

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—NEW COURSE PROPOSAL<sup>1</sup>

UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

DEPARTMENT: THEATRE AND DANCE

COLLEGE: ARTS AND LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX THE COURSE NUMBER 6308 LAB CODE (L or C) \_\_\_\_\_

(TO OBTAIN A COURSE NUMBER, CONTACT [MJENNING@FAU.EDU](mailto:MJENNING@FAU.EDU))

COMPLETE COURSE TITLE: GRADUATE SCRIPT ANALYSIS

**EFFECTIVE DATE**

(first term course will be offered)

CREDITS<sup>2</sup>: 3

TEXTBOOK INFORMATION: *BACKWARDS AND FORWARDS* BY DAVID BALL; *THE ACTOR'S SCRIPT* BY CHARLES S. WAXBERG; *BLACK SHEEP* BY LEE BLESSING; *"MASTER HAROLD"...AND THE BOYS* BY ATHOL FUGARD; *HAMLET* BY WILLIAM SHAKESPEARE; *FOOL FOR LOVE* BY SAM SHEPARD; *ONE FLEA SPARE* BY NAOMI WALLACE; *THE PIANO LESSON* BY AUGUST WILSON

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR  SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

**COURSE DESCRIPTION, NO MORE THAN THREE LINES:**

A LECTURE/DISCUSSION COURSE DESIGNED TO HELP THE STUDENT LEARN TO: READ PLAYSRIPTS AS THE BASIS OF A PERFORMANCE BASED ART FORM; DECONSTRUCT AND ANALYZE SCRIPTS AND UNDERSTAND THEIR MEANING AND FUNCTIONALITY; IMAGINE THE SCRIPT'S TRANSITION FROM PAGE TO STAGE; AND ALLOW THE STUDENT TO APPLY THOSE SKILLS TO THEIR INDIVIDUAL ARTISTIC PROCESS.

PREREQUISITES\*: NONE

COREQUISITES\*: NONE

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)\*:  
 MUST BE AN MFA THEATRE MAJOR UNLESS PRIOR PERMISSION IS RECEIVED FROM THE INSTRUCTOR

\* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

**MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:**

**MFA IN THEATRE**

Faculty contact, email and complete phone number:

Desmond Gallant, [dgallant@fau.edu](mailto:dgallant@fau.edu), 561 297 3872

Please consult and list departments that might be affected by the new course and attach comments.<sup>3</sup>

N/A

**Approved by:**

Department Chair: \_\_\_\_\_

College Curriculum Chair: \_\_\_\_\_

College Dean: \_\_\_\_\_

UGPC Chair: \_\_\_\_\_

Graduate College Dean: \_\_\_\_\_

UFS President: \_\_\_\_\_

Provost: \_\_\_\_\_

**Date:**

Feb 19, 2014

3/7/14

3/10/14

3/24/14

3/24/14

1. Syllabus must be attached; see guidelines for requirements: [www.fau.edu/provost/files/course\\_syllabus.2011.pdf](http://www.fau.edu/provost/files/course_syllabus.2011.pdf)

2. Review Provost Memorandum: **Definition of a Credit Hour** [www.fau.edu/provost/files/Definition\\_Credit\\_Hour\\_Memo\\_2012.pdf](http://www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf)

3. Consent from affected departments (attach if necessary)

**Graduate Script Analysis**  
**Syllabus**  
**Fall 2014**

Course Number: THE 6308  
Section Number: 001  
Class Time: T R 9:30-10:50pm  
Class Location: AH 112  
3 Credits

Instructor: Des Gallant  
Office: AL 176  
Office Hours: T R 11:00am-12:30pm  
or by appointment  
Phone: 561 297-3872  
Email: dgallant@fau.edu

The time spent breaking down a script is quite probably the most important investment an actor [or any theatre artist] can make. – David Mamet

**COURSE DESCRIPTION:**

A lecture/discussion course designed to help the student learn how to read drama as a performance based artform and imagine the transition from page to stage. A variety of classical and modern scripts are used.

**COURSE OBJECTIVES:**

To develop a better script reading technique that allows you as a theatre artist to be better able to fully understand the meaning and functionality of a play; to understand that plays are designed to be *performed*, and that, as such, they are constructed in specific ways to maximize their effect onstage. To achieve this, the course will help you develop the analytic skills and sensitivity needed of a theatre artist to more fully understand and appreciate how plays “*work*,” their mechanics and values, and through this, their meaning to us as works of art.

**REQUIRED TEXT and PLAYS:**

*Backwards & Forwards* by David Ball

*Black Sheep* by Lee Blessing (Dramatists Play Service)

“*MASTER HAROLD*” ...and the boys by Athol Fugard (Penguin Classics)

*Hamlet* by William Shakespeare (Folger Edition)

*Fool for Love* by Sam Shepard (Dramatists Play Service)

*One Flea Spare* by Naomi Wallace (Broadway Play Publishing)

*The Piano Lesson* by August Wilson (Plume Edition)

**COURSE CALENDAR:** See pages 4-8 or separate file in *Blackboard*

**GRADING:**

Your grade will be based on class participation, preparation, and various tests and written assignments, as listed below.

Participation, Preparation, Discussion, and Written Work	20%
6 Typed Analysis Assignments	30%
Final Script Analysis Assignment	10%
4 Play Tests	20%
Final Exam	20%

**NO EXTRA CREDIT ASSIGNMENTS WILL BE GRANTED, SO COMPLETE THE WORK LISTED HERE IF YOU WISH TO EARN A GOOD GRADE.**

## GRADING SCALE:

A = 95-100  
A- = 90-94  
B+ = 85-89  
B = 80-84  
B- = 77-79  
C+ = 73-76  
C = 70-72  
F = Below 70

## CLASS DECORUM POLICY:

Turn off cell phones and computers. Anyone caught using their phone or their computer will be asked to leave. Don't talk during class. Students who repeatedly disrupt the class will be asked to leave and may fail the class. Attendance is mandatory. On-time arrival to class is mandatory. More than two absences will result in your grade being lowered by one full letter and more than three will result in failure of the class. Two late arrivals will count as an absence. An absence will only be excused in the event of medical or family emergency, sanctioned university event, or religious holiday observance. In any of these cases, I must be contacted by email BEFORE the absence occurs.

About EMAIL: All students MUST USE THEIR FAU EMAIL ADDRESS when emailing me about anything to do with class. Anyone not using their FAU email address will not be responded to. And ALWAYS, ALWAYS IDENTIFY YOURSELF and include the subject of your email in the Subject line. Anyone who does not comply with these requests will not be responded to. Be aware it may take me several days to respond to email.

## ACADEMIC INTEGRITY:

**CHEATING AND PLAGIARISM ARE WRONG AND WILL NOT BE TOLERATED.** All written work must be your own. **Cheating and plagiarizing, will result in an automatic failure of the class.** There will be no exceptions. See below for the FAU Policy regarding academic dishonesty.

## PARTICIPATION

Your active involvement in class discussions, attendance and on-time arrival, effort and preparedness, and the quality of all written work will count towards your participation grade.

## PLAY TESTS

You will be required to read several plays during the semester. On assigned days, after each play reading is due, you will be given a short test to ascertain that you in fact read the play and understood it. Read them with care, thought, and attention to detail.

## ANALYSIS ASSIGNMENTS

Aside from the readings from the text and plays, you will be required to complete various script analysis assignments during the semester. These will need to be typed and reflect effort and thought. **THEY ARE DUE AND MUST BE HANDED IN TO ME IN CLASS ON THE DUE DAY.**

## FINAL SCRIPT ANALYSIS ASSIGNMENT

You will be required to read an assigned play (*One Flew Over the Cuckoo's Nest* by Ken Kesey) and complete some specific assigned script analysis tasks of that play.

## FINAL EXAM

You will be given a Final Exam with questions that measure your script analysis ability. The questions will address all of the analysis techniques discussed during the semester and refer to all of the plays covered during the semester including the final one – *Black Sheep* by Lee Blessing.

## Important Due Dates

Play Test 1: <i>Hamlet</i>	Tuesday, August 28
Assignment 1: <i>Hamlet</i> Action Breakdown (Act 3, Sc. 4)	Tuesday, September 18
Play Test 2: " <i>MASTER HAROLD</i> "...and the boys	Tuesday, September 18
Assignment 2: <i>Hamlet</i> Objectives and Obstacles (Act 3, Sc. 4)	Tuesday, September 25
Play Test 3: <i>Fool for Love</i>	Tuesday, October 3
Assignment 3: <i>Fool for Love</i> Various Tasks	Tuesday, October 23
Play Test 4: <i>The Piano Lesson</i>	Tuesday, October 23
Assignment 4: <i>The Piano Lesson</i> Various Tasks	Tuesday, October 30
Assignment 5: Images/Various Plays	Tuesday, November 6
Assignment 6: Philosophical Statements/Various Plays	Tuesday, November 13
<i>One Flea Spare</i> Script Analysis (2 Part Assignment)	Tuesday, November 20 (Initial) and 27 (Final)
Final Exam	Thursday, November 29

### **FAU Policy on Academic Integrity**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://www.fau.edu/regulations/chapter4/4.001\\_Honor\\_Code.pdf](http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf).

**FAU Policy regarding Students with Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute course work must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, MOD 1 (954-236-1222); in Jupiter, SR 117 (561-799-8585); or at the Treasure Coast, CO 128 (772-873-3305) – and follow all OSD procedures.

**University Policy on Absences and Incompletes:** Students will not be penalized for absences due to participation in University-approved activities, but proof of involvement must be provided. Reasonable accommodation will be made for student absences due to religious observance(s). Also, note that grades of Incomplete ("I") are reserved only for students who are passing the course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term.

## Graduate Script Analysis Class Schedule (Section 001): TR, 9:30-10:50pm

Subject to Change

“The search for *perfect* analysis will keep you *off* the stage and in the classroom.” – David Mamet

Aug. 21-23

- Intro to Class, Intro Syllabus
- HANDOUT *Riders to the Sea*
- Class Discuss: Why analyze a play? Understanding it in the macro and micro. Script Specifics >> Understanding of Play's Intent/Functionality >> Imagination >> Physical/Psychological/Emotional Embodiment of Character or Design/Directorial Realization
  - To be a *contributing, collaborative artist* is to bring something to the table
  - Script Interpretation (Analysis) is the third of three fundamental aspects of Stella Adler's Acting Technique: “Script Interpretation...directly applies the imagination oriented Adler approach to specific plays and playwrights. She would...enumerate issues, ideas and concerns...and place them in their historical geographical and social context....supporting her reading with historical research and imaginative musing. She worked not as a scholar, but as an actress [artist] passionately endeavoring to create and discover the life underneath the text, carefully combing through the specific words...to find *deeper voices within the play and herself* (emphasis mine). (Bartow 37)
- Discuss Aristotle's Six Dramatic Elements – Plot, Character, Language, Theme, Music, Spectacle
- Discuss Two of Hodge's Four Drives:
  - A *vision* of the play
  - A *comprehensive knowledge* of the dynamics of plays
- Discuss Super-Objective, Objective, Obstacle, Action/Tactic
  - “Becoming conscious of what the character does and discovering what he needs from the other characters as he lives through the writer's circumstance....The smaller units that make up each scene, often called beats, allow us to examine this little by little as we...[build] our character. (Bartow 77)
- Discuss Script “Unit” vs Actor “Beat”

Assignments:

- Read *Hamlet* for Aug 28
- Read the “Introduction” and Chapter 21 from *Backwards and Forwards* by David Ball; highlight the four most important statements made in the introduction and return to class on Aug 28 prepared to discuss your choices.
- Read *Riders to the Sea*

Aug. 28-30

- *Hamlet* test
- Discuss: four most important statements from the “Introduction” to *Backwards and Forwards*
- Lecture Dramatic Structures: Climactic, Episodic, Situational
- Read *Riders to the Sea* in class and begin UNIT BREAKDOWN
- Read and Discuss the Opening Scene in *Hamlet*: what is its function?

Assignments:

- Read Chapters 1, 2, 3, and 21 from *Backwards and Forwards* by David Ball; highlight the most important statements for Sep 4
- Re-read *Hamlet* for Sep 4

Sept. 4-6

- Watch two Hamlet film openings and discuss their effect
- Continue *Riders* UNIT BREAKDOWN
- Discuss Protagonist/Antagonist, Story/Plot
- IN-CLASS ASSIGNMENT: Identify Protagonist and Antagonist in *Hamlet* and justify choices
- Discuss Ball Chapters 1,2,3 (most important statements); Discuss Ball's statement about tracing Hamlet's "Action" to the ghost impelling in 1.5 (p. 18) and watch video of scene with Horatio
- HANDOUT example of Hamlet Action Breakdown (Act 5, Sc. 2)
- HANDOUT HODGE ANALYSIS LIST

Assignments:

- Read Chapters 4, 5, and 21 from *Backwards and Forwards* by David Ball; highlight important statements for Sep 11
- TWO WEEKS NOTICE: Do Action Breakdown (trigger and heap) as described in Ball Chapters 1-3 for *Hamlet* Act 3, Scene 4; due Sep 18
- Review HODGE ANALYSIS LIST

Sep. 11-13

- Discuss Ball Chapters 4 (Stasis and Intrusion) and 5 (Obstacle and Conflict) (most important statements)
- Discuss *Hamlet* Stasis/Intrusion/Final Stasis and Obstacle/Conflict (which of Ball's four categories do Hamlet's conflicts fall in)
- Continue *Riders* UNIT BREAKDOWN; begin Kathleen character BEAT BREAKDOWN
- Discuss HODGE "Given Circumstances"

Assignments:

- Read "*MASTER HAROLD*" ...and the boys for Sep 18
- Do Action Breakdown (trigger and heap) as described in Ball Chapters 1-3 for *Hamlet* Act 3, Scene 4; due Sep 18
- TWO WEEKS NOTICE: Re-read *Hamlet* Act 3, Scene 4 and do: UNIT BREAKDOWN (Blue Line) and *Hamlet* BEAT BREAKDOWN (Red Line); identify objectives and obstacles for Polonius, Gertrude, Hamlet, and the Ghost; Due Tuesday, Sep 25

Sep. 18-20

- "*MASTER HAROLD*" ...and the boys Test
- Discuss Action Breakdown Assignment results
- IN-CLASS ASSIGNMENT: Identify stasis/intrusion/final stasis, and protagonist and antagonist for "*MASTER HAROLD*" and justify choices.
- Discuss results from the in-class assignment above; discuss the play's title
- Continue *Riders* Kathleen character BEAT BREAKDOWN

Assignments:

- Re-read "*MASTER HAROLD*" ...and the boys for Sep 25
- Read Chapters 19 and 20 from *Backwards and Forwards* by David Ball for Sep 25
- Re-read *Hamlet* Act 3, Scene 4 and do Unit Breakdown, identify objectives and obstacles for Polonius, Gertrude, Hamlet, and the Ghost; Due Tuesday Sep 25

Sep. 25-27

- Discuss *Hamlet* Unit and Beat Breakdown, Objectives and Obstacles Act 3, Scene 4
- HANDOUT LONGMAN "Phases of Dramatic Action" (Longman p75-84)
- Discuss Beginnings/Endings (Ball Chap 20) of *Hamlet* and "MASTER HAROLD" (What was the play before each starts? What is the play after each is over?)
- Discuss "MASTER HAROLD" super-objectives for Hally, Sam, and Willie

Assignments:

- Read Chapters 6, 7, and 8 from *Backwards and Forwards* by David Ball for Oct 2
- Read Longman Handout for Oct 2

Oct. 2-4

- Lecture Plot Structure and Plot Terminology: Exposition, Point of Attack/Inciting Incident (Longman p78 & Ball Chap 8), Rising Action/Complication, Crisis, Climax (Longman & Ball Chap 19), Denouement/Resolution (Longman & Ball Chap 19 & 20)
- Discuss Ball Chapter 6 (Ignorance is Bliss) – (Don't play the end; don't reveal secrets)
- Discuss: Why does Hamlet not know Claudius is guilty if the Ghost of his father tells him so? (Elizabethan beliefs regarding Ghosts A1,S4, 1143-49 and 77-82). When do we find out? (A3,S1 and A3,S3) And when does Hamlet find out? (A3,S2)
- Discuss Ball Chapter 7 (Things Theatrical) – Discuss *Hamlet's* theatrical/important info moments (A1,S5; A3,S3; A3,S4; A5,S1)
- If time permits: Watch *The Piano Lesson* (blues song at table, Wining Boy's interruption of Berniece/Boy Willie standoff)

Assignments:

- Read Chapter 9 from *Backwards and Forwards* by David Ball for Oct 9
- Read *Fool for Love* for Oct 9

Oct. 9-11

- *Fool for Love* Test
- Discuss Ball Chapter 9 (Forwards)
- IN-CLASS re-visit opening scene to *Hamlet* re "exposition" and "forwards" and discuss
- Discuss *Hamlet* – Type of Plot Structure (Draw Plot Map on blackboard)
- Discuss "MASTER HAROLD" ... and the boys – Type of Plot Structure (Draw Plot Map on blackboard)

Assignments:

- Read Chapter 10 from *Backwards and Forwards* by David Ball for Oct 16
- TWO WEEK NOTICE: Re-read *Fool for Love* and identify plot structure; identify stasis, intrusion, and final stasis; identify Protagonist and Antagonist and justify choices; identify four forwards; identify climax and justify choice; describe Given Circumstances: Geographical, Economic, Historical and provide some visual images\* that speak to these specific Given Circumstances for Oct 23
  - \*Can I suggest you go to the library and look in some books and/or search through some magazines. Do not use the internet for this exercise.

Oct. 16-18

- Discuss Ball Chapter 10 (Character)
- Discuss Hodge's "Polar Attitudes"
- Discuss character in *Hamlet* and "MASTER HAROLD" What do Hamlet and Hally do? What do Claudius and Sam do?
- IN-CLASS ASSIGNMENT: In *Fool for Love* list four things that May and Eddie do that define their characters; list their Super-Objectives.
- Discuss the above assignment

Assignments:

- Read Chapter 11 and 21 from *Backwards and Forwards* by David Ball for Oct 23
- Read *The Piano Lesson* for Oct 23
- Re-read *Fool for Love* and identify plot structure; identify stasis, intrusion, and final stasis; identify Protagonist and Antagonist and justify choices; identify four forwards; identify climax and justify choice; describe Given Circumstances: Geographical, Economic, Historical and provide some visual images\* that speak to these specific Given Circumstances for Oct 23
  - \*Can I suggest you go to the library and look in some books and/or search through some magazines. Do not use the internet for this exercise.

Oct. 23-25

- *The Piano Lesson* Test
- Discuss *Fool for Love* assignment
- Discuss *Fool for Love* – Draw Plot Map on blackboard
- Discuss Ball Chapter 11 (Image: Textual Image vs Visual Image)
- Read and discuss various examples of dramatic language: word use, image, and punctuation etc. (excerpts from *The Dresser*, *The Castle*, *One Flew Over the Cuckoo's Nest*, *Quills*)

Assignments:

- Read Chapter 12 from *Backwards and Forwards* by David Ball for Oct 30
- Re-Read *The Piano Lesson* and Type: protagonist and antagonist with justification; stasis, intrusion, final stasis; beat breakdown with objectives for Berniece Act 2, Scene 2; list the Ball "Types of Conflict" Berniece confronts during the play and justify choices (Chap. 5, pp. 30-31); describe Given Circumstances: Geographical, Historical, Economic, and Religious and provide some visual images\* that speak to these specific Given Circumstances for Oct 30
  - \*Can I suggest you go to the library and look in some books and/or search through some magazines. Do not use the internet for this exercise.

Oct. 30-Nov. 1

- Discuss *The Piano Lesson* Assignment
- Discuss character in *The Piano Lesson*. What do Berniece and Boy Willie do? What are their Super-Objectives?
- Discuss Ball Chapter 12 (Theme) Multi-word Themes vs One-Word Themes
- Discuss Philosophical Statements with examples from *Riders to the Sea*
- Discuss theme in *Hamlet*, "MASTER HAROLD," *Fool for Love*, *The Piano Lesson*, and *Riders to the Sea*

Assignments:

- Read Chapter 13 and 14 from *Backwards and Forwards* by David Ball for Nov 6
- Identify at least three significant images in each *Hamlet*, "MASTER HAROLD," *Fool for Love*, *The Piano Lesson* and *Riders to the Sea*; highlight them in your scripts, type them up with the act, scene and page number where they appear; discuss why you include them and what theme each is connected with; don't forget to include some VISUAL IMAGES; due Nov 6



Nov. 6-8

- Discuss Images Assignment
- Discuss Ball Chapter 13 (Background Information) and 14 (Trusting the Playwright)
- Discuss "Ignorance is Bliss" in *Fool for Love* (May/Eddie as siblings), *The Piano Lesson* (Berniece playing the piano)
- If Time Permits: Watch climax and denouement from "MASTER HAROLD"... and the boys and discuss
- If Time Permits: Watch climax and denouement from *The Piano Lesson* and discuss

Assignments:

- Read Chapters 15, 16, 17, 18, and 22 from *Backwards and Forwards* by David Ball for Nov 13
- Find two philosophical statements in each of the following plays: *Hamlet*, "MASTER HAROLD," *Fool for Love*, and *The Piano Lesson*; highlight them in your scripts, type them up, indicate who speaks the line and in which act and scene, discuss why you think each is a philosophical statement and what theme or themes each is tied to; due Nov 13

Nov. 13-15

- Discuss Philosophical Statements Assignment
- Discuss Core Action Statement
- Discuss Ball Chapters 15 (Families), 16 (Generalities: Mood, Atmosphere), 17 (The Unique Factor), 18 (Changing Eras), and 22 (What Next?)
- Discuss The Unique Factor in "MASTER HAROLD", *Fool for Love*, *The Piano Lesson*

Assignments:

- Read *One Flea Spare* and Type: core action statement; identify stasis/intrusion/final stasis; identify protagonist and antagonist and justify choices; identify two things that Morse, Bunce, Snelgrave, Darcy, and Kabe do that help define them as characters; identify super-objectives for each character; complete a UNIT BREAKDOWN (Blue Line) and a Morse BEAT BREAKDOWN with objectives, obstacles, and actions for Act 2, Scene 8; for Nov 20

Nov. 20-22

- Discuss Final Assignment Part 1 (KEEP WORK and hand-in next week with additional tasks) / NO CLASS on NOVEMBER 22 – THANKSGIVING

Assignments:

- Re-read *One Flea Spare* and identify four "Forwards" you find in the script; identify three images (one must be a VISUAL IMAGE) and three philosophical statements with location in the script and tie each to one or more of the themes from the play; discuss the play's climactic moment and its overall dramatic structure; do an action breakdown (trigger/heap) for Act 2, Scene 8; discuss the significance and meaning of the title to the overall play for Nov 27. Be ready to discuss these in class
- Read and re-read *Black Sheep* by Lee Blessing; prepare for the Final Exam by prepping the analysis items we have studied during the semester and highlighting important passages in the script. Final exam for Nov 29

Nov. 27-29

- Discuss and hand-in *One Flea Spare* Assignment / Review for Final Exam
- FINAL EXAM will take place on THURSDAY, NOVEMBER 29 FROM 7:45 TO 10:15AM

## Bibliography

- Ball, David: *Backwards and Forwards*. Carbondale: Southern Illinois University Press, 1983.
- Blessing, Lee: *Black Sheep*. New York: Dramatists Play Service, 2003.
- Brook, Peter: *The Empty Space*. New York: Atheneum, 1987.
- Cole, Toby and Chinoy, Helen Krich: *Directors on Directing*. New York: MacMillan Publishing Company, 1976.
- Fugard, Athol: "*MASTER HAROLD*" ...and the boys. New York: Penguin Plays, 1982.
- Grotowski, Jerzy: *Towards a Poor Theatre*. New York: Simon and Schuster, 1968.
- Hagen, Uta: *Respect for Acting*. New York: MacMillan Publishing Company, 1973.
- Hodge, Francis and McLain, Michael: *Play Directing: Analysis, Communication, and Style*. Boston: Pearson/Allyn and Bacon, 2005.
- Shakespeare, William: *The Tragedy of Hamlet*. New York: Washington Square Press, 1992.
- Shepard, Sam: *Fool for Love*. New York: Dramatists Play Service, 1984.
- Wallace, Naomi: *One Flea Spare*. New York: Broadway Play Publishing, 1997.
- Waxberg, Charles S.: Portsmouth, NH: Heinemann, 1998.
- Wilson, August: *The Ground on Which I Stand*. New York: Theatre Communications Group, 2001.
- Wilson, August: *The Piano Lesson*. New York: Penguin Books, 1990.