

Music, Theatre and Performance - (DRA020N233S) (Academic year 2025-2026)

[View Online](#)

[1]

Alfreds, M. 2007. Different every night: freeing the actor. Nick Hern Books.

[2]

Attenborough, Richard and Dante, Nicholas 2008. A chorus line. Optimum Home Entertainment.

[3]

Atypon Systems Studies in Musical Theatre. Atypon Link.

[4]

Baker, A. 2013. Circle Mirror Transformation. Faber and Faber.

[5]

Banfield, S 1996. Company. Sondheim's Broadway musicals. University of Michigan Press. 147-176.

[6]

Burger, A. 2010. Wicked and Wonderful Witches : Narrative and Gender Negotiations from The Wizard of Oz to Wicked. Beyond adaptation: essays on radical transformations of original works. McFarland & Co. 123-132.

[7]

Caldarone, M. and Lloyd-Williams, M. 2004. Actions: the actors' thesaurus. Nick Hern.

[8]

Cannon, D. and Brosnan, P. 2012. In-depth acting. Oberon Books.

[9]

Casado, D. 2017. Teaching Musical Theatre : The Essential Handbook: 16 Ready-To-Go Lesson Plans to Build a Better Actor. Beat by Beat Press.

[10]

Churcher, M. 2011. Screen acting workshop. Nick Hern Books.

[11]

Cramer, L. 2013. Creating musical theatre : conversations with Broadway directors and choreographers. Bloomsbury Methuen Drama.

[12]

Deer, J. 2015. Acting in musical theatre : a comprehensive course. Routledge.

[13]

Deer, J. 2013. Directing in musical theatre: an essential guide. Routledge.

[14]

Del Deo, A. and Stern, J.D. 2008. Every little step: the journey of 'A Chorus Line'. Sony Pictures.

[15]

Donnellan, D. 2005. Actor and the target. Declan Donnellan. Nick Hern.

[16]

Draper, Natalie 2010. Concept meets narrative in Sondheim's 'Company': Metadrama as a method of analysis. *Studies in Musical Theatre*. 4, 2 (2010), 171–183.
DOI:https://doi.org/10.1386/smt.4.2.171_1.

[17]

Ellis, Sarah, T. 2011. 'No day but today': Queer temporality in *Rent*. *Studies in Musical Theatre*. 5, 2 (2011), 195–207. DOI:https://doi.org/10.1386/smt.5.2.195_1.

[18]

Esper, W. 2009. Actor's art and craft : William Esper teaches the Meisner technique. William Esper, Damon DiMarco. Anchor.

[19]

Everett, W.A. 2004. *The musical: a research and information guide*. Routledge.

[20]

Everett, W.A. and Laird, P.R. eds. *From Hair to Rent: is 'rock' a four-letter word on Broadway? The Cambridge companion to the musical*. Cambridge University Press. 235–249.

[21]

Everett, W.A. and Laird, P.R. eds. *The creation of a Broadway musical: Stephen Schwartz, Winnie Holzman, and Wicked. The Cambridge companion to the musical*. Cambridge University Press. 340–352.

[22]

Fleming, J. (Author) 2017. Davies and Penhall's Sunny afternoon+. Routledge.

[23]

Franceschina, J.C. 2015. Putting it together : music theory through musical theatre. Oxford University Press.

[24]

Garland, Judy et al. 2001. The wizard of Oz. Warner Home Video.

[25]

Gelles, Barrie 2011. Glee and the 'Ghosting' of the Musical Theatre Canon. Popular Entertainment Studies. 2, 2 (2011), 89-111.

[26]

Gordon, R. et al. 2016. British musical theatre since 1950. Bloomsbury Methuen Drama.

[27]

Greif, Michael and Warren, Michael John 2009. Rent. Sony Pictures Home Ent.

[28]

Harvard, P. 2013. Acting through song : techniques and exercises for musical-theatre actors. Nick Hern.

[29]

Hausam, W. 2003. New American musical : an anthology from the end of the century. Theatre Communications Group.

[30]

Henshall, R. 2012. So you want to be in musicals?. Nick Hern Books.

[31]

Henson, D. and Pickering, K. 2013. Musical theatre: a workbook. Palgrave Macmillan.

[32]

Hurwitz, N. 2014. A history of the American musical theatre: no business like it. Routledge.

[33]

Hurwitz, N. 2017. Songwriters of the American musical theatre : a style guide for singers. Routledge.

[34]

Ian Bradley You've Got to Have a Dream. SCM Press.

[35]

Jubin, O. 2018. Sondheim and Lapine's Into the wood+. Routledge.

[36]

Jubin, O. 2018. Sondheim and Lapine's Into the wood+. Routledge.

[37]

Kayes, G. 2004. Singing and the actor. A. & C. Black.

[38]

Kemp, R. 2012. Embodied acting : what neuroscience tells us about performance. Routledge.

[39]

Laird, Paul, R. 2011. 'It Couldn't Happen Here in Oz': Wicked and the creation of a 'critic-proof' musical. *Studies in Musical Theatre*. 5, 1 (2011), 35–47. DOI:https://doi.org/10.1386/smt.5.1.35_1.

[40]

Lehman, Engel and Kissel, Howard 2004. Romance. Words with music. Roundhouse [distributor]. 106–119.

[41]

Lloyd Webber, A. 2018. Unmasked. HarperCollinsPublishers.

[42]

Lodge, Mary Jo 2007. Beyond 'Jumping the Shark': the new television musical. *Studies in Musical Theatre*. 1, 3 (2007), 293–305. DOI:https://doi.org/10.1386/smt.1.3.293_1.

[43]

Lundskaer-Nielsen, Miranda 2008. Directors and the New Musical Drama. Palgrave Macmillan.

[44]

McCarter, J. 2016. Hamilton, the revolution : being the complete libretto of the Broadway musical, with a true account of its creation, and concise remarks on hip-hop, the power of stories, and the new America. by Lin-Manuel Miranda and Jeremy McCarter. Little, Brown.

[45]

McLamore, A. 2018. Musical Theater : An Appreciation. Routledge.

[46]

McMillin, S. 2006. The musical as drama: a study of the principles and conventions behind musical shows from Kern to Sondheim. Princeton University Press.

[47]

McMillin, Scott 2006. The musical as drama: a study of the principles and conventions behind musical shows from Kern to Sondheim. Princeton University Press.

[48]

Meisner, S. and Longwell, D. 1987. Sanford Meisner on acting. Vintage Books.

[49]

Mendes, Sam 1997. Company. BBC.

[50]

Miller, Scott 2007. Strike up the band: a new history of musical theatre. Heinemann.

[51]

Moseley, N. 2016. Actioning - and how to do it. Nick Hern Books.

[52]

Moseley, N. 2012. Meisner in practice : a guide for actors, directors and teachers. Nick Hern Books.

[53]

O'Brien, N. 2017. *Stanislavski in practice : exercises for students*. Routledge.

[54]

O'Brien, N. 2016. *Stanislavski in practice : the film part two : work on a role*. Routledge.

[55]

Osatinski, A.S. 2019. *Disney Theatrical Productions: producing Broadway musicals the Disney way*. Routledge.

[56]

Prece, Paul and William A., E. 2008. *The megamusical: the creation, internationalisation and impact of a genre*. *The Cambridge Companion to the Musical*. Cambridge University Press. 250–269.

[57]

Price, Lonny 2011. *Sondheim: The birthday concert: the birthday concert*. Decca.

[58]

Purdy, S. 2016. *Musical theatre song : a comprehensive course in selection, preparation and presentation for the modern performer*. Bloomsbury Methuen Drama.

[59]

Rapaport, Pola and Held, Wolfgang 2007. *Hair: Let the sun shine in : the musical that transformed a generation*. Alive Mind.

[60]

Riedel, M. 2015. *Razzle Dazzle: The Battle for Broadway*. Simon & Schuster.

[61]

Rodosthenous, G. 2017. *Twenty-First Century Musicals: From Stage to Screen*. Taylor & Francis Ltd.

[62]

Rosenhaus, S. and Cohen, A. 2006. *Writing musical theater*. Palgrave Macmillan.

[63]

Schuller, J.E. and Schrader, V.L. 2017. 'Beautiful as you feel': Feminism and post-feminism in *Beautiful: The Carole King Musical*. *Studies in Musical Theatre*. 11, 1 (Mar. 2017), 51–64. DOI:https://doi.org/10.1386/smt.11.1.51_1.

[64]

Siropoulos, Vagelis 2010. *Cats, Postdramatic Blockbuster Aesthetics and the Triumph of the Megamusical*. *Image & Narrative*. 11, 3 (2010), 128–145.

[65]

Siropoulos, Vagelis 2011. *Megamusicals, spectacle and the postdramatic aesthetics of late capitalism*. *Studies in Musical Theatre*. 5, 1 (2011), 13–34. DOI:https://doi.org/10.1386/smt.5.1.13_1.

[66]

Siropoulos, Vagelis 2010. *The Bohemian Iconoclast and the Corporate Giant: Julie Taymor's Staging of Disney's The Lion King, or The Portrait of the Avant-Garde Artist as a Corporate Employee*. *Gamma: Journal of Theory and Criticism*. 10, (2010), 137–150.

[67]

Sondheim, S. and Doyle, J. 2007. *Company: a musical comedy*. Image Entertainment.

[68]

Sondheim, Stephen and Burton, Tim 2008. *Sweeney Todd: the demon barber of Fleet Street*. Warner Home Video.

[69]

Sondheim, Stephen and Furth, George 1996. *Company*. Nick Hern.

[70]

Sternfeld, J. 2007. *The megamusical*. Indiana University Press.

[71]

Sternfeld, J. and Wollman, E.L. eds. 2020. *The Routledge companion to the contemporary musical*. Routledge.

[72]

Sternfeld, Jessica 2006. 'To Love Another Person Is to See the Face of God' *Les Misérables*. *The megamusical*. Indiana University Press. 175–225.

[73]

Streeton, J. et al. 2014. *Singing on stage: an actors' guide*. Bloomsbury Methuen Drama.

[74]

Svich, C. 2019. *Mitchell and Trask's Hedwig and the Angry Inch*. Taylor & Francis Group.

[75]

Swayne, Steve and ebrary, Inc 2007. *How Sondheim found his sound*. University of Michigan Press.

[76]

Taylor, M. and Symonds, D. 2014. Studying musical theatre: theory and practice. Palgrave Macmillan.

[77]

Vandevender, Bryan M 2009. A substitute for love: the performance of sex in 'Spring Awakening'. *Studies in Musical Theatre*. 3, 3 (2009), 293–302.
DOI:<https://doi.org/10.1386/smt.3.3.293/1>.

[78]

Viertel, J. 2017. *Secret life of the american musical: how broadway shows are built*. Sarah Crichton Books, Farrar, Straus and Grioux.

[79]

Walsh, P.J. and O'Brien, N. 2015. *Stanislavski in practice - the film: Part one: Work on the actor*. Routledge, Taylor & Francis Group.

[80]

Whitfield, S. 2018. *Boublil and Scho*

enberg's *Les
Mise*

rables. Routledge.

[81]

Wolf, Stacy 2011. *It's all about popular: Wicked divas and internet girl fans. Changed for good: a feminist history of the Broadway musical*. Oxford University Press. 219–236.

[82]

Wolf, Stacy Ellen 2008. *'Defying Gravity': Queer Conventions in the Musical Wicked*.

Theatre Journal. 60, 1 (2008), 1-21. DOI:<https://doi.org/10.1353/tj.2008.0075>.

[83]

Woll, Allen 1989. Black musical theatre: from Coontown to Dreamgirls. Louisiana State University Press.

[84]

Wollman, E. 2010. The theater will rock: a history of the rock musical, from Hair to Hedwig. University of Michigan Press.

[85]

Wollman, E.L. 2017. Critical companion to the Americanstage musical. Elizabeth L. Wollman. Bloomsbury Methuen Drama.

[86]

Wollman, Elizabeth and Sternfeld, Jessica 2011. Musical theatre and the almighty dollar: What a tangled web they weave. Studies in Musical Theatre. 5, 1 (2011), 3-12. DOI:https://doi.org/10.1386/smt.5.1.3_2.

[87]

Woolford, J. 2012. How musicals work. Nick Hern Books.

[88]

Young-Gerber, Christine 2010. 'Attention must be paid', cried the balladeer: The concept musical defined. Studies in Musical Theatre. 4, 3 (2010), 331-342. DOI:https://doi.org/10.1386/smt.4.3.331_1.

[89]

2016. 21st century musical theatre : 50 songs from shows since 2000. Hal Leonard Corporation.

[90]

2012. Glee: Season 3. 20th Century Fox Home Ent.

[91]

2006. Phantom of the opera: behind the mask. BBC 2.

[92]

1994. The Sondheim review. International Bibliography of Theatre&Dance with Full Text, (1994).

[93]

2008. The Stephen Sondheim Collection. Bmg.