

Advanced Directing Workshop

45-minute workshop; 11:45 a.m. – 12:30 p.m., Room 425. PAC – Recital Hall

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by

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We are starting off this workshop with an assumption of knowledge of the following:

1. It all begins with the script
 - a. Analysis and clear point of view of style
 - i. Super objective of the main character
 1. How everyone else relates to the main character's objective
 - ii. Dividing the play into: Scenes, French Scenes, Units, Beats
2. A clearly defined world (scenic) to act in.
3. Goal: A show that is just as impactful with or without spectacle.
4. Clear and concise tentative rehearsal calendar.
5. Strong sense of blocking/staging and using the stage space.

Let's get started!

1. Character Relationships
 - a. To each other
 - i. touch, proximity, status, feelings/opinions
 - b. To the environment
 - i. levels, furniture, props, the theatre, etc.
 - c. Icebergs
 - i. What are you not saying when you're speaking (subtext)?
 - ii. What are you not saying when you're listening?
2. Utilize the viewpoints to assist you in mixing it up and coaching your actors.
 - a. architecture, topography, spatial relationships, gesture, shape, tempo, duration, repetition and kinesthetic response
3. Breath
 - a. Tempo, pause, extension, etc.
4. Doing rather than acting
 - a. Have the characters executing a purpose. What is the **why** for existing on stage in this moment?
 - b. Rarely do we just stand or sit and talk. We like to multi-task.
5. Silence
 - a. There is great power in intentional silence. Because it allows for very clear communication to the audience about a moment.

6. Utilize your cast members' unique talents (when appropriate)
 - a. Do they tumble, play guitar, yodel, sing, crochet, etc.?
 - b. We want the actor see themselves in the character as opposed to putting a character on.

7. ARE YOU ENTERTAINED!!!
 - a. Are you bored? If you're bored. Your audience is too.
 - b. Do the unexpected. Bait and switch. Mis-direct.
 - c. Notice your own tendencies or trends as director. Do you like to use DSC for every important moment? Is there anything about the work that is redundant?
 - d. Transitions! This can be as important as a scene. How can we get from one moment to the next without taking the audience out of the play? Do not give them the opportunity disengage.

8. What to do if you find your cast has hit a plateau?
 - a. Mix up your rehearsal routine. Sometimes the best rehearsal is no rehearsal
 - i. Go see a show together or have a game night.
 - b. Switch parts. Have the actors run the show in someone else's role.
 - c. Do a fun run where the actors try to make each other break character (But the goal is always to get through the show!)
 - d. Run the show as a silent film without any words.
 - e. Do a speed through of the show.