



El Camino College  
COURSE OUTLINE OF RECORD – Official

<b>Subject:</b>	THEA
<b>Course Number:</b>	240
<b>Descriptive Title:</b>	Fundamentals of Stage Direction
<b>Course Disciplines:</b>	Drama, Theater Arts
<b>Division:</b>	Fine Arts
<b>Department:</b>	Theatre
<b>Catalog Description:</b>	This course is a study of the director's approach to play analysis, dramatic and aesthetic values, thematic choices, characterizations, casting, rehearsal techniques, and the organization of performances. The final project is the preparation and presentation of a ten minute one-act play complete with promptbook, master movement plan, ground plan, rehearsal schedule, prop list, and a complete written play analysis. Attendance is required at selected theatre events.
<b>Prerequisite:</b>	Theatre 214A with a minimum grade of C or concurrent enrollment
<b>Co-requisite:</b>	
<b>Recommended Preparation:</b>	
<b>Enrollment Limitation:</b>	
<b>Course Length:</b>	Full Term
<b>Hours Lecture (per week):</b>	2
<b>Hours Laboratory (per week):</b>	3
<b>Outside Study Hours:</b>	6
<b>Total Hours:</b>	90
<b>Course Units:</b>	3
<b>Grading Method:</b>	Letter Grade only
<b>Credit Status:</b>	Credit, degree applicable
<b>Transfer CSU:</b>	Yes
<b>Effective Date:</b>	Prior to July 1992
<b>Transfer UC:</b>	Yes
<b>Effective Date:</b>	Prior to July 1992
<b>General Education ECC:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>CSU GE:</b>	
<b>Term:</b>	
<b>Other:</b>	
<b>IGETC:</b>	

<b>Term:</b>	
<b>Other:</b>	
<b>Student Learning Outcomes:</b>	<p><b>SLO #1 Production Concepts for Scripts</b> Upon successful completion of this course students will be able to construct and apply a production concept for a play script.</p> <p><b>SLO #2 Working on Psychological and Technical Levels</b> Upon successful completion of this course students will be able to work with actors on a psychological and technical level to realize a theatrical scene.</p> <p><b>SLO #3 Staging and Blocking</b> Upon successful completion of this course students will be able to stage and block a 10 minute play.</p>
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. Analyze and interpret a script in conceptual terms that translates the written word into a stage language that is behavioral, visual, aural and immediate to the audience.</li> <li>2. Identify the organizational and administrative responsibilities of a stage director from script selection through final performance.</li> <li>3. Evaluate and assess the director's collaborative relationship to his fellow theatre artists: actors, playwright, designers, producer, etc.</li> <li>4. Asses the director's responsibility to his audience.</li> <li>5. Define and appraise fundamental guidelines of composition in designing the empty space (the stage or playing area) with the actor and scenic elements.</li> <li>6. Demonstrate an understanding of "motivational units" in writing, by analyzing the structure and progression of a scene in a given play in order to identify and describe each unit.</li> <li>7. Demonstrate communication skills when conversing with actors and technicians relative to both rehearsal problems and production concepts.</li> <li>8. Identify and evaluate basic organizational procedures of casting as well as how to interpret the script through casting.</li> <li>9. Evaluate the technical support that is provided for a play production</li> <li>10. Identify and evaluate the basic organizational procedures as it relates to the casting of a play as well as to the casting process, itself.</li> <li>11. Analyze the genre and style of a specific play in order to deduce the appropriateness of the play for "arena" as opposed to "proscenium" staging.</li> <li>12. Prepare a budget and a rehearsal schedule for the production.</li> </ol>
<b>Major Topics:</b>	<p><b>I. Basis of Play Direction (8 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Action</li> <li>B. Motivation</li> <li>C. Conflict</li> <li>D. Responsibilities</li> <li>E. Qualifications</li> </ol> <p><b>II. Basis of Play Direction (8 hours, lab)</b></p> <ol style="list-style-type: none"> <li>A. Action</li> <li>B. Motivation</li> <li>C. Conflict</li> <li>D. Responsibilities</li> <li>E. Qualifications</li> </ol> <p><b>III. Procedures of Play Direction (10 hours, lecture)</b></p> <ol style="list-style-type: none"> <li>A. Relationships</li> <li>B. Criticizing the actor</li> <li>C. Play selection</li> <li>D. Purpose of play</li> <li>E. Planning the production</li> </ol>

	<p>F. Director's script G. Auditioning/Casting</p> <p><b>IV. Procedures of Play Direction (15 hours, lab)</b></p> <p>A. Relationships B. Criticizing the actor C. Play selection D. Purpose of play E. Planning the production F. Director's script G. Auditioning/Casting</p> <p><b>V. Principles of Play Direction (10 hours, lecture)</b></p> <p>A. French Scenes B. Motivational Units C. Play and Character Spines D. Beats/Wants E. Emotional Keys F. Tempo G. Variety H. Composition I. Picturization J. Movement K. Business</p> <p><b>VI. Principles of Play Direction (15 hours, lab)</b></p> <p>A. French Scenes B. Motivational Units C. Play and Character Spines D. Beats/Wants E. Emotional Keys F. Tempo G. Variety H. Composition I. Picturization J. Movement K. Business</p> <p><b>VII. Direction of fellow students in a scene (2 hours, lecture)</b></p> <p>A. Capstone project</p> <p><b>VIII. Direction of fellow students in a scene (8 hours, lab)</b></p> <p>A. Capstone Project</p> <p><b>IX. Director-in-action evaluations (6 hours, lecture)</b></p> <p>A. Capstone project</p> <p><b>X. Director-in-action evaluations (8 hours, lab)</b></p> <p>A. Capstone project</p>
<b>Total Lecture Hours:</b>	36
<b>Total Laboratory Hours:</b>	54
<b>Total Hours:</b>	90
<b>Primary Method of Evaluation</b>	3) Skills demonstration
<b>Typical Assignment Using Primary Method of Evaluation:</b>	Demonstrate an understanding of "blocking" by writing a sequence of stage directions for a scene appropriate to "proscenium" staging.

<b>Critical Thinking Assignment 1:</b>	Write a 3-page detailed analysis of a one-act play. This analysis must cover all aspects of the script including characters, location, political and social values, tempos, themes, and polar attitudes. Direct a performance of the play.
<b>Critical Thinking Assignment 2:</b>	Read a play script selected by the instructor and break the script into "French scenes". Synthesize the content of each scene into a brief descriptive title representing the key action of the scene.
<b>Other Evaluation Methods:</b>	Class Performance, Fieldwork, Homework Problems, Performance Exams, Term or Other Papers, Written Homework
<b>If Other:</b>	Demonstrations of directing concepts through exercises
<b>Instructional Methods:</b>	Lecture, Multimedia presentations, Role play/simulation
<b>If other:</b>	Use resource people to share directorial experiences with class, assign professional productions for viewing and student evaluation, assign El Camino College theater productions to be thoroughly analyzed and evaluated from a directorial standpoint: script, director's work, designer's work, video-tape all directorial assignments for extensive evaluation.
<b>Work Outside of Class</b>	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Skill practice, Written work (such as essay/composition/report/analysis/research)
<b>If Other:</b>	Pre-production preparation and rehearse a variety of directing projects.
<b>Up-To-Date Representative Textbooks:</b>	William Ball. <i>A Sense Of Direction</i> . Paperback ed. Drama Book Publishers, 1984. Qualifier Text: Discipline Standard,
<b>Alternative Textbooks:</b>	
<b>Required Supplementary Readings:</b>	"A Sense of Direction," William Ball
<b>Other Required Materials:</b>	Script materials in order to establish and function with a prompt book
<b>Requisite</b>	Prerequisite
<b>Category</b>	sequential
<b>Requisite course:</b>	Theatre-214A
<b>Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).</b>	<p><b>Evaluate those fundamental concepts that make up good acting technique and apply these elements as a personal standard.</b> THEA 214A - Evaluate fundamental concepts that make up good acting technique and apply these elements as a personal standard.</p> <p><b>Demonstrate an awareness of the importance of discipline, exactness, persistence, diligence, imagination and teamwork in the craft of theatre.</b> THEA 214A - Demonstrate an awareness of the importance of discipline, exactness, persistence, diligence, imagination and teamwork in the craft of acting.</p> <p><b>Synthesize a methodology for developing a role outside of rehearsal in order to meet the defined obligations to the text, playwright and director.</b> THEA 214A - Synthesize a methodology for developing a role outside of rehearsal in order to meet the defined obligations to the text, playwright and director.</p> <p><b>Apply imagination (both factual and fictional) and character analysis to identify and describe the personality and motivations not provided in the script, or a given character.</b> THEA 214A - Identify and describe the personality and motivations of a given character beyond the author's descriptions in the stage directions. THEA 214A - Apply appropriate attributes and techniques to create a character which is</p>

	<p>believable and appropriate to the style and genre of the play from which the scene is taken.</p> <p><b>Identify and explain principles of voice production and body movement.</b> THEA 214A - Identify and explain principles of voice production and body movement.</p> <p><b>Evaluate scene work developed from published, contemporary plays.</b> THEA 214A - Evaluate scene work developed from published contemporary plays.</p>
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<b>Enrollment Limitations and Category:</b>	
<b>Enrollment Limitations Impact:</b>	
<b>Course Created by:</b>	Linda Fossi
<b>Date:</b>	01/26/1986
<b>Board Approval Date:</b>	
<b>Last Board Approval Date:</b>	
<b>Last Reviewed and/or Revised by:</b>	William Georges
<b>Date:</b>	03/25/2014