The aim of this task is to explore the processes involved in transforming a play text into live action by developing a directorial vision for staging a play text.

After choosing a published text, you will:

- research and record the cultural and/or theoretical context of the play and identify ideas the playwright may be addressing
- explore the play and record your own ideas regarding how this play may be staged for an audience
- explain your directorial intention(s) and explain how this will inform your staging of two particular moments of the play; these can be moments of atmosphere, emotion or tension or which communicate the meaning(s) of the play; you must demonstrate an understanding of how performance and production elements function together to create these moments
- reference live performances they have experienced and how these have influenced, inspired or informed their directing of these moments. The live theatre performances must not be productions of the same play text selected for study in this assessment task.

This process is recorded and presented in the form of a director’s notebook (20 pages maximum) which is made up of visuals and words.
**Selecting the play text**

Choose a published play text that you have not previously studied, which you are interested in practically exploring as a director and which would allow you to successfully fulfill the assessment requirements and criteria of the task.

The key to success in this task is for you to select a text that excites your imagination and that you are passionate about staging.

You are not permitted to edit, make additions or alterations to the original printed work. You may, however, in communicating your vision, add as much additional action or introduce additional elements of design if this will help you realise your vision. In every case this should be appropriate to the play text and you must clearly identify and justify these additions.

The play text does not necessarily have to be set within the original practice or style for which it was originally intended. You may wish to set the play in a contrasting practice or style in order to bring out a particular idea or theme appropriate to the work.

You are permitted to work with play texts written in any language. Any descriptions of plot or direct quotations, however, must be translated into the language in which they are being assessed.

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**Discussing live theatre performance**

You are required to discuss and make links to live theatre performances. Identify performances that have influenced, inspired or informed you.

The live theatre performances identified must not be productions of the same play text selected for study in this assessment task. Students are not permitted to write about productions in which they have had involvement, for example school plays in which they helped backstage or local productions in which they performed.

**Your theatre journal**

Prior to this task you will have used the journal to document your experiences of live theatre productions seen during the course. You have made reference to how directors integrate performance and production elements to create effective moments of atmosphere, emotion, tension or the communication of a message. This will help you enormously in this task.

You will use your theatre journal to document initial responses the play text and the research conducted, as well as influences on your intended process and final production. The journal will also be used to record the thoughts and ideas that contribute to the development of your directorial vision. From the journal you will select, adapt and present for submission an annotated selection of their research and exploration as the basis for the director's notebook, focusing on clearly communicating your processes and justification for your artistic decisions and choices.
Use of sources

As well as the more obvious sources (books, websites, videos, DVDs, articles) valid research may also include the your own practical explorations of the play. As previously mentioned, you are also required to refer to theatre experiences you’ve had as a spectator.

All sources consulted must be acknowledged following the protocol of the referencing style chosen by the school and be presented in a bibliography and as footnotes, endnotes or within the body of the text of the director’s notebook.

This is a theoretical exercise. The play text is not actually staged as part of the assessment task but you can work practically as part of the process of exploring the play or examining particular moments. You are not permitted to edit, make additions or alterations to the play text.

All sources must be referenced.

The role of the teacher

Your teacher will make sure that you are appropriately prepared for the demands of this task.

While you are working on the assessment task your teacher will:

- discuss your choice of play text; it is important that the play text selected is your own
- guide your explorations and discuss your ideas, without prescribing them; this process may involve questioning and encouraging you to expand on your vision and its feasibility, but should not involve making decisions on your behalf
- ensure that you have access to live theatre performances in which performance and production elements are employed effectively
- ensure that you are acknowledging all sources used and referencing them appropriately
- give feedback on one draft of the director’s notebook.

Understandings

Through this task and your preparatory work you will develop your understanding of:

- the importance of research into the context of a play text and how this can inform directorial intentions for staging the play text
- the artistic processes required to transform text into action
- how meaning is communicated on stage and how to create moments of atmosphere, emotion and tension
- how performance and production elements function together to create an intended impact for an audience
- how live performances they have experienced influence, inspire and inform your work as directors

The director’s notebook, which can be up to 20 pages in length, should be a combination of creative ideas, presented in both words and visuals, along with detailed ideas and explanations. The director’s notebook should be written in the first person and present the student’s personal interpretations, responses, ideas, discoveries and intentions for the proposed staging of their selected play text. Students should be as precise and specific as possible when discussing performance and production elements. The use of subject specific terminology may help to give a sense to this precision.
The Notebook

Your director’s notebook, which can be up to 20 pages in length, is presented using words and visuals, e.g., relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, designs etc. (These must be clearly annotated and appropriately referenced to acknowledge the source. When you include your own photographs or images, these must also be identified and acknowledged in the same way.) There is no lower limit on the number of pages that you can submit for this task.

Your notebook contains your research into the published play text, its relevant contexts and the ideas presented in the play, your artistic responses and explorations of the entire play text as a director, referencing live performances that have influenced, inspired or informed your decisions and ideas. Include ideas for the staging of two specific moments from the play and how these would create the desired impact on an audience, as well as final directorial intentions for the whole text and your overall intended impact. It should be written in the first person and present your interpretations, responses, ideas, discoveries and intentions for the proposed staging of your selected play text. Be as precise and specific as possible when discussing performance and production elements, and use subject specific terminology accurately.

The main body of your notebook should be structured using the following subheadings:

1. The play text, its context and the ideas presented in the play
2. My artistic responses, creative ideas and explorations for the entire play prior to the forming of directorial intention
3. My own experiences of live theatre as a spectator and how directors use performance and production elements
4. My directorial intentions for the entire play and the intended impact on an audience
5. How I would stage two moments of the play

Submit a separate list of all sources cited and include a table of contents (excluded from the page count) and number all pages.

The size and format of pages submitted for assessment is not prescribed; so be as creative as you like with how you record and present your work. The notebook is assessed on screen and you must therefore ensure that work is clear and legible when presented in a digital, on-screen format. Use common page
1. The play text, its context and the ideas presented in the play
   • Impression of text before research - initial/gut response to first reading from journal
   • The author’s life - biographical info
   • The cultural/social/political/religious conditions of the time when the play was written and how did they impact the play’s style/meaning/narrative etc
   • Reasons/social relevance behind main themes and ideas in the play
   • Particular characters or traits - representing historical or social figures/issues
   • The period, location and events of the play - same as time and place of writing?
   • Were the choices made by playwright trying to do something new/challenging?
   • Why did he or she write the play? Who was it for?
   • What was the playwright trying to say? Intended meanings/motifs/themes
   • How do the themes/ideas link together?
   • How does it relate to other plays by the same playwright?
   • How does it relate to other plays being performed at the time?
   • Theatrical conditions at the time of writing - what was in fashion/technologically possible in terms of set design/lighting/music/costume/original venue etc
   • Any particular aspects unique to the play, e.g., particular stage tricks, images, props
   • The play’s reception and impact on it’s first audiences - first reviews
   • Impression of text after research

Quotes/Research: Can you find any from other directors on the values of contextual/dramaturgical research?

Any from directors taking about how their choices are informed by the play’s or playwright’s context?

Any from the original playwright/director about their research methods and how and why it was valuable to the creative process?

Key words: Original/contemporary context: social, cultural, political, historical, religious
2. My artistic responses, creative ideas and explorations for the entire play prior to the forming of directorial intention

- First responses - and revised responses in light of dramaturgical research
- Possible staging choices - what does they play lend itself to?
- Choices made by other directors - why and how they were achieved and how they will inform/inspire/influence my choices
- Aspects you want to bring to the forefront
- What about the play has relevance/points of connection for a contemporary audience/specific audience (e.g., children/Korean)
- Images (photos/paintings) that summarise theme/moments/characters
- How does it make you feel / what is the emotional journey?
- Does the play lend itself to an alternative context/style of acting/genre?
- What can you do with any of the symbols/motifs/recurring themes or words?
- What’s the overall atmosphere? What’s the atmospheric journey of the play?
- What world does the play need? In terms of venue/set?
- How could you play with actor/audience relationship?

<table>
<thead>
<tr>
<th>Act/Scene</th>
<th>Sentence summary What</th>
<th>Who</th>
<th>When</th>
<th>Where</th>
<th>Thematic connection Why</th>
<th>Essence as Image/Symbol</th>
<th>Association e.g., Colour/texture/temp/season</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Transition possibilities or problems</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Quotes/Research: Can you find any from the directors of the productions seen?

Any from directors taking about gathering ideas from the text - their initial creative process?

Key words: Explore, Experience, Effective, Intention, Justification, Production Elements, Directorial Choices, Acid Test
3. My own experiences of live theatre as a spectator and how directors use performance and production elements

Use examples from least 4 shows in this section to illustrate how other directors have created moments of:

**TENSION**

**EMOTION**

**ATMOSPHERE**

**MEANING**

Watch: [https://vimeo.com/ondemand/peterbrookthetightrope/83968258](https://vimeo.com/ondemand/peterbrookthetightrope/83968258)

**The Acid Test**

“...I know of one acid test in the theatre. It is literally an acid test. When a performance is over, what remains? Fun can be forgotten, but powerful emotion also disappears and good arguments lose their thread. When emotion and argument are harnessed to a wish from the audience to see more clearly into itself – then something in the mind burns. The event scorches on to the memory an outline, a taste, a trace, a smell – a picture. It is the play’s central image that remains, its silhouette, and if the elements are highly blended this silhouette will be its meaning, this shape will be the essence of what it has to say. When years later I think of a striking theatrical experience I find a kernel engraved on my memory: two tramps under a tree, an old woman dragging a cart, a sergeant dancing, three people on a sofa in hell – or occasionally a trace deeper than any imagery.”

From Peter Brook’s - The Empty Space
4. My directorial intentions for the entire play and the intended impact on an audience

Complete the following sentence:

For me, (title of play) is about (concept/theme/idea) and how (effect). I think it was written in order to (playwright’s intention).

For example: For me, Romeo and Juliet is about adult conflict and how it destroys young people by forcing them to live in a violent world. I think it was written in order to examine how young people can be victims of the adult world.

- The big idea. Your vision. The Ideograph. Overall/ruling concept.
- Main intention(s) and desired impact(s)
- How concept is reflected in production elements - creating the world:
  - Lighting (e.g., colours/Lee filters, gobos, angles (e.g., up lighting)
  - Sound (music/sfx - live/recorded)
- Costume (fabric, colours, texture, fashion, class, style - symbolic/naturalistic)
- Set and Prop Design
- Choice of venue/space
- Special FX
- Actor/audience relationship
- According to Bogart performance is about Bodies in Time and Space - how will you use them?
5. How I would stage two moments of the play

Intro. Justify your choices. (Are they contrasting moments that show off imaginative/effective use of actors/production elements?) Have you justified this moment, explaining how it connects to your main idea and the intentions of the playwright? Choosing your two stage moments - are they interesting because:

- a) they have particular Emotional impact/importance?
- b) they contain Tension?
- c) they communicate Meaning?

Then explain how will your moment work according to the separate production elements. What choices will you make, how will they work and why are you making them (Intended Effect). How could any of the 9 Viewpoints enhance your moment? Have you clearly identified and justified any extra additional moments (NO CHANGES TO THE TEXT)?

- Text and Voice
- Text and Gesture
- Text and Spatial Relationships
- Lighting
- Sound
- Set
- Props
- Actor/Audience relationship and their overall experience of the moment

Conclusion - Explain how the elements work together, in combination. How do they compliment/help one another. How do they work in relationship with one another? How does your interpretation of the moment connect the playwright’s original intentions (or not)? How has your knowledge and understanding of the play and theatre developed and changed as a result of doing this task?

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Quotes/Research:

Key words: Impact, Experience, Intention, Justification, Effect, Affect, Function

- Justify each idea - must be appropriate
- Sell each idea - must be effective / sound good
- Explain each idea - must be feasible - use lots of subject specific terminology (see glossary)
### Task 2: Director’s notebook

<table>
<thead>
<tr>
<th>Areas of Assessment</th>
<th>Marks</th>
<th>Total</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Theatre in context: The play text, its context and the ideas presented</td>
<td>8</td>
<td></td>
<td>1-2 = inconsistent</td>
</tr>
<tr>
<td>B Theatre processes: Artistic responses and live theatre experiences</td>
<td>8</td>
<td>32</td>
<td>3-4 = underdeveloped</td>
</tr>
<tr>
<td>C Presenting theatre: The director’s vision and intended impact</td>
<td>8</td>
<td></td>
<td>5-6 = good</td>
</tr>
<tr>
<td>D Presenting theatre: The staging of two moments of the play</td>
<td>8</td>
<td></td>
<td>7-8 = excellent</td>
</tr>
</tbody>
</table>

**A. Theatre in context:** The play text, its context and the ideas presented
To what extent does the student **research** and **explain** the theoretical and/or cultural context(s) from which the play text originates?
To what extent does the student **explain** the ideas addressed by the play text and explain how these are presented by the playwright? (As the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company.)

**B. Theatre processes:** Artistic responses and live theatre experiences
To what extent does the student **present a variety** of artistic responses, creative ideas and explorations of the play text (prior to formulating their directorial intentions)?
To what extent does the student **make links** to a range of experiences of live theatre they have experienced as a spectator, explaining how directors have created moments of tension, emotion, atmosphere and/or meaning?

**C. Presenting theatre:** The director’s vision and intended impact
To what extent does the student **explain** their directorial intentions for the staging of the entire play text, supporting these intentions with a range of imaginative production and performance ideas?
To what extent does the student **explain** the impact they want the entire play to have on the audience and how performance and production (scenic and technical) elements would together create this intended impact on the audience?

**D. Presenting theatre:** The staging of two moments of the play
To what extent does the student **explain** how they would imaginatively stage two specific moments of the play ensuring the play text is not edited, cut or altered?
To what extent does the student **explain** how they would use their performance and production (scenic and technical) elements in the two specific moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience?