



## **THEA 213-01: Introduction to Stage Lighting**



**TIME:** Class meets Tuesdays and Thursdays 11:00 am-12:20 pm

**LOCATION:** Phi Beta Kappa Memorial Hall 131

**INSTRUCTOR:** Johnny Williams III (He/Him) Email: [jwilliams11@wm.edu](mailto:jwilliams11@wm.edu)

**OFFICE HOURS:** Tuesdays and Thursdays 12:30-2:00 pm and by appointment.

**OFFICE LOCATION:** Phi Beta Kappa Memorial Hall Room 129

**OFFICE PHONE:** 757-221-6473

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### **Instructor Introduction:**

Hello future lighting scholars and practitioners! My goal with this course is to introduce students to fundamental principles of lighting design through practical application and research. After this course, students will understand the elements used in modern theatrical design and the ways they relate to the history of theatre's past to cultivate designs for theatre's future. I have been working as a professional lighting designer for theatres in Illinois, Iowa, and Virginia since 2017. Additionally, I taught lighting design at Mary Baldwin University from 2022-2024.

I believe designers create the best supporting character for any show. The light directs the focus, defines the emotion, and provides necessary information, like the job of a supporting character. In addition the light defines the world for the characters and supports them along their story. Being a designer is no simple task, but understanding the elements that are used and have been used over time will prepare students for designing academically and professionally.



## Course Information:

### Course Description:

Students learn methods and materials of stage lighting, with emphasis on the study of the functions and qualities of light, instruments, control equipment, and procedure. Students act as technicians for William & Mary Theatre productions. Students learn the responsibilities of lighting designers and the steps involved in the design and communication of ideas through drafting, lighting plots, and hands-on experience.

As a consequence of all that activity, this course earns 4 credit hours, and satisfies the **Active Learning Experience requirement** of the College Curriculum. And, since we are anchored in the ALV domain, it functions as a Domain **elective**. Furthermore, this course satisfies the **Creative and Performing Arts proficiency**.

### Content Notification:

- The design plays that are used throughout the semester may include discussions and depictions of violence, rape, incest, racism, and sexism.
  - Each play has its own content notifications and they will be given to each student when the design plays are decided.
  - The Design Plays are listed at the end of the syllabus. Students will not be required to read all the plays, but through familiarizing themselves with the titles they are interested in can help them choose which play to design. If a student would like more information about any of the plays, they can reach out to Johnny and he will be uploading scripts and descriptions of the plays.
- Each play covered in a session will have individual content notes listed the day before in preparation for the following class period.
- Please follow this [link](#) for more information if a content note is concerning prior or during class.
- If students are concerned about content or need to discuss accommodations further please contact me via email [jwilliams11@wm.edu](mailto:jwilliams11@wm.edu)

### Course Goals:

The aim of this course is to introduce the creative process of lighting designers through design projects and hands-on experience with lighting technology. Emphasis will be placed on the following:

1. Lighting Design Development
2. Elements of Lighting Design (Line, Scale, Movement, Light, Color, Texture)
3. Qualities of Lighting Design (Intensity, Distribution, Color, Movement)
4. Lighting Design Technology and Equipment
5. Introduction to Lighting Design Application

### Course Materials:

(All books are available online and will not need to be purchased for class)



1. Stephen Di Benedetto's *An Introduction to Theatre Design*  
Available online: [Click Here](#)
2. Gillette, J. Michael and Michael McNamara's *Designing with Light 7th Ed.*  
Available online: [Click Here](#)
3. Richard Pilbrow's *Stage Lighting Design: The Art, The Craft, The Life*  
Available in Swem Library Stacks
4. Required Materials
  - a. Graph Ruled Composition Notebook\*
  - b. Triangular Scale Ruler\*
  - c. Lighting Field Template (some provided) \*
  - d. 8" Crescent Wrench\*
  - e. Pencil

\*These items can be purchased online for less than \$30. If you have trouble finding these items or financial hardship prevents you from purchasing it or any other item, please contact me privately. (These materials are needed by Sept. 12th)

[Ruler Amazon Link](#) Also available at Staples for a similar price.  
[Graph Ruled Composition Notebook Amazon Link](#) Also available at Staples.  
[Lighting Field Template Link](#)  
[8" Crescent Wrench Amazon Link](#) Also available at ACE Hardware.

## Course Administration:

### 1. In Class Policies:

- a. Electronic devices are not to be used unless directed to do so by the instructor or if there is an accommodation through the Office of Accessibility Services.
- b. Beverages are permitted (and encouraged), but food is not.
- c. Respectful behavior toward the instructor, the classroom, and your fellow students is mandatory. Any violation of this will be met with swift dismissal.

### 2. Attendance Policy:

Because of the hands-on nature of this class, in-person attendance is essential. If you are quarantined by the university, or experiencing illness you may attend class virtually using Blackboard but all hands on participation points will have to be earned in person so please schedule time to earn points separately with Johnny. One unexcused absence will be permitted with no deduction to your participation grade. Every absence after that will result in 0/8 for that day's participation. Athletes are required to share any conflicts with the professor directly and will not be excused if the conflicts are not shared. Communication is key and I will be patient with you if and only if you communicate with me. Tardiness will result in a deduction of one point from your participation grade for that day.

### 3. Online Policies:

You will be required to use Blackboard, and your William & Mary email, and on occasion, digital resources available through Swem Library. Should you need assistance with any of these platforms, contact your adviser, The Swem Library staff, or Johnny.



#### 4. COVID-19 and Illness

We are not required to wear masks, but anyone who opts to will be fully supported and allowed to do so. If you would like a mask and were not able to bring one to class, you can find a disposable mask in my office: Pi Beta Kappa Memorial Hall (Room 129). In the event that university case numbers go up, policies may need to adjust accordingly and notifications will be sent out.

#### 5. Late Work

In the event a student is unable to complete an assignment on time, they **must** reach out to the instructor *prior to the assignments due date* with a proposed plan to complete the work. **The highest grade an assignment that is more than two weeks late can receive is a 65.** Late assignments may also not receive the same amount of direct instructor feedback. The instructor reserves the right to make exceptions to this policy on an individual basis.

## Assignments and Grading:

### Participation

The skills learned in this class are best learned in practice. Your participation in daily activities are essential for hands-on learning. Things like attendance, punctuality, and classroom civility factor into this daily grade.

Participation is worth 8 points per day, totaling 200 points.

(The one lowest participation point day will not count towards the total.)

### Rubric for Assignment Presentations:

Preparation	20pts
Visual Presentation	20pts
Aural Presentation	20pts
Overall Effectiveness	15pts
<b>Total</b>	<b>75pts</b>

### Breakdown of Assignments:

Lighting “Affect”	75pts
Lighting Application Part 1 (In Class)	75pts
Design Play Stage 1	75pts
Lighting Application Part 2 (In Class)	75pts
Favorite Song’s Lighting	75pts
Hanging and Focusing (In Class)	75pts
Rough Draft Unrealized Lighting Pitch	75pts
Design Relay (In Class)	75pts
Final Unrealized Lighting Pitch	200pts
Participation	200pts

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**Total 1000pts**



## Grading Scale

A = 92.0 - 100

A- = 90.0 - 91.99

B+ = 88.0 - 89.99

B = 82.0 - 87.99

B- = 80.0 - 81.99

C+ = 78.0 - 79.99

C = 72.0 - 77.99

C- = 70.0 - 71.99

D+ = 68.0 - 69.99

D = 62.0 - 67.99

D- = 60.0 - 61.99

F = 0.0 - 59.99



## Assignment Descriptions:

### 1. Lighting “Affect”: Lighting Emotions through Media

Each student will bring media to class that clearly demonstrates the effect lighting can have to alter an emotion in a scene or heighten emotion in a scene. Students are welcome to collect their lighting inspirations from YouTube, TikTok, Movies, Television or other social media platforms. The students will be graded on their ability to identify and communicate the emotion that they see being communicated through lighting in the media. Students should also consider vocabulary used by Di Benedetto in the readings to help articulate why the lighting creates the desired effect. The media should not exceed 2 minutes. Assignments will need to be tuned in by 10am on September 5th so that they can be presented. Due September 5th (Worth 75 Points)

### 2. Lighting Application Part 1 (In Class)

As a class we will work on the beginning steps of lighting design application for the upcoming production of *Men on Boats*. The lighting plot will be handed out to each student and the class will be divided into groups. The groups will work in their designated zone to implement completing the lighting plot, focusing instruments, and utilizing correct methods of programming and rigging. The class will need to work together to make sure the lighting plot is cohesive and effective for the next steps in the design application. The students will be graded on their ability to effectively implement the lighting plot, and their ability to work collaboratively in class. (We will be moving lighting instruments this day so please dress comfortably and safely. Please reach out to me with any concerns). Performed September 12th in class (Worth 75 Points)

### 3. Design Play Stage 1: Lighting Plot by Hand

Using graph paper, scale rulers, lighting templates, and pencils students will create a lighting plot for their design play they have selected. The lighting plot will utilize the elements from the assigned videos and the lighting plot handouts. Students will need to be able to label and illustrate elements of the design according to scale, use, and necessary lighting plot components. There is no limit on size of venue and students are encouraged to think creatively on what size would be appropriate for their design play. During class on September 17th students will present their lighting plots in front of the class and answer questions on decisions that led to the design they chose. In the bottom right corner students will have a key that contains all necessary elements for a lighting plot (This is also outlined in Dorn’s book on page 25). The students will be graded on their ability to effectively design the lighting plot for their design play, and their ability to use the tools and elements necessary. Due September 17th (Worth 75 Points)

### 4. Lighting Application Part 2 (In Class)

As a class we will work on the steps of lighting design application for the upcoming production of *Men on Boats*. Lighting instruments and elements will be handed out to each student and the class will be divided into groups. The groups will work in their designated zone to implement



several different elements of executing the design: from hanging, to focusing, to cabling and programming. The class will need to work together to make sure the design elements are cohesive and effective for the final steps in the design application. The students will be graded on their ability to effectively implement the design, and their ability to work collaboratively in class. (We will be moving scenic elements this day so please dress comfortably and safely. Please reach out to me with any concerns). Performed September 24th in class (Worth 75 Points)

### **5. Favorite Song's Lighting**

Students will create a lighting cue that will be shown in class that represents their favorite song. The students will need to be able to articulate choices of: color, temperature, angles, shadows, focus, and intensity. 30 seconds of the song will play while the class enjoys the cue. After the 30 seconds, the student will be expected to speak to elements of the cue's creation for 2 minutes. The student will need to be prepared to answer questions on each element of design listed above. Lighting plots will be provided. Due October 3rd (Worth 75 Points)

### **6. Hanging and Focusing Part 1 & 2 (In Class)**

As a class we will work to hang the lighting plot for the upcoming productions of *Men on Boats* and *Fun Home*. The lighting plot will be handed out to each student and the class will be divided into groups. The groups will work in their designated zone to implement the lighting plot by hanging, focusing, and cabling the instruments. The class will need to work together to make sure the instruments, cabling, and security cables are being used effectively for the design. The students will be graded on their ability to effectively implement the lighting plot, and their ability to work collaboratively in class. (Use of ladders will be implemented on this day, please reach out to me with any concerns).

Performed October 8th, 15th, and November 12th in class (Worth 75 Points: 25 per day)

### **7. Rough Draft of Unrealized Lighting Pitch**

Students will create an unrealized lighting design pitch for their chosen design play. This presentation should have physical elements including but not limited to: the hand drawn lighting plot from earlier in the semester, cue sequence sheet, inspiration images, renderings or drawings of lighting designs, and at least three paragraphs explaining choices made throughout the process that led to this design. Students should consider answering the questions: How does this design support the story being told in this production? What are some significant lighting challenges that this production features? And what lighting effects can be created in the lighting plot you have created?

For the rough draft all elements do not need to be completed, but the progress should be shown. Required materials for the rough draft include: the rough draft of the final Lighting Plot and Cue Sequence Sheet, materials to be used in the pitch, and any questions you have for Johnny in completing this project. Additionally, students will have time in class to work on the final



lighting design pitch on October 29th and November 19th. Students will be graded on effectiveness of the design, preparedness of materials, and questions they present. The lighting designs will be presented in class on December 3rd and 5th. Due October 29th (Worth 75 Points)

### **8. Design Relay**

Students will be tasked with showcasing lighting equipment and rigging knowledge. The class will be broken up into teams that will compete to win the relay in both effectiveness and timeliness. Elements included but not limited to: hanging and focusing, safety cabling, instrument identification, safety procedures, storing, and installing.

Performed on November 21st in Class (Worth 75 Points)

### **9. Final Unrealised Lighting Pitch**

Students will create an unrealized lighting design pitch for their chosen design play. This presentation should have physical elements including but not limited to: the hand drawn lighting plot from earlier in the semester, cue sequence sheet, inspiration images, renderings or drawings of lighting designs, and at least three paragraphs explaining choices made throughout the process that led to this design. Students should consider answering the questions: How does this design support the story being told in this production? What are some significant lighting challenges that this production features? And what lighting effects can be created in the lighting plot you have created?

The materials for this assignment should be presented on a tri-fold presentation board, on poster board, or any format that will allow us to gather around the information in one clear and effective format. Students can use cardboard, clay, colored pencils, paint, photographs, and any other materials imaginable. The purpose of the Lighting Plot is to effectively communicate the lighting design to the audience and assist in imagining the unrealized lighting design. The rough draft of the final Lighting Plot and Cue Sequence Sheet are due on October 29th. This will be a time to check in with Johnny to explain the ideas you have to finish your lighting design pitch for your chosen design play. Additionally, students will have time in class to work on the final lighting design pitch on October 29th and November 19th.

Students will be graded on effectiveness of the design, clarity of lighting elements used, overall quality of the design, and preparation prior to the final presentation. The lighting designs will be presented in class on December 3rd and 5th and students will be asked questions about the lighting design. Students should study the key terms from the quiz on October 19th to make sure each term is being utilized in their designs. Due December 3rd and 5th (Worth 200 Points)





## University Policies:

### Statement of Inclusivity:

William & Mary is a community that shares values of belonging, curiosity, excellence, flourishing, integrity, respect and service. We support the right to free expression of a range of ideas and work to create an educational environment that draws on diverse backgrounds and perspectives to foster mutual respect, collaboration, critical thinking and meaningful relationships. We affirm the vital role of the university in recognizing and fostering equity, inclusion and belonging related to social identities and positions that have been excluded or marginalized in our community, including differences such as ability, class, country of origin, gender identity and expression, language, race and ethnicity, religion, sexuality, and other cultural or political affiliations.

For William & Mary to fulfill its educational mission and become a place that is itself diverse, equitable and inclusive, we must acknowledge the uncomfortable truths of our history and consider the ways in which historical patterns of exploitation and exclusion may continue to shape our university.

We take seriously our obligation to speak up when we see bias, whether it be in our classrooms, workspaces or the university community at large. We embrace our shared responsibility to create change where we fall short of our goals. William & Mary strives to be a place where people of all backgrounds are able to learn and grow, and where each individual takes responsibility for upholding the dignity of all members of the community.

### Student Accessibility Services:

Student Accessibility Services (SAS) offers reasonable accommodations upon request on an individual basis through the interactive process. We strive to foster student independence, to encourage self-determination, to emphasize empowerment and accommodation over limitation, and to create a comprehensive, accessible environment to ensure that individuals are viewed on the basis of contribution, not deficit. We offer support to students requesting accommodations and services as well as resources for expanding and adapting academic skills as well as access to campus life.

### Services Offered:

We offer a variety of services for William & Mary students including:

- [The SAS testing center](#)
- [Housing accommodations](#)
- [Limited Mobility Shuttle Service \(LMSS\)](#)
- Appointments with SAS staff to assist with accommodations

Navigate our website to learn more about the resources offered at William & Mary and please don't hesitate to [contact us](#) with any questions or if you can not find what service you are looking for!



On the first day of class Johnny will hand out and collect an accessibility information sheet which can be edited at any point throughout the semester. This form is confidential and helps the instructor address any needs for students. Contact Johnny directly if concerns arise.

## **Honor Code:**

The honor system at William & Mary reflects the belief that a person's honor is their most essential characteristic. Under the W&M Honor Code, it is expected that all students will demonstrate honesty and integrity in their academic work and their conduct outside of the classroom. Acts of intentional lying, cheating, and plagiarism are deemed reprehensible and will not be tolerated. Lying is the expression of a material untruth made with the intent of misleading another or with reckless disregard for the truth. Lying is a violation of the Honor Code when the material untruth is uttered or presented to another member of the College community. Cheating is the act of wrongfully using the ideas or work of another to gain an unfair advantage. It includes:

- a. Plagiarism
- b. Giving unauthorized aid to another student or receiving unauthorized aid from another person on assignments
- c. Using or consulting unauthorized materials on assignments

Plagiarism occurs when a student includes any information, idea, or phrasing of another person as if it was their own work and does not give appropriate credit to the original source. NIAHD Pre-College Program Students must work to avoid plagiarism and must be responsible for their own work. In written assignments, students must credit their sources.

1. Students may not borrow any information from other sources including texts or internet materials without specifically citing those sources. If you do not know if you should include a citation to another person's work, please talk with your Instructor.
2. Students may not borrow or use materials from other students' work.
3. Students must submit their own work without any outside assistance.
4. NIAHD Pre-College students must adhere to the Honor Code as do all other students enrolled at William & Mary.

## **Title IX:**

In compliance with Title IX, William & Mary prohibits discrimination based on the sex (gender) of employees and students in all programs and activities of the university. Under university policies, sex discrimination includes prohibition of Title IX sexual harassment and other sexual misconduct, as well as discrimination based on sexual orientation or gender identity.



We encourage anyone who wants to make a report or who has questions or concerns to contact the Title IX Coordinator here:

[https://wm-advocate.symplicity.com/titleix\\_report/index.php/pid782381?](https://wm-advocate.symplicity.com/titleix_report/index.php/pid782381?)

## **William & Mary Academic Resources:**

Your **faculty advisor** can help orient you to the landscape of resources available at William & Mary. Here are some quick links to give you a head start.

### **Office of Undergraduate Academic Affairs**

The **Office of Undergraduate Academic Affairs** helps you connect with faculty advisors, identify curricular and co-curricular opportunities, and appropriate resources to enhance your educational experience so you can attain your goals.

### **Charles Center**

Experiential learning opportunities, including student/faculty research, study away, the Honors program, internships — all these intersect at the **Charles Center**. You'll want to visit their website and keep these options in mind as your interests evolve.

### **Writing and Communication Center**

Meeting with a consultant in the **Writing and Communication Center** is a great way to explore possibilities for your written or oral communication project. From the idea stage to the revision process to final product, the center is a comfortable space, located in Swem Library, with an attentive, sympathetic audience. Consultation sessions are free and easy to arrange.

### **And More Resources**

You'll find that at William & Mary, all roads lead to the library. Want help conducting research or using the library's resources? The librarians and staff at **Swem Library** are a tremendous resource and eager to help. Any student can make an individual appointment with a research librarian.

The **Registrar's Office** can answer questions regarding registration, enrollment verification, transcripts, AP/IB/transfer credit, tracking degree progress, the academic calendar, exam schedules, graduation, veterans benefits, and address changes.

The mission of the **Reves Center** is to support and promote the internationalization of learning, teaching, research, and community involvement at William & Mary. The center manages programs for education abroad, international students and scholars, and global engagement across the university.

Peer tutors of the **TutorZone** have already taken and aced the courses that you will be taking. These friendly, faculty-recommended tutors are available for individual sessions, in Swem



Library, seven days per week to review material, answer questions, and help you develop college-level study skills.

The **Dean of Students Office**, located in the Sadler Center, provides a wide variety of support, including support on the academic side.

The **Cohen Career Center** provides alumni mentoring, mock interviews, career fairs, and individual career counseling. Workshops on resume and cover letter writing, interviewing, job and internship search strategies, and graduate school admissions are also offered.

**Civic & Community Engagement** can connect you to volunteer activities throughout the area. Giving back to the community as a volunteer can be a gratifying and rewarding way to participate.

### **William & Mary Physical and Emotional Well Being Resources:**



- For a list of other [resources](#) available to students, see [here](#) or:

### **Student Success Resources:**

Student Success supports each student's personal growth, development, engagement, and belonging by providing holistic guidance as they navigate their own W&M journey. It encompasses the offices of Academic Wellbeing, Care Support Services, and Student Accessibility Services.

- For academic support such as tutoring, time management, study skills, and academic coaching, please contact Academic Wellbeing at [wm.edu/academicwellbeing](http://wm.edu/academicwellbeing) ([academicwellbeing@wm.edu](mailto:academicwellbeing@wm.edu))
- For concerns about the wellbeing of a member of the William & Mary community or to seek assistance for interpersonal, academic, and wellness challenges, please contact Care Support Services at [wm.edu/care](http://wm.edu/care) ([care@wm.edu](mailto:care@wm.edu))
- For accommodation needs or questions, please contact Student Accessibility Services at [wm.edu/sas](http://wm.edu/sas) ([sas@wm.edu](mailto:sas@wm.edu))



## Course Schedule: \*Tentative More Updates Soon

Class meets Tuesdays and Thursdays 11:00am-12:20 pm in Phi Beta Kappa Memorial Hall 131

Weeks	Date	Assignment Due	Task in Class
Week 1	Thursday August 29th		Syllabus Review, Class Logistics/ Introductions
Week 2	Tuesday September 3rd	Reading: <i>Di Benedetto</i> Ch. 6 p125-157 & <i>Gillette</i> Ch. 1 p1-12.	Lecture: The Room Where It Happens: The Fundamentals of Lighting Design.
	Thursday September 5th	Lighting "Affect" Due	Lighting "Affect" Presentation
Week 3	Tuesday September 10th	Watch: Matt Kiser Lighting Video & <i>Wicked</i> Lighting Video Reading: <i>Pilbrow</i> Ch.44 p433-435 and Dorn Ch 3 p21-29	Lecture: What Makes a Lighting Plot?
	Thursday September 12th	<i>Lighting Field Trip</i>	Light Application Part 1 & Safety Protocols
Week 4	Tuesday September 17th	Design Play: Lighting Plot by Hand	Lighting Plot by Hand Presentations
	Thursday September 19th	Reading: <i>Gillette</i> Ch. 2 p13-21	Lecture: Being the Lighting Designer
Week 5	Tuesday September 24th		Lighting Application Part 2
	Thursday September 26th		Lighting Application Part 2
Week 6	Tuesday October 1st		Lighting Training
	Thursday October 3rd	Favorite Song's Lighting Design	Favorite Song's Lighting Presentation
	<b>October 3rd-6th</b>	<b>Performances of <i>Men on Boats</i></b>	
Week 7	Tuesday October 8th		Reset after Strike
Week 8	October- 10th-13th	FALL BREAK	NO CLASS



<b>Week 9</b>	Tuesday October 15th	Key Terms Review	Review of Terms & Reset after Strike P2
	Thursday October 17th	Quiz	Quiz on Lighting Elements and Instruments
<b>Week 10</b>	Tuesday October 22nd		Lighting Application
	Thursday October 24th	NO CLASS	NO CLASS
<b>Week 11</b>	Tuesday October 29th	Rough Draft of Unrealised Lighting Design	Final Project Work Day & One on One Consultations
	Thursday October 31st		Lighting Application
	November 5th	Election Day	NO CLASS
<b>Week 12</b>	Thursday November 7th	Reading: Di Benedetto Ch. 8 p. 177-191	Lecture: The Key of Collaboration
<b>Week 13</b>	Tuesday November 12th		Hanging and Focusing Part 2
	Thursday November 14th		Hanging and Focusing Part 2
	<b>November 14th-17th</b>	<b>Performances of <i>Fun Home</i></b>	
<b>Week 14</b>	Tuesday November 19th	Sign-Ups for Final Slots	In Class Work Day
	Thursday November 21st		Design Relay
<b>Week 15</b>	Tuesday November 26th	Virtual Lesson on CAD	Virtual Lesson
	November 27nd-December 1st	THANKSGIVING BREAK	NO CLASS
	Tuesday December 3rd	Final Unrealised Lighting Pitch	Final Unrealised Lighting Pitch Presentations
	Thursday December 5th	Final Unrealised Lighting Pitch	Final Unrealised Lighting Pitch Presentations
	<b>December 11th</b>	<b>Final Exam</b>	<b>2pm-5pm</b>



## **Suggested Design Plays**

*Choir Boy*

Tarell Alvin McCraney

*The Spoon River Project*

Tom Andolora

*The 39 Steps*

Patrick Barlow

*Waiting for Godot*

Samuel Beckett

*Mother Courage and Her Children*

Bertolt Brecht & Margarete Steffin

*Medea*

Euripides

*Noises Off*

Michael Frayn

*“Master Harold”...and the Boys*

Athol Fugard

*The Most Massive Woman Wins*

Madeleine George

*The Lion in Winter*

James Goldman

*The Dining Room*

A.R. Gurney

*Crimes of the Heart*

Beth Henley

*Exit the King*

Eugène Ionesco

*The Fourposter*

Jan De Hartog

*Ubu Roi*

Alfred Jarry

*Angels in America*

Tony Kushner

*Clybourne Park*

Bruce Norris

*Sweat*

Lynn Nottage

*She Kills Monsters*



Qui Nguyen  
*Topdog/Underdog*  
Suzan-Lori Parks  
*God of Carnage*  
Yasmina Reza  
*Eurydice*  
Sarah Ruhl  
*In the Next Room (or The Vibrator Play)*  
Sarah Ruhl  
*The Tempest*  
William Shakespeare  
*Macbeth*  
William Shakespeare  
*Doubt: a Parable*  
John Patrick Shanley  
*Playboy of the Western World*  
John Millington Synge  
*Spring Awakening: A Children's Tragedy*  
Frank Wenekind  
*The Importance of Being Earnest*  
Oscar Wilde  
*Fences*  
August Wilson  
*Tribes*  
Nina Raine  
*Peter and the Starcatcher*  
Rick Elice  
*The Crucible*  
Arthur Miller  
*Roustabout: The Great Circus Train Wreck!* (Unpublished new work .Contact Johnny for info.)  
Jay Torrence