GRADUATE READING LIST
for the degrees of
MASTER OF FINE ARTS

This Reading List is a supplement to the Curriculum Guides for the MFA degrees in Theatre. This is not an official university document.

revised: 7/10/2014
TABLE OF CONTENTS

DRAMATIC LITERATURE 4
HISTORICAL BACKGROUNDS 6
DRAMATIC THEORY AND CRITICISM 7
ACTING 8
COSTUME DESIGN 9
SCENERY AND LIGHTING DESIGN 9
STAGE MANAGEMENT 10
THEATRE MANAGEMENT 10
GRADUATE READING LIST

What follows is a minimum list of readings with which advanced students of theatre should be familiar. It ranges from plays and books about historical backgrounds, theory and criticism, and aesthetics, to the creative and technical work of actors, directors, designers, technicians, and managers.

The list is divided into Required and Recommended readings:

MFA students are responsible for the Required readings in Dramatic Literature (i.e., plays), Dramatic Theory and Criticism, and Historical Backgrounds, plus any other readings their major adviser or committee may prescribe.

In addition:

MFA students are responsible for Required readings pertaining to their specific emphasis.

Knowledge of many of these readings will be acquired through regular course work in theatre. However students will need to take the initiative and explore also the Recommended works to provide as much groundwork as possible for their degree examinations and for developing their own artistic point-of-view.
**DRAMATIC LITERATURE**

*Required for all MFAs*

Aeschylus  
Anonymous  
Aristophanes  
Baraka, Imamu Amiri  
Beckett, Samuel.  
Betti, Ugo.  
Brecht, Bertolt.  
Chekhov, Anton.  
Churchill, Caryl  
Congreve, William  
Euripides  
Feydeau, Georges.  
Goethe, Johann Wolfgang von.  
Goldsmith, Oliver  
Hansberry, Lorraine.  
Ibsen, Henrik.  
Ionesco, Eugene.  
Jarry, Alfred.  
Jonson, Ben  
Kaiser, Georg.  
Marlowe, Christopher  
Miller, Arthur.  
Moliere  
O'Neill, Eugene.  
Pinter, Harold  
Pirandello, Luigi.  
Plautus  
Racine, Jean  
Rostand, Edmond.  
Sartre, Jean Paul.  
Schiller, Friedrich.  
Shakespeare, William  
Shaw, George Bernard.

*The Oresteian Trilogy*  
*Quem Queritis Trope*  
*Lysistrata*  
*Dutchman*  
*Waiting for Godot, Endgame*  
*The Queen and the Rebels*  
*Mother Courage and Her Children, The Caucasian Chalk Circle, The Good Woman of Setzuan*  
*The Sea Gull, Uncle Vanya, The Three Sisters, The Cherry Orchard*  
*Cloud Nine*  
The Way of the World  
*Medea, The Bacchae*  
*Hotel Paridiso*  
*Faust, Pt. I*  
*She Stoops to Conquer*  
*A Raisin in the Sun*  
*Peer Gynt, A Doll's House, Ghosts, An Enemy of the People, Hedda Gablerr, The Wild Duck, The Master Builder,*  
*The Bald Soprano*  
*Ubu Roi*  
*Volpone*  
*Gas Trilogy*  
*Mandragola*  
*Doctor Faustus*  
*Death of a Salesman, The Crucible*  
*Desire Under the Elms, Long Day's Journey Into Night*  
*The Homecoming, The Birthday Party*  
*Six Characters in Search of an Author*  
*The Menaechmi*  
*Phaedra*  
*Cyrano de Bergerac*  
*No Exit*  
*Mary Stuart*  
*Major Barbara, Saint Joan, Heartbreak House*
Shepard, Sam  
Buried Child

Sheridan, Richard Brinsley  
The School for Scandal

Sophocles  
Oedipus, Antigone

Soyinka, Wole  
Death and the King's Horseman

Strindberg, August.  
Miss Julie, The Dream Play, The Dance of Death, 1 & 2

Synge, John Millington.  
Riders to the Sea

Wilde, Oscar.  
The Importance of Being Earnest, An Ideal Husband

Williams, Tennessee.  
A Streetcar Named Desire, Cat on a Hot Tin Roof

**Recommended**

Albee, Edward  
Who's Afraid of Virginia Woolf, Zoo Story

Anonymous  
Abraham and Isaac, Everyman, Pierre Pathelin

Aristophanes  
All titles

Brecht, Bertolt  
All titles

Buchner, Georg  
Woyzeck

Bulgakov, Michail  
The Life of Moliere

Calderon  
Life is a Dream

Corneille, Pierre  
Le Cid

Crothers, Rachel  
She and He

Durrenmatt  
The Visit

Euripides  
All titles

Gilman, Rebecca  
Spinning into Butter

Gogol, Nicolai  
The Inspector General

Goldoni, Carlo  
The Servant of Two Masters

Gorky, Maxim  
The Lower Depths

Gozzi  
The King Stag

Guare, John  
The House of Blue Leaves, Lydee Breez

Hauptman, Gerhardt  
The Weavers

Hellman  
The Little Foxes

Hugo, Victor  
Hernani

LaBute, Neil  
The Mercy Seat, Some Girls

Lope de Vega  
Fuente Ovejuna

O'Casey, Sean  
Juno and the Paycock

Odets  
Awake and Sing

O'Neill, Eugene  
All titles

Osborne  
Look Back in Anger

Parks, Suzan-Lori  
In the Blood

Rabe, David  
Hurlyburly, Streamers

Rebeck, Theresa  
Collected Plays, Vol. 1

Seneca  
Medea

Shakespeare, William  
All titles

Shaw, George Bernard  
You Never Can Tell, Pygmalion

Sophocles  
All titles

Stoppard, Tom  
Rosencrantz and Gilderstern are Dead

Terence  
All titles

Terry, Megan  
Calm Down Mother

van Itallie, Jean Claude  
The Serpent
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Wasserstein, Wendy</td>
<td>The Heidi Chronicles</td>
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<tr>
<td>Webster, John</td>
<td>The Duchess of Malfi</td>
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<td>Weiss, Peter</td>
<td>Marat/Sade</td>
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<td>Wilson, August</td>
<td>Fences</td>
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<td>Wilson, Lanford</td>
<td>Balm in Gilead</td>
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<td>Wycherly, William</td>
<td>The Country Wife</td>
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<tr>
<td>Yeats</td>
<td>Purgatory</td>
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<tr>
<td>Zola, Emile</td>
<td>Therese Raquin</td>
</tr>
</tbody>
</table>

**HISTORICAL BACKGROUNDS**

**Required** for all MFAs

- Bieber, Margarete: *The History of Greek and Roman Theatre*
- Brockett, Oscar G. and Findlay, Robert R.: *Century of Innovation: A History of European and American Theatre and Drama Since 1870*
- Brockett, Oscar: *History of the Theatre*
- Gorelik, Mordecai: *New Theatres for Old*
- Hodges, C. Walter: *The Globe Restored*

**Recommended**

- Antoine, Andre: *Memories of the Théatre-Libre*
- Beckerman, Bernard: *Shakespeare at the Globe, 1599-1609*
- Bordman, Gerald: *American Musical Theatre*
- Campbell, Lilly Bess: *Scenes and Machines on the English Stage*
- Chambers, E. K.: *The Medieval Stage*
- Clark, Barrett H. and Freedley, George: *A History of Modern Drama*
- Durchartre, Pierre L.: *The Italian Comedy: The Improvisation, Scenarios, Lives, Attributes, Portraits and Masks of the Illustrious Characters of the Commedia dell'Arte*
- Esslin, Martin: *The Theatre of the Absurd*
- Grube, Max: *The Story of the Meininger*
- Haskins, James: *Black Theatre in America*
- Huerta, Jorge: *Chicano Theatre: Themes and Forms*
- Hunninger, Ben: *The Origins of the Theatre*
- Kernodle, George: *From Art to Theatre: Form and Convention in the Renaissance*
- Miller, Anna Irene: *The Independent Theatre in Europe, 1887 to the Present*
- Nicoll, Allardyce: * Masks, Mimes and Miracles*
- Odell, G.C.D.: *Shakespeare from Betterton to Irving*
- Pickard-Cambridge, A.W.: *The Dramatic Festivals of Athens*
- Roose-Evans, James: *Experimental Theatre: From Stanislavsky to Today*
- Rowell, George: *The Victorian Theatre*
- Seltzer, Daniel: *The Modern Theatre: Readings and Documents*
- Simonson, Lee: *The Stage is Set*
Wickham, Glynne  
*Early English Stages, 1300-1660*

Wilson, Garff  
*Three Hundred Years of American Drama and Theatre*

Woll, Allen  
*Black Musical Theatre*

### DRAMATIC THEORY AND CRITICISM

**Required** for all MFAs

- Aristotle  
  *Poetics* (recommend Butcher translation with Fergusson introduction)
- Brecht, Bertolt  
  *Brecht on Theatre*
- Carlson, Marvin  
  *Theories of the Theatre.*
- Dolan, Jill  
  *The Feminist Spectator as Critic*
- Dukore, Bernard F  
  *Dramatic Theory and Criticism: Greeks to Grotowski*

**Recommended**

- Artaud, Antonin  
  *The Theatre and Its Double*
- Barzun, Jacques  
  *Classic, Romantic and Modern*
- Bentley, Eric  
  *The Playwright as Thinker*
- Brook, Peter  
  *The Empty Space*
- Brustein, Robert  
  *The Theatre of Revolt: An Approach to Modern Drama*
- Calarco, N. Joseph  
  *Tragic Being: Apollo and Dionysus in Western Drama*
- Chinoy, Helen Krich and Linda Walsh Jenkins, eds.  
  *Women in American Theatre*
- Freytag, Gustav  
  *Freytag's Technique of the Drama*
- Frye, Northrop  
  *The Anatomy of Criticism*
- Harrison, Paul Carter  
  *The Drama of Nommo*
- Jahn, Janheinz  
  *Muntu*
- Kerr, Walter  
  *Tragedy and Comedy*
- Keyssar, Helene  
  *Feminist Theatre*
- Kirby, Michael  
  *Futurist Performance*
- Langer, Susanne K  
  *Feeling and Form*
- Lauter, Paul  
  *Theories of Comedy*
- Pavis, Patrice  
  *Languages of the Stage*
- Saint-Denis, Michel  
  *Theatre, the Rediscovery of Style*
- Shaw, George Bernard  
  *The Quintessence of Ibsenism*
- States, Bert O  
  *Great Reckonings in Little Rooms: On the Phenomenology of Theatre*
- Szanto, George H  
  *Theatre and propaganda*
- Thomas, James  
  *Script Analysis for Actors, Directors, and Designers*
- Valency, Maurice  
  *The Flower and the Castle: An Introduction to Modern Drama*
## ACTING

**Required for MFA in Acting**

<table>
<thead>
<tr>
<th>Author/Editor</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ball, William</td>
<td>A Sense of Direction</td>
</tr>
<tr>
<td>Berry, Cicely</td>
<td>The Actor and His Text</td>
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<tr>
<td>Brestoff, Richard</td>
<td>The Great Acting Teachers and Their Methods</td>
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<tr>
<td>Bruder, Melissa, <em>et al.</em></td>
<td>A Practical Handbook for the Actor</td>
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<tr>
<td>Chekhov, Michael</td>
<td>Lessons for the Professional Actor</td>
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<tr>
<td>Cole, Toby and Helen Krich Chinoy</td>
<td>To the Actor on the Technique of Acting</td>
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<tr>
<td>McGaw, Charles</td>
<td>Acting is Believing</td>
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<tr>
<td>Merlin, Joanna</td>
<td>Auditioning: An Actor Friendly Guide</td>
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<tr>
<td>Oxenford, Lyn</td>
<td>Playing Period Plays</td>
</tr>
<tr>
<td>Sabatine, Jean</td>
<td>The Actor's Image: Movement Training for Stage and Screen</td>
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<tr>
<td>Stanislavski, Konstantin</td>
<td>An Actor Prepares</td>
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**Recommended**

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<thead>
<tr>
<th>Author/Editor</th>
<th>Title</th>
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<tbody>
<tr>
<td>Adler, Stella</td>
<td>The Technique of Acting</td>
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<tr>
<td>Barkworth, Peter</td>
<td>About Acting</td>
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<tr>
<td>Berry, Cicely</td>
<td>Voice and the Actor</td>
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<tr>
<td>Chekhov, Michael</td>
<td>The Path of the Actor</td>
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<tr>
<td>Davis, Clinton Turner and Harry Newman</td>
<td>Beyond Tradition</td>
</tr>
<tr>
<td>Duerr, Edwin</td>
<td>The Length and Depth of Acting</td>
</tr>
<tr>
<td>Hagen, Uta</td>
<td>Respect for Acting, Challenge for the Actor</td>
</tr>
<tr>
<td>Jones, Frank Pierce</td>
<td>Body Awareness in Action</td>
</tr>
<tr>
<td>Lacoq, Jacques</td>
<td>The Moving Body</td>
</tr>
<tr>
<td>Lewis, Robert</td>
<td>Method or Madness?</td>
</tr>
<tr>
<td>Maisel, Edward, ed.</td>
<td>The Alexander Technique</td>
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<tr>
<td>Meisner, Sanford</td>
<td>Sanford Meisner on Acting</td>
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<tr>
<td>Moore, Sonia</td>
<td>Training the Actor</td>
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<tr>
<td>Schurtleff, Michael</td>
<td>Audition</td>
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<tr>
<td>Spolin, Viola</td>
<td>Improvisation for the Theatre</td>
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<tr>
<td>Stanislavski, Konstantin</td>
<td>Building a Character</td>
</tr>
<tr>
<td>Turner, J. Clifford</td>
<td>Creating a Role</td>
</tr>
<tr>
<td>Wildeblood, Joan and Peter Brinson</td>
<td>Voice and Speech for the Theatre</td>
</tr>
</tbody>
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8
COSTUME DESIGN

Required for MFA in Costume Design

Corson, Richard
Ingham, Rosemary
and Covey, Liz
Payne, Blanche
Russell, Douglas A.
Russell, Douglas A.

Stage Makeup
The Costume Designer's Handbook
History of Costume
Period Style for the Theatre
Stage Costume Design: Theory, Technique and Style

Recommended

Batterberry, Michael and Ariane
Blum, Stella
Boucher, Francois
Bruhn, Wolfgang,
and Tikle, Max
Hope, Thomas
Howell, Georgina
Russell, Douglas A.

Mirror Mirror: A Social History of Fashion
Victorian Fashions: Costumes from Harper's Bazar, 1867-1898
20,000 Years of Fashion
A Pictorial History of Costume
Costumes of the Greeks and Romans
In Vogue
Costume History and Style

SCENERY AND LIGHTING DESIGN

Required for MFA in Scenery Design and Lighting Design

Appia, Adolphe
Bellman, Willard F
Parker, W. Oren
and Craig R. Wolf
Jones, Robert Edmond
Pecktal, Lynn
Rosenthal, Jean
Russell, Douglas A.

Music and Drama
Music and the Art of the Theatre
Lighting the Stage
Scene Design and Stage Lighting
The Dramatic Imagination
Designing and Painting for the Theatre
The Magic of Light
Period Style for the Theatre

Recommended

Bay, Howard
Bellman, Willard F.
Burian, Jarka
Burris-Meyer, Harold
and Edward C. Cole
Collison, David
Gillette, J. Michael
Gillette, Arnold S.
McCandless, Stanley
Simonson, Lee

Stage Design
Scene Design, Stage Lighting, Sound, Costume and Makeup
The Scenography of Josey Svoboda
Scenery for the Theatre
Stage Sound
Designing with Light
Stage Scenery: Its Construction and Rigging
The Method of Lighting the Stage
The Stage is Set
STAGE MANAGEMENT

**Required** for MFA in Stage Management

Stern, Lawrence  
*Stage Management*

THEATRE MANAGEMENT

**Required** for MFA in Theatre Management

Bernstein, Joanne Scheff  
*Arts Marketing Insights*

Newman, Danny  
*Subscribe Now!*

Heifetz, Ronald  
*Leadership Without Easy Answers*

**Recommended**

Blimes, Michael and Ron Sproat  
*More Dialing, More Dollars*

Buckingham, Marcus  
*The One Thing You Need To Know About Management and Leadership*

Dunholm, Roland  
*The Complete Book of Model Fundraising Letters*

Farber, Donald  
*Producing Theatre*

Frascogna and Hetherington  
*Successful Artist Management*

Hall, Mary  
*Getting Funded*

Hummel, Joan  
*Starting and Running a Nonprofit Organization*

Kotler, Philip and Scheff, Joanne  
*Standing Room Only*

Langley, Stephen  
*Theatre Management in America*

Lewis, Herschell Gordon  
*Direct Mail Copy That Sells*

Linsky, Marty and Heifetz, Ronald  
*Leadership on the Line*

Litchy, Tom  
*Design Principles for Desktop Publishers*

Morison, Bradley and Dalgleish, Julie Gordon  
*Waiting in the Wings*

National Research Center for the Arts  
*Americans and the Arts 1984: A Nation Wide Survey of Public Opinion*

National Endowment for the Arts  
*Surveying Your Arts Audience*

Reiss, Alvin H.  
*Arts Management - A Guide to Finding Funds and Winning Audiences*

Cash In! Funding and Promoting the Arts  
*Don’t Just Applaud - Send Money!*

Shagan, Rena  
*Booking and Tour Management for the Performing Arts*

Smith, Cynthia  
*The Road Show*

Wolf, Thomas  
*Managing a Nonprofit Organization*

Presenting Performances