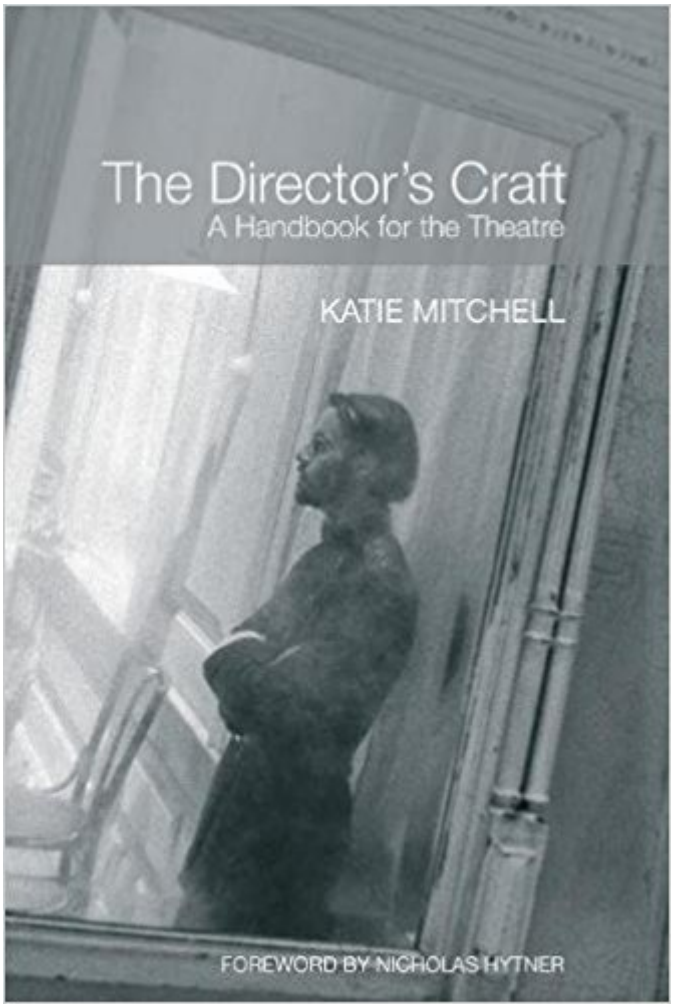
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The Director's Craft: A Handbook For The Theatre



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Synopsis

The DirectorÃ¢â ¬â„¢s Craft is a unique and completely indispensable step-by-step guide to directing for the stage. Written by one of the most adventurous and respected directors working today, this book will be an essential item in every student and practitionerÃ¢â ¬â„¢s kitbag. It provides detailed assistance with each aspect of the varied challenges facing all theatre directors, and does so with startling clarity. It will inspire everyone, from the beginner just starting out to the experienced practitioner looking to reinvigorate their practice. Katie Mitchell shares and explains the key practical tools she uses to approach her work with both actors, production teams, and the text itself. She addresses topics such as: the ideas that underpin a playÃ¢â ¬â„¢s text preparing improvizations Twelve Golden Rules for working with actors managing the transition from rehearsal room to theatre analyzing your work after a run has ended. Each chapter concludes with a summary of its critical points, making this an ideal reference work for both directors and actors at any stage of their development. Ã Â Ã Â

Book Information

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Customer Reviews

'As an introduction to Stanislavski, and a demystification of the director's role, this is a comprehensive read.' - Total Theatre 'This is particularly useful for A level students... The book has a clear, matter-of-fact style throughout... A useful resource to staff and A level students alike.' - Teaching Drama

Katie Mitchell has directed plays for the Royal Shakespeare Company, The Royal National Theatre,

The Royal Court, The Young Vic, and The Donmar Warehouse. Outside the UK she has directed at The Royal Dramatic Theatre in Sweden, the Koln Schauspielhaus in Cologne and the Piccolo Theatre in Milan. Her opera work includes productions for Welsh National Opera, Glyndebourne Festival Opera and English National Opera.Ã Â She has received two Time Out Awards and one Evening Standard Award for Best Director.

Essential for the beginner. A clear and precise methodology that will organize your efforts and allow you to get the best from your actors. I am directing my third play and I wish I had read this book earlier. Following Ms. Mitchell’s guidance has given me tremendous confidence while working with actors. If you follow her process you will be able to answer questions, set scenes and give your actors the best chance to succeed.

Inspiring and useful

This is probably one of the few books that actually breaks down the roles and responsibility of the directing profession. There are some segments I do not agree with, but like many readings, we have to take our own perspective. If you are looking to become a serious director or need to find a structure to teach directing, this book is a good start.

I bought this for the directing class I’m taking and am very happy I did! It has everything a (theater) director needs to know.

I’m currently translating the book into Georgian. It’s a MUST for everyone considering a career in theatre directing. Mitchell, being a terrific stage director, proved to be a fantastic teacher as well. All my best five stars.

Very good insights but needs additional background for those working with amateurs and tight time constraints. Well-written and clearly from a European perspective. It has a place on the shelf.

The best thing about this book is that it doesn’t look like a text book. Even so, it contains a wealth of practical advice and food-for-thought for students and developing directors, from an experienced and innovative theatre director.

This book it a fantastic tool in learning the ins and outs of directing. Katie Mitchell definitely has a 'process' and a very specific one too. It is based on research, more research and accuracy. It is through this approach that she creates the world of the play in true accurate form on stage - each actor knowing exactly where they are, what they are doing and most importantly - why. You would be surprised how obvious this is when you see an actor on stage who doesn't know these things. As well as describing in detail the process of building the play, she talks about things like working with designers, actors, choreographers and talks about things like fear management on the first day of rehearsals, and what to do when actors quarrel! She really understands actors and knows what they go through during her process.This book as a fascinating read probably the best theatre book I have read. It is easy to understand and doesn't waffle on with cryptic director speak, and hard to understand theatre jargon. It is systematic, clear, and I would highly recommend it to any director, and even actor. Yes, her process is a LOT of hard work, and thats good. It is essential work to understanding the play and the writers intentions.An absolute must read!

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