

## **DIRECTOR AND CHOREOGRAPHER IN A CHARACTER DRIVEN PERFORMANCE**

CLASS# 3611 Thursday Period 6, 3:40-4:40 p.m.

- OBJECTIVES:
  - To explore the character driven performance option in it's set up and rehearsal techniques
  - To define the skills necessary for directors and choreographers to assume in character driven performances
  
- I. Defining character driven performances (or musical theatre)
  - A. As an entertainment package
    - 1. Has dialogue between several specific characters
    - 2. No emcee spots, as we know them
    - 3. Songs are a vehicle to drive the story line
    - 4. A strong story line
    - 5. Employs musical theatre devices
  - B. As a two song contest set
    - 1. No dialogue
    - 2. Two songs only
    - 3. Story line exists, but for the purpose of the performers to strengthen interpretation and expression in songs
    - 4. Story drives the song
    - 5. Employs musical theatre devices
  - C. Strength as a two song contest set
    - 1. Unifies expression and interpretation of songs
    - 2. Gives essence and presence to break and audience acknowledgment
    - 3. Keeps performers from having to go from 0 to 60 in four bars
  
- II. The birth of a new creative leadership role
  - A. Theatre history: the director, a need generated role
  - B. In our musical theater style packages, there is a need for a third leader
  - C. Qualifications

1. Theatre background
2. Comfortable with creating storyline/scripting
3. Teamwork with director and choreographer

### III. New roles, new skills

#### A. Artistic director

1. Create storyline with guidance and approval of director
2. Create shape of chorus with input of choreographer
3. Teaches and coaches characterization and movement skills to chorus
4. Generate necessary documents to instruct and convey story and characterization, included, but not limited to
  - a. scenario
  - b. script
  - c. beat sheets
  - d. character movement patterns

#### B. New skills for the director

1. Director always maintains artistic control
2. Determines all musical interpretation/expression, while listening to AD director for input
3. Learns new onstage devices (tableau, movements)
4. A change of focus from director to chorus
5. Morphing of directing/conducting skills
  - a. Passing off of musical leadership
  - b. Using less standard and more character interpretive directing patterns/gestures
6. Learning to be a character

#### C. New skills for the choreographer

1. Must share visual concept now with MT director
2. Job changes from being responsible for all moves to being responsible for company moves
3. Works company moves into character moves and musical theatre devices: tableaux, etc.
4. Works with AD to plan the overall visual

### IV. Investigating the process and the product

- A. The Director as a specific character
- B. The sharing of musical leadership as the story demands
- C. Company moves and character moves

## V. Summary

By adding a dramatist to the artistic team for musical theatre packages, the roles of director and choreographer remain the same, but their job requirements change a bit. Without them being willing to morph into this new structure, the musical theatre packages will not work as seamlessly as they can.

## VI. Conclusion

To appeal to our audience from the story generation, we can use character driven packages. This is not just laying a new template on top of what we normally do. This is a whole new structure for our music, which requires new skills and different types of leadership from the director and choreographer.