



**GLOBE
EDUCATION**

DIRECTING STUDIO

Directing Studio takes place over a Saturday and Sunday. Along with an introduction, and opportunities to reflect on the work, the following sessions make up this specialist training programme. At least one session will take place on the stage of the Sam Wanamaker Playhouse.

This course will use examples from *The Winter's Tale*, *Cymbeline* and *The Tempest* and will draw specifically on a chosen scene from one of these plays. We will provide copies of any texts that are required for the course.

Session One – The Sam Wanamaker Playhouse: An Actor's Perspective

This session will be led by a Globe Actor who has experience of playing in the candlelit conditions of the Sam Wanamaker Playhouse as a part of the Winter Theatre Season. Participants will practically explore the challenges and opportunities presented when performing in this space, which will provide useful context for the rest of the course.

Session Two – A Director Prepares

This session will be delivered by a Director. First, it will cover aspects of researching the text, the context, the world and 'architecture' of the play: a scoping exercise of what a director's preparation might include. Second, practically examining how that research and knowledge may inform the director's approach to, and conception of, their production, to point where a director would be in a position to have first conversations with a designer and casting director. Third, examining how, or to what extent, that research is brought into the director's rehearsal planning and shared with the actors, and how the actors can be enabled and encouraged to use it themselves.

Learning Outcomes:

- The knowledge and ability to plan and conduct research that will practically inform a director's vision and approach to a production.
- The knowledge and ability to conceive a coherent vision for a production and to effectively communicate that vision to creative collaborators.
- The knowledge and ability to productively introduce the director's research into the rehearsal process and to the acting company.

Session Three – Text and Language

This session explores in close detail the tools and knowledge a director uses to understand and explore the text: from basics, such as iambic pentameter, caesura and end-stopping to rhetorical devices employed in classic texts. It will also, briefly, introduce directors to the properties of quartos and folios and 'companion' books for the rehearsal room: a brief understanding of the literary provenance of classic texts.

Directors can use the playhouses to explore the effect they had on Shakespeare's writing. This will encourage them to consider how text and playhouse influence each other and how this might be relevant to future productions. There will also be some close scene study.

Learning Outcomes:

- The knowledge and ability to 'read' classic texts and to understand the structures and devices commonly used in such texts.
- The knowledge and ability to understand the literary contexts and provenances of classic texts.
- The ability to employ the above knowledges in a practical manner to explore the potential and choices in the text and language in a theatre with actors, and an audience

Session Four – Voice

This session will be delivered by a Voice practitioner and it will complement session two by exploring how breath, body and text are connected. It will explore how physicalizing and vocalising Shakespeare's text within an actor's body can inform and enhance the choices that may be made in production. Using scenes from the chosen plays, and the playhouses, it will, more broadly, explore how vocal choices may inform and deliver different readings of scenes and characters, and the actor's relationship with the space and audience.

Learning Outcomes:

- The ability and knowledge to understand and practically use the actor's physical and vocal connection to the text.
- To understand how those connections offer and enable dramaturgical choices, and an actor's relationship to a space and audience.
- The ability to communicate the above tools to actors in a production process, and to have a collaborative relationship with a vocal practitioner.

Session Five – Movement in Theatre

Led by a Movement practitioner, this session will examine two aspects of using movement in a rehearsal process. The first part, complementing the voice work in session three, will look at how physicalizing verse can be used to explore its potential and choices: chosen scenes will be explored for meaning and possibilities using physical rather than textual approaches. Second, how movement can inform the world of the play; give actors a 'language' for movement in the play; and enable actors to fully engage with the space in which they are playing. Finally, how a director may have a productive relationship with a movement director.

Learning Outcomes:

- The knowledge and ability to employ various movement skills to explore the dramatic possibilities in language, verse and scenes.
- The knowledge and ability to understand how movement may inform and realise the world of the play and the possibilities of the space and relationship with the audience.
- The ability to communicate the above tools to actors in a production process, and to have a collaborative relationship with a movement director.