

A
SENSE
OF
DIRECTION

Some Observations
on The
Art of Directing

WILLIAM BALL

Sense Of Direction Some Observations On The Art Of Directing

Jean Burgess



Sense Of Direction Some Observations On The Art Of Directing:

A Sense of Direction William Ball, 1984 William Ball founder and general director of the acclaimed American Conservatory Theatre engages his audience in a wide ranging discussion of the director's process from first reading through opening night Mr Ball offers a candid personal account of his method of working including the choice of a play's essential elements preproduction homework casting and rehearsal techniques Cover **Directing for Stage and Screen** J. Stanley, M. Monta, 2007-12-25 If directing dramatic productions interests you this book is a basic guide to show you know to apply the principles of directing to any dramatic medium stage television or film The authors who have worked in all three media illustrated how the principles of one medium relate to the other two *Approaches to Acting* Daniel Meyer-Dinkgräfe, 2005-03-01 For centuries the theatre has been one of the major forms of art How did acting and its institutionalization in the theatre begin in the first place In some cultures complex stories relate the origin of acting and the theatre And over time approaches to acting have changed considerably In the West until the end of the 19th century those changes occurred within the realm of acting itself focusing on the question of whether acting should be natural or formal Approaches to acting were closely related to the trends in culture at large Acting became more and more professional and sophisticated as philosophical theories developed and knowledge in the human sciences increased In the 20th century the director was established as the most important force in the theater able to lead actors to pinnacles of their art which they could not have achieved on their own Approaches to acting in non Western cultures follow quite different patterns This book provides a clear overview of different approaches to acting both historical and contemporary Western and non Western and concludes with a challenge to the future of the art **Making a Scene** Bill Gelber, 2024-11-07 Based on the author's decades of teaching pedagogical and theatrical research and his professional experience as actor and director Making a Scene Creating a Scene Study Class for Actors offers a pedagogical approach to rehearsal scenes as a primary tool for diagnosis and actor improvement This volume carefully lays out the case for thinking deeply and critically about the nature of every facet of an acting class the environment of the classroom the choice of material for performing diagnostic tools for responding to scene sessions and means for engaging all students This study includes suggestions for a teacher's philosophy towards the work a justification for implementing games improvisations and etudes suggestions for resources for exercises both basic and complex and a brief discussion on approaches to period styles material and connecting it to contemporary student life and issues Addressed to both the beginning theatre teacher and the seasoned educator this will be an essential book for anyone seeking to update their work with performers in private studios high school settings or in higher education **Notes on Directing** Frank Hauser, Russell Reich, 2008-09-15 An accessible edition of a classic guide to film and theater directing offers insight into the craft's unique challenges from managing personalities and anticipating problems to working with a script and the key elements of staging in a primer that also features life lessons gleaned by the co authors throughout

their careers Reprint 30 000 first printing **One Minute Plays** Steve Ansell,Rose Burnett Bonczek,2017-02-03 Can you really write a play that lasts a minute The one minute play offers a unique challenge to actors directors and writers how do you create a whole world where actors have room to perform and where audiences have a true experience all in 60 seconds One Minute Plays A Practical Guide to Tiny Theatre demystifies the super short form play demonstrating that this rich accessible format offers great energy and variety not only to audiences but to everyone involved in its creation and performance This handbook includes An anthology of 200 one minute plays selected from the annual Gone in 60 Seconds festival A toolbox of exercises methodologies and techniques for educators practitioners and workshop leaders at all levels Tips and advice on the demands of storytelling inclusivity and creative challenges Detailed practical information about creating your own minute festival including play selection running order staging and marketing Drawing on a wealth of experience Steve Ansell and Rose Burnett Bonczek present an invaluable guide for anyone intrigued by the art of creating producing and performing a one minute play Acting the Song Tracey Moore,Allison Bergman,2016-08-23 Acting the Song offers a contemporary integrated approach to singing in musicals that results in better trained smarter performers everyone wants to work with In this new thoroughly updated edition of the paperback directors and teachers of musical theater will find guidance in developing and leading musical theater elements classroom workshops and the world of professional auditions and performances A companion ebook specifically for students including actors singers or dancers contains time tested advice exercises and worksheets for all skill levels with links to additional resources online Subjects for both versions cover Singing and acting terminology Use of microphones recording devices and other technology Vocal and physical warm ups movements and gestures Creating a character Finding subtext interpreting music and lyrics and song structure Collaborating with other actors Keeping a performance fresh and new Using social media and online audition sites Teachers and students alike will appreciate the sections for beginning intermediate and advanced performers Covering all changes to the industry education music styles and audition protocols everyone involved in musical theater from new students to working professionals will benefit from this rich resource Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don't aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers **The Cambridge Guide to Theatre** Martin Banham,1995-09-21 Provides information on the history and present practice of theater in the world *The Cambridge Guide to American Theatre* Don B. Wilmeth,Tice L. Miller,1996-06-13 This new and updated Guide with over 2 700 cross referenced entries covers all aspects of the American theatre from its earliest history to

the present Entries include people venues and companies scattered through the U S plays and musicals and theatrical phenomena Additionally there are some 100 topical entries covering theatre in major U S cities and such disparate subjects as Asian American theatre Chicano theatre censorship Filipino American theatre one person performances performance art and puppetry Highly illustrated the Guide is supplemented with a historical survey as introduction a bibliography of major sources published since the first edition and a biographical index covering over 3 200 individuals mentioned in the text

BOOK JACKET *Play Directing* Francis Hodge, Michael McLain, 2015-11-19 *Play Directing* describes the various roles a director plays from selection and analysis of the play to working with actors and designers to bring the production to life The authors emphasize that the role of the director as an artist leader collaborating with actors and designers who look to the director for partnership in achieving their fullest most creative expressions The text emphasizes how the study of directing provides an intensive look at the structure of plays and acting and of the process of design of scenery costume lighting and sound that together make a produced play

Collaborative Stage Directing Jean Burgess, 2019-05-30 *Collaborative Stage Directing A Guide to Creating and Managing a Positive Theatre Environment* focuses on the director's collaboration with actors and the creative team and the importance of communication and leadership skills to create and manage a healthy working environment Speaking directly to the student this compact resource walks the aspiring director through basic principles of group dynamics active listening open ended questioning brainstorming and motivational leadership supported by examples and case studies offered by current professional and academic directors With a focus on preparing the student director for resume building opportunities beyond the studio lab *Collaborative Stage Directing* challenges readers with reflective activities a series of guiding questions to apply to three short plays and an extensive checklist to assist them with independent directing projects As an easy to use resource *Collaborative Stage Directing* works as a supplement to a classic directing text or as a stand alone guide

The Routledge Companion to Musical Theatre Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty five chapters from more than fifty dance music and theatre scholars and practitioners *The Routledge Companion to Musical Theatre* introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre *The Routledge Companion to Musical Theatre* is a comprehensive guide for those studying the components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each chapter reflecting the musical's status as the world's most popular theatrical form This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao Tony Award winning star Andr De Shields and Tony Award winning director Diane Paulus This is an

essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study

Script Analysis for Theatre Robert Knopf, 2017-02-09 *Script Analysis for Theatre Tools for Interpretation Collaboration and Production* provides theatre students and emerging theatre artists with the tools skills and a shared language to analyze play scripts communicate about them and collaborate with others on stage productions Based largely on concepts derived from Stanislavski's system of acting and method acting the book focuses on action what characters do to each other in specific circumstances times and places as the engine of every play From this foundation readers will learn to distinguish the big picture of a script dissect and score smaller units and moment to moment action and create individualized blueprints from which to collaborate on shaping the action in production from their perspectives as actors directors and designers *Script Analysis for Theatre* offers a practical approach to script analysis for theatre production and is grounded in case studies of a range of the most studied plays including Sophocles Oedipus the King Shakespeare's Twelfth Night Henrik Ibsen's Hedda Gabler Georg Büchner's Woyzeck Oscar Wilde's The Importance of Being Earnest Tennessee Williams's A Streetcar Named Desire and Paula Vogel's How I Learned to Drive among others Readers will develop the real life skills professional theatre artists use to design rehearse and produce plays

Thinking Shakespeare (Revised Edition) Barry Edelstein, 2018-07-03 *Thinking Shakespeare* gives theater artists practical advice about how to make Shakespeare's words feel spontaneous passionate and real Based on Barry Edelstein's thirty year career directing Shakespeare's plays this book provides the tools that artists need to fully understand and express the power of Shakespeare's language

DreamWork: A Training for Directors David Zinder, 2024-04-23 *DreamWork A Training for Directors* provides a theoretical basis and a highly detailed practical step by step blueprint for developing a directorial concept for a play Directing is a complex multi staged artistic process which for the most part is a collaborative work of art The director works with designers composers choreographers and actors to create the performance that is eventually shown to an audience In this process there is one stage of the director's work which is uniquely personal and individual the creation of a directorial concept This book concentrates on this crucial stage of the director's work offering a template for the creation of a directorial concept prior to embarking on the collaborative stage of the director's work The book follows the process from the choice of the text through a series of clearly documented and structured sets of strategies with attendant examples up to the creation of the director's version of the original play the adaptation that is the starting point for the director's dialogue with designers composers choreographers and actors *DreamWork A Training for Directors* is intended for directing students at universities or theatre academies both at undergraduate and graduate levels as well as directors at the beginning of their careers

The Anatomy of a Choice Maura Vaughn, 2010-04-27 How does an actor bring a script to life The actor must know how to read a script break it down and mine all of its clues in order to make the most effective choices *The Anatomy of a Choice An Actor's Guide to Text Analysis* offers the actor a concrete method for approaching a script This guide details a

simple process to discover and define a character's scene and super objective obstacle beats and tactics. It includes practical information on how to build a character, how best to use rehearsal time and what to do when nothing is working. **New Directions in Teaching Theatre Arts** Anne Fliotsos, Gail S. Medford, 2018-07-20. This book reflects the changes in technology and educational trends, cross-disciplinary learning, entrepreneurship, first-year learning programs, critical writing requirements, course assessment, among others that have pushed theatre educators to innovate, question and experiment with new teaching strategies. The text focuses upon a firm practice-based approach that also reflects research in the field, offering innovative and proven methods that theatre educators may use to actively engage students and encourage student success. The sixteen essays in this volume are divided into five sections: Teaching with Digital Technology, Teaching in Response to Educational Trends, Teaching New Directions in Performance, Teaching Beyond the Traditional, and Teaching Collaboratively or Across Disciplines. Study of this book will provoke readers to question both teaching methods and curricula as they consider the ever-shifting arts landscape and the potential careers for theatre graduates.

Stage Directors Handbook Sarah Hart, 2006. The first and only sourcebook for theatre directors and choreographers.

Judith Anderson Desley Deacon, 2019-11-01. Everyone knows Mrs Danvers as a byword for menace in Hitchcock's *Rebecca* and as a poster girl for lesbians in the movies. But only dedicated fans know her brilliant creator. This book tells Judith Anderson's life story for the first time. It recovers her career as one of the great stars of stage and television and an important character actress in film. Born in Adelaide, Australia, in 1897, brought up by a determined single mother, she parlayed her rich, velvety voice and ability to give reality to strong emotional roles into stardom on Broadway in the 1920s. Not a conventional beauty, she was alluring with her beautiful body, perfect dress sense and striking, volatile personality. After playing glamorous roles, she was recognised as a Leading Lady of the American Stage under the direction of Guthrie McClintic in *Hamlet* and co-starring with Laurence Olivier and Maurice Evans in *Macbeth*. Her reputation as a great actress was confirmed by her landmark performance in 1947 in the ancient Greek *Medea*, adapted for her by her friend poet Robinson Jeffers. In a long career, she appeared in *Medea* again in 1982 at the age of 85, playing the Nurse to fellow Australian Zoe Caldwell's *Medea*. Ambitious and driven, Anderson toured extensively, made numerous highly praised appearances on television and, after her unforgettable role as Mrs Danvers, was a sought-after character actress in film, playing her last role as Vulcan High Priestess in *Star Trek III* at the age of 87. She won many awards and was made a Dame Commander of the British Empire in 1960 and Companion of the Order of Australia just before her death in 1992. She had a stormy private life and two short marriages which she remarked were much too long.

Shakespeare and Meisner Aileen Gonsalves, Tracy Irish, 2021-03-25. This practical handbook is invaluable for anyone performing, teaching, studying or simply wanting a new way to enjoy Shakespeare. It provides an outline of Meisner's work and legacy, a discussion of that legacy in the light of the enduring global popularity of Shakespeare and a wealth of practical exercises drawn from Meisner's techniques. Shakespeare writes about the truth in human relationships and human hearts.

Sanford Meisner's work unlocks truthful acting. They would seem a perfect match. Yet following Meisner's note to his actors that text is your greatest enemy, Shakespeare and Meisner are often considered strange bedfellows. The rhetorical complexity of Shakespeare's text can often be perceived as rules an actor must learn in order to perform Shakespeare properly. Meisner's main rule is that you can't say much until you've been pinched; in other words, an actor must genuinely feel something in order to react in a performance which is alive to the moment. This book explores how actors can use Meisner's tools of acting, reacting, to discover the infinite freedom within the apparent constraints of Shakespeare's text.

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