

Theatre: The Lively Art, 10e

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Chapter by Chapter Changes

Chapter 1: Theatre Is Everywhere

- Updated examples of the relationship between theatre and popular entertainments
- A new discussion of the theatrical qualities of cosplay.

Chapter 2: The Audience

- New and expanded discussion on "where and how we see theatre."
- New and expanded discussion of participatory and immersive theatre as well as the history of theatre etiquette.

Chapter 3: Creating the Dramatic Script

- Updated the In Focus box on Writing for Theatre, Film, and Television.

Chapter 4: Theatrical Genres

- New In Focus box on Additional Forms and the Debate over Categorization.

Chapter 5: Acting for the Stage

- More extensive discussion of contemporary acting techniques and actor training.
- New In Focus box on Technology and the Actor.

Chapter 6: The Director and the Producer

- Expanded discussion of the responsibilities of the stage manager and the casting director.
- New In Focus box on Color Blind and Non-Traditional Casting.

Chapter 7: Theatre Spaces

- Description of the transformation of the Broadway Imperial Theatre for the musical Natasha, Pierre, and the Great Comet of 1812 as an example of how space is a key element of a production.
- The discussion of stage direction has been moved to this chapter from Scene Design to help students better understand the proscenium theatre.

Chapter 8: Scenery

- Enhanced discussion of video and projection design.
- New In Focus box on projection design.
- Enhanced discussion of the use of technology to assist the scene designer.

Chapter 9: Stage Costumes

- New In Focus box on Technology and Costume Design.

Chapter 10: Lighting and Sound

- New In Focus box on Rock Concert and Theatre Lighting.
- New discussion of Assistive Listening Devices for hearing impaired audience members under the Sound Design discussion.

Chapter 11 through 16: Today's Diverse Global Theatre

- Updated coverage in many of the history chapters, particularly citing recent discoveries (such as the excavation of the Curtain in the English Renaissance section).
- Updated examples in the final two chapters, such as references to Fun Home and Hamilton in the review of musical theatre and multicultural theatre.
- Discussion of additional multicultural theatres and artists in the final chapter.
- In Focus boxes in each chapter that help the students understand the continuing influence of theatre history on our theatre.
- Questions on how to evaluate a production of a historic play as well as how to evaluate a production of a new or contemporary play.

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