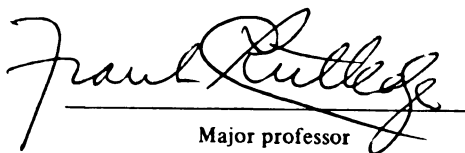




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AN ANALYSIS OF SELECTED DIRECTING TEXTBOOKS
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THE FUNDAMENTALS OF PLAY DIRECTING
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**AN ANALYSIS OF SELECTED DIRECTING TEXTBOOKS
AND ALEXANDER DEAN'S
THE FUNDAMENTALS OF PLAY DIRECTING**

By
Doug Weaver

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
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ABSTRACT

AN ANALYSIS OF SELECTED DIRECTING TEXTBOOKS
AND ALEXANDER DEAN'S
THE FUNDAMENTALS OF PLAY DIRECTING

By

Doug Weaver

In 1941, The Fundamentals of Play Directing by Alexander Dean, was published for the first time. By any means of measurement, it towers above the other textbooks in this field. Using a content analysis derived from study in this area by previous scholars, and taking six vital sections of the original text, nine newer textbooks have been compared and contrasted to this seminal work. By using such crucial ideas in directing as composition, movement, rhythm, production and script analysis as comparison points; the study comes to the conclusion that the state of directing textbooks has not changed vastly in the fifty years since Dean's momentous publication.

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INTRODUCTION

In 1941, The Fundamentals of Play Directing was published for the first time. Written by Alexander Dean and compiled by Lawrence Carra, it was the first part of his syllabus for the three year course in directing Dean taught at Yale University. It was subsequently reissued in 1953, 1962, 1974, 1983 and 1989 and remains in print to this day. By any means of measurement, it towers above the other textbooks in this field. With more copies in print, more listings in bibliographies, and more schools using it, it has set the standard for directing textbooks for the last fifty years. Dean holds a place in the field of directing similar to the one Drucker holds in management (Drucker, 1), Stanislavski in acting, (Stanislavski, 1) and Hobbes in stage combat (Hobbes, 1).

In the last fifty years, over twenty new directing textbooks have been written and published in this country. Out of this large group of texts for such a specific field, over fifty percent are still available. Of these, a smaller number seem to have found their respective place in this crucial area of theatrical endeavor. This study will compare and contrast nine selected directing texts to the Dean text. An explanation of the differences will be offered, as well.

Purpose

This thesis is an analysis of ten textbooks in the field of theatrical directing. The Fundamentals of Play Directing by Alexander Dean has been selected as a premiere textbook in directing. Nine other textbooks will be compared and contrasted to the Dean text in the following six areas:

- 1) Content
- 2) Structure
- 3) Script Analysis
- 4) Demonstrations
- 5) Illustrations
- 6) Production Procedure

Each area will be analyzed using two different methods. The first methodology will be a quantitative scale using a percentage of total pages. This method is modeled on the content analysis of Lester Asheim's dissertation From Book to Film (Ulrich, 3-4), and adapted by Judith Ulrich in her dissertation on Tom Sawyer. (Ulrich, 1) It is a method that quantifies the content to reveal the relative emphasis of each individual part of the whole. Each half-page of a section is counted, then divided by the total number of usable pages of text to ascertain a percentage. These numbers will then be compared against the standard established by this study in the Dean book.

The second method will be a description of the content; what is contained in it, and how it compares to the Dean textbook.

The six areas are self-explanatory. Content will be a general look at what is contained in the text, and its manner of expression. Structure will look at the placement of the areas emphasized in this analysis. Script analysis is that part or parts concerned with plays as literature for the stage. Demonstrations are exercises or examples for the teacher/reader, to activate the lessons of the text. Illustrations include the kind and type of photographs, figures and drawings used in each text.

The final area of comparison will cover each author's approach to the actual mounting of a production. Arguably the most important area for a director to study, Dean has entitled this section Production Procedure. In this section, he outlines a very simple way to move from start to finish. The other texts will be measured against this.

A conclusion may emerge that will lead to future study into the craft of teaching directing.

Limitations

This study is limited to those discourses on directing which are clearly written as textbooks. It omits general theories, treatises, biographies and personal accounts (e.g., On Directing by Harold Clurman, The Empty Space, by Peter Brook, and Stanislavski Directs by Nikolai Gorchakov).

This study is also limited to the six areas of comparison I

have listed above, using the two methodologies described. No effort has been made to critique the writing style of the authors, or to assess their respective writing talents. The six areas are considered, by the commonality of their inclusion, to be crucial to the study of directing. Included in each chapter will be a reference to the unique features of the respective textbooks.

Criteria

The criteria used in this study to select the other nine textbooks was based on a point scale. There were two scales used; one for in-print figures, and the other for bibliographic references. Each scale was weighted for parity. The in-print figures were obtained from publishers with the caveat that the figures not be printed, but merely used to place the texts in their proper positions. This is a courtesy used often in the publishing industry for year end bestseller lists. (Publishers Weekly, 47-56)

For the bibliographic references, two separate sources were used. The first was references in other directing textbooks. The second was listings in other major theatrical textbooks and publications. The scale was weighted heavier in the direction of the directing textbooks, but both were used. This method reduced the number of textbooks, originally over thirty, down to the necessary nine.

The final list is as follows:

The Fundamentals of Play Directing by Alexander Dean 1941
Play Direction by John E. Dietrich 1953
The Director in the Theatre by Marian Gallaway 1963
The Craft of Play Directing by Curtis Canfield 1963
Play Directing by Francis Hodge 1971
A Director Prepares by Stanley Glenn 1973
Creative Play Direction by Cohen & Harrop 1974
The Art of Directing by Kirk & Bellas 1985
The Director's Vision by Louis E. Catron 1989
Directing Plays by Stuart Vaughan 1993

Value and Significance

This study may assist teachers of directing in the selection of a directing text. From this analysis, a teacher will be able to select a text that best suits his/her philosophy in the teaching of directing.

Organization of the Study

I) Introduction

II) The Fundamentals of Play Directing

A brief history of Alexander Dean and his text, followed by an analysis of the text in light of the six areas being investigated.

III) The Early Texts

Dietrich, Gallaway and Canfield

A brief history investigation of each text and an analysis of material in light of selected areas of investigation.

IV) The Middle Texts

Hodge, Glenn, Cohen & Harrop

A brief history investigation of each text and an analysis of material in light of selected areas of investigation.

V) The Later Texts

Kirk & Bellas, Catron, Vaughan

A brief history investigation of each text and an analysis of material in light of selected areas of investigation.

VI) The conclusion

VII) Appendix A

Tables showing patterns in the analysis of the texts.

VIII) Appendix B

A publication timeline setting these textbooks in an historical context.

IX) The bibliography

CHAPTER ONE

The Fundamentals of Play Directing

By Alexander Dean	Holt, Rinehart & Winston	1941
428 pages	5th Edition (Dean & Carra)	1989
Harcourt, Brace Publishers		

A Brief History

Alexander Dean was born in 1893 and died, at the age of 46, in Dallas in 1939. He was a student of the famous George Pierce Baker at Yale, and then stayed on to teach there himself. Among his students were Henry F. Boettcher, Lawrence Carra, Wilson Lehr, Frank McMullan and Elia Kazan. Boettcher went on to head the theatre department at Carnegie Mellon. Carra went to the University of Texas, then followed Boettcher back to Carnegie Mellon. McMullan followed Dean at Yale where he took over the directing program. Kazan became one of the foremost practitioners of the director's art in both stage and film.

At the time of his death, Dean had almost completed a draft of The Fundamentals of Play Directing. It was an expansion of the first third of his "Syllabus of a course in Play Directing." (Dean, vii) It constituted the first year of a three year course in directing that he taught at Yale. (Dean, vii) According to Barbara Rosenberg at Harcourt Brace Publishers, Lawrence Carra was asked to remain at Yale after his graduation to help Dean compile his notes.

(Rosenberg, 1) Upon Dean's death; Carra, with the help of Dean's wife, Virginia Dixon Dean and many former students (most notably Boettcher, Lehr and McMullan), finished working on the notes and published the book as a textbook in 1941. Since that time it has gone through many printings, and is at present in its fifth edition.

Before Dean, a directing textbook was published entitled How's Your Second Act? Written by Arthur Hopkins in 1918, it was heavily revised and reissued in 1931. This was a textbook purely for the professional stage director, and although it contained some fascinating passages, it did not remain in print long after the second edition.

In 1928, John Dolman published a textbook entitled The Art of Play Production. Although complete, and despite superb examples of promptbooks and other directing tools, it didn't have a strong shelf life. Reissued in 1946, it went out of print shortly thereafter.

In 1937, two other former students of George Pierce Baker, Gilmore Brown and Alice Garwood, the founders of the Pasadena Playhouse, published a directing textbook entitled: General Principles of Play Direction. This text was also aimed primarily at the professional, and it had a limited print run.

In 1938, Allen Crafton, the head of the theatre department at the University of Kansas, published a book entitled: Play Directing. This is the first text to approach the kind of structure

and information that Dean's eventually would. It also was obviously a teaching textbook, as opposed to the professional's guide; but more than half of the text was taken up with a discussion of community theatre. It had a limited press run as well.

The Dean textbook, has held a strong place among other writers of directing texts. His text is quoted, and his book is listed in every single bibliography. In Creating Theatre, August Staub had this to say about Dean's seminal work, "This work is, and probably will remain, the classic discussion of the director in the proscenium theatre." (Staub, 358) In The Art of Directing, the authors Kirk & Bellas said of his text, "The original Dean text (1941), a pioneer in the field of directing texts..." (Kirk & Bellas, 214) In the new textbook (1991) Contemporary Stage Directing by George Black, it says, "This book (Dean's) is recommended for serious directing students." (Black, 342-33)

The Fundamentals of Play Directing has had a fascinating printing history. Although no conclusions can be drawn from the following facts, the timing of reissues and new editions has been excellent. After it's initial release, it was reissued in 1953, the same year that John Dietrich released his directing textbook. The second edition of the textbook was in 1962, just a year ahead of both Marian Gallaway and Curtis Canfield's texts. The third edition of the Dean book, with additions by Lawrence Carra, came out in 1974. This was just after Francis Hodge released his directing text, and in the same year as the text by Cohen and Harrop was

published. The fourth edition, expanded once again by Carra, was issued in 1980, just ahead of five new textbooks on directing.

Alexander Dean was known for more than just his teaching of directing. In 1926, he published a book entitled Little Theatre Organization and Management. A detailed look on the setup and running of what we now call a community theatre, this book stayed in print for over forty years. It covered everything from setting up the accounting books to how to make a handbill or program. There is even a section that appears to be the foreunner of the Production Procedure chapter in the directing textbook.

He also had some acclaim as a director, as well. In their textbook on directing, Creative Play Direction, Cohen and Harrop remember one of his most famous artistic endeavors.

"Alexander Dean, in a production of Pirandello's Six Characters in Search of an Author... made use of the fact that the scene shop was located immediately behind the stage. He raised the huge loading door and then opened the tiny door at the rear of the shop, more than a hundred feet behind the curtain line. Through this tiny door came the six characters, who walked mysteriously into and through the shop, through the loading door, onto the stage, and down to the curtain in a staging that has been remembered ever since." (Cohen & Harrop, 98)

On the other hand, directorial acclaim is largely anecdotal. Dean's directing text, however, holds a very special place in the

pantheon of textbooks for the theatre. Dean's book can claim something that no other directing textbook can: fifty years of use by teachers of directing. It remains the textbook for the teaching of directing.

The Analysis

Lawrence Carra describes in the foreward of Dean's book what Dean wanted to do with his textbook on directing:

"To the author, play directing was not necessarily either a divine or a mysterious gift but an art in which, just as in other arts, certain principles could be both perceived and taught. Without belittling innate talent or claiming that an artist could be created where there was no inherent flair for the art, the author believed that the knowledge and application of certain principles would avoid costly mistakes and eliminate economic and artistic waste." (Dean, vii)

Content

A breakdown by percentage of the content of The Fundamentals of Play Directing in the four other main areas of analysis reveals:

Script Analysis	0%
Demonstrations	20%
Illustrations	10%
Production Procedure	6%

A total of thirty six percent of the book is spent on the areas we are analyzing. In this case, though, it is perhaps misleading to look at the content in this manner. It is more revealing if we

examine the content in the order and manner that Dean arranged it.

[Note: For each of the succeeding texts, we will
examine the content in both ways. They will be compared
to Dean both by the four areas and by the arrangement.]

In looking at the percentages this second time, it is important to note that the demonstrations and illustrations do not have a separate section in this text. So, their thirty percent is incorporated into these separate sectional headings.

Dean's Organization:

Introduction	8%
The Actor (The Actor's Work)	22%
The Five Fundamental Elements	50%
(The Director's Work)	
Production Procedure	6%
Pictures	6%
Glossary	8%

Breakdown:

The Introduction, almost one tenth of the entire work, is spent mostly in defining the role of the director; his function, and the reasons that Dean believes the director exists. He also provides a description of Art in general and the theatrical director's place in it. The writing style is antique, but the feelings are fervent. This definition of art could be used in any

classroom about any form of art.

It is imperative to remember that in 1941, the director was just gaining recognition as a theatrical artist. It was only within the last one hundred years that the Duke of Saxe-Neinigen, MacReady, Bearbolm-Tree, Irving, Belasco, Coupeau, Reinhardt and others began the work of the modern director; so Dean may have felt the need to justify the position. The later writers will feel that need less and less.

Section two, The Actor, will for convenience sake, be called The Actor's Work. Each succeeding text has a different name for it, but the basic content remains the same. In this chapter, over a fifth of the book, Dean discusses actors and the myriad ways in which a director can approach working with them. The emphasis is on the physical work: exercises in vocal training and stage business. No where is there a discussion of communication between director and actor. That will come with later textbooks. This section reads like a pre-Stanislawski beginning actor training text.

In section three, The Five Fundamentals of Play Directing, Dean lays out his main thesis of what a director should and must do. For future reference we will call this section The Director's Work. Later authors all, once again, call it by different names, but the content remains very similar.

Dean provides the clearest explanation of this section:

"... we do not deal with the intellectual and
emotional concepts but merely with those elements

which furnish the means of conveying these qualities. These means we shall refer to as the five fundamental elements of directing. They are composition, movement, picturization, rhythm, and pantomimic dramatization. These constitute a five-note scale of play directing. These in different combinations and degrees of emphasis are the means by which a director may express the emotional and intellectual qualities of a play."

(Dean, 32)

This section is the center of the book. It takes up fully one half of the text, and contains a majority of the illustrations and demonstrations. It is interesting to note that the concepts he discusses here, are used in some form, by every other author in their respective texts. They may lessen the emphasis or call it by a different name, but the basics discussed here are the standards.

The section on rhythm, contained in The Five Fundamentals, was not complete at the time of his death. It is included in the text as it was found, in semi-outline form (Dean, 284). None of his colleagues expanded on it, yet it is one of the most remarked upon and heavily quoted sections in the text by succeeding teachers.

Section four, Production Procedure, will be covered under its own heading later in the thesis.

The book closes with two appendices. The first is a section of photographs, or plates, which are referred to in the text. The second is a rather lengthy and full glossary. The glossary is

divided into such sections as technical, scenery, back stage, etc. It is a well researched, technically accurate addition to this textbook. Its only drawback is that many of the words are no longer in use, and some of the descriptions no longer apply.

Structure

The structure of this book is straightforward. It has been used over and over by the succeeding authors in their respective texts. It is obvious from reading the text, and seeing how it is laid out, that is taken from a class. It has a superb "teaching" feel to it. You start with an introduction about the art itself (the general) and move to the minute aspects of how to do it (the specific).

The heart of the book, The Director's Work (The Five Fundamentals), is in the middle; a logical place for it to be. It follows the section on the individual actor, so in essence you move from learning about the actor to learning what to do with them.

The only problem with the structure is the fact that the photos are collected in the back. This leads to alot of back and forth while reading certain sections. The book might have been better served by having them interspersed throughout the text.

Script Analysis

There is no separate section in this textbook on script analysis. However, small sections of each chapter are devoted to

things that might be construed that way, yet there is no unified study of that which we have come to know as script analysis. As Dean said, in slightly different words, in the introduction to his book; this would be about the mechanics of directing, not the literary side.

[Note: It will become apparent as we go further into this study, that script analysis comes more into vogue as the years move on. By the time we get to the seventies, some texts devote up to a third of their books to just this subject.-- Weaver]

Demonstrations

Taking up twenty percent of this textbook, demonstrations incorporates three different categories in Dean's book. The first, which he calls demonstrations, are examples Dean asks the reader to do in order to comprehend what Dean is trying to explain. The second, called exercises, are activities to assist the reader in discovering something on their own. The third is comprised of the texts he wants the reader to use in helping with both demonstrations and exercises.

The Breakdown of the twenty percent is as follows:

Demonstrations	30%
Exercises	35%
Text	35%

These pieces are scattered throughout the book, although most of the exercises and demonstrations are located in the chapter on The Director's Work. The only well known text he uses is Othello. This is in sharp contrast to the succeeding textbooks which call almost exclusively on "The Classics."

The best way of showing the differences between demonstrations and exercises (according to Dean), is to give examples from both. In The Director's Work section, under composition, Dean lists the following as a demonstration: "Place a figure on stage; have a second figure stand below and to the R, focusing on the first figure. We have direct visual focus." (Dean, 156) The following line from the same section, he lists as an exercise: "Work out the different ways of varying the triangle, and devise forms additional to those described. Use seven figures." (Dean, 157)

Another excellent example of his use of demonstrations comes in the section on movement. Through a series of demonstrations and exercises about an army storming a castle, he proves to the reader that, "... when the castle is on stage right the fighting is much fiercer." (Dean, 231)

His use of demonstrations is one of the reasons that this textbook has stood the test of time. These instruments or tools for the director appear to be as valid today, (many show up in later textbooks, only slightly disguised) as they were inventive then.

Illustrations

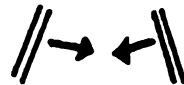
Taking up twenty percent of the book, illustrations are divided into two parts; drawings, spread throughout the book, and pictures (or plates) which are contained in the first appendix.

The Breakdown of the ten percent is as follows:

Drawings	40%
Plates	60%

The pictures at the back are photographs of scenes from productions at Yale University. Each one has information below it corresponding to the section of the book it is from. Things such as visual focus, composition and picturization are the point of each individual picture. Their effectiveness is limited by their placement in the book.

The drawings are quite simplistic, and hard to imagine being of much use. An example of what they look like is drawn below:



I wish it were possible to say that the invention of high technology has improved the look of the drawings in succeeding texts, but such is not the case.

Production Procedure

This section, probably the most copied one, is in some ways just a reworking of material in his previous book on little theatres. It is a straightforward, step by step guide on the process of "putting on the play." It takes up only six percent of

the entire book, but it is quite likely the most practical. It surely is the part most young directors want to read and follow.

He has broken the procedure into three sections, each with it's own subheadings. The initial breakdown is as follows:

Tryouts and Casting	26%
Tryout Procedure	31%
Casting the Actor	39%
Casting Ensemble	30%
Rehearsals	43%
Organization	60%
Rehearsal Schedule	40%
Directing the Play	31%
Emotional Values	58%
Meaning of Play	10%
Procedure	32%

Almost half of this section is devoted to the organization of the rehearsal process. He also makes a clear distinction between the casting of actors in individual roles and the filling out of the ensemble.

Included in this section is a mockup of a rehearsal schedule. The schedule is predicated on having thirty rehearsals from first reading to the final dress. In this mockup are such things as: "Day 12, adjustments and addition of simple business for Act III." (Dean, 347), and "Day 25, rehearsal of climatic scenes for tempo and ensemble playing." (Dean, 347)

The section on Directing the Play was first published as an article in Theatre Arts Monthly. (Dean, 351) It is a quick way to look at the play itself, and might even be construed to be somewhat like a script analysis section.

Conclusion

The sections on The Director's Work and the Production Procedure are as compelling today as they must have been fifty years ago. The demonstrations, for example, are consistently used as models for instruction. Even the glossary, outdated in some ways, is usefull to the beginning director.

The drawbacks are the poor illustrations, the simplistic approach to acting and the lack of script analysis.

Chapter Two

The Early Texts

Play Direction

By John E. Dietrich Prentice Hall, Inc. 1953
484 pages 2nd Edition (Dietrich & Duckwall) 1983
Out of Print Prentice Hall, Inc.

A Brief History

This textbook is considered the next major academic text on directing. John Dietrich was a professor at the University of Wisconsin when he began to develop ideas that would later be published as a textbook. He then became the Director of Theatre at Ohio State University when the book was first published. In 1959, he went to Michigan State University to become Chairman of the Department of Speech. By his retirement, he was the Assistant Provost at Michigan State University.

After publication, the book went through eight printings by 1962. It was a standard directing text with a strong sales history. In 1983, Ralph W. Duckwall, the chairperson of Theatre Arts at Cal State-Long Beach, helped compile a new edition of the book and it again underwent heavy usage. As of this writing, it is no longer in print.

The book had many new things to offer the director, including the motivational unit, and psychological interpretation of scripts. Mostly, it had an abundance of information for the young director.

The Analysis

In his foreward to the book, Dietrich notes the idea behind the text:

"Predicated upon a point of view somewhat different from many of its predecessors, the book applies psychological as well as aesthetic principles to directing. The two never come into conflict. Psychology and aesthetics go hand in hand in producing the play. Psychology is brought into the foreground because it provides a definite basis and starting point for play production. Later, aesthetic principles are used to implement and evaluate the expression of the psychological forces." (Dietrich, vii)

Content

The breakdown by percentage (compared with the Dean book) in the four other areas of analysis reveals:

	Dietrich	Dean
Script Analysis	9%	0%
Demonstrations	0%	20%
Illustrations	4%	10%
Production Procedure	21%	6%

A cursory view of the percentages shows that while Dietrich does cover script analysis, he has no demonstrations and few pictures. The time he spends on Production Procedure, though, more than

triples that of Dean's.

The percentages done by Dietrich's organization reveals even more.

Dietrich's Organization:

	Dietrich	Dean
Introduction	14%	8%
Principles (Director's Work)	26%	50%
Procedures (Production)	21%	6%
Problems (Actor's Work & More)	34%	22%
Bibliography	2%	0%
Glossary	3%	8%

Breakdown:

The Introduction is lengthy, and covers much the same ground that Dean's did. There is justification of the position, and then Dietrich goes into a long explanation of why people go to the theatre. His introduction is more about theatre than Dean's, which tended toward art in general.

In section two, The Director's Work, Dietrich lays out what he calls his Principles of Play Directing. These five principles, along with the Motivational Unit, are the tools he believes every director needs to use. He says that the director;

"... arranges his characters, moves them about, provides them with things to do, selects and intensifies the emotional expression, and determines the time relationships. In more technical terminology,

he applies the principles of composition, movement, business, emotion and key, and tempo." (Dietrich, 5)

These five, then, are the equivalent to the five fundamentals in Dean's book. Tempo aligns itself to rhythm in Dean's book, but the section is not nearly as specific. The same could be said of the entire Director's Work section which takes up half the space it does in the Dean book.

Three times longer than Dean's, the production procedure section is a thorough examination of the task of putting on a play.

Section four is entitled Problems of Play Directing. Included in this section is what we have termed The Actor's Work. It makes up approximately twelve percent of this chapter, which is about four percent of the entire book. Dietrich gives a much quicker, and less specific acting lesson than Dean did. On the other hand, he includes in this section information on working with designers, floor planning, script analysis and directing comedy that are not even mentioned in the Dean book.

There is an excellent bibliography in this book, including a publishers list and theatrical supply information. Keep to the newest editions for the most updated information. The glossary, though not as voluminous as Dean's, is accurate and useful.

Structure

Dietrich explains why he structured the book the way he did: "The book is divided into four parts. The beginning

director who wishes to study in a logical order from the philosophy to the execution should begin with Part One (Introduction)... The director who has sufficient background to understand what he is trying to do may decide to begin with the study of the technical principles... in Part Two..." (Dietrich, vii)

He goes on to explain that a director at whatever level can start at a certain point in the book and get a great deal out of it.

This structure seems to lack ease of use for the teacher. Work with the actor doesn't appear until the fourth chapter, and even then it is a smaller piece. He also covers producing the play before he's discussed solving directorial problems.

For the advanced student, or for the person learning on their own, this setup might be a valuable source of help.

Script Analysis

Although there is not a specific section on script analysis in this book, three sections listed in different chapters make up the nine percent of the whole that Dietrich spends on script analysis. Emotion and Key, Drama and the Playwright, and Interpreting the Script; subheadings in three separate chapters, are all a part of script analysis. The material is rudimentary, but obviously more than the Dean book.

Demonstrations

There are no demonstrations included in this book. There are

times where the author will write something like, "you might try this," or, "if you do this," but there is no formalized use of demonstrations. He does, on the other hand, refer to many plays, ranging from Doll's House and The Importance of Being Earnest to Born Yesterday and You Can't Take It With You.

Illustrations

It would appear that in the twelve years from the publication of Dean's book to the publication of Dietrich's book, the art of illustrating directing textbooks changed minimally. Taking up only four percent of the whole, similar to the Dean book's drawings, they are of no higher caliber or helpfulness than they were in the previous text. An example is recreated below:



As stated in the introduction to this section, there are no pictures in this textbook. Some points might have been better served with a picture or an appropriate illustration.

Production Procedure

This is a major section of this textbook. Lengthy and full of good information, it stands as the heart of this book. Included is an example of a promptbook, a rehearsal schedule (very much like Dean's), psychological information on the script, and what a

director should do during performances. A strong component, is a section on the evaluation of a performance. In it, Dietrich shows how to take what you see and learn from it.

He has broken this section into three parts, similarly to Dean. The percentages reveal:

	Dietrich	Dean
Play Selection & Interp	27%	31%
	(Directing the Play)	
Tryouts and Casting	31%	26%
Rehearsals and Performance	42%	43%

You can tell by the similarity in the numbers, that Dean's book must have had some influence here, but Dietrich has added many good things to this section.

Unique Feature

"The Motivational Unit has been defined as the smallest integral scene in the play... it is an integral scenic unit in which the motivational pattern remains unchanged." (Dietrich, 71-73)

This unique feature could be defined for the layman in many ways. It is a type of script analysis, yet it can also be used to help with blocking and picturization.

Its main purpose is as a tool for the director to trace what it is the playwright intended, by using his own words and actions. It breaks each scene down, in essence, to its smallest component,

making it easier for the director to understand and interpret the moment.

This is the only text I found that uses this method. It is quite often mentioned in succeeding texts, even renamed and redone slightly in one, and it is found in many glossaries. But, Dietrich seems to be its originator.

Conclusion

This is a strong textbook, with many good points. It is one of the first textbooks to delve into the realm of the psychological, and to make interpreting the script an important tool for the director. It has a strong section on putting on the play and its motivational unit is a unique and valuable addition to any directors "kit bag."

Its drawbacks are that it has a awkward structure and doesn't have much to say about the actor/director relationship.

It is a good directing text that stands on its own, or fits nicely as a supplement to the Dean text.

The Director in the Theatre

By Marian Gallaway The MacMillan Company 1963
 386 pages Out of Print

A Brief History

This textbook had a fairly short, but interesting publishing life. The author was the Director of the University Theatre at the University of Alabama when the book was published. She had previously published a highly regarded textbook on playwriting in 1950 entitled Constructing the Play, a book that is still in print. She has also done a lot of work on the vocal training of actors.

This particular textbook is mentioned in other texts as well. In August Staub's excellent bibliography, he says, "(Gallaway) pays considerable attention to script analysis;... an appendix that serves as a model for a detailed production schedule." (Staub, 358) Kirk and Bellas, in their own annotated bibliography, had this to say of Gallaway's text; "Emphasizes the practical aspects of play production..." (Kirk & Bellas, 215) The book is mentioned or referred to in every other textbook until the late 1980's.

The Gallaway textbook is of interest for one major reason. It is the first directing text to overtly use the Stanislavski acting books as a starting point. While some previous texts may have been influenced by these books, Gallaway is the first to make a point of stating their great influence on her work. Later publications will do the same.

[Side Note: This is the only directing textbook I can find written by a woman. While drawing no conclusions about this information, it is fascinating to think about what this could be saying about the state of directing (or the teaching of directing) in our country.]

The Analysis

In the preface to her book, Gallaway gives the appropriate rationale for the writing of this textbook. She says:

"Since several excellent texts on directing already exist, a new text must justify itself by presenting new material or a new point of view. I hope that I have done the latter, in emphasizing the director as a person dealing with people." (Gallaway, iii)

My major source, I suppose, is Stanislavski, though I particularly treasure his own statement that to found a method was not part of his intent, but that he expected the actors and other directors to adapt his teaching to their own needs and personalities,"

(Gallaway, v)

The first intention is evident in every chapter of the book, obviously communication plays a large part in the text. The second conveys her feelings, in no uncertain terms, about Stanislavski and

his influences on her writing.

Content

The breakdown by percentage of the content in the four main areas of analysis reveals:

	Gallaway	Dean
Script Analysis	10%	0%
Demonstrations (Assignments)	5%	20%
Illustrations	7%	10%
Production Procedure	37%	6%

It is readily apparent that the percentage of script analysis is going up in each text. Gallaway has spent another percentage point more space on it than Dietrich. It is also true that Gallaway spends over a third of the book on Production Procedure. As a matter of fact, the entire text reads like one long Production Procedure manual. Demonstrations, having fallen to 0% in the Dietrich book, are back up to respectable numbers.

The percentages of Gallaway's organization, reveal this:

	Gallaway	Dean
Introduction	4%	8%
Preliminaries (Promptbook, etc.)	15%	0%
The Director's Work	40%	50%
The Actor's Work	39%	22%
Glossary	2%	8%

Breakdown:

The introduction is much shorter than in previous books. There appears to be less need to justify the role or task of the director, and so this introduction becomes more personal. There is, though, still a section on what theatre is and why people go. It is reminiscent of Dietrich's introduction.

In section two, Gallaway discusses what she calls the preliminaries. In it are things like play selection and promptbook work. The guidelines for selecting the play are excellent, incorporating things like what the audience will appreciate and financial considerations. The promptbook section is superb, by far the most complete yet.

In section three, called Absorbing the Play (The Director's Work), Gallaway describes what she feels the director's job is. She says, "The main function of the director in producing a play is to make bridges between the playwright's conception (as understood by the director) and the eventual sharers (audience, designers, cast and crew)" (Gallaway, 10).

There are still five areas on this section, and they equate to the five fundamentals in the Dean book. Some differences do exist, though. Script Analysis takes one of the spots (remember in the Dietrich book it was spread throughout), so this is its first appearance in The Director's Work section. Gallaway has also telescoped movement, picturization and composition into one section- movement. She has a section entitled the Dynamic Unit,

which acknowledges Dietrich's Motivational Unit. that incorporates rhythm into it.

The breakdown of the section known as the Director's Work is as follows:

Script Analysis	20%
Movement	30%
Dynamic Unit (includes rhythm)	20%
Character	10%
Setting	20%

It has a very even distribution, with the new additions of character analysis and setting analysis.

In section four, The Actor's Work, Gallaway covers what is really Production Procedure. It has a similar setup to the Dean book. Inside, though, is an excellent section on training the actor and the voice; obviously heavily influenced by Stanislavski.

The text includes a short but accurate glossary. There is also an excellent bibliography that runs throughout the textbook. At the end of each chapter is a list of books that pertain to the subject discussed. This is a new and interesting way to do a bibliography in a directing textbook.

Structure

It is obvious that a teacher wrote this book. It moves fluidly from one subject to the next. Anyone reading it for the first time would be able to discover the process in a simple and

straightforward manner. Ending each chapter with assignments and bibliographies lends itself structurally to teaching ease.

The minor drawbacks to the structure are that you are taught to do a promptbook before you really know what it is for, and this same happens for some other things as well.

Script Analysis

Taking up ten percent of the book, Gallaway's section on Script Analysis is broken down into three parts. Their percentages are as follows:

Evaluating the Play	26%
Analyzing the Play	37%
Sample Analysis	37%

The section itself is rather simplistic. It will be ten more years before script analysis comes into the twentieth century in these textbooks, but it is a far cry from Dean's complete lack of a section. She does have an excellent idea, later incorporated by other authors. She includes, in the text, a sample of the analysis she did for a production of Playboy of the Western World. Done in great detail, it's suggestions are superb and extremely helpful.

Demonstrations

In this book, Gallaway calls demonstrations "Assignments." It means the same thing. They are positioned at the end of each chapter and relate back to the previous information. The following

is an example of an assignment at the end of a section on The Setting:

"2. Find one scene in The Glass Menagerie the you think should be played upstage. Why? Arrange the furniture in such a way that this scene would not be obstructed." (Gallaway, 160)

The assignments, although simple, seem to perform the function they were intended to. They are not, though, on the level of the one's in the Dean book.

Illustrations

The illustrations quality has not improved, but they are plentiful and appear to do the job they were intended to do. There are no pictures. The following is a reconstruction of some of the illustrations:



Production Procedure

Although the entire book seems to be one long production procedure, there is a specific section that fulfills that purpose. It is entitled Working With the Actor. Gallaway spends thirty seven percent of the book on this section, as opposed to six percent for

Dean, yet the interior breakdown is remarkably similar.

		Gallaway	Dean
Casting and Tryouts		14%	26%
Rehearsals		53%	43%
First Rehearsals	21%		
Details	39%		
Last Rehearsals	40%		
Directing the Play		31%	31%

In the middle of the rehearsals section is a superb part on training the actor, which equates to the Actor's Work section of Dean's book.

Unique Feature

Gallaway's work with the "method" of Stanislavski is at this point in time (1963), very unique to directing textbooks. Although earlier texts have seemed to be influenced by his work, she is the first to quote him, and to use his work as a jumping off point.

Conclusion

A simple, straightforward text, this book has a strong structure that lends itself to use as a teaching tool. Although no longer in print, most libraries seem to carry it, and it would serve any director well to have it in their collection.

The Craft of Play Directing

By Curtis Canfield Holt, Rinehart & Winston 1963
 349 Pages Out of Print

A Brief History

This book has a long and distinguished life as a textbook on directing. Written by Curtis Canfield and published when he was the Dean of the Yale School of Drama, it remained in print for over twenty years. In talking with a select group of teachers of directing, it seems to hold a special place in their collections.

Dr. Canfield began his career at Amherst, where he taught for over ten years. It was there that he began to compile notes on the craft of directing. After Amherst, he moved on to Yale, where he taught for many years before becoming the Dean. He is also a past president of the National Theatre Conference. Aside from this volume, he has published a large group of books; including many on Ireland and Irish theatre, a specialty area of his.

Although no longer in print, the book is still available in libraries. It is listed in most theatre book bibliographies through the late 1980's. Fellow directing textbook authors had these things to say about it: "... emphasis on the importance of analysis..." (Kirk & Bellas, 213) and "Stresses preparation, analysis and craft..." (Staub, 358).

The Analysis

In the preface to this textbook, Canfield says the following:

"This is a book about the stage director's craft. Little attempt has been made to deal with the mystiques of the art of creation... before he (the director) can take those all-important steps that will lift his production to the plane of art, the director must possess craftsmanship... If he doesn't know how to control his chosen medium of expression, all the artistic imagination in the world will be of little use to him, as little as it would be to a sculptor who could not put mallet to chisel without splitting the block." (Canfield, v)

This preface sounds amazingly like the one in the Dean book; both explain the idea that the manual labor of directing can be taught, the flights of creativity cannot.

Content

One of the best written of these directing textbooks, Canfield writes expressively in the manner that a good writer of fiction does. They flow, one into the other, in a way that neither jars or makes you feel like you are reading a textbook. The interesting aspect of this is that, as the reader, you tend to think that what the writer is saying is correct, whether it is or not.

The percentages in the areas of analysis, in this book by Canfield, reveal the following:

	Canfield	Dean
Script Analysis	13%	0%
Demonstrations	0% (*)	20%
Illustrations (includes photos)	8%	10%
Production Procedure	18%	6%

We can see that script analysis has become even more important. This is also the first book since Dean's to include pictures or photos. Production Procedure still plays an important role, although no one has been able to do it with as concise a feel as Dean.

*The fact that there are no demonstrations in this book, is a bit misleading. The entire book reads like one long demonstration. Thirty one percent, a full one hundred and five pages of the text, is given over to the reprinting of various scripts for various purposes. Plays like A Doll's House, Winterset, and Murder in the Cathedral are reprinted to aide in the explaining of things such as promptbooks, script analysis and character analysis. So, even though there are no actual demonstrations, Canfield seems to regard their idea as highly as Dean did.

The percentages of Canfield's organization reveals the following:

	Canfield	Dean
Introduction (Chaps 1&2)	10%	8%
Script Analysis (Chaps 3&4)	13%	0%

Director's Work (Chaps 5-8)	50%	72%
includes actor's work		
Production Procedure (Chaps 9&10)	18%	6%
Collegiate Theatre (appendix)	7%	0%
Glossary	2%	8%

Breakdown:

The introduction takes up two chapters, slightly more space than in the Dean book. Canfield, though, assumes the director's position and seems to feel no need to justify it. His time is spent discussing the director himself, how he views things and the needs of a modern director.

The script analysis section takes up two chapters and is the most in-depth look yet at this subject. Told well, this section covers just about everything. It includes detailed study of scripts and uses examples to explain their study. It is the section often remembered by teachers when talking about this book.

Section three, the director's work, also incorporates the actor's work and covers four chapters. The part on blocking is especially well-written and thorough, one of the best sections in this text. This book, though, assumes a large amount of previous knowledge. In these chapters particularly, Canfield makes large assumptions about the student's information, and proceeds accordingly. It is not for the beginner.

Section four is the production procedure section. It takes up two chapters as well, almost a fifth of the book, and is

painstakingly minute in it's detail. This one section. along with the blocking part of section three, are the areas that Canfield goes furthest from his writing style in the rest of the book.

The book closes with a section on Collegiate Theatre, a unique feature of this book. Following that is a small, rather fair, glossary. It is a bit of a letdown after the high quality of the rest of the book.

Structure

The following statement from the preface is Dr. Canfield's own description of the structure of his book:

"A step-by-step progression is followed from the director's first reading of the manuscript, through the several stages of preparation to final performance." (Canfield, vi)

He goes on to say that his book is, in reality, just two basic parts. He says, "Part one considers the play itself... Part two is confined to the actual problems of putting a play on stage." (Canfield, vi) However, the text reads like a good history or novel, executed well and structured like a story. The problem may be, if there is one, that students are not used to textbooks being written this way.

Attacking script analysis up front, right after the introduction, seems advantageous. Most scholars believe, that before anything else in the theatre, there is the script. Canfield

obviously agrees.

Script Analysis

This is the first text to mingle the physical and emotional work into a coherent whole. It is also one of the most remembered and used sections in this textbook.

There is a type of brutal honesty about the descriptions in this chapter. Rather than pretend that each play is the same, and to be treated as such, Canfield comes out at the beginning of the chapter and makes his feelings known. He says:

"The director must decide where the main strength of a script lies and make creative capital of it. If there are deficiencies he must take steps to conceal them and divert the audiences attention to stronger values." (Canfield, 37)

These two chapters, taking up thirteen percent of the whole, are broken down this way:

What the play contains	30%
Structure and Meaning	70%

As you can see, the emotional content is still lesser to the physical content. Words and phrases such as "feelings" and "gut-reactions" won't come into the theatrical vocabulary until the seventies.

This section also contains a large group of script parts used as examples.

Demonstrations

There is included in this textbook, a thirty page section of The Doctor's Dilemma by George Bernard Shaw. It has all of the Canfield blocking and incorporates his notes on the analysis of character and text. Thus, although this book has no specific demonstrations, the entire book could be looked at as one long demonstration. It consistently illustrates the author's meanings with sections from his own work. So, while the reader is never specifically asked to do anything, Canfield does get to the strict language of the Dean definition of demonstrations.

Illustrations

Although the illustrations have not improved, the line drawings and set models are expertly done. Drawn by W. Oren Parker of Yale University, they have a clarity and simplicity missing in the previous efforts. On the right you will see an example, though, of the people drawn in this book. There is also superb use of pictures incorporated into the text.



Production Procedure

This section, although well written, is a little confusing structurally for those who might have read the other texts first.

Taking up eighteen percent of the book, Canfield includes things like cutting the script and a separate section for the first rehearsal.

The percentages reveal:

	Canfield	Dean
Cutting the Script	13%	0%
Casting and Tryouts	10%	26%
First Reading	8%	0%
Rehearsals	69%	74%

(includes directing the play)

It is apparent that Dean puts more stock in the old maxim, casting is everything, than Canfield does. It is also a shame that no one has taken Dietrich's advice about evaluation after the performances.

Unique Feature

Canfield's appendix on the Collegiate Theatre is interesting. All of the previous authors were teachers in universities, yet Canfield is the first to address the problems inherent in directing in academia.

In this section, he discusses many of the problems in being both director and teacher. To his credit, he also comes up with more than one solution to this sidebar in theatrical work. This appendix takes up seven percent of the book, a large slice for an appendix to a textbook.

Conclusion

Easily the best writing of this group, the text reads like a good story. The sections on script analysis, blocking and the Collegiate Theatre are particularly good. It is easy to see why people value this book.

The problems of this textbook are twofold. It is definitely not a textbook for beginners since it makes large assumptions about previous knowledge. The second is, that although well-written, it has neither the amount of information, nor the breadth of information that the Dean book does. Ultimately, this may have been a contributing factor for why such a popular textbook is now out of print.

Chapter Three

The Middle Texts

Play Directing

By Francis Hodge Prentice Hall 1971
383 Pages 5th Edition Prentice Hall 1994

A Brief History

This textbook, published in 1971, is presently the most used directing textbook in the country. It is second to the Dean book in number of copies in print, and has just gone into it's fifth edition. Stressing director/actor and director/designer communication and script analysis, it has carved a strong niche for itself in the theatrical academic world.

The author, Francis Hodge, has had a long and distinguished career in the university theatrical world. Granted his PHD from Cornell in 1948, he went to the University of Texas in Austin as a professor in 1949. He spent the next thirty years there as a teacher, working with such theatrical luminaries as Oscar Brockett, Coleman Jennings, Lucy Barton and Araund Harris. He retired as Professor Emeritus in 1979.

The Analysis

The subtitle of this textbook seems to relay the author's feelings about what directing is about, "Analysis, Communication and Style." In the introduction to this text, Hodge states:

"... directing is not merely a director's own doing but his stimulation and arrangement of the doing of others, a very complicated process requiring many exceptional skills of its own. This book therefore rests on the premise that a high level of specialized training is absolutely necessary..." (Hodge, 1)

In the introduction he goes on to say:

"The purpose of this book, then, is to lay out the director's job as specifically and completely as possible. If the work seems too extensive, if it seems to invade fields, such as acting and designing... you may be thinking of directing in a much too limited way. There are no halfway measures about this job."

(Hodge, 2)

The book goes on to back this up with extensive sections on work with the director's many co-workers, including actors and designers.

Content

The breakdown of percentages in the four areas of analysis compared to Dean reveals:

	Hodge	Dean
Script Analysis (2 sections)	38%	0%
Demonstrations	9%	20%
Illustrations	10%	10%

Production Procedure

2%

6%

The script analysis in this text comes from two different sections, in two separate areas of the text. The demonstrations are called exercises in this text and Hodge gives them great credence. He also is the first since Dean to be concise and simple in his production procedure section. Although quite different from the Dean book in many ways, these numbers show more similarities than is at first apparent.

The breakdown of Hodge's organization reveals the following:

Hodge's Organization:

	Hodge	Dean
Introduction	4%	8%
Script Analysis	13%	0%
Actor's Work	31%	22%
Director's Work	21%	50%
Production Procedure	2%	6%
Script Analysis	25%	0%
Future of Directors	2%	0%
Glossary	0%	8%
Bibliography	2%	0%

The Breakdown:

The introduction is short and straightforward. Hodge tries to separate his text from previous ones, and even includes a set of exercises to introduce the reader to his style.

The first script analysis section uses worksheets to enhance

understanding. It includes worksheets on play analysis, script analysis and one on diagnostic criticism. It is a very thorough section.

The next two sections come under one heading in this text, Communication. The first part breaks down into The Actor's Work, and the second part is The Director's work. The first, taking up thirty one percent of the book, is mostly concerned with actor communication. It also includes references to composition and movement. The second part, twenty one percent, is concerned with the director's communication with a designers preparation of groundplans and promptbooks. It is a very thorough examination of the director's job, told mostly through ideas of how to communicate.

In the next section, called Play Production, is a simple deliniation of "doing" a play. Equating to Dean's Production Procedure, it is simple, maybe too much so, but fairly clear.

The final script analysis section is mostly about style work and finding a director's point of view. It also contains worksheets, as did the first section.

Next is a small section on the future of directing, followed by a complete bibliography. It fails to mention other directing textbooks. For example, Peter Brook's Empty Space and Harold Clurman's On Directing are listed under directing, but no other directing books are cited.

Structure

Hodge suggests that his textbook can be used for a two year course in directing. He states:

"A suggested approach for the first year is to work through parts I and II within a period of several weeks, with a live directing project... working through part III... to the end. The second year can be focused on part IV." (Hodge, 2)

He further notes:

"Some will think that the process of study outlined in this book is a too artificial approach to directing, but all beginning education in any field must build from the ground up." (Hodge, 3)

Although at times hard to follow, the text does move in an orderly fashion. The only discordant note is the strange splitting up of the script analysis section. Maybe looking at it as a second reminder of it's importance makes more sense of it.

Script Analysis

This is by far the most complete treatment of this subject by any of the authors to date. Over a third of this text is taken up with script analysis, and in essence it begins and ends this book. The sections are in-depth and give plenty of examples to help the reader discover the uses of analysis.

The use of worksheets seems to be helpful, although the

ability to put them into practice will depend on the teacher. An example of a Play Analysis Worksheet follows:

"V. Idea

- A. Meaning of the title
- B. Philosophical statements in the play.
- C. Implications of the action.
- D. For the scene in preparation: Cite it's purpose and use in the play." (Hodge, 64)

Other headings in this worksheet are Given Circumstances, Dialogue, Dramatic Action, Characters, Tempos, and Mood. Hodge also makes a distinction between interpretation and analysis, one being emotional and the other physical.

Demonstrations

Called exercises in this text, they are scattered throughout and are used to a fuller advantage than any author since Dean. To give a feel of them, the following are three examples from three totally different sections of this text. The first is from the introduction, the second from the script analysis section and the third is from the actor's work.

"1. What is a dramatic poet? Why is a modern writer of drama in prose also a dramatic poet?" (Hodge, 12)

"6. Analyze the principal characters in a study play by applying the technique that has been suggested: desire, will, moral stance, decorum, summary

objectives, character-mood-intensity." (Hodge, 46)

"3. What is the basic meaning of the full-back position?

The full-front? Either profile?" (Hodge, 97)

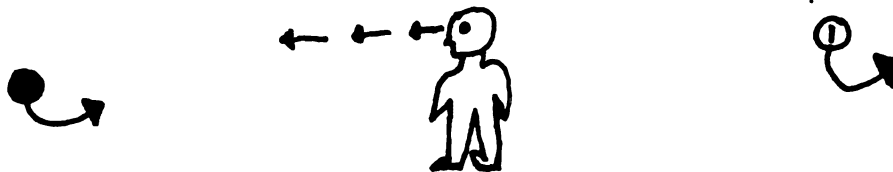
The exercises are fullsome, and quite a few bear a striking resemblance to the ones found in Dean's book.

Illustrations

The illustrations in this book have not improved on the previous texts. Out of the ten percent illustrations take up in this book, the breakdown is as follows:

Drawings	60%
Pictures	40%

Below is an example of the drawings:



The pictures used are excellent and interspersed to great effect throughout the book. This text has the best use so far of photos to illustrate a point.

Production Procedure

This section draws on a lot of information already discussed in earlier sections. It's focus is mostly on the director/designer relationship, trying to build the director's ability to be a designer. Of all the texts, this one focuses least on this area.

Unique Feature

The extensive use of worksheets is the most unique feature of this textbook. The worksheets take up three percent of the book, and add quite a bit to the information imparted. An example of a worksheet was recorded earlier, but in all there are eight separate ones.

Their greatest use is as a supplement to the teacher. They can be lifted from the text and used later by the student who is now a director. They are a major factor in the broad appeal of this textbook.

Conclusion

Seemingly the most different from the Dean text of all the books so far, this textbook actually owes a lot to the original. Its strengths are the script analysis section, the worksheets and its insistent desire to instill communication.

The rambling structure seems to belie Hodge's statement about its usefulness to beginners. Hodge also slights actual production.

The information contained, though, is a match for Dean's book. If you can sort out the structure, the knowledge gained will be quite useful.

A Director Prepares

By Stanley L. Glenn Dickenson Pub. Co. 1973

249 Pages Out Of Print

A Brief History

This textbook had a very short life in print. Its total copies in print was not very high either. Its inclusion in this thesis is on the strength of its bibliographic referals. It is mentioned in every bibliography, both directing texts and others, through the late eighties, long after the book had gone out of print.

Written by Stanley Glenn, a professor of theatre at the University of California at Santa Barbara, it has a unique approach to the task of teaching directing. August Staub, in his text on directing, had this to say about the book, "A basic approach to directing for the beginning director. Emphasizes the work of the director prior to rehearsal." (Staub, 215)

The Analysis

Taking the point of view that a large part of the director's work comes before the first rehearsal, Glenn has tried to write a book that would fulfill a need in directing textbooks, not replace any. Almost in direct contrast to Hodge, Glenn says in his preface:

"The contention of this book is that the director's obvious work at rehearsals is but the tip of the

iceberg in relation to his total effort to ready a play for it's audience... This book attempts to reverse the emphasis so that the director's means of expression become a natural outgrowth of his analytical explorations... it should be viewed as an effort to balance the scales in the literature of directing theory." (Glenn, i)

He also spends a lot of time speaking of and quoting Stanislavski, and was heavily influenced by his work; as can be evidenced by the title of his book, a direct homage to An Actor Prepares. He quotes Stanislavski about the teaching of craft, not inspiration, a nod to Dean and Dietrich's introduction as well.

Content

The breakdown of percentages for the Glenn book are as follows:

	Glenn	Dean
Script Analysis	39%	0%
Demonstrations	0%	20%
Illustrations	16%	10%
Production Procedure	29%	6%

(includes Actor's Work & Director's Work)

This text has the highest percentage of script analysis use in all of the textbooks. It also uses illustrations frequently and in a different way than other texts. The high number for production

procedure is an anomaly due to where director's and actor's work are put. There are no demonstrations, but suggestions run throughout the book.

The breakdown by percentage of Glenn's organization compared with Dean's reveals:

	Glenn	Dean
Introduction	7%	8%
Script Analysis	39%	0%
Director/Designer Work	24%	0%
Production Procedure	29%	78%
(includes Actor's Work & Director's Work)		
Bibliography	1%	0%
Glossary	0%	8%

The Breakdown:

The introduction includes the function of the director and a small section on the evolution of the modern director. It has a more personal feel than many of the previous texts.

The section on Script Analysis is complete and comprehensive. It covers areas not mentioned in preceeding directing textbooks. It will be covered in more detail later.

The next section covers the director/designer relationship. It has parts about groundplanning, rendering and prop work. It is a well-written part, unlike many in the previous textbooks.

Production Procedure covers not only putting on a play, but the actor's work and the director's work.

Structure

Set up like the approach a director takes when tackling a show for the first time, this structure is unique, and possibly quite useful. The first sixty three percent of the book is taken up with work before the first rehearsal. This is laid out in a straightforward and effective manner.

The text is also heavily footnoted, over three percent is taken up with just footnotes. These are interspersed throughout and emphasize the learning process. They do tend, though, to break up the flow.

As with some previous texts, Glenn leads off with script analysis. This has become the trend and lends itself to excellent progression through the text.

Script Analysis

A lengthy section, this is the best thing the text has to offer. Glenn is the first to go into detail on the importance of research. He discusses research into the author, the time period and the style of the piece. The footnoting helps in this process, presenting other areas of research for the reader.

The thirty nine percent that this section takes up is broken down the following way:

Internal	75%
External	25%

These numbers are almost opposite those of the Canfield text,

which placed the most emphasis on the external. The internal includes plot, character, style and language. External involves research, punctuation, vocabulary and milieu.

Demonstrations

There are no demonstrations in this text. Many times Glenn makes suggestions, but not in a formal way. He does include, though, many tables and worksheets. Things like a promptbook section, a cost estimate worksheet, an audition form, and a twelve page part of his own promptbook for MacBeth including his subtext. These things could be thought of as demonstrations.

Illustrations

Easily the best use of illustrations in comparison to the other texts analyzed so far, Glenn uses many different types. He includes renderings, photos of original works and theatres, photos of productions and line drawings. They are scattered throughout and enhance the separate sections greatly.

The illustrations themselves are still of the same caliber as previous texts. Below is an example:



Production Procedure

The breakdown by percentage of the sections of the twenty nine percent this part takes up is as follows:

	Glenn	Dean
Casting	18%	26%
Rehearsal Organization	10%	26%
Directing (includes Dir. Work)	65%	48%
Performance	7%	0%

The section on directing incorporates actor's work and director's work. The equivalent of the five fundamentals are covered here, using production as the guidepost. Working and communicating with actors also exists in this section.

Although cumbersome because of its size, and limited as well because of its size, this is at least a new way to think about the work of the director. It does tend to muddy things like a rehearsal schedule, because it is so inclusive.

Glenn has taken a page from Dietrich by suggesting ways to evaluate the performance to help in the next attempt. This is a welcome addition.

Unique Feature

Included in the middle of this textbook, is a ten page section of MacBeth, with dialogue side by side with Glenn's look at the subtext. It is an excellent look at approaching Shakespeare, and although a little advanced for beginning directors, it is a helpful

look at an important part of script analysis.

An example follows:

MacBeth

And Thane of Cawdor too. Went it not so?

Subtext

They also said "Cawdor." Think it's a joke?

(Glenn, 68)

It takes up almost three percent of the text, but appears to be useful and an interesting addition to this book.

Conclusion

Even though this text had a short time in print, it is a unique attempt. Its strengths are an excellent script analysis section, strong illustrations and a different view of directing than put forth before.

Its weaknesses are a strange structure and a lack of work with the essentials; for example, composition, movement, and other director's tools.

Its uniqueness would suggest that it would be a good supplement to more mainstream textbooks.

Creative Play Direction

By Robert Cohen & John Harrop Prentice Hall 1974
 299 Pages 2nd Edition Prentice Hall 1984

A Brief History

Published originally in 1974, this text has been a strong seller for twenty years. One of the co-authors, Robert Cohen has sustained a reputation in academic publication. He wrote Acting Professionally in 1972, a book in it's fifth edition at present; he also wrote the acting text, Acting Power, in 1977. It too, is still in print and used consistently around the country.

Dr. Cohen received his DFA from Yale University (where one of his professors was Curtis Canfield) in 1965. He then became a professor at the University of California in Irvine, where he has remained to this day. In 1974, he joined with John Harrop, a theatre professor at the University of California at Santa Barbara, to publish this directing text.

In their preface the authors say, "Finally, while both authors of this book are responsible for generating every word herein, the sections on interpretation and composition were first drafted by Robert Cohen, and those on acting and style by John Harrop."
 (Cohen & Harrop, x)

The Analysis

In the preface to their book, the authors say the following:

"This book examines and illuminates the art and process of play directing, not as performed by any single director or school of directors, but from a creative approach, with an eye to a wide variety of options. We believe that directing is a creative rather than an imitative act... The quality of the director is ultimately determined by the choices he makes, not by the precepts he follows." (Cohen & Harrop, ix)

Although they talk about creativity instead of craft, they harken back to Gallaways quote from Stanislavski about not creating a method. This text also follows Dean quite closely, closer than any other previous text.

The Content

The breakdown by percentage in this text are as follows:

	Cohen & Harrop	Dean
Script Analysis	8%	0%
Demonstrations	0%	20%
Illustrations	18%	10%
Production Procedure	8%	6%

The script analysis section is short and to the point, as is the production procedure area. There are no demonstrations, but the use of illustrations is heavy and good.

The percents for the organization of the text reveals:

	Cohen & Harrop	Dean
Introduction	7%	8%
Script Analysis	8%	0%
The Director's Work	40%	50%
The Actor's Work	16%	22%
Style	20%	0%
Production Procedure	8%	6%
Glossary	0%	8%
Bibliography	1%	0%

The Breakdown:

The introduction goes back to the idea of defining theatrical art. It also includes a history of the modern director, and a description of his function.

The script analysis section is called interpretation. It is a precise section, well thought out and simple.

The director's work here is called composition. It incorporates most of the five fundamentals under the subheading blocking. There is a nice section on rhythm, the best since Dean, under the subheading audial composition.

The actor's work section is called the actor. Most of it's space is given over to the different styles of acting that have grown up over the years. In essence, the entire section is about communicating with actors.

The section entitled style discusses the different types of

theatre that can be done. Realism, naturalism, historical plays, and others styles are discussed in great detail.

Production Procedure is an appendix, straightforward and simplistic, but very useful.

Structure

In their preface, the authors describe the structure of their book:

"The book is divided into an introduction, an appendix, and four central parts, which deal in turn with interpretation, composition, acting, and style. Although these may be distinguished as the four central concerns of play directing, no academic organization should obscure their total interdependence. The order in which topics are discussed is customary, but certainly not sacred. (Cohen & Harrop, ix)

Although this seems to be rationalizing their structure, it is, in fact, a solid one. Setup much like the Dean book, we go from the general to the specific. The hardest thing about the structure is in the naming of the subheadings. The vocabulary they use is new, making the areas hard to find. There will be more discussion of vocabulary later.

Script Analysis

Called interpretation, this section is one of the weaker in

this textbook. It rambles from one topic to another, and doesn't flow well. The vocabulary they use is often antique, using intrinsic and extrinsic rather than internal and external, merely blocks the point rather than illuminating it. This is definitely not a section for the beginner.

Demonstrations

There are no demonstrations in this book, and it reads far more like a lecture than a discussion. Using no worksheets or tables lends itself to the effect of a teacher lecturing to a class. The authors do use script passages, especially from Hamlet, which appears helpful.

Illustrations

The illustrations in this text are almost exclusively pictures, ground plans and renderings. While there are no line drawings, the authors effectively use photographs for that purpose. The photographs serve to illustrate focus, composition and blocking better than line drawings can. This is one of the true strengths of this textbook, taking up almost one fifth of the book.

Production Procedure

This section appears to lack impact since there is no single vocabulary. The information given is valid, for the most

part, but the manner of it's expression is confusing. There is an excellent mock rehearsal schedule given, with an interesting comment section following it. Things like casting, auditioning and production meetings are included, as well.

Unique Feature

The section entitled working with actors, is a very interesting part of this textbook. In it, the authors examine the many different styles of acting that have cropped up in the last one hundred years. Among the different acting theorists they discuss are: Stanislavski, Craig, Meyerhold, Coupeau, Artaud, Brook, Brecht and Grotowski.

Their reason for doing this is to give the director a better understanding of the things the actor may be doing. As the authors say in the introduction to this section:

"The most obvious function of the director is to supervise the rehearsal and performance of the actors. In some cases this function is only modestly creative, and in others the creative options are enormous." (Cohen & Harrop, 169)

Their belief is that the work with the actors is crucial, more so than any other function the director has.

This section takes up over eleven percent of the entire text. They, at least, back up their belief with commitment.

Conclusion

This book is still in print and still in use. The sections on composition and style are quite well done. and the incorporation of photographs is a definite plus.

The things that detract are the odd vocabulary and the lack of depth of information.

While it is a legitimate directing textbook, the lack of solid information, and the author's desire not to take a stand, rank it below the Dean book, as well as many of the other texts.

Chapter Four

The Later Texts

The Art of Directing

By John W. Kirk & Ralph A. Bellas Wadsworth Pub. Co. 1985
237 Pages New Edition Ad Hoc Prods. 1990

A Brief History

Originally published in 1985, this textbook has a strong history of use in undergraduate programs. A straightforward look at the director's "art," it was published in a new edition by a new publisher in 1990.

John Kirk and Ralph Bellas, at the time of publication, were teachers at Illinois State University. John Kirk was granted his PHD from the University of Florida in 1962. In the following thirty some-odd years, he has been a playwright, teacher, director and actor. In 1985, he teamed with Ralph Bellas to put into words the information he had gathered. The result was this textbook, still in-print, still in use.

This text was mentioned in the bibliographies of every directing textbook published after it, including updates of the Dean book and the Dietrich book. It also garnered listings in many of the other theatrical textbooks following its publication. Following the Dean book and the Hodge book, it appears to be the most used in this country's directing programs.

The Analysis

The authors note in their preface that:

"... in the theatre today we see an almost desperate need for a serious study of the theory of drama and for the application of sound theory to practices. The theory must be comprehensive and infused with a philosophy that will guide directors in staging any play.

This book intends to meet that need. It proposes to lay the foundations for successful directing by examining the nature of drama and by determining 'how a play happens' before an audience in the theatre."

(Kirk & Bellas, xi)

Content

The breakdown of the percentages in this text in the areas of analysis reveals:

	Kirk & Bellas	Dean
Script Analysis	19%	0%
Demonstrations	2%	20%
Illustrations	6%	10%
Production Procedure	20%	6%

In this textbook, the demonstrations are called exercise, and while few, they are superb. The illustrations are a mixed bag. The production procedure section is long and involved.

The breakdown of the portions in the organization by Kirk & Bellas reveals:

	Kirk & Bellas	Dean
Introduction	10%	8%
Script Analysis	19%	0%
The Director's Work	18%	50%
The Actor's Work	16%	22%
Production Procedure	20%	6%
"Hello Out There"	8%	0%
Bibliography	3%	0%
Biographical Notes	3%	0%
Glossary	3%	8%

Breakdown:

The introduction is the most informative and interesting since Dean's. There is the question of what a director does, but even better is the section on the drama itself. In a section reminiscent of Smiley's playwriting book, the discussion is about action. It is well done and a great addition to the book.

The section on script analysis is complete and adds to the knowledge we have already gained.

The next section, the author's call Action in Time and Space, is what we have come to call The Director's Work. It covers movement, blocking, and composition adequately, but there is no part on rhythm. This section seems brief.

The following section is what we call The Actor's Work. The

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section has a superb part on actor communication. This is an area that has expanded in the last few texts. Once again, they ground the work back in the idea of "action."

Production Procedure will be covered later. The same holds true for the remainder of the text.

Structure

The book's structure is much like that of the previous texts. Beginning with script analysis and moving through to the production procedure section. No one else has utilized the idea of covering the actor before the director, as Dean did, but this text follows a strict patter.

The authors say the following about the books structure:

"The book has five chapters, which should be studied in sequence. Chapter 1 develops a theory of the nature of the dramatic form. Chapter 2 introduces a system of play analysis... Chapter 3 examines the director's challenge to design a production that reveals dramatic action in time and space. Chapter 4 deals with the director's efforts to help actors in their search for character. Chapter 5 focuses on various phases of the production process..." (Kirk & Bellas, xii)

The structure of this textbook is very simple and straightforward.

Script Analysis

Nineteen percent of this book is taken up with script analysis. Along with production procedure, this section takes up the biggest part of the book. and it is one of the most informative.

It comes at the problem of analyzing a script from the point of view of action, from the structure... from what they call the "root conflict." The authors use this term and Kenneth Burke's "Pentad" to help the director focus on the action of the play. The words at times sound new, but the vocabulary is filled with older words like "crises," "inciting incident," and "climax."

The authors include an excellent play analysis form and use "Hello Out There," by William Saroyan to their best advantage. Definitely a strong section in this book, they have done for script analysis what Dean did for Production Procedure.

Demonstrations

Called exercises in this book, the demonstrations take up only two percent of the text. At times reading like test questions rather than like helpful hints, they do convey the authors desire for knowledge. They appear to need written response more often than on your feet work.

The following are two examples from the text. The first is from the script analysis section, the second from the blocking (Director's Work) section.

"5. How does crisis differ from catastrophe?"

(Kirk & Bellas, 61)

"6. Why is a character upstage of another perceived to be in the stronger position?"

(Kirk & Bellas, 105)

It is a question of preference, but the idea expressed by Dean that a demonstration should get you up off of your seat is a sound one.

Illustrations

Taking up six percent of the book, the authors may have found a way to have line drawings be effective. Silhouettes are used to indicate the relationship and position of the actors.

There are no pictures, but many forms and other helpful things are to be found in this textbook.

Production Procedure

An excellent section, this one follows a strict course. It begins with the analysis and concept for the play. This is the first text to mention "concept," a term that has come into heavy use in theatrical vocabulary. Then it moves from tryouts through rehearsals to performance. It also includes something that Dietrich first raised, a post-performance evaluation.

The breakdown of percentages within this section reveals:

Kirk & Bellas

Pework (Analysis & Concept)	50%
Tryouts and Casting	13%
Rehearsals	26%
Performance and After	11%

This section, like almost everyone before it, also includes a rehearsal schedule.

Unique Feature

The best way to describe the unique feature of this textbook is "the extras." Included in the text are valuable forms, a five page prompt book section, the complete text of "Hello Out There," and a biographical section at the end. The text also contains, scattered throughout, quote boxes with helpful quotes pertaining to the section at hand.

The biographical section contains information on theatrical personages from Aristotle through Tennessee Williams. A useful tool for beginning directors, the bios are concise and informative.

Conclusion

An excellent text for beginning directors, this book is a strong addition to the group of texts we have talked about. It's strengths are good organization, a strong script analysis section and the many useful extras. The only drawback is the quantity of information given is not quite up to the Dean standard.

The Director's Vision

By Louis E. Catron Mayfield Pub. Co. 1989

Pages 344 Still in Print

A Brief History

Written by professor of theatre at William and Mary College, Louis Catron, this big, sprawling textbook has gotten some favorable reviews from teachers around the country. Focusing on the director's "vision," the book travels from what the subtitle terms - "Analysis to Production."

Louis Catron was granted his PHD from Southern Illinois University in Carbondale in 1966. Since that time he has been a professor at William and Mary. He is the author of a previous theatrical text on playwriting, Writing, Producing, and Selling Your Play. Published in 1984 by Prentice Hall, this text is still in print and a widely respected book on the craft of playwriting. He is also a working playwright, publishing many works since his early days at William and Mary. His one act play, Where Have All The Lightning Bugs Gone? is a staple at one act festivals and in high schools around the country.

Still too new to have a record as a textbook, it is mentioned in two newer directing texts and in the newest editions of two respected Introduction to Theatre texts. It also is mentioned in the newest edition of the Dean textbook.

The Analysis

From his preface, Catron explains his desire for this textbook:

"As we accumulate experience we learn that there is no single way to direct, no set of iron-clad rules that guarantee we will achieve a quality production, and no assurance that what satisfied us with our last production will be satisfactory with the next. But with experience we learn a methodology, which is one essential focus of this text." (Catron, viii)

In words that vary considerably, this statement is not really so far from what Dean talked about when he said the idea was to learn how to do it and the creativity would take care of itself.

Content

The breakdown by percentage of the areas of analysis in the Catron book reveals:

	Catron	Dean
Script Analysis	31%	0%
Demonstrations	6%	20%
Illustrations	19%	10%
Production Procedure	17% (50%)	6%

The production procedure section really takes up half of the book, but the author has put both the director's and the actor's work section inside this one, so it is possible to delineate which is

which. The percentage of script analysis is comparable to those directing textbooks representative of the early seventies era. Demonstrations and illustrations both play an important part in this text.

The breakdown by organization compared to the Dean text is as follows:

	Catron	Dean
Introduction	10%	8%
Script Analysis	31%	0%
Production Procedure	17%	6%
The Actor's Work	13%	22%
The Director's Work	14%	50%
Problem Solving	6%	0%
Bibliography	5%	0%
Glossary	4%	8%

The introduction provides the necessary definition of "vision," as Catron sees it. It also contains ideas about the function and responsibility of the director. He even has a play on the Dean text by using the five functions of the director, lumping the five fundamentals into one category. According to Catron, the five functions of a director are:

"Artistic Unification

Representing the Playwright

Representing the Audience

Organizing a Working Process

Working with Performers"

(Catron, xi)

These are analagous to other terms that we have used, such as analysis, director's work and actor's work.

The script analysis section is very complete. It is followed by what could loosely be called production procedure, a full half of the book. But it is easier to break it into its seperate categories.

The actor's work section comes before the director's work section, just as it did in the Dean book. It relies heavily on communication, similarly to the Hodge book. The director's work section includes a five page part on rhythm. Not as in depth as in Dean, it still is the first attempt in a while to tackle that subject. The text ends with the unique feature of this book, a section on problm solving.

The bibliography and the glossary are easily the best we have encountered. The bibliography is complete and deliniated, mentioning the Dean, Dietrich, Glenn, Hodge, Cohen & Harrop and Kirk & Bellas texts favorably. The glossary is the best one to date, both up-to-date and concise, it would be valuable for any theatre artisan.

Structure

The structure of this text is unique. The production

procedure follows analysis and leads into the actor's and director's work. This comes from the fact that both of those section fall inside the large production procedure section. You can see where this might work for a more advanced director, or for someone who is going to direct a show with little or no experience.

Catron says about his own strucutre, the following:

"Part One begins an examination of fundamental definitions and the director's responsibilities...

Part Two offers a logical method for analyzing a play...

Part three discusses aspects of pre-planning... Part

Four describes working with actors..." (Catron, viii)

Another thing that Catron believes is that the book needs to be a mere guideline. In the preface he says, "You will want to shape this book to your particular theories and approaches." (Catron, viii)

Script Analysis

This section, very deep and thorough, is broken down into six areas. Catron has used the following subheadings to discuss script analysis; Action, Character, Thought, Language, Sound and Spectacle. These are the original Aristotelian words and Catron is the first to use as part of his basic idea about analysis. Others have refered to them obliquely, but he is the first to use them as the basis of his work.

He also incorporates at the end of the section. a small part about different styles, very reminiscent of Cohen and Harrop.

An excellent section. it could be pulled out and used in a playwriting class, as well as in most any other theatrical class.

Demonstration

Called exercises in his text, Catron uses them fully throughout the text. They appear to be a mix of lecture, test-type questions, and get up off of your seat ones. Every chapter ends with a selection of exercises.

The following two quotes are from separate exercises. The first is from the Spectacle section of script analysis and the other is from the rhythm section of the director's work section.

"5. Can the play take place in an environment other than that specified by the playwright, or is that particular environment essential? What other environment is possible or why is that particular environment essential?" (Catron, 137)

"3. Practice tapping a pencil against a desk until you believe you have discovered the rhythm of the play you are directing. Take that rhythm into rehearsals and communicate it to your performers." (Catron, 292)

The demonstrations are thorough and a superb addition to this text. They are the best of what both Dean and Kirk & Bellas had to offer.

Illustrations

This book is full of mostly pictures, photographs used to illustrate the points the author is trying to make. Their use is superb. The illustrations in this text, though, are very similar to the previous texts. An example is drawn below:



The textbook uses many renderings and ground plans as well.

Production Procedure

This section takes up a goodly portion of this book. Even if you take out the director and actor's work section, it is almost one fifth of the entire textbook. It is well thought out, and a very complete section. In it are examples of promptbooks, rehearsal schedules and other informative things.

It's placement is interesting, as well. Coming right after script analysis gives it a stronger emphasis than in other texts. The opposite also holds true, in burying the actor and director's work sections inside here, the author has deemphasized them.

The breakdown of percentages within that seventeen percent is as follows:

	Catron
Tryouts	25%
Casting	40%

Rehearsal Planning

35%

The most fascinating thing about this section, is a form the author has included. It is called "A Guideline For Fairness in Casting." This is a first for these textbooks. Catron is also the first to include a sound plot in his textbook.

Unique Feature

This textbook includes a problem solving section, following the rest of the text. Taking up six percent of the book, it is an interesting addition to this textbook. Set up in a question/answer format, it tackles such problems as overrehearsing, vocal problems and lack of actor contact.

This is one of the best of the unique features in all of the textbooks. It's setup is strong, and it makes you wish other previous texts had used this idea.

Conclusion

A big, sprawling work, this text contains more information than most of the books we have dealt with. It has a strong script analysis section, excellent use of photos, and an interesting problem solving section. It's structure is also a point in it's favor.

It's only problem may be that there is too much information dispensed for the beginning director. A strong editing job would be needed for the teacher of a directing class.

Directing Plays

By Stuart Vaughan Longman Press 1993

355 Pages Still in Print

A Brief History

This recent textbook, published last year, is the first textbook we have analyzed by a working professional, not a theatre professor. There have been others by professionals, Arthur Hopkins and the Gilmore and Brown texts, and many of the teachers have worked in the professional theatre. But, Stuart Vaughan is the first to write one from the professionals point of view.

Stuart Vaughan was the original Artistic Director of the New York Shakespeare Festival, and later was its resident director. He has directed all over the world, and was the artistic director of the famed Phoenix Theatre for many years. He has taught at colleges, as well, including the University of Alabama and Florida State University. He is a playwright as well, publishing many scripts and some translations of Ibsen, Goldoni and Feydeau.

The subtitle of this textbook is "A Working Professional's Method." It is too early for it to have a sales history, use history, or bibliographic references; but the early response from teachers has been positive. Only time will tell the place it will hold in the pantheon of directing textbooks.

The Analysis

Vaughan says quite a bit about directing in his introduction. Among the things he says are:

"The director is the one person in the theatre who can have a successful career without knowing his job."

(Vaughan. 1)

"The director's work takes place during the preparation and rehearsal process, and no one can discern from viewing the finished product... what the director's contribution really was." (Vaughan, 2)

"The directing skills I attempt to codify here are simply tools, to help those who have some talent for this most complex of crafts to achieve more immediate access to their own gifts and to employ them to even better effect."

(Vaughan, 7)

This text then, while so very different in many ways, harkens back to Dean in it's desire to teach the tools of directing.

Content

Because of the unique structure to this book, deliniating the various sections was difficult. Having said that, the percentages in the areas of analysis reveals:

	Vaughan	Dean
Script Analysis	19%	0%
Demonstrations	3%	20%

Illustrations	22%	10%
Production Procedure	27% (83%)	6%

The entire book is set up like a production procedure, so that number is suspect. The illustrations are profuse and helpful. The script analysis section is well done.

To break the text down into it's organization was also a difficult task. Some of the sections wrap around others, or might be included in seperate sections. The breakdown of percentages, as accurate as possible, reveals:

	Vaughan	Dean
Introduction	6%	8%
Script Analysis	19%	0%
Design Work	8%	0%
Production Procedure	27%	6%
The Director's Work	14%	50%
The Actor's Work	12%	22%
Directing For The Theatre (Career)	3%	0%
Appendix	11%	0%
Glossary	0%	8%

The Breakdown:

The introduction includes a personal history of why the author got into the theatre. It also includes the requisite answers to function and responsibility questions.

The section on the director's work includes composition, blocking and other of the five fundamentals, but they are only

quickly covered. The actor's work includes a section on two very popular newer words. the "technical actor" versus the "method actor." It also leans heavily on communication.

The appendix includes everything from promptscripts to prop lists. It is the unique feature, other than the structure, of this text and will be covered more later.

Structure

Easily the most unique of all the textbooks we have covered, the structure of this book is like one long production procedure. In order, Vaughan goes from analysis, to casting, staging, rehearsals, through to the performances. Each of the individual sections needs to be pulled out of this structure to be dealt with seperately.

While this structure lends itself to the person trying to mount a production for the first time, it's use to a teacher is more suspect. Yet, it covers the ground thoroughly, the only caveat being the teacher would have to make of their own mind about whether the order fits their needs.

Script Analysis

Included in this section are areas about types of drama, different styles and the differences between clssical and modern plays. The actual work on analyzing the script is weaker here than

in the previous textbooks.

This text does include a good section on the selection of scripts, harkening back to this type of work in the Gallaway text. The breakdown of the nineteen percent is as follows:

	Vaughan
Selection	15%
Types of Drama	37%
Styles of Drama	15%
Analysis	33%

As you can see, only one third of this section is devoted to the actual analyzing of a play.

Demonstrations

Vaughan says this about the use of demonstrations (exercises) in his own text:

"I hope that instructors and students will find the text enhanced by the exercises, created by my colleague Alexander Brietzke from the New York Shakespeare Festival, which appear throughout. These exercises follow a single play, Samuel Beckett's Waiting For Godot; they are designed to allow students of directing to apply the concepts and guidance provided in the text itself..." (Vaughan, 5)

The demonstrations are fine for what they do, but to take a play like this one, so difficult to understand in the first place, and use it for students, may make it tough for beginners to use these

exercises.

Illustrations

The most profusely illustrated book of all the ones we have looked at, it includes everything from line drawings to pictures; from renderings to ground plans. It's use of actual scripts and photographs remain a great asset to the book. The illustrations, on the other hand, still bear a remarkable resemblance to the very first we looked at in the Dean text. An example is below:



Production Procedure

Since the entire book is set up like a production procedure, it is easy to see that this is the most important section in the book. Even when you break out the subsections like director's work and actor's work, it still takes up over a quarter of the book. It is full of anecdotes, information and actual examples from Vaughan's directing past. A completely thorough and exhaustive study on the directing of a play, it tops all of the books in this important area.

The breakdown of percentages in the twenty seven percent we are calling production procedure reveals the following things:

	Vaughan
Casting	23%
Pre-rehearsal	21%
Rehearsals (First Week)	19%
Rehearsals (The remainder)	18%
Techs, Dresses & Performance	19%

As you can see, an even examination of all phases of the production process. The work takes up five chapters in the text, spread around, though, not coming consecutively.

Unique Feature

The appendix to this book, taking up eleven percent of the whole, includes working copies of many things the director will need. Vaughan has used actual copies from his productions of The Tempest and King John. Included are a prompt script, rehearsal schedule, costume plot, sound plot, lighting plot, prop list and a ground plan.

This feature is an excellent tool for young directors, being a true example of the director's work, taken from someone working in the professional theatre.

Vaughan also includes a short section on stage directing as a career. He covers everything from educational theatre, through community theatre on to professional directing. It is simple, but informative, even if a little naive about educational theatre.

Conclusion

Vaughan's approach is different from the other textbooks that have been analyzed in this study. This textbook has a strong section on production procedure, an interesting structure, and far more anecdotes than any of the preceeding textbooks.

It's only drawback is the rather cumbersome nature of it's structure. While fascinating to the professional. within an educational setting, this textbook might be better suited as a supplement to another directing textbook.

Chapter Five

Conclusion

The texts covered in this thesis range over a period of fifty years. All save the last one were written by practicing teachers of the craft of stage direction. Similarities in the texts are strikingly evident.

Despite their differences in style and time period, each includes much the same information. The respective authors call them by separate names, but areas such as composition, movement, blocking and rhythm have not changed. Some books have compacted them or put them together; but when it comes to using the triangle, blocking a violent scene or adjusting the rhythm of a scene, the basic ideas remain the same. The concerns labeled The Director's Work, whether taking up fifty percent of the text as in Dean, or fourteen percent as in Catron, have not altered in content.

While content remains the same, there has been a remarkable expansion of the treatment of script analysis: from the lack of coverage in the Dean book, to the almost forty percent in the Glenn book. This increase can be attributed to two reasons.

The first is due, in part, to the phenomenal success of what is known as "The Method" school of acting. The impact that this acting style has had on American theatre cannot be underestimated. It has caused an entire generation of actors to go back to the text and ask the simple question "why?" In so doing, it has compelled an

entire generation of directors to do the same. Rather than be faced with telling an actor "I don't know," or "because I told you to," (not as uncommon as it might sound) the modern director has found the need to go back and truly study the script as literature. Thus, the need for script analysis has grown with the rise of "The Method."

The second reason is due to the way we teach young directors. Until fifty years ago, or so, directors were taught the way actors were. They watched their older, more experienced brethren do the work, then imitated it. Apprentices watched the masters work, then took over the job at the appointed time. When the teaching of directing became the job of academics, a more organized pedagogical model was adopted. Since dramatic literature had long been neglected by academic methodologies, it seemed appropriate to subsume these techniques into the study of texts for directors. Plays as literature became the director's domain.

Further; the three textbooks that remain at the top of the use list; Dean & Carra, Hodge, and Kirk & Bellas, all have something vital in common: a simple structure. From point A to point Z, they follow like a prescription the structure of the original Dean book. They read like a primer, easy to use for the classroom, with very few deviations from the original source.

There has also been a complete lack of growth in the area of illustrations. In pointing out the basic illustrations used in each text, I have tried to show that even with the advance in media

technology. directing textbooks have not come into the present. With the future possibilities of holograms or high definition pictures, perhaps directing textbooks can incorporate these advances into future publications.

With the concentration of the teaching of directing in the universities. the textbooks have become more like handbooks. The task of teaching many of our young directors has fallen to the textbook itself, and the handbook approach seems to fill this need. It is also, quite possibly, the easier way to write a text. This may make directing more accessible, but it also may make directing more rigid.

The final point to be made, is that with all of the information handed out in these textbooks, the authors still talk about theatre as if it were all being done on a proscenium stage. Carra added a chapter in the newer additions on Arena staging, and Dietrich touched on the same in the middle of a chapter, but the general concensus is that all of these texts are for the proscenium director. Guerilla Theatre, Environmental Theatre, Arena Theatre, and even Thrust Staging are an integral part of the modern theatrical landscape, yet none of these writers affords space to this kind of work.

It would be easy to dismiss this point and say that anyone could adjust their work to fit these other spaces, but the mindset for environmental theatre is completely different from that of the picture frame stage. Further study could

concentrate on the differences in directing for alternate spaces.

The next stage in the study of the art of directing, is to find a way to activate it : taking the knowledge gained in this analysis of directing textbooks, I would like to generate information on the actual teaching of directing. Combining the work in the classroom with a study of how other teachers assault this tough area, could uncover exciting results. More than once during the course of my research, I heard the phrase, "You can't teach directing." I believe the time spent in researching the possible truth of this statement, from differing viewpoints, would be time well spent.

On a personal note, I have found during this study, a growing (albeit a grudging) respect for the textbook writer. I began my work with a strong opinion about the art of directing, and the craft of teaching it, but very little regard for the writing of it's textbooks. In this process, I have come to understand that writing a "good" directing textbook, may be as tough as directing a "good" production.

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Appendix A

TABLE 1

Areas of Analysis

	Script Anal.	Demos	Illus.	Prod. Pro.
Dean	0%	20%	10%	6%
Dietrich	9%	0%	4%	21%
Gallaway	10%	5%	7%	37%
Canfield	13%	0%	8%	18%
Hodge	38%	9%	10%	2%
Glenn	39%	0%	16%	29%
Cohen & Harrop	8%	0%	18%	8%
Kirk & Bellas	19%	2%	6%	20%
Catron	31%	6%	19%	17% (50%)
Vaughan	19%	3%	22%	27% (83%)
Median Numbers	19%	5%	12%	19% (27%)

Categories: Script Analysis, Demonstrations, Illustrations,
and Production Procedure.

TABLE 2**Structural Content Analysis**

	Intro	Dir. Work	Act. Work	Glos.	Bib.
Dean	8%	50%	22%	8%	0%
Dietrich	14%	26%	4%	3%	2%
Gallaway	4%	40%	39%	2%	0%
Canfield	10%	30%	20%	2%	0%
Hodge	4%	21%	31%	0%	2%
Glenn	7%	19%	2%	0%	1%
Cohen & Harrop	7%	40%	16%	0%	1%
Kirk & Bellas	10%	18%	16%	3%	3%
Catron	10%	14%	13%	4%	5%
Vaughan	6%	14%	12%	0%	0%
Median Numbers	8%	27%	18%	2%	1%

**Categories: Introduction, Director's Work, Actor's Work, Glossary,
and Bibliography.**

TABLE 3**Total Director's Work Percentages**

	Dir. Work	+ Script Anal.	= Total %
Dean	50%	0%	50%
Dietrich	26%	9%	35%
Gallaway	40%	10%	50%
Canfield	30%	13%	43%
Hodge	21%	38%	59%
Glenn	19%	39%	58%
Cohen & Harrop	40%	8%	48%
Kirk & Bellas	18%	19%	37%
Catron	14%	31%	45%
Vaughan	14%	19%	33%
Median Numbers	27%	19%	46%

Categories: Director's Work and Script Analysis

TABLE 4

Unique Feature Table

	Unique Feature	Percent
Dietrich	Motivational Unit	4%
Gallaway	Stanislavski Method	---
Canfield	Collegiate Theatre	7%
Hodge	Worksheets (8)	4%
Glenn	MacBeth Script w/subtext	3%
Cohen & Harrop	Acting Style Descriptions	11%
Kirk & Bellas	Biographical Information	3%
Catron	Problem Solving Section	6%
Va ughan	Appendix Info (Worksheets, ground plans, etc)	11%
Median Number		6%

Appendix A
Publication Timeline

This timeline will surround the directing textbooks with other publications that had influence in that time period. Most of the books listed are theatrical texts, but some are outside the realm of theatre. Yet each one has had an effect on theatre.

All ten of the directing textbooks dealt with in this book will be in bold face. Other textbooks specifically about directing will be marked. Major reissues are also included in this timeline.

Note: The publication dates are as accurate as possible in a terribly inaccurate field, and they are of the English language version of the book.

The Early Years
1800's to 1920

1895

S. H. Butcher "Aristotle's Theory of Poetry and Fine Art"

1900

Sigmund Freud "The Interpretation of Dreams"

1903

E. K. Chambers "The Medieval Stage" (2 vols.)

1910

Brander Matthews "A Study of the Drama"

George Bernard Shaw "The Quintessence of Ibsenism"

1911

Edward Gordon Craig "On The Art of the Theatre"

1913

Lane Cooper "Aristotle on the Art of Poetry"

1913 (con't.)

Henri Bergson "Laughter"

Edward Gordon Craig "Towards a New Theatre"

1918

* Arthur Hopkins "How's Your Second Act?" *

1919

George Pierce Baker "Dramatic Techniques"

David Belasco "Theatre Through the Stage Door"

1921 to 1930

1923

E. K. Chambers "The Elizabethan Stage" (4 vols.)

1924

Constantin Stanislavski "My Life in Art"

Reissue of Craig's "On the Art of the Theatre"

1925

Barrett H. Clark "European Theories of the Drama"

1926

* Alexander Dean "Little Theatre Organization and
Management" *

1928

George Bernard Shaw "The Art of Rehearsal"

* John Dolman "The Art of Play Production" *

1931 to 1940

1931

Allardyce Nicoll "Masks, Mimes, and Miracles"

Stanley McCandless "A Syllabus of Stage Lighting"

1932

Lee Simonson "The Stage is Set"

1933

Harley Granville-Barker "The Prefaces to Shakespeare"
(2 vols.)

Richard Boleslavski "Acting: The First Six Lessons"

1934

Harley Granville-Barker "A Study of the Drama"

1936

Constantin Stanislavski "An Actor Prepares"

Morris Houghton "Moscow Rehearsals"

1937

Allardyce Nicoll "The Development of the Theatre"

* Gilmor Brown & Alice Garwood "General Principles of Play
Direction"*

1938

Lucy Barton "Historic Costume For The Stage"

* Allen Crafton "Play Directing" *

1941 to 1950

1941

* Alexander Dean "The Fundamentals of Play Directing" *

Mordecai Gorelick "New Theatres For Old"

Robert Edmund Jones "The Dramatic Imagination"

George Freedley & John Reeves "A History of the Theatre"

1942

Richard Corson "Stage Makeup"

1945

Harold Clurman "The Fervent Years"

1946

Reissue of Stanislavski's "An Actor Prepares"

* Ben W. Brown "Upstage-Downstage:Directing the Play" *

1947

Reissue of Granville-Barker's "Prefaces to Shakespeare"

Reissue of Clark's "European Theories of the Drama"

1948

* Milton Smith "Play Production" *

Milia Davenport "Book of Costumes" (2 vols.)

* Reissue of Dolman's "The Art of Play Production" *

1949

Francis Ferguson "The Idea of a Theatre"

Constantin Stanislavski "Building a Character"

1950

Rudolph von Laban "The Mastery of Movement on the Stage"

1951 to 1960

1951

Margo Jones "Theatre-in-the-Round"

1952

Reissue of Stanislavski's "My Life in Art"

* Major Dawley "Directing is Fun" *

1953

* John Dietrich "Play Direction" *

* John Gassner "Producing the Play" *

1953 (con't.)*** First Reissue of Dean's "The Fundamentals of Play Directing"***

Suzanne Langer "Feeling and Form"

Michael Checkov "On The Technique of Acting"

C. Walter Hodges "The Globe Restored"

1954

Nikolai Gorchakov "Stanislavski Directs"

1955

Charles McGaw "Acting is Believing"

1957

Reissue of Craig's "On the Art of the Theatre"

1958

Antonin Artaud "The Theatre and it's Double"

Robert Lewis "Method- or Madness"

1959

Bernard Hewitt "Theatre USA: 1668-1957"

A. S. Gillette "Stage Scenery"

Tyrone Guthrie "A Life in the Theatre"

1960

Reissue of Corson's "Stage Makeup"

Adolphe Appia "A Work of Living Art"
(translated by H. Albright)

1961 to 19701961

Margarete Bieber "A History of the Greek and Roman
Theatre"

Martin Esslin "Theatre of the Absurd"

1961 (con't.)

Constantin Stanislavski "Creating a Role"

1962

* Reissue of Dean's "The Fundamentals of Play Directing" *

Edwin Duerr "The Length and Depth of Acting"

Reissue of Gorelick's "New Theatres For Old"

1963

* Curtis Canfield "The Craft of Play Directing" *

* Marian Gallaway "The Director in The Theatre" *

Reissue of Stanislavski's "An Actor Prepares"

Viola Spolin "Improvisation for the Theatre"

John Gielgud "Stage Directions"

Toby Cole & Helen Chinoy "Directors on Directing"

1964

* Toby Cole & Helen Chinoy "Directing the Play" *

* Frank McMullan "The Director's Handbook" *

Robert Brustein "Theatre of Revolt"

Marshall McLuhan "Understanding Media"

Bertolt Brecht "Brecht on Theatre"

1965

Michel St. Denis "Theatre: Rediscovery of Style"

1966

Jan Kott "Shakespeare Our Contemporary"

1967

William Hobbs "The Stage Fight"

1968

- * James Roose-Evans "Directing a Play" *
- W Oren Parker & Harvey Smith "Scene Design and Stage Lighting"
- Oscar Brockett "History of the Theatre"
- Peter Brook "The Empty Space"
- Jerzy Grotowski "Towards a Poor Theatre"

1969

- Reissue of Esslin's "Theatre of the Absurd"
- William Goldman "The Season"

1970

- * Albert & Bertha Johnson "Directing Methods" *
- A. H. Maslow "Motivation and Personality"

1971 to 1980

1971

- * Francis Hodge "Play Directing" *
- Sam Smiley "Playwrighting: The Structure of Action"

1972

- * Hardi Albright "Stage Direction in Transition" *
- Harold Clurman "On Directing"
- Robert Cohen "Acting Professionally"

1973

- * Stanley L Glenn "A Director Prepares" *
- * August Staub "Creating Theatre" *
- Gilbert Gordon "Stage Fights"
- Douglas Russell "Stage Costume Design"

1973 (con't.)

Uta Hagen "Respect For Acting"

Cecily Berry "Voice and The Actor"

1974

* First Issue of Dean & Carra's "The Fundamentals of Play
Directing" *

* Robert Cohen & John Harrop "Creative Play Direction" *

Bernard Dukore "Dramatic Theory and Criticism"

Glynne Wickham "Medieval Theatre"

Lawrence Stern "Stage Management"

Robert Benedetti "The Actor at Work"

1975

Donald Oenslager "Stage Design"

1976

Kristen Linklatter "Freeing the Natural Voice"

1977

Danny Newman "Subscribe Now!"

Morris & Hotchkiss "No Acting Please"

1978

Michael Shurtleff "Audition"

1979

Betty Edwards "Drawing on the Right Side of the Brain"

1980

* Reissue of Dean & Carra's "The Fundamentals of Play
Directing" *

Douglas Russell "Period Style for the Theatre"

Robert Lewis "Advice to the Players"

1980 (con't.)

Reissue of McGaw's "Acting is Believing"

1981 to the Present

1981

Reissue of Benedetti's "The Actor at Work"

1983

* First Issue of Dietrich & Duckwall's "Play Direction" *

1984

* Reissue of Cohen & Harrop's "Creative Play Direction" *

Ronald Harwood "All The World's a Stage"

Reissue of Goldman's "The Season"

Marvin Carlson "Theories of the Theatre"

1985

* John Kirk & Ralph Bellas "The Art of Directing" *

* Robert Benedetti "The Director at Work" *

* Lawrence Carra "Controls in Play Directing" *

Glynne Wickham "History of the Theatre"

Kenworthy & Grose "A Mirror to Life: A History of Western Theatre"

1986

Jonathon Miller "Subsequent Performances"

1987

* RH O'Neill & NM Boretz "The Director as Artist" *

1988

* Reissue of Hodge's "Play Directing" *

1989

* Reissue of Dean & Carra's "The Fundamentals of Play
Directing" *

* Louis E Catron "The Director's Vision" *

1990

* Reissue of Kirk & Bellas' "The Art of Directing" *

1991

* George Black "Contemporary Stage Directing" *

Felicia Londre "History of the Theatre"

1993

* Stuart Vaughan "Directing Plays" *

1994

* Reissue of Hodge's "Play Directing" *

Reissue of Stanislavski in new translations- "An Actor
Prepares" and "Building a Character"

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The books listed on the following pages were used for various reasons. Some were for reference, some for their bibliographies and the rest as cross-reference with the texts in the thesis itself. I have separated them into categories that are extremely general, yet I hope list is helpful to those who wish to continue study of the theatre in whatever area interests them.

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OP means out of print.

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