THEATRE ARTS 402: Directing II  
Spring 2012, M 3:40-5:30  
Danny Peterson Theater

Instructor: Gordon Reinhart  
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E-mail: greinhar@boisestate.edu

Course Objective
To apply the analysis of dramatic action explored in THEA 401 to more significant performance projects and to pursue directorial techniques such as spatial intelligence, focus, and timing via in-class exercises. We will also explore the writings of director-theorists in a seminar format.

Assessment
1. Prompt Book/Analysis  
2. Design Conference  
3. Technique Exercises  
4. Seminar  
5. Three Scenes + 1-page paper each  
6. Attendance (see below)

<table>
<thead>
<tr>
<th>Score Ranges</th>
<th>Grade</th>
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<tbody>
<tr>
<td>98-100</td>
<td>A+</td>
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<tr>
<td>94-97</td>
<td>A</td>
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<tr>
<td>90-93</td>
<td>A-</td>
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<td>87-89</td>
<td>B+</td>
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<td>84-86</td>
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<td>80-83</td>
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<td>C+</td>
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<td>D</td>
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<td>60-63</td>
<td>D-</td>
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<td>59 &amp; below</td>
<td>F</td>
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Attendance Policy
One absence permitted. If you miss two classes (= two weeks of the semester) without instructor approval, you will receive an F for a final grade.  
NOTE: Make sure you initial the Sign-In Sheet each class.

Required Reading
1. Creating Life on Stage by Marshall W. Mason  
2. Notes on Directing by Frank Hauser  
3. Translations, by Brian Friel
The Course has 3 Main Components:
1. **Theory** – Seminar on course texts.
2. **Technique** – Exercises.
3. **Experience** – Scene work, Design Conference & Prompt Book. NOTE: this work is done primarily out side of class time.
3a. **TMA Showcase** – though it is not a course requirement you are encouraged to submit a directing project proposal. See TMA for proposal forms and deadlines.

### Tentative Class Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Work/Reading Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/23</td>
<td>Lab Teams, Syllabus, Technique Exercise #1 assigned</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Technique Ex. + Discussion + Prep for Next Ex.</td>
<td>Notes on Directing</td>
</tr>
<tr>
<td>2/6</td>
<td>Technique Ex. + Discussion + Prep for Next Ex.</td>
<td>Creating Life on Stage</td>
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<tr>
<td>2/13</td>
<td>Technique Ex. + Discussion + Prep for Next Ex.</td>
<td>KC/ACTF</td>
</tr>
<tr>
<td>2/20</td>
<td>NO CLASS – President’s Day</td>
<td>Iolanthe opens</td>
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<tr>
<td>2/27</td>
<td>Scene 1 - Shakespeare</td>
<td>Scene 1</td>
</tr>
<tr>
<td>3/5</td>
<td>Technique Ex. + Discussion + Prep for Next Ex.</td>
<td>HAMLET opens</td>
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<tr>
<td>3/12</td>
<td>Technique Ex. + Discussion + Prep for Next Ex.</td>
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<tr>
<td>3/19</td>
<td>Technique Ex. + Discussion + Prep for Next Ex.</td>
<td>R&amp;G opens</td>
</tr>
</tbody>
</table>

**NO CLASS – Spring Break March 26-31**

Please note that, just like the production process, the term gets crazy toward the end – PREPARE!

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Work/Reading Due</th>
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<tbody>
<tr>
<td>4/2</td>
<td>Final Technique Ex. + Discussion</td>
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<tr>
<td>4/9</td>
<td>Scene 2 - Chekhov</td>
<td>Scene 2 REP Closes</td>
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<tr>
<td>4/16</td>
<td>Seminar</td>
<td>Seminar: Mason &amp; Hauser</td>
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<tr>
<td>4/23</td>
<td>Design Conference on <strong>TRANSLATIONS</strong></td>
<td>Design Conference TMAShowcase</td>
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<tr>
<td>4/30</td>
<td>Scene 3 – <strong>TRANSLATIONS</strong></td>
<td>Prompt Book DUE</td>
</tr>
<tr>
<td>5/9</td>
<td>Final Exam Time – 3:30-5:30</td>
<td>TBA</td>
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MWF* 3:40 - 4:30 P.M. Wednesday, May 9 3:30 - 5:30 P.M.
**Detail on Projects/Assignments**
See TENTATIVE COURSE SCHEDULE for DUE DATES

**Director Analysis Paper: (30 points)**
(Prompt Book Requirements: all on TRANSLATIONS)
Play Spine
Super Objective + inner and outer obstacles, 1 scene objective (your choice of scene) & 2 ‘tactics’ for Yolland, Maire, & Manus
An “as if” relationship choice for the scene you select above for Scene Objective
Story structure
Story beats for Act 1 – indicate beat change moment and provide titles for each beat
List of imagery from the text
World of the Play: discuss location pressure, “as if” choice, etc.
Given Circumstances: Religion, Socio-Political, etc.
What are the Rules of this world that pressure the action?
A Review from 3 Productions in 3 different decades
Express the core of the play (Hauser p. 6)
Identify the story’s compelling question (Hauser p. 3)
Dream Cast with Images for Yolland, Maire, & Manus
A 5 week (4 + 1 tech week) rehearsal plan + Week 2 detail schedule/calls

**DESIGN CONFERENCE (10 points)**
On TRANSLATIONS - You will present a design conference. This will include visual and sound examples to support your analysis. You will be graded on: your ability to articulate ideas, answer questions as well as your visual aids and specificity of story analysis.

**SEMINAR: (15 points)** we will discuss the required course texts. You will be asked to bring, in writing, questions, points of discussion, and quotes from the assigned texts.

**THREE SCENES (30 points)** Three 90-second scenes, from Shakespeare, Chekhov, and the third from TRANSLATIONS. Keep cast size small. Actors must be off-book. No TECH. Use blocks or stuff currently in the Danny P. or 214 only for furniture, supply your own props if needed. It’s about casting and working with actors on different styles of plays.
+ 1 page on each scene: in one typed page discuss your take on the “energy” and “form” of each playwright’s text: Shakespeare, Chekhov, and Friel. i.e. What about their writing makes them unique? What makes for truthful acting within each text/world?

**TECHNIQUE EXERCISES: (15 points)** these will include selections from below as well as from ideas that spring from class discussions. You will be graded on: your level of preparation and your level of energy and participation within the group.
TECHNIQUE PROJECTS

These are all three to five minute performance projects designed to shed light on a particular directorial technique or problem of style. Think of them as “directorial problem solving. They are experiments to learn from and are meant to be enlightening, fun and to provoke discussion. In addition to getting at practical directorial “tools” these games provide an opportunity to work as a team and to be creative. Each member of the team must participate in the creation and the performance of each project. The team will prepare the assigned project during lab time and out-of-class time to then be performed in class the following Monday. After the performance we will discuss the exercise in depth. Exercises from the following list will be chosen in no particular order.

- **Stage two jokes**
  Technique: Cleaness – rhythm - storytelling
  Limitations: one joke can have 3 lines of dialogue, second joke is non-verbal.

- **Stage three continuous minutes of rhythm**
  Technique: Rhythm: builds and variety
  Limitations: incorporate sound and movement with a beginning/middle/end. No recorded sound. We should be able to discern the “beats.”

- **Create five specific changes in (the audience’s) focus**
  Technique: Focus - staging
  Limitations: three-minutes of action w/ no more than three lines of dialogue

- **Create three distinct jumps in time**
  Technique: Story telling – theatre problem solving
  Limitation: no more than five lines of dialogue, none of which refer to time

- **Stage three tableaux that adds up to a complete action**
  Technique: Spatial awareness – story telling
  Limitation: no dialogue

- **Create the need for a pause and the resolution**
  Technique: timing (how long to hold moments), testing audience focus
  Limitation: four lines of dialogue

- **Game: Upping the stakes**
  One team presents a location/relationship/preparation exercise – “Status Game”. The second team does it. Then each team has 60 seconds to “up the stakes” in one or more areas.
  Technique: “Wringing the towel dry” – communication w/actors
  Limitation: time limit

- **Game: Action**
  Each team creates and performs a series of three “silent movie” actions (a mini-non-verbal story) using movement and sound, while the other team provides voice-over as it is played out.
  Limitation: non-verbal work
• **Game: Key Word**
  Each team selects a page from a G.B.Shaw play and coaches actors on operative word choices. 5 minutes coaching time before performance.
  Technique: Operative word choices for clarity of text – working w/actors
  Limitation: Time limit

• **Stage Potential/Detective**
  Each team, using items in the theatre and themselves, creates a space where something big has just happened. The other team has to then assume those positions and then act out the next few events.
  Technique: Spatial Story Telling
  Limitation: No dialogue to tell the story

• **Death Scene**
  Stage a death scene. Make sure to establish relationship/location/moment before. You can use only two lines of dialogue.

• **Love Scene**
  Stage a love scene. Make sure to establish relationship/location/moment before. You can use only two lines of dialogue.

• **Discovery Scene**
  Stage a discovery scene. Make sure to establish relationship/location/moment before.
  You can use only two lines of dialogue.

• **Greek Chorus**
  Take 10-12 lines of a chorus section in *Oedipus* and stage/perform it, w/ and w/out masks.

• **Scene from Newspaper**
  Stage a scene using a newspaper article as the source.

• **Create a Floor plan**
  A scene will be provided – your job is to create a floor plan for a thrust stage and for a proscenium stage, then stage & play the scene (book in hand)