

MODERN DIRECTING: A FOOT-NOTE OF THE GORDON CRAIG'S THEORY OF THE MASTER-CRAFTSMAN DIRECTOR

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Abstract

The thrust of this paper is the Gordon Craig's theory of the "master-craftsman-director", which fully celebrates the imposition of the director as the supreme artiste of the theatre, and by implication the creative source of theatrical entertainment. This directorial conception posited by Craig in his treatise "Art of the Theatre", is richly corroborated by many. To exemplify this claim, are records of critical comments, and avalanche of directorial assertions by theatre literati, who divulged that this approach is sacrosanct within the ambit of directing. This inquiry also traces the origin, development of directing from the ancient through the modern theatre, against the backdrop of modern theatre aesthetics, and finally, gives an appraisal of numerous contributors and commentators to this theatrical event.

Keywords: Gordon Craig, Master-Craftsman-Director, Director and Directing