

Developing Rehearsal

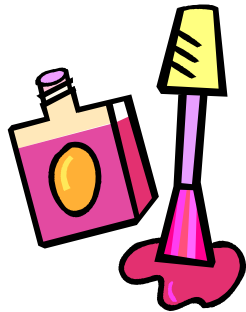
A developing rehearsal is scheduled without scripts. This rehearsal allows actors to connect with their characters with more focus. Developing rehearsals should include dummy props and some costuming. Developing rehearsals should not be scheduled unless blocking is set.



Polishing Rehearsals

Polishing rehearsals should focus on one act at a time. These rehearsals are crucial to make your performance shine.

Directors usually pay attention to small details and make finishing touches to the performance.



Technical Rehearsals

Plays mix technology and art into one fabulous performance. Actors as well as stage crew need a chance to practice. Actors need to work with crew and vice versa.

Stage technology include:

- Stage lighting
- Scenery shifts
- Stage props
- Set design

Dress Rehearsals

Dress rehearsals are like the actual performance, but without the audience. These rehearsals should have no interruptions. A minimum of 3 dress rehearsals are needed.

First Dress Rehearsal

Usually the most hectic, the first dress rehearsal coordinates all properties of the performance. The cast wear full costumes.

Second Dress Rehearsal

The second dress rehearsal requires makeup and other technical aspects to be put in the play. They rehearse with curtain calls.

Third Dress Rehearsal

The third dress rehearsal should run exactly like the actual performance with absolutely no interruptions.

So, Director—are you ready to SHINE ?

Producing A Play *The Rehearsal Process*



Prepared by
**Katie Yoon
and Linh Bui**

Advanced
Multimedia
Productions

Luther Jackson Middle School

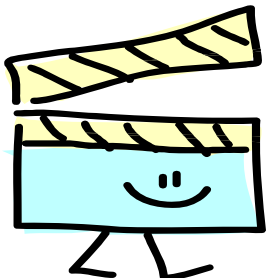
In the Theatre World, Practice makes Perfect

Since you're reading this brochure, we're guessing you've taken on the role of director of a play...or at least you'd like to be a director one day! Well, it's an important job.

The secrets to a great performance are planning and practice. As director, you are the head honcho. You make the decisions and call the shots. You also have to plan and communicate your ideas clearly. No pressure, right? Well, we're here to help.

One very important aspect of play production is the REHEARSAL phase. This brochure will take you step by step through the rehearsal process.

Let's get started...



Rehearsal Schedule

In theatre, time is money! Waste no time. Prepare and hand out rehearsal schedules to all cast/crew members.

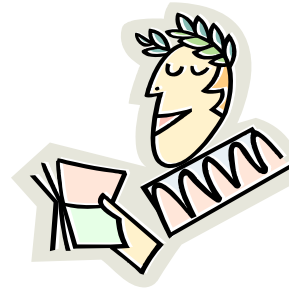
Make sure you're completely satisfied with your rehearsal schedule, so you won't have to change it later on. However, be prepared to be flexible--because sometimes, some aspects of the production may need extra practice.

Make sure that your cast/crew are disciplined and dedicated. Fire obnoxious cast/crew members who don't follow procedures.

This is how cast/crew members should behave at rehearsals.

They must-

- Attend all rehearsals on time
- Practice lines
- Be open to the director's ideas
- Be team players
- Think beyond their roles
- Think "Big Picture"



Reading Rehearsals

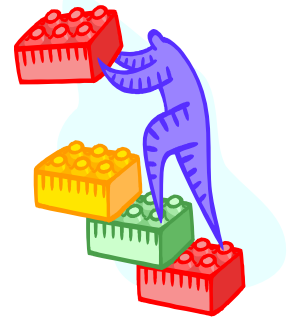
The purpose of a reading rehearsal is to gain a general understanding of the story behind the script. This is when the director outlines the play's concept, theme, characters, settings, the storyline, and the climax of the play. This may take several sessions until the actors get comfortable with the script.

Blocking Rehearsals

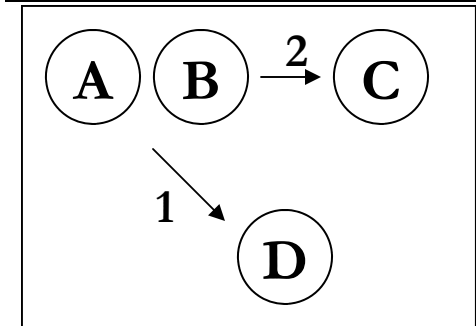
Blocking is the placement of actors on stage, in relation to each other, to best communicate the story. As director, you have to plan and draw your stage movements in advance. These are called *blocking charts*. Make sure your actors learn your blocking plans.

Blocking includes:

- Stage exits
- Stage entrances
- Stage crossings
- Stage groupings



An Example of a Blocking Chart



AUDIENCE

Cross 1. Actor A crosses from upstage right to join Actor D who is downstage center.

Cross 2. Actor B crosses from upstage center to join Actor C who is upstage left.