DEPARTMENT READING LIST

The following list of plays and books are highly recommended reading for each theatre arts major. They represent a sampling from most major playwrights and periods in dramatic literature, history, and theory. Some familiarity with most of these plays and authors will undoubtedly be helpful preparation for the senior comprehensive exam as well as standard general knowledge for future training/involvement in the field of theatre. (Many of these book are already required reading in our courses.)

**PLAYS**

**Greek and Roman**
- **Aeschylus**
- **Aristophanes**
- **Euripides**
- **Menander**
- **Plautus**
- **Sophocles**
- **Terence**

**Medieval**
- **Anonymous**
- **Anonymous**
- **Anonymous**
- **Hrotsvit**

**The Italian Renaissance**
- **Machiavelli**
- **Jonson**
- **Marlowe**
- **Webster**
- **Shakespeare**

**The French Renaissance**
- **Racine**
- **Moliere**

**The Spanish Golden Age**
- **Calderon**
- **Lope de Vega**

**English Restoration and 18th Century**
- **Behn**
- **Centlivre**
- **Congreve**
- **Gay**
- **Goldsmith**
- **Sheridan**
- **Wycherly**

**German, French and Italian 18th Century**
- **Beaumarchais**
- **Goldoni**
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<td>Gozzi</td>
<td><em>The King Stag</em></td>
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<td>Lessing</td>
<td><em>Nathan the Wise</em></td>
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<td><strong>Romanticism/19th Century European</strong></td>
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<td>Hugo</td>
<td><em>Hernani</em></td>
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<td>Büchner</td>
<td><em>Woyzeck</em></td>
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<td><strong>Pre-20th Century American</strong></td>
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<tr>
<td>Belasco</td>
<td><em>The Girl of the Golden West</em></td>
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<td>Brown</td>
<td><em>A Leap to Freedom</em></td>
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<tr>
<td>Daly</td>
<td><em>Under the Gaslight</em></td>
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<td><strong>The Modern Theatre (European)</strong></td>
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<tr>
<td>Brecht</td>
<td><em>Good Person of Setzuan, Mother Courage, Galileo, or Caucasian Chalk Circle</em></td>
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<tr>
<td>Chekhov</td>
<td><em>The Cherry Orchard, The Seagull</em></td>
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<td>Ibsen</td>
<td><em>Hedda Gabler, A Doll House, Ghosts, The Wild Duck</em></td>
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<td>Lorca</td>
<td><em>House of Bernarda Alba or Blood Wedding</em></td>
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<td>Pirandello</td>
<td><em>Six Characters in Search of an Author</em></td>
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<td>Shaw</td>
<td><em>Mrs. Warrens’ Profession, Saint Joan</em></td>
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<td>Strindberg</td>
<td><em>Miss Julie, A Dream Play</em></td>
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<td>Synge</td>
<td><em>Playboy of the Western World</em></td>
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<td>Wilde</td>
<td><em>The Importance of Being Earnest</em></td>
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<td><strong>Post-Modernism/Contemporary Theatre</strong></td>
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<tr>
<td>Baraka</td>
<td><em>Dutchman</em></td>
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<tr>
<td>Beckett</td>
<td><em>Waiting for Godot, Endgame</em></td>
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<tr>
<td>Churchill</td>
<td><em>Cloud Nine, Top Girls</em></td>
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<td>Fones</td>
<td><em>Fefu and Her Friends, The Conduct of Life</em></td>
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<tr>
<td>Fugard</td>
<td><em>Master Harold and the Boys</em> or Sizwe Bansi is Dead*</td>
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<td>Genet</td>
<td><em>The Balcony</em></td>
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<td>Gordone</td>
<td><em>No Place to be Somebody</em></td>
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<td>Gotanda</td>
<td><em>The Wash</em></td>
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<tr>
<td>Hwang</td>
<td><em>M. Butterfly</em></td>
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<tr>
<td>Ionesco</td>
<td><em>The Bald Soprano, The Lesson</em></td>
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<tr>
<td>Kennedy</td>
<td><em>Funnyhouse of a Negro</em></td>
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<td>Kramer</td>
<td><em>The Normal Heart</em></td>
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<td>Kushner</td>
<td><em>Angels in America, Part One</em></td>
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<td>Mamet</td>
<td><em>American Buffalo or Glengarry Glen Ross</em></td>
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<tr>
<td>Moraga</td>
<td><em>Giving up the Ghost</em></td>
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<td>McNally</td>
<td><em>Love! Valor! Compassion!</em></td>
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<tr>
<td>Osborne</td>
<td><em>Look Back in Anger</em></td>
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<td>Parks</td>
<td><em>The America Play, Topdog/ Underdog</em></td>
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Pinter
Rivera
Sartre
Shange
Shepard
Soyinka
Stoppard
Valdez
Vogel
Wilson, A.
Wilson, L.
Yamauchi

Classical Asian Theatre
Bhasa
Chikamatsu
Danjuro
Kalidasa
Sudraka
Wang Shifu
Zeami

Design
Aronson, Arnold
Burian, Jarka
Corson, Richard
Craig, E. G.
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Gillette, J. Michael
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Gorelik, Morecai
Hainaux, Rene
Henderson, Mary C.
Ingram/Covey
Jones, Robert E.
Larson, Orville K.
Laver, James
Leacroft, Richard & Helen
Mielziner, Jo.
Millin, Donald C.
Oenslager, Donald
Payne, Blanche
Pecktal, Lynn
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Pilbrow, Richard
Rosenthal, Jean
Russell, Douglas
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Simonson, Lee
Taymor, Julie
Warfel, William
Watson, Lee

SUBJECT READINGS
The Birthday Party, The Homecoming, Old Times
Marisol
No Exit
For Colored Girls... or Spell #7
Buried Child or Tooth of Crime
Death and the King’s Horseman
Rosencrantz and Guildenstern are Dead, Arcadia
Stinking Badges or Los Vendidos
How I learned to Drive
Joe Turner’s Come and Gone, Fences or Ma Rainey’s Black Bottom
Fifth of July, Talley’s Folly
And the Soul Shall Dance
The Vision of Vasavadatta
The Love Suicides at Sonezaki or The Love Suicides at Amijima
Narukami or another Kabuki play
Sakuntala
The Little Clay Cart (The Toy Cart)
The West Chamber
Matsukaze or Atsumori
American Set Design
The Scenography of Joseph Svoboda
Stage Makeup
Scene
On the Art of the Theatre
Designing with Light
Theatrical Design and Production
New Theatres for Old
Stage Design Since...(50’s, 60’s, 70’s)
Mielziner: Master of Modern Stage Design
The Costumer’s Handbook
The Dramatic Imagination
Scene Design in the American Theatre from 1915-1960
Costume in the Theatre
Theatre and Playhouse
Designing for the Theatre
The Development of the Playhouse
Stage Design
History of Costume
Designing and Painting for the Theatre
Designing and Drawing for the Theatre
Costume Design: Techniques of Modern Masters 1
Stage Lighting Design: The Art, the Craft, the Life
The Magic of Light
Stage Costume Design
Period Style for the Theatre
The Stage is Set
Playing with Fire
The New Handbook of Stage Lighting Graphics
Lighting Design Handbook
**Acting**

Adler, Stella  
**Technique of Acting**

Benedetti, Robert  
**The Actor at Work**

Berry, Cicely  
**The Actor and the Text**

Bogart, Anne  
**Viewpoints**

Bruder, Melissa  
**The Practical Handbook of the Actor**

Chekhov, Michael  
**To the Actor**

Crawford, Jerry  
**Acting in Person and in Style**

Delgado, Ramon  
**Acting with Both Sides of the Brain**

Gronbeck-Tedesco, J. L.  
**Acting Through Exercises**

Hagen, Uta  
**Respect for Acting**

Halpert, Charna  
**Truth in Comedy**

Harrop/Epstein  
**Acting with Style**

Hull, Loraine  
**Strasberg’s Method**

Johnstone, Keith  
**Impro**

Lewis, Robert  
**Advice to the Players**

Linklater, Kristin  
**Freeing the Natural Voice**

---  
**Freeing Shakespeare’s Voice**

Mamet, David  
**True and False**

May, Rollo  
**The Courage to Create**

Meisner, Stanford  
**On Acting**

Moore, Sonia  
**The Stanislavsky System**

Morris, Eric  
**No Acting Please**

Poggi, Jack  
**The Monologue Workshop**

Sher, Anthony  
**Year of the King**

Shurtleff, Michael  
**Audition**

Skinner, Edith  
**Speak with Distinction**

Spolin, Viola  
**Improvisation for the Theatre**

Stanislavsky  
**An Actor Prepares**

---  
**Building a Character**

---  
**Creating a Role**

Suzuki, Tadashi  
**The Way of Acting**

**Theatre History**

Arnott, Peter  
**Public and Performance in Greek Theatre**

Artaud, Antonin  
**The Theatre and Its Double**

Baldry, H.C.  
**The Greek Tragic Theatre**

Brandon, James ed.  
**Studies in Kabuki**

Brockett, Oscar  
**History of the Theatre**

Brustein, Robert  
**The Theatre of Revolt**

Case, Sue-Ellen  
**Feminism and Theatre**

Chute, Marchette  
**Shakespeare of London**

Driver, Tom  
**Romantic Quest and Modern Query**

Esslin, Martin  
**The Theatre of the Absurd**

---  
**Brecht: The Man and his Work**

Harris, John  
**Towards a Poor Theatre**

Hill, Errol (ed.)  
**Medieval Theatre in Context**

Keene, Donald  
**The Theatre of Black Americans**

Keene, Donald  
**No and Bunraku**

Mackerras, Colin ed.  
**Chinese Theatre**

Pavis, Patrice  
**The Intercultural Performance Reader**

Richmond, Farley  
**Indian Theatre**

Roose-Evans, James  
**Experimental Theatre**

Rudlin, John  
**Commedia Dell’ Arte: An Actor’s Handbook**

Styan, J.L.  
**Restoration Comedy in Performance**

Vardac, Nicholas  
**From Stage to Screen**

Watson and McKernie  
**A Cultural History of the Theatre**

Willet, John ed.  
**Brecht on Theatre**
**Directing**

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<td>Braun, Kazimierz</td>
<td>Directing: Arts, Ethics, Creativity</td>
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<td>Brook, Peter</td>
<td>The Empty Space</td>
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<td>Clurman, Harold</td>
<td>On Directing</td>
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<td>Cohen, Robert</td>
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<td>Cole, Susan</td>
<td>Directors in Rehearsal</td>
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<td>Delgado, and Heritage</td>
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<td>Donkin and Clement</td>
<td>Upstaging Big Daddy: Directing as if Race and Gender Matter</td>
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<td>Harrop / Epstein</td>
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<td>Jones, David R.</td>
<td>Great Directors at Work</td>
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<td>Manful, Helen</td>
<td>In Other Words: Women Directors Speak</td>
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**PLAYWRITING**

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<td>Egri, Lajos</td>
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<td>Garrison, Gary</td>
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<td>The Playwright’s Survival Guide</td>
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<td>Savran, David</td>
<td>In Their Own Words: Interview with Cont. American Playwrights</td>
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<td>The Playwright’s Voice</td>
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<td>Singer, Dana</td>
<td>Stage Writer’s Handbook</td>
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<td>Smiley, Sam</td>
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<td>Sweet, Jeffrey</td>
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<td>Van-Itallie, Jean-Claude</td>
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<td>Playwriting Master Class</td>
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<td>Wright &amp; Pyland (ed.)</td>
<td>The Student’s Guide to Playwriting Opportunities</td>
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Updated 5/04