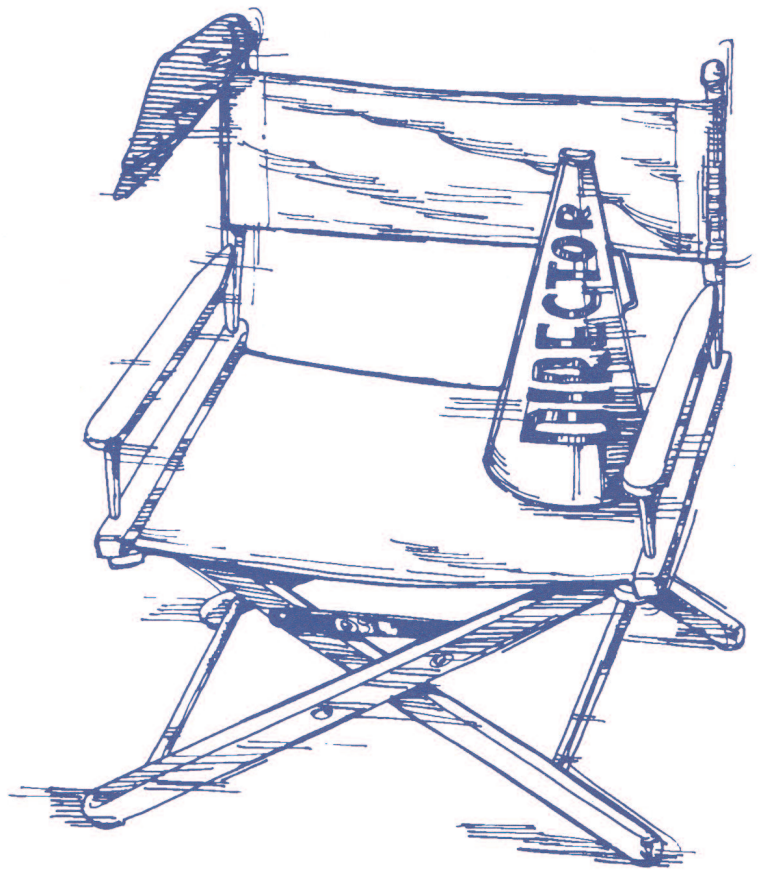


# *Theatre Video Series*

## **“The Directing Process”**

### **Teacher's Guide**

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# “The Directing Process”

## *Teacher's Guide*

How do you select, organize, and direct a play successfully? In “The Directing Process” a group of directing students are given the opportunity to discover through example and experience the answers to these and many other questions. This program is not only helpful to theatre students, but can also be a tremendous asset to first time directors. A quiz, selective bibliography, and hand out materials have been included in this teacher's guide. The following is an outline to the video presentation of “The Directing Process.”

- I. INTRODUCTION
  - A. The history of directing
  - B. Selecting a play
  - C. Analyzing the text
  - D. The audition process
  - E. Designing and collaborating
  - F. The principles of staging
    - i. Areas of the stage
    - ii. Movement, dialogue, and destination
    - iii. Composition and picturization
    - iv. The groundplan
    - v. The read through
    - vi. Blocking and motivation
  - G. Organizing the production
  - H. Conclusion
- II. THE HISTORY OF DIRECTING
  - A. A brief survey
  - B. Influential directors including
    - i. Duke of Saxe-Meiningen
    - ii. Constantin Stanislavsky
    - iii. Gordon Craig
- III. PLAY SECTION
  - A. Reading the play
  - B. Considerations in choosing a play
    - i. Personal
    - ii. Space
    - iii. Stage type
    - iv. Talent
    - v. Budget
    - vi. Audience
    - vii. Time
    - viii. Design capabilities
- IV. TEXT ANALYSIS: Includes research within the text and other than the script.
- V. THE AUDITION PROCESS
  - A. The audition notice
  - B. Types of auditions
  - C. Emotional and casual auditions
  - D. Directability
  - E. The post audition
- VI. DESIGN AND COLLABORTION
  - A. What the text calls for
  - B. Practical concerns
  - C. Being available for designers

- VII. PRINCIPLES OF STAGING/AREA OF THE STAGE
  - A. The seven playing areas
  - B. Stage right and left
  - C. Body Positions
  - D. Level
  
- VIII. PRINCIPLES OF STAGING: MOVEMENT, DIALOGUE, AND DESTINATION
  - A. Walking and talking
  - B. Walking the talking
  - C. Walking then talking
  
- IX. PRINCIPLES OF STAGING: COMPOSITON AND PICTURIZATION
  - A. Primary emphasis
  - B. Area, level, and distance
  - C. Secondary emphasis
  - D. Proximity
  - E. Focus
  
- X. PRINCIPLES OF STAGING: THE GROUNDPLAN
  - A. Non-functional groundplans
  - B. Functional groundplans
  
- XI. PRINCIPLES OF STAGING: THE READ THROUGH
  - A. Staging the play
  - B. Intention and ensemble
  - C. Pacing
  - D. Running the scene
  
- XII. PRINCIPLES OF STAGING: BLOCKING AND MOTIVATION
  - A. Pre-blocking
  - B. Entrances, exits, and movement
  - C. Working the space
  - D. Levels, planes, and focus
  - E. Motivation
  
- XIII. ORGANIZING THE PRODUCTION
  - A. Imaginative area
  - B. Planning area
  - C. Rehearsing area
  - D. Consolidating the production
  
- XIV. CONCLUSION

I. Sample Sign-up Sheet

# OUR TOWN

Audition sign up sheet.

Please write your name and phone number next to a time slot. You will be asked to fill out a form at the Audition to indicate when you can rehearse, so think about your daily schedule.

We look forward to seeing you.

Saturday, November 3<sup>rd</sup>

2:00 p.m. to 5:00 p.m.

NAME/PHONE		NAME/PHONE	
2:00		2:30	
2:05		2:35	
2:10		2:40	
2:15		2:45	
2:20		2:50	
2:25		2:55	
3:00		3:30	
3:05		3:35	
3:10		3:40	
3:15		3:45	
3:20		3:50	
3:25		3:55	
4:00		4:30	
4:05		4:35	
4:10		4:40	
4:15		4:45	
4:20		4:50	
4:25		4:55	

II. *Sample Audition Notice*

AUDITIONS    AUDITIONS    AUDITIONS  
for  
OUR TOWN

by  
Thorton Wilder

Will be held

**Saturday, November 3<sup>rd</sup>**

in

Theatre Building, Room 200

- Preparation:** A 2-minute monologue, read or memorized, from any modern play of your choice.
- Roles:** 10 women  
15 men
- Rehearsals:** Begin November 10
- Production:** January 28, 29, 30 at 8:00 p.m.

All questions will be answered at the Audition.

PLEASE SIGN UP FOR AN AUDITION!

## AUDITION INFORMATION SHEET

NAME \_\_\_\_\_ PHONE# \_\_\_\_\_

ADDRESS \_\_\_\_\_

AGE \_\_\_\_\_ HEIGHT \_\_\_\_\_ WEIGHT \_\_\_\_\_

EYE COLOR \_\_\_\_\_ HAIR COLOR \_\_\_\_\_

DO YOU HAVE ANY ALLERGIES? (Fabrics, Makeup, Smoke, etc.)

DO YOU SMOKE? \_\_\_\_\_

DO YOU PLAY A MUSICAL INSTRUMENT? \_\_\_\_\_

IF YES, WHICH ONE(S)? \_\_\_\_\_

DO YOU SING? \_\_\_\_\_ VOCAL RANGE \_\_\_\_\_

ANY OTHER SPECIAL SKILLS YOU WOULD LIKE TO MENTION?

PLEASE LIST YOUR RECENT PERFORMANCE EXPERIENCES, PRODUCTIONS, OR CLASSES:

PLEASE LIST YOUR CLASS AND WORK SCHEDULES (Also any conflicts you will have through the closing date of this production):

WOULD YOU PLAY ANY ROLE IN ANY PRODUCTION? IF YOU HAVE A PREFERENCE, PLEASE SPECIFY:

**DO NOT WRITE BELOW THIS LINE**

DIRECTOR'S NOTES

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## The Directing Process Quiz

1. Name one of the three directors highlighted in this video.

\_\_\_\_\_

2. What is the most important factor in choosing a play to direct?

\_\_\_\_\_

3. The only research needed as a director is reading the play.

True                  False

4. Name the seven playing areas of the stage.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

5. Why do you think a movement from stage left to stage right could be a more powerful than movement from right to left?

\_\_\_\_\_  
\_\_\_\_\_

6. You should attempt to direct the actors during an audition.

True                  False

7. Briefly describe "primary emphasis."

\_\_\_\_\_  
\_\_\_\_\_

8. Pre-blocking at home is the only effective way to stage a play.

True                  False

9. Rehearsal props, furniture, and costume pieces are not required or necessarily helpful.

True                  False

10. As a director you should plan \_\_\_\_\_ of rehearsal time per text page.

## Directing Process Quiz Key

1. Duke of Saxe-Meiningen  
Constantin Stanislavsky  
Gordon Craig
2. Personal Considerations
3. False
4. Center stage, down right, down center, down left, up left, up center, and up right.
5. Because it is the opposite of the direction we read.
6. True
7. What audience attention should be focused on.
8. False
9. False
10. One hour

## Script Resources

Listed below are major play catalogues that you can order. Information about cast size, setting, plot, and production availability is included in these.

Baker's Plays  
100 Chauncey Street  
Boston, MA 02111

The Dramatic Publishing Company  
Dramatists Play Service, Inc.  
440 Park Avenue South  
New York, NY 10016

Samuel French, Inc.  
45 West 25<sup>th</sup> Street  
New York, NY 10010  
or  
7623 Sunset Blvd.  
Hollywood, CA 90046

Tams-Witmark Music Library, Inc.  
560 Lexington Avenue  
New York, NY 10022

If you would like a script for a play, call Drama Book Shop:  
Drama Book Shop  
723 Seventh Avenue



New York, NY 10019  
(212) 944-0595

## Selective Bibliography

Ball, David. Backwards & Forwards – A Technical Manual for Reading Plays. Southern Illinois University Press.

Cohen, Robert and John Harrop. Creative Play Direction. Prentice Hall.

Cole, Toby and Helen Krich Chinoy. Directors of Directing. Bobbs-Merrill Educational Publishing.

Dean, Alexander and Lawrence Carra. Fundamentals of Play Directing. Holt-Rinehart and Winston, Inc.

Hodge, Francis. Play Directing – Analysis, Communication, and Style. Prentice Hall.

For more information on the THEATRE VIDEO SERIES contact:

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