OUTCOMES:
The student will:
Demonstrate the ability to read a script and gather the necessary questions to ask in rehearsal through the creation of a play analysis from a play of their own choosing;
Be able to compile a research packet that supplements the analytical work on the play;
Present a scene that demonstrates the visual tools of the director;
Demonstrate ensemble-building skills in group projects.

ATTENDANCE:
See Conservatory Handbook.

CASTING
Final scenes will be cast from your classmates with the assistance of the instructor.

REQUIREMENTS:
You will select a play that interests you from contemporary works. It should have 2 characters and should be about 2 pages long. You will all serve as actors in each other’s scenes. For these scenes you will be doing the following:

1. ANALYSIS OF YOUR PLAY (Follow the handout) 10 page minimum Grade - 25%
   ANALYSIS
   • Given Circumstances
   • Character
   • Idea

2. RESEARCH Grade – 10%

3. PICTURIZATION EXERCISE Grade – 10%

4. READING ASSIGNMENTS Grade – 10%
   Play selection – Your choice
   Talking Shop – Online
   Visual Storytelling - Handout

4. GROUNDPLAN and PREBLOCKING FOR SCENE Grade – 15%
   Pre-blocking (arrows on groundplan and described in sentence form)

5. IN CLASS STAGING EXERCISE Grade - 20%

6. PREPARATION AND PARTICIPATION in class discussions and activities Grade - 10%

DUE DATES
ALL WORK IS DUE ON TIME. Any work handed in after the due date will effect your grade.
CALENDAR - DIRECTING FOR DESIGNERS
(Calendar subject to change)

JANUARY

WEEK ONE
Thur. 15 Mapping the Journey Through the Play/Silence Exercise
**ASSIGNMENT:** Select a 2-4 character (Realism) scene – 2-4 pgs.

WEEK TWO
Thur. 22 Silence Exercise/Discuss Plays/Play Analysis

BRING YOUR SCENE TO THE NEXT CLASS - YOU WILL NEED IT IN EVERY CLASS

WEEK THREE
Thur. 29 Play Analysis/Dramatic Action/Researching the play
**ASSIGNMENT:** Read TALKING SHOP PowerPoint online
Go to Conservatory under Current Students: Syllabi page.
Begin Analysis of your play (follow handout)

FEBRUARY

WEEK FOUR
Thur. 5 Communicating Ideas – How Design Aids Directing
Groundplan, Costumes, Props, Lights and Sound
**ASSIGNMENT:** Read Visual Staging Handout

WEEK FIVE
Thur. 12 NO CLASS/PICASSO Tech Week

WEEK SIX
February 18 PICASSO AT THE LAPIN AGILE

Thur. 19 Visual Tools

WEEK SEVEN
Thur. 26 Staging/AB Scene

MARCH

WEEK EIGHT
Thur. 5 Group staging of an AB Scene

**DUE:** Typed work for your scene:

**ANALYSIS**
- Given Circumstances
- Character
- Idea

**RESEARCH**

**ASSIGNMENT** – Prepare for the Picturization Exercise - Select a play with 3 or more characters. Select a dynamic moment from that play and come prepared to stage a picture (with props) for that picture. Be prepared to discuss the elements of composition that are employed in the picture.

MID SEMESTER BREAK MARCH 9-13

WEEK NINE
Thur. 19 Picturization Exercise
**ASSIGNMENT:** Create a groundplan for your scene and pre-block 12-15 lines to stage in class.

WEEK TEN
March 25 BETRAYAL
Thur. 26 Picturization Exercise
APRIL  
WEEK ELEVEN  
Thur. 2  NO CLASS/LUGHNASA Tech Day  

WEEK TWELVE  
April 8 DANCING AT LUGHNASA  
Thur. 9  Work staging on a scene from your play  
DUE: Groundplan and Pre-blocking for your scene  

WEEK THIRTEEN  
Thur. 16  Work staging on a scene from your play  
DUE: Groundplan and Pre-blocking for your scene  

April 17 WUDE  

WEEK FOURTEEN  
Thur. 23  NO CLASS/CABARET Tech Week  

MAY  
WEEK FIFTEEN  
Thur. 30  Work staging on a scene from your play  
DUE: Groundplan and Pre-blocking for your scene  

April 23 CABARET  
April 30 BFA DANCE (In Stage III)  

WEEK SIXTEEN  
Thur. 7  NO CLASS/Portfolio Review
I. Given Circumstances

Support this section with direct quotes from the dialogue

A. Environmental facts. Consider the following categories

• Geographical & Date
  Location: Type of building, environment, neighborhood, city, country.
  Date: Actual date the play is set, era, time of day, seasons

• Economic environment
  How do economic forces effect the world of the play? Does poverty or wealth play a role? Are characters under any stress because of economic elements?

• Political environment
  Political as in government - CAUCASIAN
  Political as in sexuality - Clarence Thomas vs. Anita Hill
  Political in terms of society - ALL MY SONS

• Social environment
  Societies’ role in the play.

• Religious/Spiritual environment
  Beliefs, spirituality, religious (not necessarily just church)

• Relationships
  How do characters relate to one another: father to son, wife to husband.

B. Polar attitudes (Start/Finish) of the characters.

The character’s world view/attitude at the beginning of the play and then their attitude at the end of the play - this helps us chart their “journey”.

II. Character

A. Each character’s overall OBJECTIVE for the play

  What one thing is the character willing to go to the wall for? To die for? Will die without?
  Think BOLD: “They want to survive.....” “They want freedom.....” “They want love.....” This is the fuel for acting.

B. OBSTACLES standing in the characters’ way

C. PHYSICAL DESCRIPTIONS - what they look like.

III. Idea

A. Meaning of the title
B. Philosophical statements in the play
C. Create an economical sentence that summarizes the play's central theme. (Think telegrams)

IV. Research

A. Review(s) - If there are no reviews on the play, look for writing about the author.

B. Critical writing on the work and author

  Essays, articles, books, dissertations on the play (older more established works will have more, but always dig deep).

C. The era and setting of the play/Political, social and economic issues

  (Ex: GHOSTS - Victorian society; ANGELS IN AMERICA AIDS in the 80's; ALL MY SONS - War and economics; A PIECE OF MY HEART – Vietnam’s effect on soldiers)

D. Fashion, traditions and manners

  (Ex: THE LUCKY CHANCE – Societal behaviors during the Restoration)

    Era/Historical Context       Traditions
    Manners                    Economics
    Fashion (Images)           Social issues