

Overall Impression:

The idea of visual unity and a production as a total concept was established in the early 1900s, and the director evolved to fuse the disparate elements - text, concept, performance, design and lighting - into a seamless whole. Sometimes a director imposes a 'house style' on a production or even an entire season - even though not all styles suit all actors.

<http://www.vam.ac.uk/content/articles/r/reflecting-historical-periods-in-stage-costume/>

Designer and Director:

The physical look of a show is decided on by the director (or choreographer for a dance work) in consultation with the designer. The designer then researches the setting, often resulting in files of reference material from books, films, magazines, photographs, museums and galleries; from this emerges the production's 'world.'

A design is produced for each set and character; the selected clothes and colour convey information about the character - personality, age, status, occupation, nationality, mood.

<http://www.vam.ac.uk/content/articles/d/designing-stage-costumes/>

Director and Producer:

Producers raise finances, book theatres, negotiate & issue contracts, and manage how the budget is spent. They organise & manage technical, stage management, & workshop functions, & are responsible for ensuring a successful project all the way through to the first live performance. They work closely with the director to realise the director's artistic vision for the play.

Director

Controls the artistic decisions about the production

DIRECTOR'S CONCEPT

How the director moves the text from page to stage, how the themes & ideas are moved given physical shape by the actors and designers.

OVERALL IMPRESSION

Integration of all the elements together (actors, costume, set, props, technical) into the vision for the play – use adjectives to rehearse, describe how the production came across/will come across in your vision ('a struggle between human duty and human desire').

RELEVANCE TO MODERN AUDIENCE

IMPACT ON AUDIENCE

OPPORTUNITIES OF STAGE SPACE

Thrust, Proscenium Arch, in-the-round, Traverse

Impact on the Audience:

The director must structure the production to have impact on the audience. She must blend all of the mediums of drama (actors, costume, set, props, technical) together in line with her vision to make the production have impact on an audience now.

Do modern audiences need more action and less words?

Do modern audiences need more technical effects?

How significant is it to include video in your work?

Above all, what will make this play come alive for an audience now? What do you need to do to tell this story?

Relevance to a Modern Audience:

The play for production must have significance for a modern audience: it must be meaningful now. The director's job is to illicit that meaning from the play into the production concept.

A play has two contexts for a director: the original context in which it was written and how it made meaning for an audience then AND the context of this contemporary production and how it will make meaning for an audience now. It is the director's job to make sure that the play makes sense now.

Opportunities of the Stage Space:

One of the biggest decisions you will make is the actor/audience relationship as defined by the staging space. There are five many options:

- **END ON/Proscenium Arch Theatre (Distant Relationship)**
The audience sit end on to the action as if the fourth wall to this world has been removed for them to look through. The proscenium arch is a frame through which they look.
- **Thrust (Distant and Immediate Relationship)**
The stage is predominantly end on but thrusts out into the audience around which they sit on three sides. Similar to the Shakespearean theatre set up.
- **Traverse (Immediate and distant relationship)**
The audience sit on two sides facing each other the stage is a street or cat walk between them. At either end the actors can almost be end on to the action.
- **In-the-round (Immediate relationship)**
The audience surround the stage. Often on four sides or on the six sides of a hexagonal shape. Exits and entrances on corners.
- **Promenade (Immediate relationship)**
The audience are in the same space as the actors and follow the action around the space guided by the actors.

Stagecraft: A production is deliberate, everything you experience is carefully chosen

Rehearsal Techniques:

- **DO YOUR HOMEWORK:** Know the play, know the characters, think about their back stories
- **UNIFY EVERYONE AROUND YOUR 'CENTRAL IDEA' or your WHY**
- **Create a ground plan for your set**
 - Use levels to help establish relationships
 - Stage scenes with focal points: closest to the audience downstage for prominent action, centre stage as a safe space stage for information, up stage as an area of least focus where characters can lurk or hide
 - Establish emotional acting areas for specific characters; spaces they go when they are in a heightened emotional state
- **Use blocking to help tell the story:** make the issues visual through the actors and set
- **Staging:** The use of triangles in staging a scene with more than two characters creates a sense of dramatic tension and, generally, moving actors along diagonal lines (up left to down right, for example) creates more interest than movement in straight lines (up right to down right and up centre to down centre, for example).
- **Group Pictures:** Aristotle considered spectacle one of the fundamental theatrical elements. Especially in scenes with many characters, compose stage pictures which demonstrate the relationships of characters and draw the audience in.
- **Keep it real:** Your job is to notice your actors when they're listening and responding to each other in the moment, playing the intention of a scene, and making bold, interesting choices
- **Making every moment matter:** "Every little moment has a life of its own."
- **Find the humour:** the lighter shades of the play define the darker moments
- **Develop an edge:** tell this story with your creative edge, make it come alive.

Questions to ask actors in rehearsals:

1. What do you want from the other partner(s) in the scene?
2. What are you going to do to get it? What are your tactics?
3. How can you make that choice clearer/larger/simpler/bolder?
4. If that approach didn't work, how can you make a more successful adjustment?
5. What is the very specific relationship between you and your partner(s) at this very moment?
6. What are the "operative" words or phrases for you to emphasize in this line if you wish to accurately communicate your intention?
7. How can you set your stakes higher for your character and the scene?
8. Can you find some of the opposite in your character? (For example, a sympathetic aspect of the villain or a flaw that makes the hero less perfect and more human.)
9. What part of the back story (character history fashioned from text and informed imagination) informs your character choices or motivations during this moment?
10. Are you listening intently to your partner or are you trapped in your own head?
11. Can you take a more or less direct approach to pursuing your intentions?
12. What's the subtext in the line you're reading, and what is your real intention when you say it?
13. What's your inner monologue while you listen to others in this scene speak?
14. How would your character find and use humour or charm in this stressful scene, using the text and given circumstances you have to work with?

Video Revision Sources:

- https://www.youtube.com/watch?v=XkMLM_sRJl4
- <https://www.youtube.com/playlist?list=PL494AA606A3F8B076>
- https://www.youtube.com/watch?v=JevThnO92_c&list=PL494AA606A3F8B076&index=2&t=0s
- <https://www.youtube.com/watch?v=BPYt-D4xbr0&list=PL494AA606A3F8B076&index=5>
- <https://www.youtube.com/watch?v=EAG733T1fpw&list=PL494AA606A3F8B076&index=4>
- <https://www.bbc.co.uk/bitesize/clips/z32n34j>

Career Links:

- <https://www.theguardian.com/stage/theatreblog/2010/mar/23/theatre-director-10-top-tips>
- <https://www.ucas.com/ucas/after-gcse/find-career-ideas/explore-jobs/job-profile/theatrical-producer>
- https://www.myfirstjobinfilm.co.uk/resources/careers-guide/detail?page_id=11
- <https://targetcareers.co.uk/career-sectors/arts-and-creative/1014269-how-to-become-a-theatre-director-job-role-and-training-routes-explained>
- <https://www.thestage.co.uk/advice/2019/how-do-you-train-to-be-a-theatre-director/>
- <https://alra.co.uk/courses/ma-in-directing>
- <https://homemcr.org/event/course-an-introduction-to-directing/>
- <https://ccskills.org.uk/careers/advice/article/being-a-theatre-director>

LINKS TO GO TO FOR FURTHER READING:

- https://en.wikipedia.org/wiki/Theatre_director
- <https://www.stagemilk.com/what-does-a-theatre-director-do/>
- <https://nickhernbooksblog.com/2017/04/07/the-mistake-is-to-pretend-you-have-all-the-answers-richard-eyre-on-what-makes-a-good-theatre-director/>
- <https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=31d768a2-d4ea-47b4-9390-d60926984989>