

Coffeyville Community College

#THTR-165
COURSE SYLLABUS
FOR
DIRECTING PROJECT

Mark Frank
Instructor

COURSE NUMBER: THTR-165 **COURSE TITLE:** Directing Project

CREDIT HOURS: 2

INSTRUCTOR: Mark Frank

OFFICE LOCATION: 170 Arts and Sciences Building

OFFICE PHONE: 620-251-7700 ext. 2145

OFFICE HOURS: See schedule posted on office door/Hand out

PREREQUISITE(S): Pre-approval of instructor required to enroll

REQUIRED TEXT AND MATERIALS: *Notes on Directing.* Frank Hanser, Russell Peich

COURSE DESCRIPTION: This course offers practical experience in the area of play production. It is designed to provide the student training in directing techniques. Practical application of the presented theatre principles will be required.

- EXPECTED LEARNER OUTCOMES:**
1. Recognize the most important characteristics of good directing.
 2. Understand theatre vocabulary.
 3. Determine the analysis of a play.
 4. Identify the use of ensemble as the foundation of directing technique.
 5. Understand blocking techniques and purposes in staging a play.
 6. Understand concentration as a tool to control the attention of the audience.
 7. Discuss the technique of observation.
 8. Determine how to reveal the significance of the character's action.
 9. Recognize the use of total circumstances of a play.
 10. Determine the creation of ideas in a well rounded production.
 11. Understand the playwright relating to the play.
 12. Identify elements of effective interpretation.
 13. Understand dramatists means of effective dialogue.

**DIRECTING
PROJECT
GUIDELINES:**

NOTE: Not everyone will be approved to direct a one act. Some may direct scenes. Some may not direct at all. This approval is based on assignments done in class. If you do not direct, a research paper will be assigned or you will stage manage another student production.

1. All rehearsals must be during the hours of the directing project class until tech week—no outside rehearsals.
2. The student director is responsible for the rehearsal space that is used upon approval of the advisor and CCC. The student director is responsible for his/her cast and their behavior during the rehearsal process.
3. The advisor has the right to change any blocking or language he may find offensive to Coffeyville audiences and may hurt the credibility of the Theatre Department. This can be discussed in full detail with the student director.
4. During the rehearsal process the advisor to the student director must come and observe the project at hand no more than four times to the dates prior to opening night. The student director can decide on these dates.
5. The student director must have the advisor check out all rehearsal and performance space for his/her production.
6. Any profit made from the student production must go back into the CCC Theatre Activity Account. (Please note: there is no budget put aside for student production.)
7. The student director is responsible for building own set, finding costumes, props, etc. The set can only be fragmented and must be able to be moved off stage in less than five minutes time.
8. The instructor has the right to make any changes at any time with notification to the student director.
9. Not all students in class will direct. Some will assist student directors.
10. All one-acts can be no longer than 10 minutes. Only three actors per show unless special permission is granted to use more.

**LEARNING TASKS
& ACTIVITIES:**

Unit I	Preliminaries
Unit II	Pre-Production Considerations
Unit III	Rehearsals and Performances

**ASSESSMENT OF
OUTCOMES:**

All assignments are expected to be completed by the date due. Work is never accepted late. All directions must be followed.

90-100 = A
80-89 = B
70-79 = C
60-69 = D
0-59 = F

Most assignments will be in-class activities and participation exercises.

If you miss class, these cannot be made up. Directed scene work will also be assigned which will require analysis.

The final grade will be based upon the following: quizzes, class projects, character analysis, directing score, and final project.

Play directing of a one act is based on your scene work in class. Some may not direct.

**ATTENDANCE
POLICY:**

All students are expected to attend class each day. This is particularly important in a performance oriented class as you will learn as much as an audience member as you will as a director. Please be aware there is a strict attendance policy. A maximum of three absences is all that is allowed without jeopardizing your grade. A fourth unexcused absence will result in your grade dropped one letter grade. Excused absences are reserved for school field trips and must be arranged in advance. Failure to attend on the day you are scheduled to present (with no advance written or formal explanation) will result in a zero for that assignment with no make-up assignment allowed. If you miss class, it is your responsibility to find out what was done, what was assigned, and to be prepared when you return to class.

The institution's attendance policy reads as follows:

"Students are expected to attend all classes. Regular class attendance is necessary for maximum success in college. It is the responsibility of students to make definite arrangements for all work before going on field trips or other college-sponsored trips. School-sponsored activities will be counted as excused absences providing students complete all necessary assignments as

designated by the instructors and the activity sponsors notify the instructors at least three days prior to the day(s) the students will be absent. Excused absences are to include academic competition, judging team competition, music events, official athletic events, field trips, convocations, and other college-sponsored events as approved by the Dean of Academic Services. A student may be withdrawn from any class for excessive absences. (See "Withdrawal from Class for Non-Attendance".)

CLASS POINTS:

Project #1	
Blocking	100 points
Scene Beats	100 points
 Project #2	
Music Video	200 points
 Project #3	
Prompt Book	500 points
 Project #4	
Directing Scene	500 points
 Attendance	100 points
Mid-term Test	100 points
Cast Evaluations	<u>200 points</u>
 Total Possible	 1800 points

**COURSE
SCHEDULE:**

- Week 1**
- Syllabus
- Chapter 1
- Week 2**
- Chapters 2-3
- Find ten minute script
- Week 3**
- Chapters 4-5
- Scoring
- Week 4**
- Chapters 6-7
- Blocking Exercise

Week 5

Chapters 8-9
Beats Exercise

Week 6

Chapters 10-11
Music Video Direction

Week 7

Music Video Performance

Week 8

Prompt Book Due for One-Act
Chapters 12-14

Week 9

Midterm Test

Week 10

Week one rehearsals (One-Act)

Week 11

Week two rehearsals (One-Act)

Week 12

Week three rehearsals (One-Act)

Week 13

Demonstrate production blocking

Week 14

Run through of One-Act

Week 15

Tech Week of One-Act

Week 16

Performance of One-Act

Week 17

Final
Post Mortem
Final Analysis Due/Critiques

COMPETENCIES:

UNIT I PRELIMINARIES

RECOGNIZE THE IMPORTANT CHARACTERISTICS OF DIRECTING

1. List five characteristics of a good director. (Knowledge)
2. State the most important factors when selecting a play. (Knowledge)
3. Identify six areas of director training. (Analysis)
4. Explain directing's self-exploration. (Comprehension)

UNDERSTAND THEATRE VOCABULARY

5. Identify basic stage directions. (Knowledge)
6. Label stage areas. (Knowledge)
7. Demonstrate eight blocking positions for the actor for the stage. (Application)
8. Identify actors' positions in relation to one another and four basic stage movements. (Applications)
9. Describe several terms that relate to properties, lines and dialogue. (Knowledge)

UNIT II PRE-PRODUCTION CONSIDERATIONS

DETERMINE THE ANALYSIS OF THE PLAY

10. Identify and explain the four "w's" for which a director must find specific answers. (Knowledge and Synthesis)
11. Explain the meaning of "breaking down the action of a play." (Comprehension)
12. Use improvisation to develop a character or a scene.

IDENTIFY THE USE OF ENSEMBLE AS THE FOUNDATION OF DIRECTING TECHNIQUE

13. Explain how the "super objective" in the play provides an ensemble with the characters. (Comprehension)
14. Define "intention" as it relates to the character's physical and mental being. (Knowledge)
15. Give the purpose of an "obstacle." (Comprehension)
16. Describe "transactions." (Knowledge)

UNDERSTAND BLOCKING TECHNIQUES AND PURPOSES IN STAGING A PLAY

17. Describe the director's need to learn elements of blocking. (Knowledge)
18. Relate two objectives of staging a play. (Application)
19. Explain "organic blocking." (Comprehension)
20. Demonstrate several blocking situations with proscenium, arena, thrust, and open stages.

UNDERSTAND CONCENTRATION AS A TOOL TO CONTROL THE ATTENTION OF AN AUDIENCE

21. Relate the carrying out of physical or psychological actions of characters as they contribute to concentration. (Analysis)
22. Define "character connection." (Knowledge)
23. Describe "inner influence." (Knowledge)

DISCUSS THE TECHNIQUE OBSERVATION

24. Explain how observation is both intellectual and sensory. (Comprehension)
25. Explain how observation can help understanding. (Synthesis)
26. Use an exercise that develops a technique of observation. (Application)
27. Relate how observing people, plants, situations, animals, and inanimate objects helps create a character. (Application)
28. Describe feeling for the character as it is developed through association. (Knowledge)

UNIT III REHEARSALS AND PERFORMANCES

DETERMINE HOW TO REVEAL THE SIGNIFICANCE OF A CHARACTER'S ACTION

29. Tell of the necessity of an actor to relate to his costume, scenery, properties. (Synthesis)
30. Prepare an exercise that relates to an object(s). (Application)
31. Demonstrate a sequence of actions that will make it necessary for the character to relate to an object. (Application)
32. Explain "playing off of another actor." (Comprehension)
33. Define external stimuli in a character. (Knowledge)

RECOGNIZE THE TOTAL CIRCUMSTANCES OF A PLAY

34. Identify methods of discovering the dramatist's concept of the character. (Analysis)
35. Explain a motivating force. (Comprehension)
36. Identify sources for discovering a character's motivating force. (Knowledge)
37. Direct a one-act play to predict the character's motivating desire. (Application)

DETERMINE THE CREATION OF IDEAS IN A WELL ROUNDED PRODUCTION

38. Demonstrate a knowledge of the considerations that condition theatre production. (Application)
39. Show various parts of the stage and all conventional equipment required. (Application)
40. Produce a typical printed program for a one-act play to be presented. (Application)
41. Prepare a variety of plots: costume, property, sound, make-up, and lighting. (Application)

UNDERSTAND THE PLAYWRIGHT RELATING TO THE PLAY

42. Interpret the playwright's material three dimensionally. (Evaluation)
43. Describe how pauses and silences are used for effect in theatre. (Knowledge)
44. Relate a script to enactment through human activity, space, character, purpose, organization, and performance style. (Application)
45. Justify why the playwright has organized the incidents and events in the way that he or she has done.

IDENTIFY ELEMENTS OF EFFECTIVE INTERPRETATION

46. Name five objectives of voice training for the actor. (Knowledge)
47. Explain how the director finds the under meaning of the lines. (Comprehension)
48. Discover several subtexts for the same line. (Application)
49. Explain verbal action. (Comprehension)

UNDERSTAND DRAMATISTS' MEANS OF EFFECTIVE DIALOGUE

50. Describe reasons for a director to know what the words that an actor is speaking mean. (Knowledge)
51. Explain looking forward and looking back as it relates to dialogue. (Comprehension)
52. Distinguish between literal and figurative images. (Analysis)
53. Discover examples of imagery in a role. (Application)

This syllabus is subject to revision with prior notification to the student by the instructor.

Directing Project Proposal–10 Minute One-Act

Name _____

Submission Due Date _____

Qualifications:

1. Directing Project cannot exceed 10 minutes (Shoot for 8 minutes).
2. No original scripts.
3. Very limited foul language if any.
4. No movie scripts or cuts from film or television.
5. No Internet scripts/no poetry.
6. Scripts must be from a one-act/full length play.
7. No more than three characters.
8. Very limited tech/set.
9. Must be approved by advisor.
10. Actors must be CCC students.
11. Must pass blocking/video/subtext assignments to direct.
12. Completed prompt book must be handed in before first rehearsal.
13. Auditions must be held by director on their own time.
14. Three scripts must be handed in for submission.
15. The play chosen must be at no cost to the department.
16. The instructor will choose which one of the three submitted plays you will direct.
17. If all choices are rejected, a scene will be assigned to you.

Submissions:

1st Choice _____

Reason:

2nd Choice _____

Reason:

3rd Choice _____

Reason: