

## DIRECTING FOR THE THEATRE

Instructor: Mr. Miguel Zavala  
Class Block: C  
Class Location: RM DANCE  
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### Class Description:

This rigorous academic class is for serious drama students in their Junior or Senior year. The objective is to develop a student who is well-versed in dramatic theory, script analysis, and theatrical design. Students will analyze theatrical trends, innovators, theorists, and artists, providing a foundation for their independent direction of two major projects. Specific topics include: Choosing a script, developing a concept, casting, staging, working with actors and design & technical choices. After completing the course, seniors are eligible to direct for the school's annual Festival of Original One Acts Plays.

### Class Objectives:

- Practice running rehearsals
- Articulate your vision clearly and cogently
- Use theatre vocabulary
- Analyze plays and musicals
- Study master theatre directors
- Receive and give constructive feedback
- Write about performances
- Read articles, journals, and texts pertaining to the directing process

### Class Text (provided by instructor):

- Ball, William. Some Thoughts on Directing. New York: Drama Publishers, 1984.

Supplemental readings from various texts will also be assigned.

## Graded Assignments

**Directing:** Students will direct two 10-minute scenes.

**Prompt Book:** Students will prepare a detailed prompt book for both Directing Scenes. Content details will be distributed later in the semester.

**Oral Presentations:** Students give a five-ten minute oral presentation of vision and concept for both Directing Scenes. Details include inspiration, casting choices, and more. Students may use any supplemental materials for their presentation such as media, music, charts, or research. The goal of oral presentation is to communicate an overall director's vision.

**Directing Critique Paper:** Students are required to see a performance this fall and write about the directing. A detailed handout and the date of the show will be given later in the semester.

**Participation:** Theatre is a collaborative art form that relies on the combined efforts of its participants. Full participation in class activities and in the constructive feedback sessions is required.

### Grading Breakdown

Directing Scene #1	15%
Directing Scene #2	25%
Prompt Books (10% each)	20%
Oral Presentation #1	10%
Oral Presentation #2	10%
Directing Critique Paper	10%
<u>Class Participation</u>	<u>10%</u>
Total	100%

### Grading Scale:

A= 90% and above
B= 80%-89%
C= 70%-79%
D=60%-69%
F=59% and below

Grades are based on the instructor's subjective evaluation of students' preparation, organization, effort, and improvement.

## Class Policies

### Attendance

It is expect students attend every class meeting and arrive on time. **Students receive a “zero” on any regular assignment, and will receive a lowered grade on any major assignment such as essays, directing and oral presentations when attendance becomes an issue. Three tardies are equivalent to one unexcused absence.** Documentation of medical and family emergencies is needed to excuse any absence.

### School Policies in regards to Absences

*At Lick-Wilmerding, we place high value on the active presence and participation of students in their classes. These are experiences that can occur in the context of a classroom environment. The following policy is a reflection of these values.*

*Multiple Absences: Students who miss 6 or more classes in a given course during a semester because of (a) trips of choice (including college visits), (b) extra-curricular activities, or (c) unexcused absences (a.k.a. “cuts”) will lose credit in that class. When a student has missed 6 classes, her grade goes down by 1/3 and she cannot earn higher than an A-. The student’s grade will go down by 1/3 with each additional class missed in that semester. Classes missed for illness, bereavement, or in-school field trips do not count towards the Multiple Absence limit.*

*Unexcused Absences, a.k.a. “cuts: A student who has been determined to have cut a class will have her quarter grade reduced by 1/3 in that class. The student also will have to meet with the Dean of Students, and the student’s parents and/or guardians will be contacted. Cuts also count towards the Multiple Absence limit (see above).*

### Physical Risk

This class includes activity which by its very nature includes an element of physical risk. Students are encouraged to remain alert, follow directions, and be aware of potential hazards in working individually or with others.

### Class Conduct

Students are expected to turn off cell phones and all other electronic devices before entering the classroom. No food, gum, or drinks are allowed except water in a plastic container.

## CLASS SCHEDULE FALL 2009

**Note: All readings should be completed before the date listed on the class schedule**

Date	Content	Assignments
8/24	Meet and Introduce Go over Syllabus  Class Activity: Group Sculpture Class Discussion: What Do Directors Do? Stage Directions Stage Types	WELCOME!
8/26	Class Discussion: Reading by Ball Class Activity: Making your vision come to life	Ball, William. <i>A Sense of Direction</i> . “Intuition, Creativity, Positation,” 13-22.
8/28	Stage Pictures	
9/1	Directing Practicum	Read scene from <i>The Laramie Project</i>
9/3	Directing Practicum	Read scene from <i>Twelfth Night</i>
9/8	Directing Practicum	Read scene from <i>Everyman</i>
9/10	Directing Practicum	Read scene from <i>‘night Mother</i>
9/14	Working with Designers Guest Speaker: Kate Boyd	<b>Directing Scene #1 selection due</b> Bring questions for Kate Boyd
9/16	Class Discussion: How to run an audition successfully	Ball, William. <i>A Sense of Direction</i> . “Auditions and Casting,” 37-43.

9/18	Oral Presentations for Directing Scene #1 In-Class Rehearsal	Ball, William. <i>A Sense of Direction</i> . "Relation to Actors," 44-69.
9/22	Oral Presentations for Directing Scene #1 In-Class Rehearsal	Ball, William. <i>A Sense of Direction</i> . "Objectives," 70-92.
9/24	Oral Presentations for Directing Scene #1 In-Class Rehearsal	
9/29	Directing Scenes #1	Prompt Book#1 Due
10/1	Directing Scenes #1	Prompt Book #1 Due
10/5	Directing Scenes #1	Prompt Book #1 Due
10/7	Directing Scenes #1	Prompt Book #1 Due
10/9	Directing Scenes #1	Prompt Book #1 Due
10/13	Director as Interpreter Video: <i>Romeo and Juliet</i>	<b>Directing Scene #2 selection due</b>
10/14	First Quarter Ends (Progress Reports and Midterm Grades)	
10/19	Audience Reception: Object Exercise	Bring objects to class Dolan, Jill. <i>Utopia in Performance</i> . "Chapter 5, <i>The Laramie Project</i> ," 127-137.
10/21	Directing Theories	Bogart, Anne. <i>A Director Prepares</i> . Pages to be determined.
10/23	Directing Theories Video: <i>Mart/Sade</i>	Brook, Peter. <i>The Empty Space</i> . "Chapter 3: <i>The Rough Theatre</i> ," 65-83.
10/27	Directing for the Musical Theatre Video: <i>Pippin</i>	Miller, Scott. <i>From Assassins to West Side Story</i> . Chapter 14: " <i>Pippin</i> ," 189-204.
10/29	Oral Presentations for Directing Scene #2 In-Class Rehearsal	Ball, William. <i>A Sense of Direction</i> . "The Rehearsal Process," 93-121.
11/2	Oral Presentations for Directing Scene #2 In-Class Rehearsal	Ball, William. <i>A Sense of Direction</i> . "The Rehearsal Process," 122-149.
11/4	Oral Presentation for Directing Scenes #2 In-Class Rehearsal	
11/6	Directing Scenes #2	
11/11	Directing Scenes #2	
11/13	Directing Scenes #2	One-Acts Solicitation Flyers Due (Seniors only)
11/17	Directing Scenes #2	
11/19	Directing Scenes #2	
11/23	Directing Scenes #2	Prompt Book #2 Due
11/30	Directing Scenes #2	Prompt Book #2 Due
12/2	Directing Scenes #2	Prompt Book #2 Due
12/4	Directing Scenes #2	Prompt Book #2 Due
12/8	Wrap up	One-Acts-selections due (Seniors only)

(Syllabus subject to change)

**Suggested Readings:**Links:Theatre in San Francisco: <http://www.theatrebayarea.org/>Anne Bogart: [http://performance.tisch.nyu.edu/object/ps\\_alum\\_bogart.html](http://performance.tisch.nyu.edu/object/ps_alum_bogart.html)New York Times Theatre: [http://www.nytimes.com/2006/12/17/theater/17ishe.html?\\_r=1&oref=slogin](http://www.nytimes.com/2006/12/17/theater/17ishe.html?_r=1&oref=slogin)Drama Books:<http://www.dramabookshop.com/NASApp/store/IndexJsp>[http://www.theatrebooks.com/theatre/directing\\_dramaturgy.html](http://www.theatrebooks.com/theatre/directing_dramaturgy.html)Directing:Bloom, Michael. *Thinking Like a Director, A Practical Handbook*. New York: Faber and Faber, Inc., 2001.