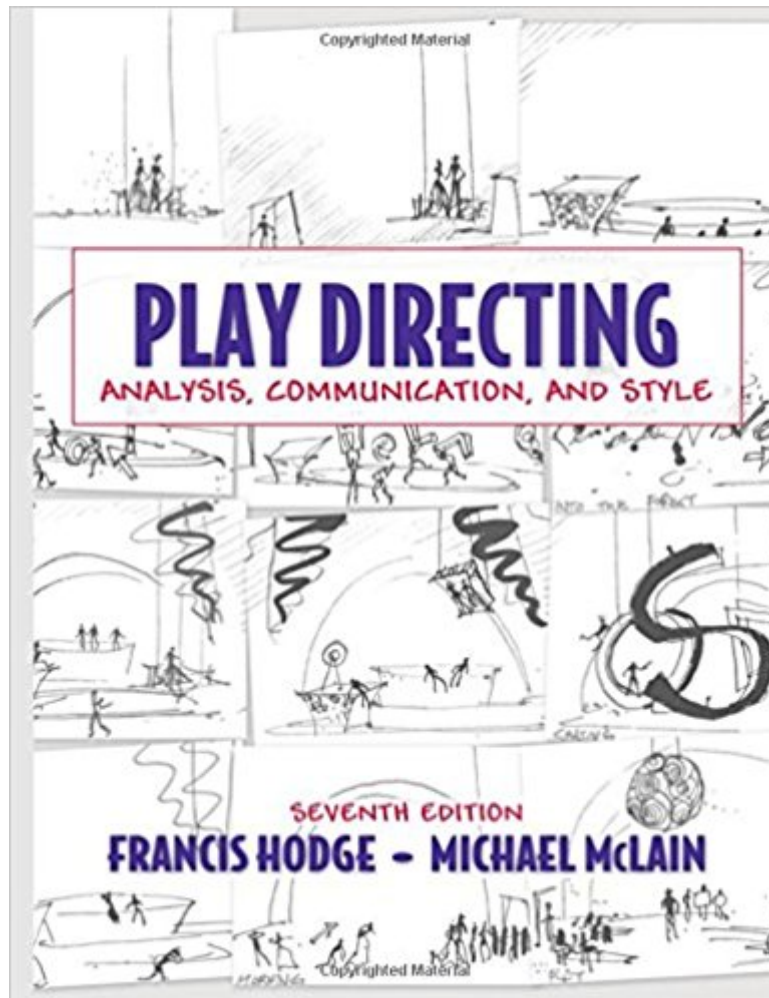




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Play Directing: Analysis, Communication, And Style



Synopsis

Play Directing describes the various roles a director plays, from selection and analysis of the play, to working with actors and designers to bring the production to life.

Book Information

Hardcover: 406 pages

Publisher: Focal Press; 7th edition (June 23, 2009)

Language: English

ISBN-10: 0205571247

ISBN-13: 978-0205571246

Product Dimensions: 7.5 x 1.1 x 9.2 inches

Shipping Weight: 1.8 pounds (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 stars 10 customer reviews

Best Sellers Rank: #42,336 in Books (See Top 100 in Books) #18 in [Books > Arts & Photography > Performing Arts > Theater > Direction & Production](#) #137 in [Books > Textbooks > Humanities > Performing Arts > Theater](#) #3299 in [Books > Humor & Entertainment](#)

Customer Reviews

"Play Directing" describes the various roles a director plays, from selection and analysis of the play to working with actors and designers to bring it to life. The authors emphasize that the role of the director is that of an artist-leader working in collaboration with actors and designers who look to the director for partnership in achieving their fullest, most creative expressions. The text emphasizes that directing is not a finite and specific "system" of production, but rather it is a means of providing an intensive look at the structure of plays, of acting, and of the process of design in the major areas of scenery, costume, lighting, and sound that together make a produced play.

Francis Hodge, Jr. Hodge was a Professor Emeritus in The University of Texas at Austin Department of Theatre and Dance and served as professor of directing from 1949 to 1979. Michael McLain participated in the founding of the Geffen Playhouse as its initial Literary Director and Artistic Associate, and he was similarly involved in the founding of the School of Theater, Film and Television as its first Associate Dean for Theater. As a Fulbright-Scholar, Professor McLain conducted research in the areas of directing and director training in the former Soviet Union. Subsequently, he was a member of the first faculty exchange between the UC and what was then Leningrad State University. In 2011, Prof. McLain became a Fellow of the Likachev Foundation, St.

Petersburg. In over three decades of teaching in the Department of Theater, Prof. McLain directed works by Shakespeare, Chekhov, Brecht and Sam Shepard, among many others, and he is the co-author of "Play Directing: Analysis, Communication and Style," now in its 7th edition from Allyn & Bacon. He is a consultant to the government of Hong Kong in the area of theater curricula for graduate and undergraduate programs

20 plus years in the film entertainment industry and I just discovered this book (written in 1971). Though an executive producer, I am constantly being asked to direct community plays; I have decline because I lack knowledge and confidence. Well Hodge's book (I call it the Bible) is a MUST for any individual who is interested in developing a story or characters for print, stage, screen, or interactive. I am in my second read through and my confidence has definitely matured.

I was introduced to this book as an undergrad. Nearly twenty-five years later, I picked it up and re-read the most important chapters, and I feel even more confident about this recommendation. Prof. Hodge's book gives you a way of working -- immediately -- and that's good, especially for someone going out there for the first time. His chapters on preparation and analysis are so well worded, it makes other important books on the same subject more understandable. The book is highly recommended for students, and as a reference for the rest of your life.

I'm glad I was able to BUY this book instead of rent it as usual since I will probably be able to get my money back if u decide to sell it. The hard cover is nice so it's less flimsy, plus it's small enough it doesn't weigh too much.

book was as expected; shipping container was not satisfactory because it was a single wall plastic bag

As advertised.

Terribly boring book. I needed it for my Directing I class. It does give a thorough breakdown of understanding scenes, blocking, and script analysis.

To help mne in my chores at directing.

The core knowledge and organization of theater is here. Not too basic. Does expand on topics. While getting a Masters Degree in motion picture writing and directing I took a class from the acting school which used this book. Most of the insights in the book apply to both plays and recorded performing arts though Hodge fully defines what makes play production different from the recorded mediums. The author is truly brilliant in his inclusiveness and insights into story telling using human performance. The book is not boring to those of us who love the detail that gives a deep understanding of how things work. While most books I've read about directing are only the author's limited viewpoint of that which they've experienced while directing, Hodge departs from this easy approach by producing a complete directorial viewpoint that gives the student of directing the broad tools necessary to handle the complex activity of play directing as a professional. You can't possibly go wrong by reading the third edition of this book; one hopes that the future editions are as fine. It was one of those life enriching reads that those of us who love to understand things will never forget. Thank you Francis Hodge.

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