

Contents

Preface

<i>For the Educator: The View Inside</i>	1
--	---

Introduction

<i>For Students, Teachers & Casual Readers: Using This Book</i>	7
---	---

Part One — Basics: Getting Started 11

Chapter 1

<i>A Beginning: Thoughts about the Theatre and Life</i>	13
---	----

Chapter 2

<i>The Nature of the Theatre</i>	17
--	----

Chapter 3

<i>The Role of the Director: Where to Begin?</i>	22
--	----

Chapter 4

<i>Finding the Dramatic Action</i>	27
--	----

Part One Assignments

<i>Two One-Page Plays</i>	33
-------------------------------------	----

Part One Summary

<i>Basics: Getting Started</i>	39
--	----

Part Two — Rehearsal: A Time for Experiencing 41

Chapter 5

<i>Rehearsal: Entering the World of the Play</i>	43
--	----

Chapter 6

<i>Mindset: The Key to Entry</i>	48
--	----

Chapter 7

<i>Those Powerful Words</i>	54
---------------------------------------	----

Chapter 8

<i>These Things We Do</i>	64
-------------------------------------	----

Chapter 9

<i>This Incredible Place</i>	71
--	----

Chapter 10

<i>Rehearsal Rhythm</i>	75
-----------------------------------	----

Part Two Assignments

<i>Pinter Sketches</i>	79
----------------------------------	----

Part Two Summary	
<i>Rehearsal: A Time for Experiencing</i>	85
Part Three — <i>Analyzing the Script:</i>	
<i>Blueprint for Rehearsal</i>	89
Chapter 11	
<i>Analysis, Discovery and Images</i>	91
Chapter 12	
<i>The Rehearsal Unit</i>	98
Chapter 13	
<i>Life's Rhythms and the Scoring of the Play</i>	108
Chapter 14	
<i>The Concept Statement</i>	114
Part Three Assignments	
<i>Scenes from Waiting for Godot</i>	119
Part Three Summary	
<i>Analyzing the Script: Blueprint for Rehearsal</i>	125
Part Four — <i>Style and the Sharing of Viewpoints</i>	129
Chapter 15	
<i>An Introduction to Style</i>	131
Chapter 16	
<i>Style and the Creative Process</i>	135
Chapter 17	
<i>The Theatre and Style</i>	140
Chapter 18	
<i>Ritual and the "Holy" Theatre</i>	148
Chapter 19	
<i>The Deceptive Challenges of Comedy</i>	155
Chapter 20	
<i>Comedy: Nuts and Bolts</i>	160
Chapter 21	
<i>Choosing Models over Labels</i>	168
Part Four Assignments	
<i>Three Preliminary Exercises and Three Directing Scenes</i>	176
Part Four Summary	
<i>Style and the Sharing of Viewpoints</i>	186

Part Five — Working with Your Collaborators	191
Chapter 22	
<i>Communicating with Actors</i>	193
Chapter 23	
<i>Memorization: The First of Five Golden Rings</i>	203
Chapter 24	
<i>Emotion, Gestation, Boarding and Function:</i>	
<i>The Other Golden Rings</i>	210
Chapter 25	
<i>Working with Playwrights, Designers and Others</i>	218
Part Five Assignments	
<i>Focus on Relationships and Emotion in Directing Scenes</i>	228
Part Five Summary	
<i>Working with Your Collaborators</i>	239
Part Six — The Director and the Theatrical Space	245
Chapter 26	
<i>Theatrical Space: A Meeting Place for Actor and Audience</i>	247
Chapter 27	
<i>The Director's Approach to Space</i>	256
Chapter 28	
<i>Design in Space: Sharing Responsibilities</i>	262
Chapter 29	
<i>Guidelines for Blocking</i>	269
Chapter 30	
<i>Blocking: Lenses for Viewing</i>	277
Chapter 31	
<i>Blocking: The Bigger Picture</i>	289
Part Six Assignments	
<i>Directing a Chosen Scene in a Found Theatrical Space</i>	296
Part Six Summary	
<i>The Director and the Theatrical Space</i>	301
Part Seven — The Whole Picture	305
Chapter 32	
<i>From Scenes to Plays</i>	307

Chapter 33	
<i>Rehearsal Progression</i>	317
Chapter 34	
<i>The Critic and the Director</i>	326
Chapter 35	
<i>Miracles, Changes and Basics</i>	332
Part Seven Assignments	
<i>The Complete Play</i>	338
Part Seven Summary	
<i>The Whole Picture</i>	342
Acknowledgments	345
About the Author	347