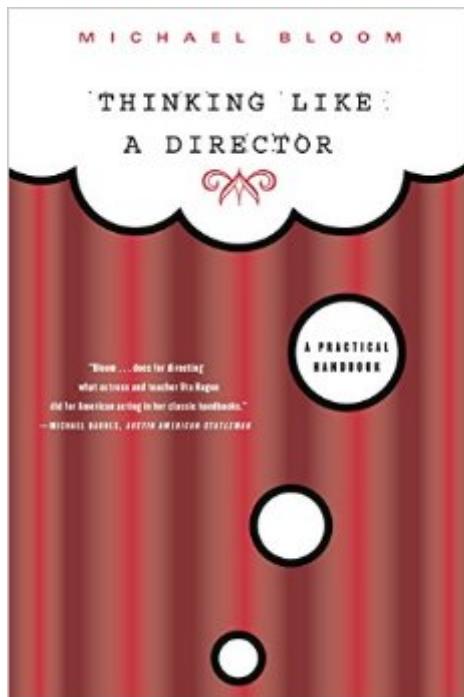


The book was found

Thinking Like A Director: A Practical Handbook



Synopsis

Bloom draws on nearly twenty years of directing and teaching experience to convey the full experience of directing for the stage, as well as the mindset that all successful directors possess. More than a mere set of guidelines, *Thinking Like a Director* details a technique that covers every facet of theatrical production, from first reading through final rehearsals. The key to directorial thinking, Bloom asserts, is a dual perspective--an ability to focus on both the internal lives of the play's characters and the external elements of the play's structure. In this illuminating, engaging, and accessible handbook, the art of dramatic interpretation and the craft of working with actors are integrated into a single, unified method.

Book Information

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Customer Reviews

I was required to read this book for a directing class on the Masters level. I read the back, there was a nice quote from Donald Margulies: "It is smart and lucidly written and should prove to be an invaluable guidebook for students and emerging directors." I thought that it would be a good idea to read the book with that in mind, as a potential textbook. As a student of the graduate level, even one who has never directed, this was pretty easy reading. There is something to be said for going back to the basics. Sometimes we get so wrapped up in the theoretical that we forget the fundamentals, and it's good to go back and review and recall things we had forgotten. With that in mind, the book did open my thoughts to different ways of thinking about a scene or a play. As primarily an actor and playwright, I found that the book illuminated examples of how my own work can be improved by thinking about things in a new way. I have to feel that the book would have the same effect for a

director. Yes, it covers basic things that have already been covered in various classes, but it offers a different side to thinking. If I were to start on a directing career, I would take away two very important lessons from the book. First, I would concentrate on creating an "approach" to a play, rather than a "concept." "Approach" offers a path that can potentially change and accommodate the needs of the production, whereas "concept" locks the ideas in a narrow vision and forces the play to accommodate the concept. Secondly, I would attempt to see the production from two different viewpoints: the internal view and the external view. Bloom believes that maintaining this balance is the key to successful directing. As a teacher I would recommend this to an undergraduate.

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