



# El Camino College

## COURSE OUTLINE OF RECORD - Official

### I. GENERAL COURSE INFORMATION

**Subject and Number:** Theatre 240  
**Descriptive Title:** Fundamentals of Stage Direction

**Course Disciplines:** Drama/Theater Arts

**Division:** Fine Arts

**Catalog Description:** 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, groundplan, rehearsal schedule, prop list, and a complete written play analysis. Attendance is required at selected theatre events.

**Conditions of Enrollment:** Prerequisite  
Theatre 214A  
with a minimum grade of C or concurrent enrollment

**Course Length:** ☒ Full Term ☐ Other (Specify number of weeks):  
**Hours Lecture:** 2.00 hours per week ☐ TBA  
**Hours Laboratory:** 3.00 hours per week ☐ TBA  
**Course Units:** 3.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:** ☒ Effective Date: Prior to July 1992  
**Transfer UC:** ☒ Effective Date: Prior to July 1992

**General Education:**

**El Camino College:**

**CSU GE:**

**IGETC:**

### II. OUTCOMES AND OBJECTIVES

**A. COURSE STUDENT LEARNING OUTCOMES** (The course student learning outcomes are listed below, along with a representative assessment method for

**each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)**

1. Upon successful completion of this course, students will construct and apply a production concept for a play script.
2. 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.
3. Upon successful completion of this course students will be able to stage and block a 10 minute play.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

**B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)**

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.  
Objective Exams
2. Identify the organizational and administrative responsibilities of a stage director from script selection through final performance.  
Objective Exams
3. Evaluate and assess the director's collaborative relationship to his fellow theatre artists: actors, playwright, designers, producer, etc.  
Performance exams
4. Asses the director's responsibility to his audience.  
Performance exams
5. Define and appraise fundamental guidelines of composition in designing the empty space (the stage or playing area) with the actor and scenic elements.  
Objective Exams
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.  
Written homework
7. Demonstrate communication skills when conversing with actors and technicians relative to both rehearsal problems and production concepts.  
Objective Exams
8. Identify and evaluate basic organizational procedures of casting as well as how to interpret the script through casting.  
Performance exams
9. Evaluate the technical support that is provided for a play production  
Objective Exams
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.  
Performance exams

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.

Objective Exams

12. Prepare a budget and a rehearsal schedule for the production.

Objective Exams

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	8	I	Basis of Play Direction A. Action B. Motivation C. Conflict D. Responsibilities E. Qualifications
Lab	8	II	Basis of Play Direction A. Action B. Motivation C. Conflict D. Responsibilities E. Qualifications
Lecture	10	III	Procedures of Play Direction A. Relationships B. Criticizing the actor C. Play selection D. Purpose of play E. Planning the production F. Director's script G. Auditioning/Casting
Lab	15	IV	Procedures of Play Direction A. Relationships B. Criticizing the actor C. Play selection D. Purpose of play E. Planning the production F. Director's script G. Auditioning/Casting
Lecture	10	V	Principles of Play Direction 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
Lab	15	VI	Principles of Play Direction 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
Lecture	2	VII	Direction of fellow students in a scene A. Capstone project
Lab	8	VIII	Direction of fellow students in a scene A. Capstone Project
Lecture	6	IX	Director-in-action evaluations A. Capstone project
Lab	8	X	Director-in-action evaluations A. Capstone project
<b>Total Lecture Hours</b>		36	
<b>Total Laboratory Hours</b>		54	
<b>Total Hours</b>		90	

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Demonstrate an understanding of "blocking" by writing a sequence of stage directions for a scene appropriate to "proscenium" staging.

##### C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. 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.
2. 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.

**D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Performance exams

Written homework

Field work

Class Performance

Homework Problems

Term or other papers

Other (specify):

Demonstrations of directing concepts through exercises

**V. INSTRUCTIONAL METHODS**

Lecture

Multimedia presentations

Role Play

Simulation

Other (please specify)

Use resource people to share directorial experiences with class, assign professional productions for viewing and student evaluation, assign El Camino College theatre 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.

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

**VI. WORK OUTSIDE OF CLASS**

Skill practice

Problem solving activities

Written work

Observation of or participation in an activity related to course content

Other (specify)

Pre-production preparation and rehearse a variety of directing projects.

**Estimated Independent Study Hours per Week: 6**

## **VII. TEXTS AND MATERIALS**

### **A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

William Ball. A Sense Of Direction. Paperback ed. Drama Book Publishers, 1984.  
Qualifier Text: Discipline Standard,

### **B. ALTERNATIVE TEXTBOOKS**

### **C. REQUIRED SUPPLEMENTARY READINGS**

"A Sense of Direction," William Ball

### **D. OTHER REQUIRED MATERIALS**

Script materials in order to establish and function with a prompt book

## **VIII. CONDITIONS OF ENROLLMENT**

### **A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

<b>Requisites</b>	<b>Category and Justification</b>
Course Prerequisite Theatre-214A	Sequential

### **B. Requisite Skills**

<b>Requisite Skills</b>
1. Evaluate those fundamental concepts that make up good acting technique and apply these elements as a personal standard. THEA 214A - Evaluate fundamental concepts that make up good acting technique and apply these elements as a personal standard.
2. Demonstrate an awareness of the importance of discipline, exactness, persistence, diligence, imagination and teamwork in the craft of theatre. THEA 214A - Demonstrate an awareness of the importance of discipline, exactness, persistence, diligence, imagination and teamwork in the craft of acting.
3. Synthesize a methodology for developing a role outside of rehearsal in order to meet the defined obligations to the text, playwright and director. 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.
4. 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. 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 believable and appropriate to the style and genre of the play from which the scene is taken.
5. Identify and explain principles of voice production and body movement. THEA 214A - Identify and explain principles of voice production and body movement.
6. Evaluate scene work developed from published, contemporary plays. THEA 214A - Evaluate scene work developed from published contemporary plays.

### **C. Recommended Preparations (Course and Non-Course)**

<b>Recommended Preparation</b>	<b>Category and Justification</b>
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### **D. Recommended Skills**

<b>Recommended Skills</b>
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### **E. Enrollment Limitations**

Enrollment Limitations and Category	Enrollment Limitations Impact
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**Course created by Linda Fossi on 01/26/1986.**

**BOARD APPROVAL DATE:**

**LAST BOARD APPROVAL DATE:**

**Last Reviewed and/or Revised by William Georges on 03/25/2014**

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