

Director's Notebook

A MIDSUMMER NIGHT'S DREAM
By William Shakespeare

It is largely agreed that Shakespeare wrote *A Midsummer Night's Dream* (one of his 37 plays) during the 1590s in England. Shakespeare, who is widely considered to be the greatest writer in the English language, took inspiration from a wide variety of sources in writing the play. It is a comedy which follows the interlocking events and adventures of a midsummer night.

- Theseus, the Duke of Athens, is celebrating his marriage to Hippolyta, Queen of the Amazons.
- Hermia, a young Athenian girl, woman, wants to marry Lysander, but her father wants her to marry Demetrius, who Helena is in love with. The four escape to the forest with hopes of eloping or convincing the object of their desires to feel the same way.
- A group of amateur actors, the mechanicals, meet in the forest to produce a stage play which is to be performed for the Duke and the Duchess.
- Oberon, the King of the Fairies, and his Queen, Titania, have met in the forest. Oberon wants Titania's changeling (a fairy that has secretly replaced a human child) to become his knight. She refuses and Oberon sends his jester, Puck, to punish Titania with a trick that will shame her into surrendering the child to him. (Harrison, 1937) (www.wikipedia.org)

Director's notebook
Student C (SL and HL)

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(Sources:

- Harrison, GB: "A Midsummer Night's Dream: Notes", 1937. P 29
- http://en.wikipedia.org/wiki/A_Midsummer_Night's_Dream)

What follows is a series of mischievous and magical tricks through which love is transformed, misplaced, deceived, revealed and, finally, restored.

Puck ends the play by suggesting to the audience that what they have just experienced might be nothing but a DREAM (p.91).

A Midsummer Night's Dream is a widely popular Shakespeare play and one that has been performed and adapted many times. The Royal Shakespeare Company, for example, has staged well over 15 versions of the play in Stratford-upon-Avon since 1920 (Rebecca Brown, RSC, 2008).

Each one of these productions was notably different – most famously the production staged by Peter Brook in 1970. “This production was immensely influential and approached with deliberate radicalism – a brilliantly lit white box set replaced the traditional pretty forest and the actor’s bright skills... spinning plates and flights on the trapeze were inspired by the acrobats of the Chinese circus” (Brown, RSC, 2008).

I really like the idea of transforming a play like this into something new, drawing out the key ideas of the play and presenting these ideas in a new way. As I explore the play further I will identify those ideas that I feel will most engage the audience.

The main ideas of the play are:

LOVE and MARRIAGE: Theseus and Hippolyta marry. The lovers are concerned with who loves who and who will marry who. Oberon and Titania quarrel over the changeling boy. Titania expresses her love for Bottom, who is transformed into a Donkey

ORDER and DISORDER: The ordered world of the Athenians and the disordered world of the magical world.

MAGIC and the SUPERNATURAL: Magic is a thread that runs through the play, along with the supernatural elements of the mythic and fairy world. “There’s the magic of love, the magic of the morning dew, and even the magic of poetry and art” (Schmoop.com, 2008).

These themes are all ideas that I am interested in exploring through the direction of the play. Magic and the supernatural are ideas that I find particularly exciting, drawing out the ‘dream’ of the play, contrasting the ordered world of the Athenians and the vibrant and unruly world of the magical woodland environment – a perfect setting for the confusions of love and the unfolding comedy of the mechanicals’ rehearsal.

Over the next few pages I will explore the play text and how I would attempt to construct the world of the play as a director and co-ordinate performance and production elements to develop my final directorial intentions.

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RSC
A Midsummer Night's Dream
Teacher resource pack
2008

ORDER and DISORDER

The ordered world of the Athenians and the disordered world of the magical world.

APPEARANCE and REALITY

The play repeatedly communicates the notion that things are often not as they seem.

MAGIC and the SUPERNATURAL

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A Midsummer Night's Dream



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Over the next few pages I will further explore the playtext and how I would attempt to construct the world of play as a director and co-ordinate performance and production elements to develop my final directorial intentions.

INFLUENCES FROM LIVE THEATRE

While researching this play I have found it useful to reflect on other live performances I have witnessed as a spectator, and a couple of these have been particularly helpful in stimulating my artistic response. The production that has been most influential is a professional production of CS Lewis' 'The Lion, The Witch and The Wardrobe' staged at the West Yorkshire Playhouse by The Birmingham Repertory Theatre. This production, dramatized by Adrian Mitfeneu, very cleverly and creatively contrasted the austere and bleak environment of war-torn England with the magical and enchanting world of Narnia, which the lead character of the play, Lucy, discovers as a result of hiding in a wardrobe. This fantastic contrast of worlds links very well to A Midsummer Night's Dream, where the Lovers (Hermia, Demetrius, Helena and Lysander) leave the structured and ordered world of Athens collides with the magic world of fairies and sprites. In my production I would want this juxtaposition of 2 contrasting worlds to be very striking.

The creation of the environment of the play is extremely important to my intentions for this production. For my audience to feel that ~~that~~ they have truly witnessed a 'dream', I want them to be plunged into magical woodland world in the same way that the Athenians are. Sight and sound are vital to this.

The war-torn England that was depicted in the production of Lion, witch and the wardrobe used sparse, simple, almost

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The war-torn England that was depicted in the production of "The Lion, the Witch and the Wardrobe" used sparse, simple, almost

sterile stage sets to show the poverty and uninspiring life that faces the family of children. When Lucy stepped into the wardrobe at the crucial moment, the lights faded and closed around Lucy as she pushed fur coats aside – at the transition moment the wardrobe slowly revolved and in the surrounding darkness, enormous fur coats, the height of the stage were flown into position. As Lucy slowly emerged on the stage, the lights slowly brightened to reveal the jaw-dropping scale of the set. Snow began to fall, and for the first time a vivid blue cyclorama was lit to complete the scene. This leap from 'reality' into the surreal is something I am particularly excited about with this play.

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Another highly influential aspect of this production would certainly be the creation of an ensemble of actors performing the roles of the animals, particularly those in the company of the white witch (played by Moyo Akande). The witch's secret police is a team of blood-hungry wolves, captained by Maugrin (Owen Young). The ensemble of wolves were portrayed as stealthy, alert, fearless, cunning killers, and used their bodies to communicate these traits at all times. Every muscle in their bodies

(www.birmingham-rep.co.uk)



appeared committed to their performance, keeping their bodies low to the group, their legs powerfully propelling them when alarmed, their arms and hands dexterously guiding them and grabbing, clawing and lunging at their prey. The costumes for these characters were surprisingly subtle, suggesting a wolf's coat by using a body stocking with printed patterns on, and blending this with effective make-up to disguise where the body stocking starts and ends. Their characterization did most of the work for them, however, and their eyes were alarmingly wide, alert and intense. The pack of wolves had very little scripted dialogue (other than Maugrin and his lieutenant), but their presence and commitment to their roles dominated the stage and gave the white witch far more power and presence than if she was alone on the stage. This sense of an intimidating, watchful and ever alert ensemble of performers certainly conjures up a sense of magic and mischief in my mind, and I would certainly look to employ a small ensemble of dynamic and flexible young actors to form my fairy ensemble in A Midsummer Night's Dream.



An ensemble of agile and almost acrobatic sprites, ever watchful of the unfolding drama, moving in and out of the audience space and leaping above the stage would certainly add to my magical woodland environment, particularly if these actors were directed to move beyond the stereotypical view of fairies (wings and leggings) and begin to explore the more sinister, dark and supernatural presence of these beings.

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Another production that has contributed to my developing ideas for staging this play is 'The Importance of Being Earnest' by Oscar Wilde, which was staged at my school. This play, written in 1895, is a farcical comedy which explores the social obligations of people in the Victorian era.

What I liked about this performance was the representation of wealthy, upper middle class people who are restricted by the expectations of the society they belong to. The way this is communicated in the play, through precise and controlled movements, immaculate elocution, gestures and costume all appealed to me as a potential contrast to the dark, unruly woodland, where anything can happen, and where the transformation of the lovers happens. To set the Athenians in an upright and ordered society such as this would then illustrate the contrast between these two worlds even more effectively for a modern audience.

I certainly wouldn't want my production to rely on the very traditional and formal style of Shakespearean productions, with traditional costumes and elaborate set pieces (which became particularly popular during the 1800s). ^{"doublet and nose"} www.shakeyourspeare.blogspot.com

It is the clash of two very different worlds that has captured my imagination with this play, and the further apart I can credibly make the world of the real and the world of the "magic" the better!

For my 'real' world (The Athenians) I want to place them in the very recognisable world of the 1920s, a little later than 'The Importance of Being Earnest' is set, but a time that is more easily communicated by the style of costume and set, especially with the Art Deco movement that is so striking and formulaic, but also when the world was almost rediscovering itself after world war I and finding itself a little lost...
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CREATING THE TWO WORLDS

The Real world (1920's)

- upper class: Theseus, Hippolyta
- upper middle class: Philostrate, Egeus, Hermia, Helena, Lysander, Demetrius
- working class: Peter Quince, Nick Bottom, Francis Flute, Robin Starveling, Tom Snout, Snug

The Magical woodland world (supernatural)

- Most Powerful: Oberon, Titania
 - Magical Powers: Robin Goodfellow/Puck, Pease blossom, Cobweb, Moth, Mustard Seed
 - The Fairies
- This group will certainly feature as the core of my intentions for the audience, creating this supernatural world

- ordered
- black and white
- strong, formal
- clear hierarchy
- The upper and lower classes never mix socially
- clean, routine
- well behaved

The real world is stripped of order, formality and good behaviour when it mixes with the magical woodland world!

- Mixed with nature
- highly sexual
- Potions, spells
- Mother nature rules
- mischievous
- raw, informal, unruly
- All work together
- Seasons dictate

Creating the two worlds

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Artistic Response

MY CONCEPT and Developing My Ideas



The Athenians

Theseus, Hippolyta, Philostrate, Egeus,
Hermia, Helena, Lysander, Demetrius.

I would choose to set The Athenians in the golden age of the 1920s, when the west was facing economic boom following the end of world war I. The grand and noble world of the Athenians (which includes the lovers) would be communicated by semi-formal, modernist fashion - simple lines and minimal adornment, created with expensive fabrics.

The 1920s saw a boom in popular culture, and a widespread appreciation of film, music, literature, art and theatre, and I think my concept would justify the use of the mechanicals to provide entertainment at the Duke's wedding.

This era lends itself well to the structured and well-mannered society to which the Athenians belong, but also allows room for the slapstick and melodramatic business between the lovers to take shape.

I don't think that removing the action from recognisable Athens in Greece will have a notable detrimental effect on my production.

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The Fairies

For the woodland scenes, I want the fairies to communicate the living and breathing world of the forest; agile, alert, intense and wild. By increasing the eerie, supernatural elements of the fairies, I believe the woodland becomes a more sinister, unsettling and dangerous place, and makes a very intense contrast to the flat, black and white world of the Athenians.

I want the fairies to spill out into the audience, for the fairy world to be ever-present, watching, listening and whispering. The fairies would be a very tight ensemble of performers, highly physical, moving around the stage space with the quick, light and dynamic movement of acrobats or dancers. They would appear to be a living and breathing forest themselves, only scraps of material clothing being worn, with their bare flesh marked with bark, dirt, leaves or strange mysterious designs. The styling of their hair, costume and make-up would fall very specifically between extremely stylized and completely feral - this group has clearly inhabited the forest world for millennia, completely isolated from human contact. They have an unnerving alertness about them at all times, twitching and staring almost like wild birds. Oberon and Titania are marked by their development above the ensemble, less wild in their behaviour, but more powerful, commanding and bewitching. They are intensely provocative and have an electricity between them which sends pulses through the woodland world.

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THE FAIRIES

My design team would experiment with eye-make-up to link the forest theme

Contact lenses would enhance the super-natural element

BODY ART IDEAS

Possible ideas for Oberon

Body art - roots, branches or veins?

Body Shape further defined to show strength and power

Bare flesh exposed to enhance the sense of woodland dweller.

Costume to suggest 'regal' or 'emperor'.

Body Stocking with sewn on forest adornments

My would be a strong theme

always growing, wrapping itself around each of the ensemble

SOURCES

www.europeanbodyart.com/body-painting/

<http://body-paint-body-art.blogspot.com>

<http://www.ekmpowershop27.com>

Collins & Nisbet, 2010

X Avoid the use of 'wings' - no traditional fairy costumes. The living, breathing and seeing forest.

The Fairies

- My design team would experiment with eye make-up to link the forest theme.
- Contact lenses would enhance the supernatural element.
- Ivy would be a strong theme - always growing, wrapping itself around each of the ensemble.
- Body stocking with sewn on forest adornments.
- Avoid the use of 'wings' - no traditional fairy costumes. The living, breathing and seeing forest.

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- <http://www.ekmpowershop27.com>
- Collins & Nisbet, 2010. P 78.

Rough costume ideas to inspire the designer:



Rough costume ideas to inspire the designer

The Athenians

- Demetrius - Son of aristocrats, favoured by the Duke. I would dress him formally and echo a similar style of the Duke.
- Lysander - a handsome young man of Athens. He is in love with the feisty (and in my view more fashionable) Hermia. I would make his costume more casual than Demetrius.
- Theseus - The Duke
- Helena - I would probably aim for furs to be worn by Helena, who I feel likes to give the impression she is more classy and elegant than Hermia.
- Hermia - Much shorter than Helena, but feisty. I would aim for her to appear more 'fashionable'.

I would dull all of the colours at the start of the play - blacks, whites and shades of grey → Silent movie idea.

Sources

- Altman, B & Co: "1920's fashion", 1999.

Rough costume ideas to inspire the designer:

working-class amateur actors - contrasting shapes and sizes to make them even more comical



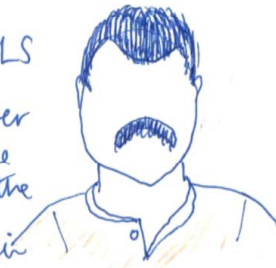
TRANSFORMED
he's given the head of a donkey



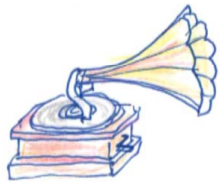
Blue dungarees and dirty under-shirt

THE MECHANICALS

Each character would have one simple prop of the 1920s era to indicate their profession



"Granddad" style shirt



The 1920s style of the Athenians is echoed by the Mechanicals, but the difference in their social standing is indicated by the 1920s 'worker' costumes - frayed and dirty - the costumes are simple and hard-wearing.

(Altman, 1999)

Rough costume ideas to inspire the designer

Working-class amateur actors

Contrasting shapes and sizes to make them even more comical.

- Bottom - the weaver : Shabby hat. Dirty shirt and apron. A highly comical character, loud and outspoken. → Transformed: he's given the head of a donkey.
- Snug - the joiner: Blue button-up over-shirt.

The Mechanicals

Each character would have one sample prop of the 1920s era to indicate their profession.

- Tom Snout - tinker: Blue dungarees and dirty under-shirt.
- Francis Flute - Bellows mender: "Granddad" style shirt.

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Fleshing out my ideas

- The design for the actual set would be created by a designer, but my vision as a director is reliant on the environment. These ideas would influence the final design significantly.
- The real world of the Athenian
- The magical woodland world
- The fairy ensemble move in and out of the audience space.
- The central space where the two worlds collide!
- Woodland world
- The proscenium arch represents an invisible wall between reality and the supernatural kingdom.

I want to see the fairy world operating on numerous levels, to have the fairies (especially Titania and Oberon) looking down on the world below

Levels would also allow the supernatural ensemble to climb, leap and swing from the "forest"

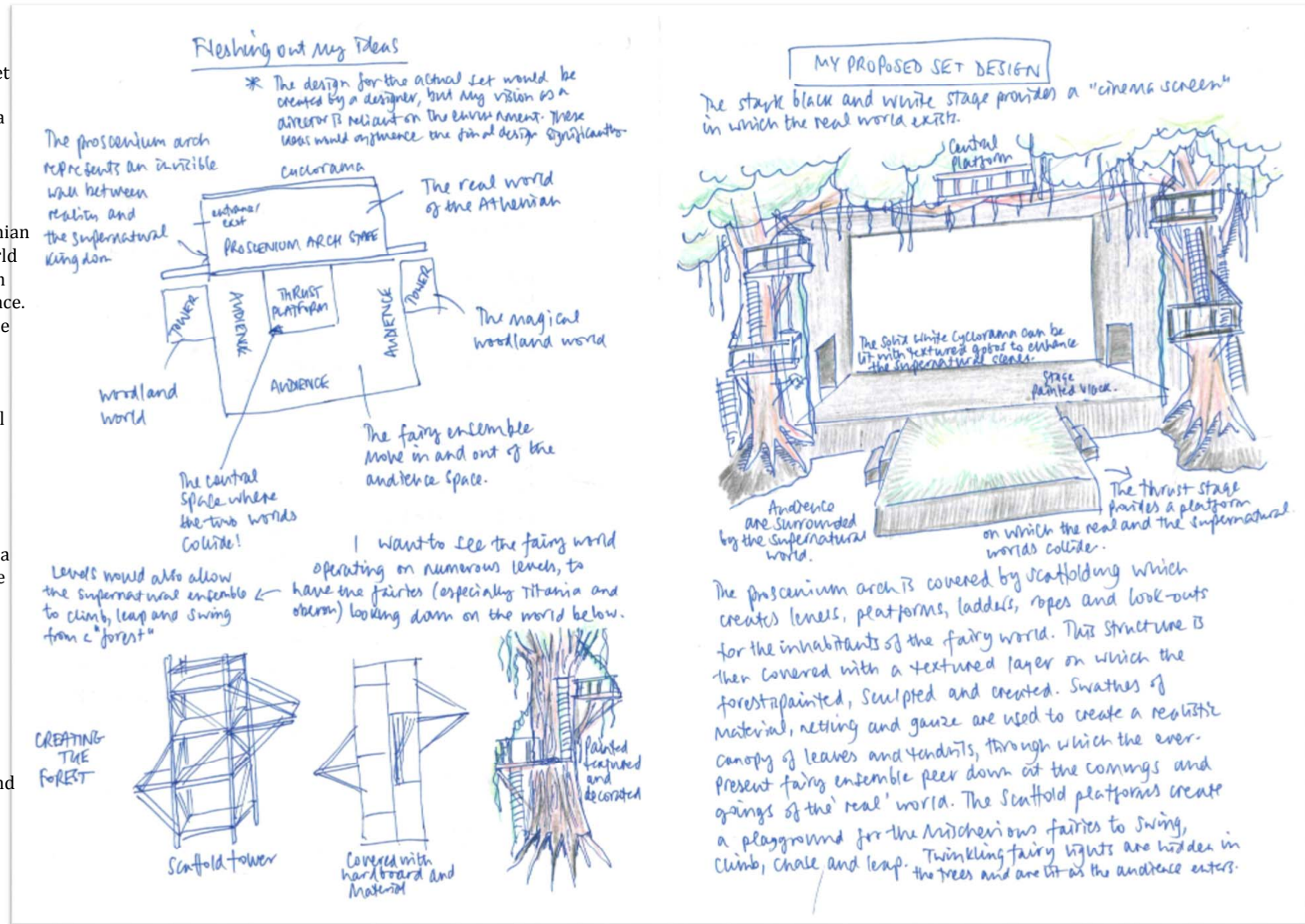
Creating the forest

- Scaffold tower
- Covered with hardboard and material
- Painted, textured and decorated.

My proposed set design

The stark black and white stage provides a "cinema screen" in which the real world exists.

- Central platform
- The solid white cyclorama can be lit with textured gobos to enhance the supernatural scenes.
- Stage painted black.
- The thrust stage provides a platform on which the real and the supernatural worlds collide.
- Audience are surrounded by the supernatural world.



The proscenium arch is covered by scaffolding which creates levels, platforms, ladders, ropes and look-outs for the inhabitants of the fairy world. This structure is then covered with a textured layer on which the forest is painted, sculpted and created. Swathes of material, netting and gauze are used to create a realistic canopy of leaves and tendrils, through which the ever-present fairy ensemble peer down at the comings and goings of the 'real' world. The scaffold platforms create a playground for the mischievous fairies to swing, climb, chase and leap. Twinkling fairy lights are hidden in the trees and are lit as the audience enters.

The stark white of the cyclorama would provide a "movie screen", symbolising the world of the Athenians. The black and white world of the Athenians, as glamorous as the 1920s movie stars, are at first 2 dimensional, far removed from the raw, wild and unrestrained supernatural woodland world of the fairies.

As the lovers leave the glamour and structure of their 1920s movie world, venturing in to the dark and mysterious woodland, they find their worlds colliding, and the chaos that follows gradually peels away the glamour and formality of their native land and induces raw, wild and unrestrained behaviour. I would also communicate this process through costume, action, use of voices and characterisation.

This would take place on the railed thrust platform around which the audience are seated, immersed and, at times, implicated in the unfolding madness!

The mechanicals would be presented as working class tradesmen who have got together to prepare and rehearse for their production of 'the most lamentable comedy and most cruel death of Pyramus and Thisbe'. The comic element of these characters is something else I would want to bring out with these scenes (which the script already does quite brilliantly).

I would hope to cast some actors with a good ability for clowning and physical comedy. The group would be an assortment of shapes and sizes and this odd mixture of unlikely actors would add to the comedy greatly!

The costumes for each group would certainly help in communicating the characters and into evoking the era and environments I have identified for my intentions.

The stark white of the cyclorama would provide a "movie screen", symbolising the world of the Athenians. The black and white world of the Athenians, as glamorous as the 1920s movie stars, are at first 2 dimensional, far removed from the raw, wild and unrestrained supernatural woodland world of the fairies. As the lovers leave the glamour and structure of their 1920s movie world, venturing in to the dark and mysterious woodland, they find their worlds colliding, and the chaos that follows gradually peels away the glamour and formality of their native land and induces raw, wild and unrestrained behaviour. I would also communicate this process through costume, action, use of voices and characterisation. This would take place on the railed thrust platform around which the audience are seated, immersed and, at times, implicated in the unfolding madness!

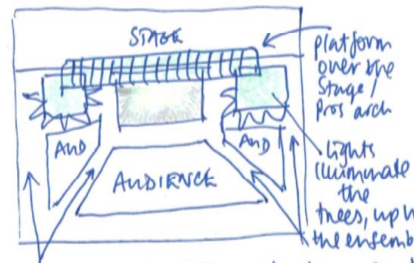
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How I would direct the play to create an impact

MOMENT ONE - THE OPENING

Although not specifically referenced in the script, I would choose to open my production with a short prologue to establish the supernatural world, ever-present throughout the entire play, and (in my production at least) ever-watchful of the "real" world. I would want the fairy ensemble to arrive through the auditorium and invade the audience's space.

As the house-lights dim, I would want lights, concealed in the branches of the trees (constructed around and over the top of the proscenium arch) to begin twinkling brightly, as a thick fog of dry ice makes its way from the rear of the auditorium to the stage, a deep, sustained and booming rumble begins to shake the walls of the theatre. Ominous, mysterious and eerily melodic music begins to build as the ensemble of fairies moves through the aisles, twitching, eyes fixed on members of the audience, they are alert and dynamic in their highly physical and animal-like movements. The "trees" either side of the proscenium arch become brighter, lit from underneath with vibrant green, white and yellow lighting.



The vivid and enchanting trees sparkle above the audience, as the ensemble, carefully choreographed, whispering and giggling and behaving mischievously, begin to climb the trees and explore their homes.

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Stage

- Platform over the stage / proscenium arch
- Lights illuminate the trees, up which the ensemble climb.
- Smoke billows in, followed by the ensemble.

The vivid and enchanting trees sparkle above the audience, as the ensemble, carefully choreographed, whispering and giggling and behaving mischievously, begin to climb the trees and explore their homes.

Puck, the most nimble and spritely of the ensemble, climbs to the top of the trees, and onto a platform which travels across the top of the proscenium arch, through the branches and canopy, to settle in the centre, looking down the empty stage below. The rest of the ensemble make themselves comfortable on branches, ledges and ropes, and lean out, transfixed on the empty stage, where the first scene of the play is about to begin. The music slowly fades, as the lighting on trees dims, leaving only the twinkling lights like stars in the canopy above.

This atmosphere and enchanting opening to the play should hopefully set the mood for all that follows, providing the audience with a constant feeling of unease, with faces looking out of the branches and engage them all in what happens. I believe this would have an impact.

Moment two - Act three, Scene one

As Titania sleeps on a bed of flowers, the craftsmen meet in a nearby grove to begin rehearsing for their play. As they begin their rehearsal (following some difficulties in casting the roles) Puck sneaks up on them. He is delighted to have so many fools to entertain him. He decides to watch and participate in the fun. It's clear that the mechanicals' play is going to be a disaster, and when Bottom steps out of the scene, Puck transforms Bottom's head into that of an ass.

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QUINCE: O monstrous! O strange! We are haunted; Pray masters, fly masters, help! (p.49)

They run for their lives, and delighting in the mischief, Puck chases after them. Bottom, perplexed, remains behind.

In directing this scene, I would want the audience to enjoy the comedy of the mechanicals' and to witness the mischief of Puck and his ensemble and they witness the magical transformation of Bottom into a half-donkey. This short sequence is probably the most well remembered part of the play and one in which timing and comic reaction are essential.

As Quince, Snout and Bottom discuss the complications of creating moonshine and a wall in their production, I would have the actors stood on the raised thrust platform. As the 'director' of the Pyramus and Thisbe play, Peter Quince would be sat up stage on his short, wooden directing stool (which he carries on with him).

Starveling, the tailor, would be sat downstage right, with his legs dangling over the side of the stage, as he sews a simple item of costume for the performance. Flute, the bellows mender, would be sat on the floor up-stage centre, next to Peter Quince. Flute would be directed to carry ~~one~~ an accordion, which he plays every time the mechanicals wander through the forest to set up their rehearsal. Snout would be sat stage left, at the top of the set of steps leading down into the audience. Snug would be directed to stand up-stage left, where he chews on some unknown substance with his mouth open as he does for many of his scenes. Bottom, of course, would be centre stage, gesturing enthusiastically to each of his fellow craftsmen in turn.



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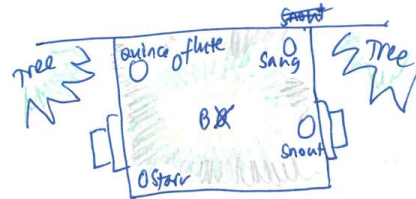
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SNOUT: Doth the Moon shine that night we play our play? (p47)

As Snout delivers this line, the fairy ensemble, who have been silently watching the rehearsal from up in their branches, begin to come to life a little, and lean forward with interest and amusement.

As Quince settles the actors down ready to begin the rehearsal, the Stage left trees and branches light up a little as Puck appears at the lower platform in the tree.



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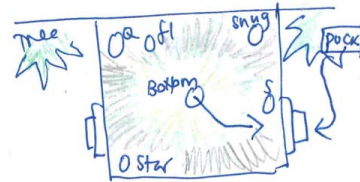
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As Bottom delivers his line (as Pyramus), he crosses stage left and trots down the few steps into the audience, to sit himself at the base of the stage left tree structure.

As Quince and Flute (as Thisby) carry on their discussion about the correct use of language, Puck, having giggled his line "A stranger Pyramus, than e'er play'd here", skips around the seated Bottom. At Puck's command, the fairy ensemble, whispering amongst themselves, would pull a swathe of material (suggesting a leafy vine or curtain of foliage). Puck whispers and gestures towards the immobilised Bottom while behind the foliage veil the fairy ensemble would swiftly dress Bottom in his donkey-transformation costume...



BOTTOM: But hark, a voice! Stay thou but here a while, And by and by I will to thee appear... Exit (p49)

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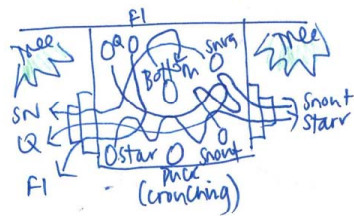
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Bottom would be dressed in a hat with ass ears attached and his hands slipped into adapted gloves to represent donkey hooves.

The ensemble would swiftly reveal Bottom from behind the material and pull the dazed and confused (and blissfully unaware) Bottom to his feet and push him towards Puck, who would lead the actor back onto stage in time for his line:

BOTTOM (as Pyramus):

If I were fair, Thisby, I were only thine.



As Puck delivers his "I'll follow you" lines, aching with laughter and delight, he leaps after them causing further chaos and fear as he chases them. I believe the impact of this transformation would engage the audience through comedy and successfully reinforce the sense of the magical world in which the entire cast find themselves.

COSTUME IDEAS



I would direct Bottom to use comic performance skills (exaggerated physical and vocal elements) to complete the transformation

As Quince cries out his "O monstrous" line, the other actors react with horror, running around the stage, confused, terrified and bumping into each other. They collect their belongings and dive off the stage scattered in all directions.

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Costume ideas

- Bottom's transformation into an ass
- Oversized ears attached to hat
- Gloves with hooves
- I would direct Bottom to use comic performance skills (exaggerated physical and vocal elements) to complete the transformation.

My directorial intentions and intended impact for an audience

I would aim to create a vivid and magical production of A Midsummer Night's Dream, challenging audience preconceptions and hoping to conjure a memorable and engaging 'dream'.

In transforming my production for the stage, design elements underpin all of the action, and contribute to immersing the audience in the environment, in the same way that the Athenians find themselves plunged into a surreal and supernatural world. Set, costume, lighting and sound would be essential in my production, supporting my intention of engaging and moving the audience, playing on their reactions to comedy, excitement and wonder, making them feel unsettled through the use of skilled and committed performers.

By establishing the 'real' world of the Athenians as a structured, ordered and controlled 1920s world the audience will feel even more unnerved and unsettled as the cast of fairy world characters, working together as a watchful, alert and mischievous ensemble, leaping through the lush and wonderous tree structures and canopy. As the audience witness the developing story and comic and confusing events I want them to feel even more immersed in the story and more engaged and responsive.

I believe that my ideas for the staging of this production, the creation of an immersive dream, my direction of a committed and skillful cast of actors and my blending of production elements would contribute to the effective staging of this charming and timeless play text.

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