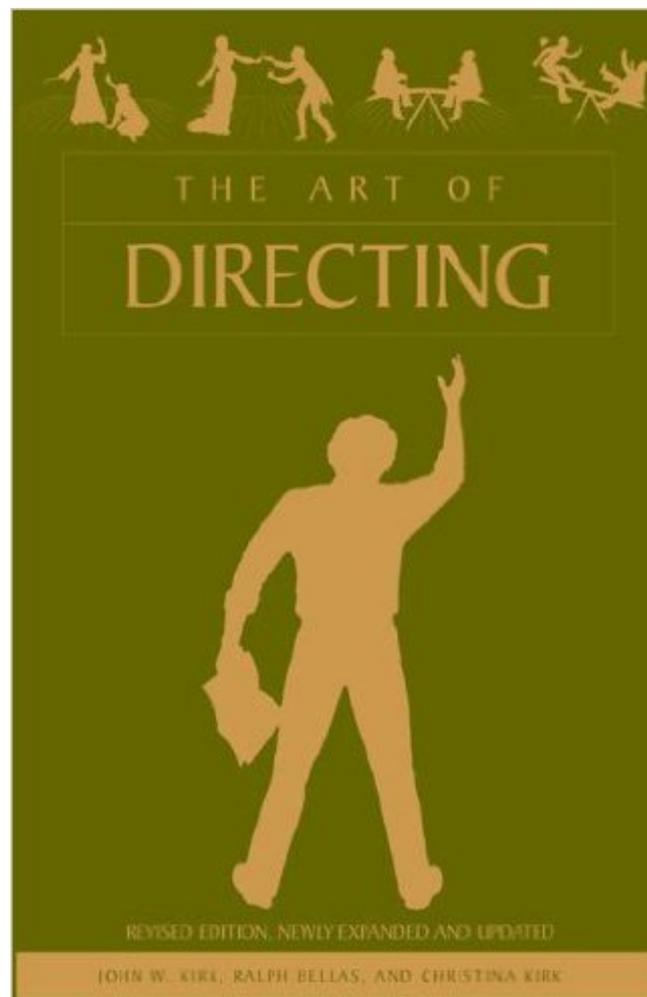


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# The Art Of Directing



## Synopsis

This revision and update of *The Art of Directing*, with considerable new material developed with the assistance of Christina Kirk of Otterbein College represents a new beginning for this popular text.

This version continues to apply the premise "Conflict i

## Book Information

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## Customer Reviews

There are many directing texts that cover the literary analysis of play scripts and some that cover the visualization of the resulting interpretation, but very few that adequately cover the dynamic flow of action as well as this one. John Kirk's greatest contribution to the stage may well be the "Flow Theory" through which the resolution of the dramatic conflict is conveyed visually by creating and filling "vacuums" of intentionality on the stage. Quite unlike the method of creating a series of static "pictures", this method of working is one in which the energies generated by the clash of motives that is the drama are in a constant state of movement as the conflict charges toward its inevitable resolution. No director should be without this valuable tool. Kirk's approach to the interpretation of the script is as dynamic as his realization of the action visually. Few other texts offer so applicable a "key" to the penetration of a play's meaning as his Action Analysis, which begins with determining the main action of the drama, the clash between the Protagonist and the Antagonist, what the key moments in that clash are, and then dividing that action into its component "cycles," each of which contributes to the whole, and each of which is interpreted in terms of the "Pentad" first developed by Kenneth Burk: Act, Scene, Agent, Agency and Purpose. John Kirk offers the most unified approach to play directing available and it should be on the desk of every serious play director, professional or

amateur.

There are a small handful of great books on directing. William Ball *A Sense of Direction*, Harold Clurman *On Direction*, and Marshall Mason *Creating Life on Stage*. This book makes the grade! Not only is the author stage smart, but he is literate, thoughtful, and widely read. Directing is understood within a wide cultural context, yet his suggestions and perspectives are very practical. His orientation to action on stage will transform your work as a director and your work understanding a play. Highly recommended.

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