

Department	International College of Liberal Arts		
Semester	Spring 2023	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	PART185		
Course Title	Workshop: Directing		
Prerequisites	None		
Course Instructor	BERWANGER Paula	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Performing Arts	Number of Credits	1
Class Style	Workshop	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course"

Course Description	<p>This Performance course gives hands-on experience directing theatre pieces based on Stanislavski's principles of creating a psychologically realistic performance. The course will introduce script analysis, including themes, imagery, historical/political/socio-economic factors, and characters. We' ll work to formulate the vision and concept of the director' s world and explore the world of the play. As directors, students will experience running auditions, casting, and leading rehearsals and will gain the vocabulary necessary to work with actors. Students will present a 6-8 minute play under their own direction. Interdisciplinary skills developed in this course include text analysis, research and critical thinking, communication, people and time management, and team collaboration toward a common creative goal.</p> <p>There will also be regular in-class discussions about the reading and class participation is the largest portion of the grading.</p> <p>A scene, chosen and directed by the student, will be presented at the end of the course in WEEK 10. Instructor and peer critique will follow. Students will also be required to direct, and be directed by, peers in small groups in and outside of class. Directing students will be normally required to perform as the actors in each other's directing scenes. Students' directing notes and rehearsal logs will be submitted for evaluation at the end of the course.</p> <p>Classes will start with a quick physical warm-up and some improv games. Then there will be a lecture on directing theory and technique followed by a discussion of how those techniques can be applied to assigned script readings. Directing exercises and in-class rehearsals will follow to give students practical application of concepts covered.</p>
Class plan based on course evaluation from previous academic year	None
Course related to the instructor's practical experience (Summary of experience)	Paula Berwanger is an actress and performer who has been working professionally in Theatre, Film, and Television. She started training in theater at the age of eight and received a Bachelor's degree in Film Studies from the Pontifical Catholic University of Rio de Janeiro. She is certified as a professional actor trained in Meisner Technique by the William Esper Studio, in New York, and has attended a theater directing program at Yale University.

Learning Goals	At the end of this course, students will be able to (i) analyze a script and direct its presentation on all levels, understand the intention of the script and themselves as directors and create a clear purpose and vision for their production, (ii) speak the language of the theatre while directing actors and be ready to communicate ideas to a production team (stage manager, set, props, lighting, etc.), and (iii) use research and analysis skills to make real-world connections between the content of the productions and academic studies.
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iCLA Diploma Policy	DP1/DP3
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork
Use of ICT in Class	None
Use of ICT outside Class	None
Expected study hours outside class	Along with weekly reading assignments (20–30 min), students will also be required to rehearse and prepare for performances outside of class. Rehearsal Logs must be kept during weeks leading up to presentations. Students will be required to rehearse 2–3 times (1–2 hours) per week starting Week 6.
Feedback Methods	Students will have ample opportunities to ask for feedback in class. There will also be several in-class rehearsals for mid-term and final projects where students can ask questions and get directing and performance advice.

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Class Participation	40%	
Weekly Assignments	20%	
Week 6 Audition	15%	
Final Performance	25%	

Required Textbook(s)	Thinking Like a Director Bloom, Michael. Faber and Faber, Inc. (2001)
Other Reading Materials/URL	None
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.
Other Additional Notes	None

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	WEEK 1: Introduction Overview of course, expectations, goals and performance schedule. Script and character analysis including: given circumstances, characters, socio-economic factors, cultural-political factors, themes/motifs/imagery/messages. Script Assignment: Analysis of Oleanna.

Class 2	<p>WEEK 1: Introduction</p> <p>Overview of course, expectations, goals and performance schedule. Script and character analysis including: given circumstances, characters, socio-economic factors, cultural-political factors, themes/motifs/imagery/messages. Script Assignment: Analysis of Oleanna.</p>
Class 3	<p>WEEK 2: Script Selection, Formulating Vision / Concept Part 1</p> <p>Presentation of Script Analysis. How to choose a play. Discuss the purpose and intention of producing any given script. Discussion of style, theatricality, realism, simplicity and minimalism and working within a budget based on the intended purpose of a production. Script Assignment: Analysis of The Odd Couple.</p>
Class 4	<p>WEEK 2: Script Selection, Formulating Vision / Concept Part 1</p> <p>Presentation of Script Analysis. How to choose a play. Discuss the purpose and intention of producing any given script. Discussion of style, theatricality, realism, simplicity and minimalism and working within a budget based on the intended purpose of a production. Script Assignment: Analysis of The Odd Couple.</p>
Class 5	<p>WEEK 3: Formulating Vision / Concept Part 2</p> <p>Exploration of concepts for set designs, themes, setting, space and budget. Pair work to make set and costume design for The Odd Couple. Focus on how each of these elements serves the purpose or message of the production. Theatre Terminology for Directors. Script Assignment: Analysis of Waiting for Godot</p>
Class 6	<p>WEEK 3: Formulating Vision / Concept Part 2</p> <p>Exploration of concepts for set designs, themes, setting, space and budget. Pair work to make set and costume design for The Odd Couple. Focus on how each of these elements serves the purpose or message of the production. Theatre Terminology for Directors. Script Assignment: Analysis of Waiting for Godot</p>
Class 7	<p>WEEK 4: Stage Composition and Blocking / Picturization</p> <p>Theater Terminology for directors. Focus on how blocking technique can create effective, efficient, and visually exciting performances. Pair work to write up stage composition and blocking for Waiting for Godot. Discussion of possible stage compositions. Experiment with acting out the scene in groups. Script Assignment: Analysis of Romeo and Juliet.</p>
Class 8	<p>WEEK 4: Stage Composition and Blocking / Picturization</p> <p>Theater Terminology for directors. Focus on how blocking technique can create effective, efficient, and visually exciting performances. Pair work to write up stage composition and blocking for Waiting for Godot. Discussion of possible stage compositions. Experiment with acting out the scene in groups. Script Assignment: Analysis of Romeo and Juliet.</p>
Class 9	<p>WEEK 5: Directing the Actor / Holding an Audition</p> <p>Discussion directing the actor based on the script at hand: Situation / Circumstances, Objective / Super-Objective / Obstacles / Tactics / Beats. Consider for Of Mice and Men in pairs. First attempts at directing actors in groups. Discussion of auditions, casting and the rehearsal process. Cold-reading and prepared-monologue rehearsals. Project explanation for directing a scene of approximately 10 minutes. Project Assignment: Choose script and conduct script/character analysis.</p>
Class 10	<p>WEEK 5: Directing the Actor / Holding an Audition</p> <p>Discussion directing the actor based on the script at hand: Situation / Circumstances, Objective / Super-Objective / Obstacles / Tactics / Beats. Consider for Of Mice and Men in pairs. First attempts at directing actors in groups. Discussion of auditions, casting and the rehearsal process. Cold-reading and prepared-monologue rehearsals. Project explanation for directing a scene of approximately 10 minutes. Project Assignment: Choose script and conduct script/character analysis.</p>
Class 11	<p>WEEK 6: The Audition</p> <p>Presentation of Project Assignment including script and character analysis. Auditions held by each director. Casting, distribute scripts and plan rehearsal schedule for outside of class. Project Assignment: Outside of Class Rehearsal and Rehearsal Logs</p>
Class 12	<p>WEEK 6: The Audition</p> <p>Presentation of Project Assignment including script and character analysis. Auditions held by each director. Casting, distribute scripts and plan rehearsal schedule for outside of class. Project Assignment: Outside of Class Rehearsal and Rehearsal Logs</p>

Class 13	<p>WEEK 7: Directing in Practice - Character Development / Staging the Play - BLOCKING Re-visit script/character to explore directors' concept and vision of their chosen script. Playable verbs and how to (and how not to) direct the actor. Directors discuss with the actors: situation/circumstances, objective/super-objective, obstacles, tactics and beats. Begin staging the play: composition, movement, basic blocking of the scenes. Project Assignment: Outside of Class Rehearsal, Rehearsal Logs and BLOCKING and SET DESIGN CHARTS</p>
Class 14	<p>WEEK 7: Directing in Practice - Character Development / Staging the Play - BLOCKING Re-visit script/character to explore directors' concept and vision of their chosen script. Playable verbs and how to (and how not to) direct the actor. Directors discuss with the actors: situation/circumstances, objective/super-objective, obstacles, tactics and beats. Begin staging the play: composition, movement, basic blocking of the scenes. Project Assignment: Outside of Class Rehearsal, Rehearsal Logs and BLOCKING and SET DESIGN CHARTS</p>
Class 15	<p>WEEK 8: Directing in Practice - Text and Subtext / Paraphrasing / Costumes Presentation of BLOCKING and SET DESIGN. Rehearsing the plays. Adding text and subtext, objective and super-objective and status with the actors. Use improv, ad-libbing and paraphrasing in rehearsal to add to the realism of the performance. Talk and Listen and As If exercises. Discussion of costumes and props. Project Assignment: Outside of Class Rehearsal, Rehearsal Logs and PROPS and COSTUME CHARTS</p>
Class 16	<p>WEEK 8: Directing in Practice - Text and Subtext / Paraphrasing / Costumes Presentation of BLOCKING and SET DESIGN. Rehearsing the plays. Adding text and subtext, objective and super-objective and status with the actors. Use improv, ad-libbing and paraphrasing in rehearsal to add to the realism of the performance. Talk and Listen and As If exercises. Discussion of costumes and props. Project Assignment: Outside of Class Rehearsal, Rehearsal Logs and PROPS and COSTUME CHARTS</p>
Class 17	<p>WEEK 9: Directing in Practice - Dress Rehearsal Rehearsing the plays using costumes and props. Solidifying character choices with the actors, including physicality, mannerisms and vocal choices. Adjusting the performances using timing, tempo and beat changes. Gibberish and similar exercises may be helpful. Project Assignment: Outside of Class Rehearsal.</p>
Class 18	<p>WEEK 9: Directing in Practice - Dress Rehearsal Rehearsing the plays using costumes and props. Solidifying character choices with the actors, including physicality, mannerisms and vocal choices. Adjusting the performances using timing, tempo and beat changes. Gibberish and similar exercises may be helpful. Project Assignment: Outside of Class Rehearsal.</p>
Class 19	<p>WEEK 10: Final Performances Final rehearsals (time permitting) to reinforce directors vision. Open directing sessions and final performances from each group. Rehearsal Logs due.</p>
Class 20	<p>WEEK 10: Final Performances Final rehearsals (time permitting) to reinforce directors vision. Open directing sessions and final performances from each group. Rehearsal Logs due.</p>