

Director/Director's Concept Handout

1. The director is the primary person who controls how a play is performed.
2. The director's concept exemplifies the look and feel of a play.
3. The director interprets the script and may alter a play's time period or geographic location.
4. The director sets the mood of the play through pacing of the show, use of color in the designer's work, and other creative choices.
5. The director meets with designers and explains the emotional state and time period, which carry the message the director wants. Designers develop set, lighting, and costume designs for the director.
6. In production meetings the director works with the designers for scenery, costumes, lighting, and sound so the designs incorporate the director's concept of the production.
7. The director selects the cast and through rehearsals coordinates all the elements into the finished production.
8. The director is limited by
 - the theatre's budget for the production
 - the type of stage and whether it works with the director's concept –

Thrust: Downstage (D) area expands the apron so audience sits on three sides. Stage area includes both expanded apron and upstage (U). Actors may enter from the same aisles the audience uses as well as UL, UR, and UC. This stage offers both an intimate style and flexible stage. Multiple stage sets are possible and cast size may be large or small.

Proscenium: The proscenium stage is like a picture frame a curtain may be used for scene shifts audience sits on one side. Actors use stage right (SR) stage left (SL) and upstage areas (UL, UC, UR) for entrances occasionally this stage has a small apron. This stage works well with both multiple sets and unit sets. Multiple sets are easier to shift or fly on this stage the stage can handle a larger cast.

Traverse: A traverse stage is a form of theatrical stage in which the audience is predominantly on two sides of the stage, facing towards each other. The stage is also commonly known as an alley or corridor stage.

Arena or Theatre in the Round: Audience sits on all four sides of the stage; actors enter down the aisles. This stage works well with an intimate feel, smaller cast, and limited number of set pieces.

Black Box or Flexible Stage: Can take many forms. The audience and performers can remain separate or be intermingled. The configuration of the stage can change during the course of the performance.

Process of Creating a Director's Concept

1. Consider the following:

- What is the theme?
- What message do you want to the audience to leave with?
- How will the production be played? Why?
- What is the tone of the play?
- What is the mood? How will that be conveyed?
- How will it affect the lighting? The set design? The costumes?
- What kind of pictures do you want for key moments in the play?
- The pattern of the play – its major elements -- structure.
- How do the characters function in the play?
- What are the demands on the actor?
- What are the technical demands/requirements?
- The context of the play (often this is a factor)
- Biography of the playwright's life
- Playwright's canon of work (other stuff)
- Period play written
- Period play takes place
- Critical response to play and earlier productions
- Do you want to update the play?
- As a new play, does it need a different combination of techniques.
- Tone and impact of the play
- What are the play's intended effects?
- Can the director's ideas be placed on them.
- Relative importance of elements
- Which elements are the most important?
- Pick elements that the script gives theatrical life to.
- Can the Spectacle and sound be manipulated?
- Will my ideas add to play.
- Character, idea, story usually integral to the play itself.

2. Analysis and interpretation of the script

3. Write down a variety of ideas.

4. Be creative.

5. Notate the reasons for your choices?

6. Be sure to work out details.