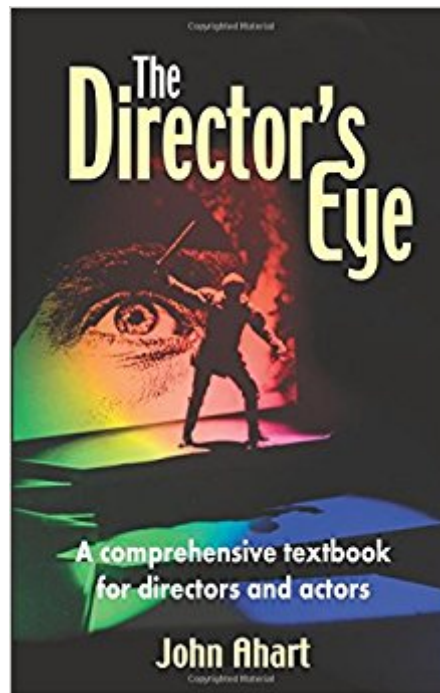




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The Director's Eye: A Comprehensive Textbook For Directors And Actors



Synopsis

Can a theatre class textbook be both inspirational and informative? Yes! This holistic book on directing and acting does it all. Students will keep it as a lifelong career reference on how to make things work. Written subjectively, it's based on nearly a half-century of teaching and directing. A text that compels involvement in all layers of creating memorable theatre. Thirty-five chapters in seven sections with assignments and convenient section summaries make a complete semester course. This text is far more than "how-to"; it's a narrative about artistic discovery. Experientially it reveals how to jolt lagging imaginations into an ensemble of lively and involved performers. Adaptable for use by student directors and actors from secondary to graduate level. Recommended by leading theatre educators as the text they've been waiting for.

Book Information

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Customer Reviews

John Ahart has had a long and distinguished career in the American theatre. He has over forty years of experience as a director, playwright, designer, and teacher. At the University of Illinois, he supervised the graduate director's workshop and later headed the MFA directing program for much of his thirty-two-year tenure, directing a wide range of major works at the Krannert Center for the Performing Arts. His book *The Director's Eye* was called by one critic "one of the two finest books ever written about the art of directing." Since his retirement, he has resided in Southern California.

the director's eye is an appropriate title for a directing book that explores varied ways of seeing,

looking, and translating for the stage. Ahart's text is a lively introduction for the novice director while also serving as a refreshing reminder for experienced directors. The assignments nicely support the seven part organizational structure of the book. Ahart does not claim to have answers but enthusiastically points the reader toward a lively "vision" of what it means and the joy as well as work involved in taking on the role of director.

Great Textbook for a Director to find their feel to the craft of directing

Awesome tool for individuals getting into theatre production and direction!

Love it Thank you

As a retired theatre professor I've directed in all types of situations including high school, professionally, community theatre, academic theatre to Shakespeare Festivals. And I've been around directors in each setting and most were very comfortable to confiding they needed assistance in how to direct and suggestions where to find that assistance. I can testify to John Ahart's ability to help you - as it has to the many I've recommend this text to over the years. Regardless of the types of theatre you direct, you will appreciate the manor of how he makes his work accessible to those of us interested in the fine art (and sometimes confusing art) of directing. Having been involved in theatre over thirty years I assure you there is very little in print, for personal or classroom use, that provides the assistance we seek. "The Director's Eye" is neither dumbed down nor over our heads. It is carefully thought out so he reaches all of us. I think every bed-side stand in hotels should have a copy resting next to the bible. One is how to live and the other is how to direct. Use them when appropriate and that's pretty much all we need.

Along with William Ball's superb A SENSE OF DIRECTION, Director and instructor John Ahart's THE DIRECTOR'S EYE stand as the finest book ever written about the art of directing. Breaking down the mystery of directing into simple yet illuminating steps, Ahart takes great pains to celebrate the individual voice and the joy inherent in the art of the collaborative theatre. Ahart stresses the importance of finding the artist's point of view and marrying it to the author's text in creating a staged performance. Careful to discriminate between merely "staging" a play from "directing", Ahart lays out several activities and philosophies designed to create a safe and collaborative environment where the actors and the director (as well as designers and the rest of the production staff) work to

create a unified production that can move an audience. Ahart should actually have called the book, THE DIRECTOR'S HEART as he repeatedly stresses the importance of using the natural and personal experiences that one brings to the creative table. He constantly (and rightfully) stresses that the creative process is NOT an intellectual exercise but rather one of passion. It is the intellect though that focuses and DIRECTS the passion towards a single, focused point. Written in an inspirational, approachable and helpful tone, THE DIRECTOR'S EYE is a must have for any director and actor.

I've read Clurman and Brook but no text has the depth and breadth of John Ahart's "The Director's Eye". Look at how he advises directors and actors on the ways in which rehearsals become far more productive; the ways scenes become much more dynamic. I am especially impressed with Ahart's methods of rehearsing actors, how to balance structure with freedom, how to create an environment where the play "inevitably happens". This text offers ideas I've never seen anywhere else and not only does "The Director's Eye" present theory; it equally demonstrates how to implement techniques of rehearsing actors, staging scenes, creating a working ensemble. People may think that they know these concepts; however, I strongly advocate reading this text. It will shake up many conventions that work against the immediate theatrical experience. Just one example is the way Ahart advises having actors memorize their lines - a seemingly banal task few have investigated. Ahart argues that it is often here that acting dies, in the methods actors use to retain their lines. The text is also a practical guidebook offering examples of directing such as working with comedy, scoring the play, creating rehearsal units, and progressing through rehearsals. I plan to recommend "The Director's Eye" to every other teacher of directing and acting that I know!

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