

ARE YOU SURE YOU WANT TO TAKE THIS CLASS?

“Directing is giving to others; it is sharing one’s own lifeblood...”

Francis Hodge

“Our only hope is in extremes - in marrying opposites - so that the smashing of conventions that cozy out the terrors and the pains be accompanied by laughter - so that explorations of time and consciousness, of rituals of love and death be accompanied by the coarse grain of life and living. The theatre is the stomach in which food metamorphoses into two equalities : excrement and dreams.”

Peter Brook

“I thought the stage was a serious occupation, but it seems to be nothing but nonsense. I am beginning to wonder whether not only my life but the life of other people is being wasted. Again I could not help thinking that I ought perhaps to be doing something different.”

Konstantin Stanislavsky

This course is designed as an introduction to stage direction. The emphasis, at first, will be on the analysis of play scripts and the translation of that analysis to dramatic action. Our basic text will be Francis Hodge’s PLAY DIRECTING : ANALYSIS, COMMUNICATION, AND STYLE with some readings from GREAT DIRECTORS AT WORK as well as THE SHIFTING POINT by Peter Brook. Our secondary text will be ANNE BOGART, VIEWPOINTS. There will be a lot of reading at the beginning of the term this will be replaced with a LOT of rehearsals near the end of the term. One you can do by yourself , the other is totally dependent on your cast. Sound simple? Reread Stanislavsky’s quote ... that was written to his wife after a rehearsal for THE SEAGULL.

GENERAL REQUIREMENTS :

Reading : TEXT... with each chapter select the one sentence you believe is the most important, date it.

Keep these sentences on a separate sheet in the front of your notebook.

PLAYS ... with each play prepare a note card including the following information:

Title ... playwright... date written ...date original production... date it is about

of characters/ type/break down, i.e. 3m/3w, age

of scenes , type, special requirements

Action line?

Basic plot

What does it say to you? Like or dislike? Why? (simple)

Date you read the play

PLAYS :

RIDERS TO THE SEA
WITCH

HEDDA GABLER

SEAGULL

plus 10 more plays of your

MURDER IN THE CATHEDRAL

CHILDREN’S HOUR

MOTHER COURAGE

ENDGAME

MEASURE FOR MEASURE

THE POPE AND THE

DEATH OF A SALESMAN

CAT ON A HOT TIN ROOF

*

FIFTH OF JULY

choice

GRAPES OF WRATH

THE LESSON

THE BALCONY

SCENES:

You will be responsible for at least two scenes, we will aim for three. Each scene will be accompanied with a “director’s book” to include:

Play script with unit break downs and blocking
Full play analysis
Ground plan
Perspective sketch
Master Movement Plan

YOUR FINAL SCENE BOOK WILL ALSO INCLUDE THE FOLLOWING SECTIONS:

Previous productions - problems, praises, director
History surrounding the writing
The QUESTION of the play
Why were you attracted to this particular play, scene?

*Each scene is expected to have at least 10 hours of rehearsal time. A copy of your rehearsal schedule needs to be made available to the class.

JOURNAL : This is yours... record your observations - visual, spatial, rhythms, tensions.

PRODUCTIONS : You will be expected to attend all McCoy productions plus two off campus productions.

** Directing is intense. You set the mood and the tone for your rehearsals. It is NOT, as so many young directors believe, a power game. Reread Francis Hodge’s quote. It is truly sharing, not demanding.

GRADES: **IF** you attend all classes and **IF** you complete all work on time and **IF** you challenge yourself you will qualify for a **B**.

25% = class attendance and participation

25% = written work

25% = rehearsals

25% = FINAL scene and book

ARE YOU READY?

“Never regard your study as a duty, but as the enviable opportunity to learn to know the liberating influence of beauty in the realm of the spirit for your own personal joy and to the profit of the community to which your later work belongs.”_ Albert Einstein

Due Dates:

- ***August 31** - Text to 39, RIDERS TO THE SEA, HEDDA GABLER
- ***Sept 4** - Text to page 64
- * **Sept 7** - Text to page 124
- ***Sept 9** - Bring in ground plan HEDDA
- ***Sept 18** - Journal
- ***Sept 21** - Text to page 194 plus have first scene selected
- ***Sept 25** - Bring in a visualization of your scene
- ***Sept 28** - Scene rehearsals
- ***Oct 7** - VIEWPOINTS - to page 30 + handouts
- ***Oct 12** - First scene “performance” + “ Directing Book” (we shall discuss)
- ***Oct 14** - Scene evaluation
- ***Oct 21** - Summation + 3 possible scenes (we shall discuss)
- ***Oct 23** - VIEWPOINTS pages 49 - 81
- ***Oct 26** - Second scene selected
- ***Oct 30** - ground plan second scene
- ****Dec 14** - Final Directing Book