

Realism 1840-

Pre-Realist

Melodrama , sentimental plays, Shakespeare, escapist, exaggerated characters
Urban, middle class, ambitious audience

In general, Realist playwrights and performers are:

Interested in the everyday, the ordinary rather than the extraordinary or the remarkable.

Avoid “romanticizing” their subjects

Seek truthful representation of reality in drama

Objective, inductive, observational, contemporary, systematic,

Interested in sympathetic characters from the lower and middle classes and other topics that have been ignored or considered inappropriate

Trying to escape glorification of the past

Attending to detail, emphasis on character over plot and setting, dialogue tends to be vernacular, not heightened

19th century Realistic theater (c. 1880s-)

scenic unity all aspects of the play, props, costumes, sets, behavior, lines conform to a specific time and place

Ensemble casting

Fourth Wall

Influence of environment on social developments helps give rise to Social theater of Ibsen and Shaw, Wilde

Nationalist Playwrights

Anton Chekhov (Russian 1860-1904), *Three Sisters, Uncle Vanya, Cherry Orchard*

Henrik Ibsen, (Norwegian, 1828-1906), *A Doll's House, Ghosts, Hedda Gabler*

August Strindberg, (Swedish, 1849-1912), *Miss Julie,*

George Bernard Shaw, (Irish, 1856-1950), *Major Barbara, Pygmalion, Man and Superman*

Oscar Wilde, (Irish, 1854-1900), *Importance of Being Earnest, An Ideal Husband*

Material Theater

Proscenium arch

Artificial light

Use of real properties, having the actual objects on stage reflect the reality and help to flesh out the characters

Costumes

Professionalization

Proscenium Theatre

