

## Primitive Theater

Humans have always had a basic need to imitate. We acquire most of our learning by imitating others. Infants learn language by imitating the sounds made by those around them. Children's play often involves imitations of things they have seen or stories they know.

Imitation is the basis of all theater. One definition of theater is *a person or persons (the actor(s)) imitating the actions and words of others (the play) for the benefit of others (the audience).*

We know little for certain of how the theater evolved during primitive times. This lack of knowledge is due to the absence of written records. To find answers, anthropologists have studied artifacts and drawings in caves. They have also visited with and recorded the activities of primitive tribes still in existence. Though proof is scarce, anthropologists have developed several theories to explain the birth of theater.

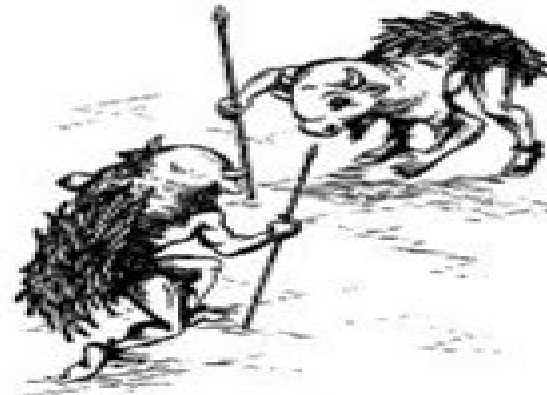
Here is one popular theory of how theater developed. Some members of the tribe went out to hunt. The hunts had to be successful to provide necessary food for survival. The rest of the tribe stayed to protect the camp site. When the hunters returned, the most important question was, "Did the hunt go well?" The hunters may have answered "Let us show you."

They then re-enacted the hunt. This showed the others what happened. Some of the hunters portrayed the animals. They may have used animal skins as costumes. Others portrayed the hunters. Together they showed the story of the hunt. This re-enactment of the hunt was theater. Actors (the hunters) wearing costumes (animal skins) imitated other characters (the animals) to tell a story (what happened during the hunt) to an audience (the non-hunters).

As years passed, changes in the acting out of the hunt occurred. Perhaps this is the way things evolved. The primitive tribes decided to act out a successful hunt *before* they went out to search for the animals. They believed this would create magic that would bring them success. The primitive people used magic to explain things they did not understand. They also used magic in attempts to protect themselves and control nature. They repeated this "magical theater" performance before every hunt. It soon became a ritual. A ritual is something performed repeatedly in exactly the same way.

The hunting ritual and others like it continued to increase. The tribe chose one member to oversee the rituals. This was the shaman. The shaman was also the religious leader of the tribe. The rituals became the religious celebrations of the tribes.

In these primitive times, religion and theater were the same. In many civilizations that followed, it was hard to separate theater from religion. Theatrical performances were an important part of almost all religious ceremonies.



Theater may have begun with primitive man's re-enactment of the hunt.

# Primitive Theatre Vocabulary Worksheet Answers

**Glynne William Gladstone Wickham**



## **Primitive Theatre Vocabulary Worksheet Answers:**

*The Medieval Theatre* Glynne William Gladstone Wickham, 1987-07-09 This is a thoroughly revised edition of Glynne Wickham's important history of the development of dramatic art in Christian Europe. Professor Wickham surveys the foundations on which this dramatic art was built: the architecture, costumes, and ceremonial of the imperial court at Byzantium; the liturgies of countries in the Eastern and Western Empires; and the triumph of the Roman rite and the Romanesque style in Western art. Within this context, Professor Wickham describes three major influences upon the drama: religion, recreation, and commerce. The first produced the liturgical music drama rooted in praise of Christ the King: vernacular Corpus Christi drama, Saint Plays, and Moralities centred on the humanity of Christ. The second gave rise to the secular theatres of social recreation based on the games and dances of village communities and the more sophisticated sex and war games of the nobility. The section on commerce shows how the development of the drama was intimately related to questions of funding and management, which led during the sixteenth century to the substitution of a professional for an amateur theatre and to a growing emphasis on stage spectacle. For this third edition, the author has added a substantial section on monastic reform and its effect on Biblical translation and the use of allegory; a final chapter charts the transition in different European countries from this medieval Gothic theatre to the neoclassical methods of play construction and representation, which flourished for the next two hundred years. The book gorges a coherent pattern through a very large and complicated subject. It is an excellent introduction to medieval theatre for undergraduates and to the growing number of theatre-goers who enjoy contemporary revivals of medieval plays. A large plate section gives a pictorial version of the story using photographs of contemporary manuscript illuminations, mosaics, frescoes, paintings, and sculptures. **Staging**

**Conventions in Medieval English Theatre** Philip Butterworth, 2014-06-26 Examines staging conventions in the medieval English theatre and ways in which they conditioned the reactions of the audience. [The Cambridge Companion to Medieval English Theatre](#) Richard Beadle, 1994-03-17 The drama of the English Middle Ages is perennially popular with students and theatre audiences alike. This book provides an authoritative introduction and an up-to-date illustrated guide to the mystery cycles, morality drama, and saints plays which flourished from the late fourteenth to the mid-sixteenth centuries. The book emphasises regional diversity in the period and engages with the literary and particularly the theatrical values of the plays. After a general introduction, there are chapters devoted to each of the major regional cycles: the less well-known East Anglian and Cornish traditions, the morality drama, and saints plays. Two illustrated chapters are devoted to the performance of medieval plays in their own time and in recent modern revivals. A full reference section includes a guide to scholarship and criticism, an extensive classified bibliography, and a chronological table. **A New History of Medieval Japanese Theatre** Noel John Pinnington, 2019-02-21 This book traces the history of *noh* and *kyogen*, the first major Japanese theatrical arts. Going beyond P. G. O'Neill's *Early Noh Drama* of 1958, it covers the full period of *noh*'s medieval development and includes a chapter

dedicated to the comic art of ky gen which has often been left in noh's shadow. It is based on contemporary research in Japan, Asia, Europe, and America and embraces current ideas of theatre history, providing a richly contextualized account which looks closely at theatrical forms and genres as they arose. The masked drama of noh, with its ghosts, chanting, and music, and its use in Japanese films has been the object of modern international interest. However, audiences are often confused as to what noh actually is. This book attempts to answer where noh came from, what it was like in its day, and what it was for. To that end, it contains sections which discuss a number of prominent noh plays in their period and challenges established approaches. It also contains the first detailed study in English of the ky gen repertoire of the sixteenth century. *Nine Medieval Latin Plays* Peter Dronke, 2008-03-24. Nine outstanding plays composed during the period of the finest flowering of medieval Latin drama. *Medieval and Renaissance Drama in England*, vol. 29 S.P. Cerasano, 2016-09-30. Medieval and Renaissance Drama in England is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642. This issue includes eight new articles, a review essay, and a review of six books. *Gender and Medieval Drama* Katie Normington, 2004. Evidence from Records of Early English Drama: social, literary, and cultural sources are drawn together in order to investigate how performances within the late Middle Ages were both shaped by and shaped the public image of women. **BOOK JACKET** *The Oxford History of Poetry in English* Julia Boffey, A. S. G. Edwards, 2023-04-12. The Oxford History of Poetry in English is designed to offer a fresh, multi-voiced and comprehensive analysis of poetry from Anglo-Saxon culture through contemporary British, Irish, American, and Global culture, including English, Scottish, and Welsh poetry; Anglo-American colonial and post-colonial poetry; and poetry in Canada, Australia, New Zealand, the Caribbean, India, Africa, Asia, and other international locales. The series both synthesizes existing scholarship and presents cutting-edge research, employing a global team of expert contributors for each of the fourteen volumes. This volume explores the developing range of English verse in the century after the death of Chaucer in 1400, years that saw both change and consolidation in traditions of poetic writing in English. In the regions of Britain, Chaucer himself was an important shaping presence in the poetry of this period, providing a stimulus to imitation and to creative expansion of the modes he had favoured. In addition to assessing his role, this volume considers a range of literary factors significant to the poetry of the century, including verse forms, literary language, translation, and the idea of the author. It also signals features of the century's history that were important for the production of English verse: responses to wars at home and abroad, dynastic uncertainty, and movements towards religious reform, as well as technological innovations such as the introduction of printing, which brought influential changes to the transmission and reception of verse writing. The volume is shaped to include chapters on the contexts and forms of poetry in English, on the important genres of verse produced in the period, on some of the fifteenth century's major writers, Lydgate, Hoccleve, Dunbar, and Henryson, and a consideration of the influence of the verse of this century on what was to follow. *Street Scenes* S. Aronson-Lehavi, 2011-03-28. Street Scenes offers a theory of late medieval

acting and performance through a fresh and original reading of the Treatise of Miracles Pleying The performance theory perspective employed here along with the examination of actor character dialectics paves the way to understanding both religious theatre and the complexity of late medieval theatricalities Sharon Aronson Levari demonstrates the existence of a late medieval discourse about the double appeal of theatre performance an artistic medium enacting sacred history while simultaneously referring to the present lives of its creators and spectators The Narrator, the Expositor, and the Prompter in European Medieval Theatre Philip Butterworth, 2007 This work examines the role of the prompter who operated in full view of the audience and offered all the lines to the players Such a role and its function is fascinating not only in its own right but also in relation to how it might inform us about the nature and purpose of presented theatre

**Gender and Emotions in Medieval and Early Modern Europe: Destroying Order, Structuring Disorder** Susan Broomhall, 2016-03-03 States of emotion were vital as a foundation to society in the premodern period employed as a force of order to structure diplomatic transactions shape dynastic and familial relationships and align religious beliefs practices and communities At the same time societies understood that affective states had the potential to destroy order creating undesirable disorder and instability that had both individual and communal consequences These had to be actively managed through social mechanisms such as children's education acculturation and training and also through religious intellectual and textual practices that were both socio cultural and individual Presenting the latest research from an international team of scholars this volume argues that the ways in which emotions created states of order and disorder in medieval and early modern Europe were deeply informed by contemporary gender ideologies Together the essays reveal the critical roles that gender ideologies and lived structured and desired emotional states played in producing both stability and instability *New Theatre Quarterly 80: Volume 20, Part 4* Simon Trussler, Clive Barker, 2005-03-21 Provides an international forum where theatrical scholarship and practice can meet

The English Teacher's Drama Handbook Nicholas McGuinn, 2014-04-24 The English Teacher's Drama Handbook is a rich thought provoking introduction to teaching drama within the English classroom Divided into two sections the first part of the book explores ideological influences that have shaped drama's relationship with English over the past 250 years and aims to help you locate your own practice within a theoretical and historical context Starting with Rousseau's seminal text *Emile* it considers the theories of key thinkers and practitioners and a range of complex issues including the construction of childhood children's play the teacher and student relationship the implications of linking drama and English and the impact of national curricula on drama and English teaching The second half of the book offers a collection of comprehensive practical schemes of work to inspire and support you and your students to realise the power of drama in bringing English language and literature vividly to life Suitable for a range of ages and abilities each activity makes explicit links to the key thinkers and issues explored in the first part of the book and explores a particular aspect of work in English from grammar and spelling to poetry and play texts Together with guidance on how to begin and progress the activities each sequence includes ideas for

exploring issues further in the English classroom Written for English teachers at any stage of their career The English Teacher s Drama Handbook offers new ways of looking at drama and English that will ensure meaningful and enjoyable teaching and learning Food and Theatre on the World Stage Dorothy Chansky,Ann Folino White,2015-06-12 Putting food and theatre into direct conversation this volume focuses on how food and theatre have operated for centuries as partners in the performative symbolic and literary making of meaning Through case studies literary analyses and performance critiques contributors examine theatrical work from China Japan India Greece Italy France Germany England the United States Chile Argentina and Zimbabwe addressing work from classical popular and contemporary theatre practices The investigation of uses of food across media and artistic genres is a burgeoning area of scholarly investigation yet regarding representation and symbolism literature and film have received more attention than theatre while performance studies scholars have taken the lead in examining the performative aspects of food events This collection looks across dramatic genres historical periods and cultural contexts and at food in all of its socio political material complexity to examine the particular problems and potentials of invoking and using food in live theatre The volume considers food as a transhistorical global phenomenon across theatre genres addressing the explosion of food studies at the end of the twentieth century that has shown how food is a crucial aspect of cultural identity Masks and Masking in Medieval and Early Tudor England Meg Twycross,Sarah

Carpenter,2017-03-02 Drawing on broad research this study explores the different social and theatrical masking activities in England during the Middle Ages and the early 16th century The authors present a coherent explanation of the many functions of masking emphasizing the important links among festive practice specialized ceremonial and drama They elucidate the intellectual moral and social contexts for masking and they examine the purposes and rewards for participants in the activity The authors insight into the masking games and performances of England s medieval and early Tudor periods illuminates many aspects of the thinking and culture of the times issues of identity and community performance and role play conceptions of the psyche and of the individual s position in social and spiritual structures Masks and Masking in Medieval and Early Tudor England presents a broad overview of masking practices demonstrating how active and prominent an element of medieval and pre modern culture masking was It has obvious interest for drama and literature critics of the medieval and early modern periods but is also useful for historians of culture theatre and anthropology Through its analysis of masked play this study engages both with the history of theatre and performance and with broader cultural and historical questions of social organization identity and the self the performance of power and shifting spiritual understanding

**Medieval Self-Coronations** Jaume Aurell,2020-06-11 Based on narrative iconographical and liturgical sources this is the first systematic study to trace the story of the ritual of royal self coronations from Ancient Persia to the present Exposing as myth the idea that Napoleon s act of self coronation in 1804 was the first extraordinary event to break the secular tradition of kings being crowned by bishops Jaume Aurell vividly demonstrates that self coronations were not as

transgressive or unconventional as has been imagined Drawing on numerous examples of royal self coronations with a particular focus on European Kings of the Middle Ages including Frederic II of Germany 1229 Alphonse XI of Castile 1328 Peter IV of Aragon 1332 and Charles III of Navarra 1390 Aurell draws on history anthropology ritual studies liturgy and art history to explore royal self coronations as privileged sites at which the frontiers and limits between the temporal and spiritual politics and religion tradition and innovation are encountered

**The Staging of Drama in the Medieval Church** Dunbar H. Ogden, 2002 Using original rubrics from some 1 200 manuscripts this book demonstrates performance of the liturgical drama from the tenth through the sixteenth centuries It lays out the staging space and traces the movements of the performers on architectural ground plans The rubrics reveal a wealth of information about the creating of character through ecclesiastical vestments and other costumes It also includes a surprising range of directives for voice gesture and dumb show The book provides a major theatrical source book for students and scholars in the field of drama

*The English Language: Volume 1, Essays by English and American Men of Letters, 1490-1839* W. F. Bolton, 1966-01-01 This is a collection of essays about the English language by English and American men of letters from the sixteenth to the nineteenth centuries that is until the rise of formal linguistic studies The writers represented are concerned with the history the use the reform or the changing nature of English Topics discussed include the defence of English as a literary language the relationship with other languages propriety in literary style the psychological bases of speech the relationship between words and things usage the need for academies and standards of correctness the rise of lexicography spelling reform prescriptive grammar These essays are the most important serious attempts to consider the language from various standpoints Students of English in university departments will find this a convenient and comprehensive collection It is also in itself an illustration of the development of the literary language

Bodies and Disciplines Barbara A. Hanawalt, David Wallace, 1996-01-01

**Prayer Books and Piety in Late Medieval and Early Modern Europe / Gebetbücher und Frömmigkeit in Spätmittelalter und Früher Neuzeit** Maria Crăciun, Volker Leppin, Katalin Luffy, Ulrich A. Wien, Christopher B. Brown, Günter Frank, Barbara Mahlmann-Bauer, Tarald Rasmussen, Violet Soen, Zsombor Tóth, Günther Wassilowsky, Siegrid Westphal, 2023-05-15 This collected volume is dedicated to the role of prayer books in lay piety in medieval and early modern contexts Instead of focusing on individual examples it places them within the broader genre of devotional literature and considers them in connection with prevailing cultural religious and artistic developments taking into account the Reformation the printing press and growing interest in lay piety in the context of increasing individualism developing literacy privatization and or personalization of religion Contextualising devotional literature the volume refines understandings of religious practice fostered by traditional Catholicism and early modern Protestantism and its relationship with the written word locating the use of books within a devotional diet that included oral recitation of prayers as well as contemplation of images Stressing continuities often against the grain of existing literature this volume highlights differences between regional cultures of

prayer in contrast to norms set by the universal Church and emphasizes the tension between public communal and private individual devotion



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