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**COLLEGE**: ARTS AND HUMANITIES

**DEPARTMENT**: PERFORMING ARTS

**THEATRICS**

A group of people enter a room and watch a smaller group of people pretend to be something they are not, they watch people “play”. If, for even a small while, the audience believes in the story they are watching, believes that the concerns and feelings of the players are real, then the play has succeeded. This is the essence of theatre. Towards this goal the actors must believe in the play and the characters they are playing. This belief can be shared with the audience. What then is the role of the director? First, the director must know and believe in the play, the script must be good, the director must do his or her homework. The more ideas the director has on a design, staging, character, stage business and all the other aspects of the play, the better. But here is the irony. The director must be prepared to abandon any of these ideas at any time.

Peter brooks, in his book, the empty space tells us that the play development process can be divided into three stages.

The first stage is:

Director = Subject = Designer

Here the director presents his or her vision of the play, the subject, to the set, costume, sounds, lights and other designs. This must be done early to ensure that everyone understands the intention of the director in regards to the play.

The next stage is:

Actor = Subject = Director

During the rehearsals, the director represents the audience. The actors cannot get outside themselves and watch. Even with video equipment they cannot easily place their work in context. The actors now present the subject to the director and modify this presentation based on feedback from the director.

The last stage is:

Actor = Subject = Audience

These are the performances. The audience has now replaced the director. True theatre is now being done.

BRIAN R SEARS

 THE ROLE OF THE DIRECTOR

The director has two basic responsibilities:

1. To bring about a unified vision within the finished production, and
2. To lead others towards its ultimate actualisation.

To meet these charges, the director must organize the realisation of his or her vision. The director must decide upon the interpretation to be given the play: work with the playwright, designers, and technicians in planning the production; cast and rehearse the actors; and coordinate all elements into the finished production.

7 tips to remember before directing your first play

1. Casting is 90% of everything: the right people, in the right roles, will eliminate most of the artistic problems
2. Know the script better than you know yourself: this is your world now, you need to eat, drink, breathe, and sleep the script.
3. If you don’t have a solid vision right away, no one else will, either.
4. Consider rehearsal as a laboratory: hypothesize, experiment, repeat.
5. There is no “I” in theatre. There is no “I” in team. This is not a coincidence
6. Get off book as quickly as possible. It won’t be pretty
7. Mind the budget

A director should have the same approach towards scenes, dialogues and characters. My general aspect is as under:

1. Once you have read a story and feel connected enough to the story line, you should decide on the scope of the play.
2. Choose the cast according to your impression of the particular character.
3. Allow your actors to express their characters in the way they understand it.
4. Do a full dressed rehearsal. During the rehearsals, try to observe it as an audience and evaluate if the story is conveyed with the same spirit as you wanted to
5. To fix a deadline for the performance.
6. To watch a few plays near the local nearby place to get the pulse of the audience.
7. To design or find a writer to design the theme of the play.
8. To find few interested people and doing a small discussion on what are the pros and the cons
9. To make a ten pointer scene by scene division of the theme.
10. To write the talkie portion.
11. To cast appropriate people.
12. To have a line run.
13. Blocking the play.
14. Design the set.
15. Compose music.
16. Design lights according to the blocking.
17. Market your play 30 days before the date of performance.
18. Have a technical rum two days before the final performance and invite few people who have not been a part of this, until this moment as an audience.
19. Set up the stage 4 hours before the time of performance.
20. Let the actors feel the stage and lights along with the music.

PROXEMICS

 Proxemics means the number of people in relation to each other on stage.

BLOCKING

Traditionally , the stage space is divided up into sections and referred to in shorthande, for ease of use by actors and directors and simple recording byb stage management.

PLANNING A REHEARSAL

The director and cast will embark on an adventure, breaking down a play to explore it for meaning, subtext and motivation.

PRODUCTION MEETINGS

The production tem, meet regularly with the director to discuss the progress of the production, agree deadlines, and resolve any problem that occurs.

RUN-THOUGHTS

By the third week actors will have learnt their lines and begun to run through the play on regular basis.

DIRECTING

The director has the ultimate responsibility for the artistic elements of any production.

SELECTING A PLAY

A lot of thought has to be devoted to making the right choice of production.

SELECTION

Consider the number of characters in the play.

MAKING CHANGES

Do not to change the script to make the play fit your facilities and performers.

VENUE

In amateur theatre, selecting the venue and production dates are often dealt with by the committee of the society.

CAST AND CREW

REHEARSALS

BLOCKING

GROUPING

WORKING WITH PROPS

DIRECTOR’S GOALS

DIRECTOR’S TOOLS

DIRECTOR’S PROCESSES

EXTENSIVE RESEARCH

HISTORICAL CONVENTIONS OF DIRECTING

PRODUCTION

MUSICAL DIRECTOR

CHOREOGRAPHER

FIGHT DIRECTOR

MIS-DIRECTING THE PLAY

REQUIREMENTS

1. Attendance and lateness
2. Written assignments
3. Productions
4. Directing
5. Grades

DAILY SCHEDULE

1. Directors prep: research, analysis, and interpretation
2. Coordination and planning
3. Working with actors
4. Theatre production: directing

STEPS TO CREATING

1. Namaste
2. Identifying the provital word
3. The trouble ste[p
4. Go to the other extreme
5. Simple solutions