



St. Mary's University, as a Catholic Marianist University, fosters the formation of people in faith and educates leaders for the common good through community, integrated liberal arts and professional education, and academic excellence.

DM 3331-A — FUNDAMENTALS OF STAGE DIRECTING (syllabus extract)

Spring 2019
Tue/Thu, 12:35-1:50 pm
Treadaway 381, Drama Studio

Faculty: George Kendall, Instructor of Drama and English
Office: Treadaway Hall, TR-379
Office Hours: M 12 - 1:30 pm, W 12:30-3 pm, or by appointment
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Course Description

Successfully directing a stage production takes a combination of organizational, leadership, and artistic skills. Learning these skills is most effectively done through the regular practice of creating a production environment for a scene or play and rehearsing it to performance. Starting with textual analysis (the careful reading of and reflecting on the script) and augmented by personal artistry and life experience, students will develop their directorial skills as a storytelling medium between playwright and audience. For the final scene performed in class, we will utilize actors from the DM 2321 Acting-I class, which meets concurrently in another room.

Course Materials

Readings posted to CANVAS and the following texts:

- *A Sense of Direction: Some Observations on the Art of Directing*, by William Ball, Drama Publishers, 2003, ISBN: 978-0986760820
- *Backwards & Forwards: A Technical Manual for Reading Plays*, by David Ball, Southern Illinois University Press, 1983, ISBN: 978-0809311101

Directing Rubric

Consider each and all of these elements as you rehearse your actors:

1. **Plot** – tell the story of your scene, be it a monologue or a complex sequence, with clarity and logic.
2. **Character** – establish the journey of every character with momentum and moments of “discovery.”
3. **Setting** – don't let critical theory create an abstraction of/distract from the dramatic narrative.
4. **Staging** – articulate the argument of the scene and suit the action to the word (blocking).
5. **Conveyance** – ensure that each character inhabits the contextual choices in the text.
6. **Stakes** – within the bounds of credibility, encourage actors to make the boldest choices possible.
7. **Repetition** – allow rehearsal time for actors to play, to explore, and to own their actions.