Hangman (aka Jack Ketch), Pretty Polly | Robert Brough, Carol Taylor, George Speaight, Ron Maris, Anthony Adams and Robert Leach, Ethel Turner, |  |
| Rakugo Japanese “sit-down” Theatre |  | Tokugawa Era Artists: Anrakuan Sakuden, Shikano Buzaemon, Tatekawa Enba, Tsuyu no Gorobei, Yonezawa Hikohachi  Current Perfomers:  Tatekawa Danshi, Tachibanaya Enzou, Katsura Sanshi, Tachibanaya Takezou, Tatekawa Shinosuke, Shozo Hayashiya, Shijaku Katsura (known for performances in English) | Anrakuan Sakuden’s “Seisuisho” (“Laughter to Chase Away Sleep”) a collection of more than 1,00 stories  Shikano Buzaemon’s “Shika no makifude” (“The Deer’s Brush”), Tsuyu no Gorobei’s “Karakuchi tsuyu ga hanashi” (“One-liners: Morning Dew Stories”), | Shikano Buzaemon’s “Shikano Buzaemon kudenbanashi” (“Oral Instruction Discourses of Shikano Buzaemon”), Tatekawa Enba’s “Rakugo rokugi” (“The Six Meanings of Rakugo”), Noriko Watanabe, |  |
| Restoration Comedy |  | Moliere, Aphra Behn, George Farqhuar, William Congreve, Thomas Dufrey, Edward Ravenscroft, Thomas Shadwell, John Vanbrugh, William Wycherley | “The Country Wife”, |  |  |
| Roman Comedy |  | Titus Maccius Plautus and Publius Terentius Afer (Terence). | Plautus’ “The Braggart Warrior”, “Pot of Gold”, “Pseudolus”, “The Captives” and “The Menaechmi”  Terence’s “Andria”, “Mother-in-Law”, “Self-Tormentor”, “Eunuch”, “Phormio” and “The Brothers” | Richard C. Beacham, William Beare, R.L. Hunter, |  |
| Romanian Marionettes | Vasilache-type marionette theater | Companies: "Vasilache" Puppet Theatre, Sandarica Puppet Theatre,  Artists: Vasile Dragan, | Mihai Eminescu’s “Infamy”, “Cruelty and Despair” or “The Black Cave”, “Bad Songs” and “Elvira in the Despair of Love”. | Mihai Crisan, Henry Jurkowski and Penny Francis, Walter Puchner, |  |
| Pansori Korean Storytelling |  | Famous Pansori Singers: Jo Sunmuk, No Suhyeon, Ahn Sook-Seon, Jo Tong-Dal, | 5 of the original madangs remain: Simcheongga, Heungbuga, Chunhyangga, Jeokbyeokga and Sugungga. | Joon Hee Shim (ed.), Heather A. Willoughby, Keith Howard, |  |
| Sri Lankan Folk Ritual and Dance Drama | 3 General Types: Kandyan Dances (Uda Rata Natum), Southern/Low Country dances (Pahatha Rata Natum) and Sabaragamuwa Dances (Sabaragamuwa Natum) | Amaratunga Arachige Maurice Dias alias Chitrasena, | 5 Types of Kandyan Dance: ves, naiyandi, uddekki, partheru and vannams. | Susan A. Read, Sicille P.C. Kotelawala, Marianne Nurnberger, |  |
| Thai Shadow Puppetry | 2 Types: Nang Yai and Nang Talung |  | The Story of Ramayana is central, as well as stories revolving around community. | Sven Broman, Christine Hemmet and Paritta Chalermpow Koanantakool |  |
| Thai Puppetry: | Hun Lakhon Lek (full-figure puppet) and Hun Krabok (rod puppet).  Thailand also has a history of shadow puppetry (collectively called “nang”). | Khru (Master) Krae, Khru (Master) and Sakorn Youngkeowsod (Joe Lewis)  Group: Sakron Nataslip Troupe | The Ramakien  4 Central Puppet Figures: the male, the female, demon and monkey | Surapone Virulrak with Kathy Foley, and Catherine Diamond. |  |
| Theatre of the Absurd |  | Samuel Beckett, Eugene Ionesco, Jean Genet, Harold Pinter, Tom Stoppard, Friedrich Durrenmatt, Fernando Arrabal, Edward Albee | Jean Genet’s “The Maids”, “The Balcony”, and “The Blacks”, Eugene Ionesco’s “The Bald Soprano” and “Rhinoceros”, Samuel Beckett’s “Waiting for Godot”, “Endgame”, “Krapp’s Last Tape”, “Happy Days” and “Catastrophe”, Edward Albee’s “The Zoo Story” and “Who’s Afraid of Virginia Woolf?”, Fernando Arrabel’s “Picnic on the Battlefield” and “Automobile Graveyard”, Harold Pinter’s “The Room” and “The Homecoming” and Peter Weiss’s “Marat/Sade”. | Martin Essling (coined the term “Theatre of the Absurd), Allan Lewis, Deborah B. Gaensbauer, Eugene Ionesco, Daniel Albright, Roger Hudson, Sydney Homan, Joseph H. McMahon, Vivian Mercier, |  |
| Theatre of Cruelty |  | Antonin Artaud.  Artists who reference Theatre of Cruelty as influential to their work: Pina Bausch, Caryl Churchill, Jerzy Grotowski and Peter Brook. |  | Antonin Artaud’s book “The Theatre and its Double”, Stephen Barber, Lee Jamieson, Heiner Müller, Susie Tharu, Peter Grotowski, Peter Brook, Richard Schechner, Ronald Hayman, Helga Finter and Charles Marowitz. |  |
| Theatre of the Oppressed |  | Augusto Boal and Paulo Freire. |  | Augusto Boal, Ronaldo Morelos, Miguel Balsa, Doug Paterson, Warren Linds, Richard Schechner, Jan Cohen-Cruz and Mandy Schutzman (ed.) |  |
| Vaudeville |  | Female Performers: Maggie Cline, Lottie Gibson, Eva Tanguay, Anna Held, Stella Mayhew, Bonnie Thornton, Bessie Wynn, Ruth Roye, Sophie Tucker, Frederike Fritzi Scheff, Adelaide Hall, La Carmencita, Bessie Clayton, Ruth St. Denis, Trixie Friganza, Mae West, May Irwin, Florence Walton, Adele Astaire, Janette Hackett, Irene Castle, Gertrude Hoffman, The Cherry Sisters, The Dolly Sisters, The Duncan Sisters, The Hilton Sisters, Ethel Barrymore, Sarah Bernhardt, Baby Rose Marie (Child Star),  Male Impersonators: Vesta Tilley, Ella Shields and Kitty Doner  Males: Buster Keats, Charlie Chaplin, Eubie Blake, Burt Williams,  Comic Acts: Witt and Berg, and Burns and Allen |  | Armond Fields, Andrew L. Erdman, Anthony Slide, Eugene Labiche, Frank Cullen, Florence Hackman and Donald McNeilly. |  |
| Victorian Melodrama |  | Pixérécourt, Thomas Holcroft, Souglas Jerrold, Dion Boucicault and Edward Fitball. | Pixérécourt’s “La Femme a deux maris”, Thomas Holcroft’s “A Tale of Mystery”, Douglas Jerrold’s “Black-Eyed Susan”, Edward Fitball’s “The Red Rover”, Dion Boucicault’s “The Streets of London” and “Lost in London” | Michael Booth, Martha Vicinus, James Leslie Smith, Arthur Pollard and Rohan McWilliam. |  |
| Vietnamese Water Puppets |  |  | Skits: rural with strong reference to Vietnamese folklore and the day-to-day. The theme of the skits is rural and has a strong reference to Vietnamese folklore. It tells of day-to-day living in rural Vietnam and Vietnamese folk tales that are told by grandparents to their grandchildren. Stories of the harvest, of fishing and of festivals are highlighted.  Legends and national history are also told through short skits. Many of the skits, especially those involving the tales of day-to-day living, often have a humorous twist. | Kathy Foley and Treva Reimer. |  |
| Yiddish Theatre |  | Playwright: Moishe Nadir, Puppeteer: Yosl Cutler  Arbter Teater Farband (theatre group) | Moishe Nadir’s “Messiah in America”, | Joel Schechtner. |  |
| Yuan Drama |  | Playwrights: Xu Wei (1521-1593), Zhu Youdun, Zheng Guangzu, Zhao Jingfu, Zhang Guobao, Liang Jinzhi, Guan Hanqing, Bai Pu and Li Kaixian. | Considered the first plays of the style: “Zhao Caste Maid” and “Wang Kui”. | Jo Riley, Min Tian, William Dolby and Wang Jide. |  |
| Bamana Giant Body-Puppets of Mali |  | Sogolon Puppet Troup and founder, Yaya Coulibaly. | Defined as “an entertainment or amusement that is part of the larger category of *tulon,* play”… “as a particular subset of play [it] implies both sociability and group participation” (in Arnoldi 1995, 21).  There is diversity in what subject matter is presented by youth puppet masquerade, from animist religious ceremonies, realistic elements of everyday life and a look towards modernity and the postcolonial social make-up of African culture. | Mary Jo Arnoldi and Susan Vogel. |  |
| Kathakali Dance-Drama of India | Northern Style – Kalluvazhi  Southern Style - Thekkan | Performers:  Kalamandalam Ramankutty Nair, Pattikkamthodi Ravunni Menon, Kalamandalam Gopi, Kottakkal Sivaraman, Madavoor Vasudevan Nair and Mankompu Sivasankara Pillai. | The most popular stories enacted are Nalacharitam (a story from the [*Mahabharata*](http://en.wikipedia.org/wiki/mahabharata)), [*Duryodhana*](http://en.wikipedia.org/wiki/duryodhana) *Vadham* (focusing on the Mahabharata war after profiling the build-up to it), [Kalyanasougandhikam](http://en.wikipedia.org/w/index.php?title=kalyanasougandhikam&action=edit&redlink=1), (the story of [Bhima](http://en.wikipedia.org/wiki/bhima) going to get flowers for his wife [Panchali](http://en.wikipedia.org/wiki/panchali)), [Keechakavadham](http://en.wikipedia.org/w/index.php?title=keechakavadham&action=edit&redlink=1) (another story of [Bhima](http://en.wikipedia.org/wiki/bhima) and [Panchali](http://en.wikipedia.org/wiki/panchali), but this time during their stint in disguise), [Kiratham](http://en.wikipedia.org/w/index.php?title=kiratham&action=edit&redlink=1) ([Arjuna](http://en.wikipedia.org/wiki/arjuna) and Lord [Shiva](http://en.wikipedia.org/wiki/shiva)'s fight, from the Mahabharata), [Karnashapatham](http://en.wikipedia.org/w/index.php?title=karnashapatham&action=edit&redlink=1) (another story from the Mahabharata), Nizhalkuthu and Bhadrakalivijayam authored by [Pannisseri Nanu Pillai](http://en.wikipedia.org/wiki/pannisseri_nanu_pillai).Also staged frequently include stories like [Kuchelavrittam](http://en.wikipedia.org/w/index.php?title=kuchelavrittam&action=edit&redlink=1), [Santanagopalam](http://en.wikipedia.org/w/index.php?title=santanagopalam&action=edit&redlink=1), [Balivijayam](http://en.wikipedia.org/w/index.php?title=balivijayam&action=edit&redlink=1), [Dakshayagam](http://en.wikipedia.org/w/index.php?title=dakshayagam&action=edit&redlink=1), [Rugminiswayamvaram](http://en.wikipedia.org/w/index.php?title=rugminiswayamvaram&action=edit&redlink=1), [Kalakeyavadham](http://en.wikipedia.org/w/index.php?title=kalakeyavadham&action=edit&redlink=1), [Kirmeeravadham](http://en.wikipedia.org/w/index.php?title=kirmeeravadham&action=edit&redlink=1), [Bakavadham](http://en.wikipedia.org/w/index.php?title=bakavadham&action=edit&redlink=1), [Poothanamoksham](http://en.wikipedia.org/w/index.php?title=poothanamoksham&action=edit&redlink=1), [Subhadraharanam](http://en.wikipedia.org/w/index.php?title=subhadraharanam&action=edit&redlink=1), [Balivadham](http://en.wikipedia.org/w/index.php?title=balivadham&action=edit&redlink=1), [Rugmangadacharitam](http://en.wikipedia.org/w/index.php?title=rugmangadacharitam&action=edit&redlink=1), [Ravanolbhavam](http://en.wikipedia.org/w/index.php?title=ravanolbhavam&action=edit&redlink=1), [Narakasuravadham](http://en.wikipedia.org/w/index.php?title=narakasuravadham&action=edit&redlink=1), [Uttaraswayamvaram](http://en.wikipedia.org/w/index.php?title=uttaraswayamvaram&action=edit&redlink=1), [Harishchandracharitam](http://en.wikipedia.org/w/index.php?title=harishchandracharitam&action=edit&redlink=1), [Kacha](http://en.wikipedia.org/wiki/kacha)-[Devayani](http://en.wikipedia.org/wiki/devayani) and [Kamsavadham](http://en.wikipedia.org/w/index.php?title=kamsavadham&action=edit&redlink=1). | Susan L. Schwartz, D. Appukuttan Nair and K. Ayappa Paniker, Phillip B. Zarrilli, Chrisilda John and Gayanacharya Avinash C. Pandeya. |  |
| Soviet Agit-Prop |  | Vsevolod Vishnevsky, and Alexey Arbuzoc | Vishnevsky’s “First Cavalry” (“Pervaya konnaya”) and “An Optimistic Tragedy” (“Optimisticheskaya tradegiya”, | Georgy Plekhanov, Vladimir Ilich Lenin, Lynne Mally, P.A. Markov and Charles A. Moser. |  |
| French Grand Guignol |  | Artistic Directors of Grand Guignol Theatre: Oscar Metenier, Max Maurey, Camille Choisy, Jack Jouvin and Paul Nonon.  Playwrights: Andre de Lorde, Robert Francheville, Paul Autier, Paul Cloquemin, Leo Marches  Actress: Paula Maxa, | Metenier’s “Mademoiselle Fifi”, Lorde’s “Le Laboratoire des Halluncinations”, “Un Crime dans une Maison de Fous” and “L’Horrible Passion”, | Richard Hand and Michael Wilson, Mel Gordon, P.E. Schneider, Agnes Pierron. |  |
| Thai Likay or Khon Mask Drama |  | Mask Makers: Khun Prathip  Teacher: Akrom Sayakom, | The classical Khon dance is based on the Thai Ramakien drama adapted from the Hindu Ramayana epic written by the Sanskrit poet Valmiki.  The Ramayana the basis of storytelling (interesting to note the origins of Khon as Ramayana is a Hindu story and Thailand was/is a predominantly Buddhist society; spread from Cambodia after Khmer royal dance troupe for was kidnapped after Thailand captured the then Cambodian capital, Angkor).  Mask Characters: Humans, Supernatural beings – gods/goddesses and demons- and animals. | Mary Lou Robertson, J.V. Caiz, Frances Colley and Dhanit Yupho, |  |
| Javanese Shadow Puppetry |  | Ki Anom Soeroto, Ki Dhalang Sarwadisana, | Scenes taken from “The Mahabharata” and “The Ramayana” | Ward Keller. |  |
| Javanese Rod-Puppetry | Wayang Golek | Sunarya family (family of famous puppeteers) | Broken into 2 historical timeframes referencing the introduction of both Hindu and Islam. Firstly, Hindu: Stories such as “The Mahabharata” and “The Ramayana”. Then with the introduction and spread of Islam: stories of Amir Hamza, the uncle of Muhammad.  Foley in Peter Buurman outlines the ten patterns to distinguish a Wayand Golek story (pg. 40-1, “Wayang Golek: The Entrancing World of Classical West Javanese Puppet Theatre”) pg. 41-44 also outlines the play “Gatot Kaca Gugur” (“The Death of Gatot Kaca”). | Andrew N. Weintraub, |  |
| South African Protest Theatre |  | Athol Fugard (w/John Kani and Winston Ntshona for “Sizwe Banzi”), Barney Simon, Malcolm Purkey, | “Ubu and the Truth Commission” (adaptation of Alfred Jarry’s “Ubu Roi”), “Sizwe Banzi is Dead”, “The Blood Knot”, “Woza Albert”, “District 6” and “Sophiatown”. | In general: Victor Turner on “social drama” and Richard Schechner.  Catherine Cole and  Daniel Avorgbedor. |  |
| Yoruba Storytelling |  | Mama Yeye, Bola Olorundare, Atinuke, Wole Soyinka, | Story often starts with a riddle, always incorporates songs and asks questions of the audience. Historical and mythical legends, fables, poetry, folktales. | Deirdre Ann Lapin, Margaret Thompson Drewal, Gotrick Kacke, Sam Omotoso, Philip M. Peek, Awam Amkpa |  |
| Ta’ziyeh of Iran (Also known as Shi’I Muslim passion drama) |  |  | Part of mourning celebrations therefore usually about, but not limited to the events leading up to the matyrdom of Hosain, grandson to the Prophet Mohammad. | Dr. Mohamed Al-Saeed Abdul Mo’men, Kamran Scot Aghaie, Peter J. Chelkowski, Samuel Peterson (ed.), Muhammad Ibrahim Ayati and Laleh Taqiyan |  |
| Auto-sacramental of Spain |  | Juan de la Enzina, Gil Vicente, Lope de Vega, Montalvan, Valdivielso and Calderon. | Similar to the England’s Morality Plays  Lope de Vega’s “The Harvest” and “The Wolf Turned Shepherd”, Montalvan’s “Polyphemus”, Valdivielso’s “The Prodigal Son”, Calderon’s “The Divine Orpheus”, The Devotion to the Mass” and “The Captivity of the Ark”. | Carey Kasten, Melveena McKendrick, Bruce W. Wardropper and Alexander Augustine Parker. |  |
| Mexico’s Traveling Carpas |  | La Carpa Garcia (Garcia Brothers Show) and Carpa Valentina. | Mario Moreno (known as Cantinflas), Ramiro (“Pedro”) and Gonzalez-Gonzalez. | Dr Monica Garcia Brooks, Peter C. Haney, Nicolas Kanellos, Miguel Covarrubias, Pedro Granados, Armando Maria y Campos, Socorro Merlin and Tomas Ybarra-Frausto. |  |