



Script Analysis for Actors, Directors, and Designers

By James Thomas

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Script Analysis for Actors, Directors, and Designers applies directly to the experience of theatrical production; students will immediately be able to relate the concepts and procedures they learn to their artistic work. The author's procedural method is detailed and precise. The parts of a play are learned progressively, which fosters an understanding of the concept of artistic unity. Examples are clear and comprehensive. Actors, directors, and designers will benefit from end-of-chapter questions and summaries meant to stimulate their creative process as they engage in production work.

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Editorial Review

Review

"This book is a must-read for anyone interested in directing drama...I cannot praise this book highly enough...When I studied for my MA in theatre and film I struggled to unpick scripts and dramatic texts - if I'd read this book I would have had a far easier journey of discovery and a practical tool-kit to enable me to understand scripts and bring them to life on screen. The language is dense and quite academic, but the reader is rewarded with invaluable information." - Focus magazine

From the Publisher

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An updated appendix includes introductions to additional critical theories in widest use today. Examples from contemporary theatre, including three plays written since 1990, bring this edition completely up-to-date.

From the Back Cover

Based on the premise that plays are objects of study in and of themselves *Script Analysis for Actors, Directors, and Designers, Second Edition* teaches a traditional system of classifications that examines the written part of a play, excluding such considerations as performance, scenery, or costuming.

This book applies directly to the experience of theatrical production; students will immediately be able to relate the concepts and procedures they learn to their artistic work. The author's procedural method is detailed and precise. The parts of a play are learned progressively, which fosters an understanding of the concept of artistic unity. Examples are clear and comprehensive. Actors, directors, and designers will benefit from end-of-chapter questions and summaries meant to stimulate their creative process as they engage in production work.

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James Thomas is Chairman of the Department of Theatre at Wayne State University, and Artistic Director of the Hilberry Repertory Theatre in Detroit, Michigan. He holds a Ph.D. in Theatre History and Criticism from the University of Texas at Austin and has taught at Mount Holyoke College, Marquette University, and the School of Theatre at Florida State University, where he was Associate Dean. He is the author of *The Art of the Actor-Manager: Wilson Barrett and the Victorian Theatre* (UMI Research Press) and has directed extensively both professionally and in colleges and universities. Dr. Thomas is currently translating the writings of Anatoly Efros, a leading director in contemporary Russian theatre.

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