**Director’s Notebook EA**

(Suggested page lengths are for IB-assessed students. Non IB-assessed students should adjust accordingly.)

**SECTION A:**

1. Subheading: **Theatre in Context: The Play Text, Its Context, and the Ideas Presented** (approximately 5 pages in length)

* Think of this section as the Director as “archeologist” – excavating the text to fully understand it.
  1. Cultural Context: Of the time the play was written. What was happening in this place at this time? How might this have possibly influenced the playwright to write the text? How does this context allow us to understand the play better? Directly cite research from multiple sources.
  2. Theoretical Context: Research the playwright. Research the theatrical style(s) of the play. How does this knowledge aid your understanding of the play text? Again, directly cite research material from multiple sources.
  3. Ideas within the Text: What are the major ideas and themes that the playwright presents in the text? Support this by saying how you have identified these within the text. Support this by saying how you have identified these within the text. How do these ideas relate to the cultural context you have researched?
  4. How does the playwright use literary and theatrical devices to present the ideas in the text in order to create meaning? Think about things like narrative action, climax, motifs, symbols, structure, form, linguistic style, individual lines, etc.
  5. Why might the playwright have chosen to present the ideas they have and in the form/style they have, considering the context from which the playwright originated?
  6. You should be able to finish this section by clearly stating your academic understanding of the central meaning of the play. “This is a play about…”

**SECTION B:**

1. Subheading: **Theatre Processes: Artistic Responses and Live Theatre Experiences** (approximately 5 pages in length)

* Think of this section as the Director as “detective” – scouring the text for clues and eventually coming up with a “case” to present.
  1. Give your immediate artistic responses to the text as director in a mind map. Some guiding questions could be why does this play grab you? What might an audience get from this play? Key images that stay with you from reading? Why should this play be performed now? What is the world of the play as you see it? What is the shape of the play? What do you want to find out more about? Are there any stylistic clues? What questions do you have?
  2. Brainstorm of Sensory Responses: What did you see? What did you hear? What did you smell? What did you taste? What textures did you feel?
  3. What creative ideas do you have based on your artistic and sensory responses? This section should include images that inspire you, ideas for individual moments from the text. Highlight things that interest you which you want to explore further.
  4. Directorial Explorations: What potential *theatrical* styles could you use in the staging of the play? Justify these in terms of your understanding of the text. Are there other *times/places* than the original setting where you might set the play? Justify in terms of the ideas presented in the text. Are there particular *themes/ideas* you want to focus on? How might you do this? Give reasons why these ideas are most important to you. These can be totally disparate and contradictory; right now you are just throwing around ideas. What are the potential intentions you could have as a director? Come up with three different intentions and justify in terms of the way you see the world of the play in different possible interpretations.
  5. Choose three specific moments from live theatre you have experienced. Explain how the director created a moment of Tension, Emotion, Atmosphere, AND Meaning at this point in the production. Discuss acting, space, scenery, lighting, sound, costumes, etc.
     1. Explain clearly what you learned from each of these moments about the use of performance and production elements to create a specific effect.
     2. Explain the ways your production of the play could be potentially influenced by this learning about the craft of the director.

**SECTION C:**

1. Subheading: **Presenting Theatre:** **The Director’s Intentions and the Intended Impact** (approximately 6 pages in length)

* Think of this section as the Director presenting the big picture to everyone involved in the production, i.e. actors and designers.
  1. Clearly state your intention as the director: “My intention is to examine…by…”. Reminder – the intention is what you as a director want this particular production of the text to communicate. Explain your intention referencing the entire play highlighting important narrative moments, character developments, relationship developments, etc. in achieving this. Present your intention in the future tense.
  2. Clearly write the intended impact on the audience: “I want the audience to…so that…”. The impact is what experience you want the audience to have. Explain the impact you want the entire play to have on the audience referring to key moments in the text and progression of the performance from beginning to end. Again, write in the future tense.
  3. Performance Elements (2 of 6 pages): Explain what the performers will do on stage in your production to communicate the intention and impact by examining the following things –
     1. Decide on a performance space (proscenium arch, thrust, arena, traverse, etc). Draw an aerial plan indicating where the audience would be located and explain choice of stage and audience position in terms of your desired impact, referring back to the demands of the text and the ideas discussed in Criterion A. Explain clearly how the performers will use the space.
     2. What acting style(s) will be employed by the staging of your production? Include some annotated research here to indicate your understanding of the style(s) you have chosen. Explain how this style is appropriate in light of your intention and impact. For an actor playing a key role, how will this manifest itself? Consider voice, body, gesture, and facial expression.
     3. Explain how character development will assist the communication of your intention and again relate back to the ideas you identified in Criterion A. How will your actors show changing dynamics of relationships or changing attitudes based on the narrative of the play?
  4. Production Elements (3 of 6 pages): There are all ideas you are communicating to the designers. Think, if you were a costume designer, what information would you want to know? If you were a set designer, what would you need to know in order to create your designs? Use terminology specific to those design areas. (Address costumes, set, sound, and lighting)
     1. This section should be extremely visual and provide the designer with all the knowledge they need to go away and create their designs. You may include quotes and/or extracts from design books to demonstrate your understanding of the effects of certain design choices.
     2. Justify your choices for each production element in light of the text, referring back to Criterion A, and your own intention and intended audience impact.

**SECTION D:**

1. Subheading: **Presenting Theatre:** **The Staging of Two Moments of the Play** (approximately 4 pages)

* Think of this as detailing two specific moments so that were you not present in a rehearsal the actors and designers could make the moment happen as you envision it.
  1. Explain how you would stage two moments from your production. These moments should be very short (in terms of the play), but very detailed in terms of your vision. Think, no longer than a minute of stage time. It can even be as short as a simple stage direction that presents a complex moment on stage. Great choices are opening/closing moments, moments of climax, etc. Explain why you chose this moment in the context of the play as a whole and for the audience’s experience.
  2. Storyboard each moment demonstrating what the actors are doing and how the design elements are supporting/enhancing those qualities. The storyboard could be drawn or photographs of a miniature stage in a box with your annotations. It should show performance and production elements. Explain for each moment why you have made these choices, connecting to your intention and impact.
  3. In a table, explain how a moment of Tension, Emotion, or Atmosphere will be created and how it will communicate Meaning to the audience. What impact will these choices have on the audience?

\*\*All images, acquired knowledge, and presented research *must* be accompanied by a citation. AND Use the subheadings given when writing your work.\*\*