

# THA M15B: STAGE DIRECTION II

**Originator**

jloprieno

**Co-Contributor(s)**
**Name(s)**

Fagan, Suzanne (sfagan)

**College**

Moorpark College

**Discipline (CB01A)**

THA - Theatre Arts

**Course Number (CB01B)**

M15B

**Course Title (CB02)**

Stage Direction II

**Banner/Short Title**

Stage Direction II

**Credit Type**

Credit

**Start Term**

Fall 2023

**Catalog Course Description**

Explores further the study in the art and craft of stage direction. Includes practical experience through directing one-act plays, comedy sketches and/or monologues from diverse styles, periods and cultures for a live audience.

**Taxonomy of Programs (TOP) Code (CB03)**

1007.00 - Dramatic Arts

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

E - Non-Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

Will not be required

**Grading method**

(L) Letter Graded

**Alternate grading methods**

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

35

**Maximum Contact/In-Class Lecture Hours**

35

**Activity**

**Laboratory**

**Minimum Contact/In-Class Laboratory Hours**

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

**Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

87.5

**Total Maximum Contact/In-Class Hours**

87.5

**Outside-of-Class****Internship/Cooperative Work Experience**

Paid

Unpaid

**Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

70

**Maximum Outside-of-Class Hours**

70

**Total Student Learning****Total Student Learning****Total Minimum Student Learning Hours**

157.5

**Total Maximum Student Learning Hours**

157.5

**Minimum Units (CB07)**

3

**Maximum Units (CB06)**

3

**Prerequisites**

THA M15A

**Entrance Skills****Entrance Skills**

THA M15A

**Prerequisite Course Objectives**

THA M15A-demonstrate a basic understanding of blocking terminology, general terms related to both dramaturgical analysis and the art and role of the theatre director.

THA M15A-use the ability to create, through literary analysis, a psychologically plausible character description that will assist actors in creating believable sub-texts for characters.

THA M15A-demonstrate the ability to communicate to actors a viable interpretation of build, pace, timing and rhythm.

THA M15A-stage a one-act play, including: creating a ground plan, blocking, and business utilizing appropriate hand props and furniture.

THA M15A-employ a basic understanding of collaboration in the theatre by communicating clearly with peers, technicians and instructor.

THA M15A-demonstrate the ability to identify and acknowledge their current strengths and weaknesses as assistant directors or directors.

**Requisite Justification****Requisite Type**

Prerequisite

**Requisite**

THA M15A

**Requisite Description**

Course in a sequence

**Level of Scrutiny/Justification**

Closely related lecture/laboratory course

**Student Learning Outcomes (CSLOs)****Upon satisfactory completion of the course, students will be able to:**

- |   |  |
|---|--|
| 1 | demonstrate the ability to utilize intermediate level skills to bring a scene or play to production. |
| 2 | demonstrate the organizational requirements of pre-production for a one act play.                    |

**Course Objectives****Upon satisfactory completion of the course, students will be able to:**

- |   |   |
|---|---|
| 1 | demonstrate an understanding of blocking terminology, terms related to both dramaturgical analysis of plays written by diverse playwrights and the art and role of the theatre director.  |
| 2 | organize and implement a multi-level audition with call backs for a program of one-act plays.   |
| 3 | demonstrate insight and intermediate level of skill in script analysis while making casting decisions, as well as create and implement a realistic, well-organized rehearsal schedule.  |
| 4 | stage a one-act play, including: administering a small budget, creating a ground plan, blocking, and business utilizing appropriate hand props and furniture.   |
| 5 | demonstrate the ability to create, through literary analysis of diverse works from different styles, periods and cultures, a complex psychologically plausible character description that will assist actors in creating believable sub-texts for characters in a one-act play. |
| 6 | apply the ability to aid actors in evoking believable emotional responses appropriate to their characters and given circumstances.  |
| 7 | show an intermediate level of ability to communicate to actors a viable interpretation of build, pace, timing and rhythm.   |
| 8 | demonstrate growth in inter-personal collaboration by delegating tasks to an assistant director and communicating clearly during production meetings, exercises and rehearsals with student actors, technicians, and the instructor.  |
| 9 | demonstrate an intermediate level of ability to identify and acknowledge their current strengths and weaknesses as directors, the directing strengths and weaknesses of peers and professional directors as revealed by their work.   |

**Course Content****Lecture/Course Content**

10% - The Historical Role of the Director in Theatre.

35% - Production to Completion

1. Preliminary rehearsal techniques
2. Scene work and character development/Composition/Movement
3. Polishing rehearsals/Picturization/Business
4. Director's script - "Prompt Book"
5. Evaluation of the performance/Casting/Crew
6. Self-evaluation

35% - Pre-Production Process

1. Play selection - working with writer to develop it further
2. Play analysis - making changes as casting and rehearsals progress
3. Choose an assistant director
4. Coordination with the design team/Building relationships
5. Artistic choices/Technical execution

6. Casting
7. Scheduling /Planning the production

20% - Script Analysis for Rehearsal and Production

1. Dramatic action/Structure
2. Character development
3. Articulating given circumstances
4. Theme/Point of view/Metaphor/Visual symbolism
5. Identifying the climax

### Laboratory or Activity Content

30% - Production meetings with all director assistants, producers, and stage managers

50% - Direct a one-act play

20% - "Prompt Book" compilation, to include:

- Script changes
- Publicity materials
- Budgets
- Technical design
- Evaluation of the cast and technical elements of production
- Self-assessment

## Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Written expression  
Skills demonstrations

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Clinical demonstration  
Essay exams  
Film/video productions  
Graphic/architectural designs  
Group projects  
Individual projects  
Journals  
Laboratory activities  
Monologues  
Objective exams  
Oral analysis/critiques  
Oral presentations  
Performances  
Portfolios  
Problem-solving exams  
Quizzes  
Recitations  
Reports/papers  
Research papers  
Role playing  
Simulations  
Skills demonstrations  
Skills tests or practical examinations  
Written analyses  
Written compositions  
Written creation (poem, screenplay, song)  
Written homework  
Classroom Discussion  
Projects  
Participation  
Reports/Papers/Journals

## Instructional Methodology

**Specify the methods of instruction that may be employed in this course**

Audio-visual presentations  
Class activities

Class discussions  
Collaborative group work  
Computer-aided presentations  
Demonstrations  
Dialog  
Distance Education  
Field trips  
Group discussions  
Guest speakers  
Instructor-guided interpretation and analysis  
Instructor-guided use of technology  
Internet research  
Laboratory activities  
Large group activities  
Lecture  
Observation  
One-on-one conference  
Oral Drills  
Readings  
Role-playing  
Small group activities  
Web-based presentations

**Describe specific examples of the methods the instructor will use:**

critique live performances at the college both in written form, class discussions and online discussions  
improvise scenes demonstrating cultural sensitivity depicting diverse individuals from a variety of diverse cultures and sub-cultures  
relate one's own personal experiences to other characters from similar and/or different cultural backgrounds and identities in order to better execute authentic scene work through role-playing and improvisation

## **Representative Course Assignments**

### **Writing Assignments**

write a press release including the specifics of the play and casting information.  
develop a full rehearsal schedule for cast and crew.  
write notes to the playwright and editing/re-writing as needed.  
write a self-critique after viewing a public presentation of their play.

### **Critical Thinking Assignments**

observe their own production and see it through an objective lens to write a self-assessment and a critique of the other participants.  
manage personal relationships and collaborate with an assistant director and peers on a one-act play.  
interpret a play and bring it from page to stage.  
engage actors in detailed discussions on plot, character development and theme of a play to be presented.

### **Reading Assignments**

read original plays from student playwrights for production.  
read texts and articles written by stage directors that discuss script analysis and production design.  
read reviews of similar productions to inform audience analysis.

### **Skills Demonstrations**

stage scenes and/or monologues for presentation before a live audience.  
lead discussions on character development and script interpretation with actors in a production.  
coordinate with lighting designer on the lighting requirements for the production.

## **Outside Assignments**

### **Representative Outside Assignments**

attend professional live theatre.  
work as a crew head on a mainstage show.  
attend rehearsals and observe other directors at work.

**Articulation**

**Comparable Courses within the VCCCD**  
THA M15B - Stage Direction II

**District General Education****A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

**CSU Baccalaureate List effective term:**

F1995

**CSU GE-Breadth****Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

## IGETC

**Area 1: English Communication**

**Area 2A: Mathematical Concepts & Quantitative Reasoning**

**Area 3: Arts and Humanities**

**Area 4: Social and Behavioral Sciences**

**Area 5: Physical and Biological Sciences**

**Area 6: Languages Other than English (LOTE)**

### Textbooks and Lab Manuals

**Resource Type**

Textbook

**Description**

Burgess, Jean. *Collaborative Stage Directing: A Guide to Creating and Managing a Positive Theatre Environment*. Routledge Press, 2019.

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**Resource Type**

Textbook

**Classic Textbook**

Yes

**Description**

Monday, Mark. *Directing with the Michael Chekhov Technique: A Workbook with Video for Directors, Teachers and Actors*. Methuen Drama, 2017.

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**Resource Type**

Textbook

**Description**

Mills, Daniel B. *Stress Free Directing: Strategies for Staging a Play or Musical for the Director Who Has a Day Job and Wants to Keep It*. CreateSpace, 2015.

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**Resource Type**

Textbook

**Classic Textbook**

Yes

**Description**

Clurman, Harold. *On Directing*. Touchstone, 1997.

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**Resource Type**

Textbook

**Classic Textbook**

Yes

**Description**

Brook, Peter. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. Touchstone, 1996.

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## Library Resources

### Assignments requiring library resources

Research utilizing the Library's print and online resources.

### Sufficient Library Resources exist

Yes

### Example of Assignments Requiring Library Resources

Research diverse styles, periods and cultures as preparation for a production that could include the Library's special Theatre Arts collection of scripts.

## Distance Education Addendum

### Definitions

#### Distance Education Modalities

Hybrid (1%–50% online)  
 Hybrid (51%–99% online)  
 100% online

### Faculty Certifications

**Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.**

Yes

**Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.**

Yes

### Regular Effective/Substantive Contact

#### Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Faculty will use a variety of tools and media integrated within the LMS to help students reach SLO such as: * Recorded Lectures, Narrated Slides, Screencasts * Instructor created content * MC Online Library Resources * Canvas Student Groups (Assignments, Discussions) * Websites and Blogs * Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Online office hours & Online group discussions

Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.
<b>Hybrid (51%–99% online) Modality:</b>	
<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
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<b>100% online Modality:</b>	
<b>Method of Instruction</b>	<b>Document typical activities or assignments for each method of instruction</b>
Asynchronous Dialog (e.g., discussion board)	Welcome! Who Are You Discussion Theatre of the People Discussion Discovering Theatre Around You Discussion Play Discussion Theatre History Project Discussion Final Project Discussion
E-mail	Email, class announcements and tools such as “Message Students Who” and “Assignment Comments” in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.
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Synchronous Dialog (e.g., online chat)  
Video Conferencing

Online office hours & Online group discussions

Video tools such as ConferZoom can be used to provide live synchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.

## Examinations

### Hybrid (1%–50% online) Modality

On campus  
Online

### Hybrid (51%–99% online) Modality

On campus  
Online

## Primary Minimum Qualification

THEATER ARTS

## Additional Minimum Qualifications

### Minimum Qualifications

Drama/Theater Arts

## Review and Approval Dates

### Department Chair

11/08/2022

### Dean

11/10/2022

### Technical Review

11/17/2022

### Curriculum Committee

12/06/2022

### DTRW-I

MM/DD/YYYY

### Curriculum Committee

MM/DD/YYYY

### Board

MM/DD/YYYY

### CCCCO

MM/DD/YYYY

### Control Number

CCC000426691

### DOE/accreditation approval date

MM/DD/YYYY