

SYLLABUS  
CTPR 532  
INTERMEDIATE DIRECTING - COMEDY  
Website: [bkkellman.com](http://bkkellman.com)  
password: classroom

FALL, 2015, section 18633  
Thursdays, 2-5:50PM, RZC Stage A  
Units: 2

Professor: BARNET KELLMAN  
(323) 819-3803

[bkkellman@ca.rr.com](mailto:bkkellman@ca.rr.com)

SCA 425, Office Hours THURSDAY MORNINGS **by appointment**

SA: EUGENE STAPLES

223-201-9438

[estaples@usc.edu](mailto:estaples@usc.edu)

**No cell phones, laptops or iPads are allowed in this class w/o permission**

### Instructor's Statement:

Comedy is corrective. Comedy addresses "life out of balance." Its goals are harmony and natural order. Comedy is not about nobility or aspiration; it is about survival. A classical tragedy ends in a death; a classical comedy ends in a marriage. While tragedy rails against fate, destiny, injustice and death, comedy is a negotiation with life. A laugh is an involuntary recognition of life's imperfection. It signifies the acceptance of a compromise between what is, and what ought to be. The ability to negotiate with, and make peace with existence through laughter is a uniquely human gift.

A laugh is an involuntary, reflexive recognition of a truth or contradiction. Fostering comic performance is the act of conjuring that reflexive laugh. The role of the director of comedy is like that of a conjurer. It is the director's job to conjure the laugh. I believe that can be taught.

### Goals and Objectives:

In this class, Directors will learn how to shape a scene by breaking it down into its component parts, and uncovering its main event. We will work to develop the Director's ability to communicate effectively with actors.

No matter how interesting the shots are or how sparkling the dialogue if the director does not identify, target and deliver the emotional payload of the scene - The Event - the story will not move forward with real authority.

Likewise, no matter how good the other creative elements, unless the actors engage the audience as credible intriguing characters, the film will rarely succeed.

Students will learn how to guide actors into realizing their roles with spontaneous, organic behavior, and to effectively mount a scene in order to best tell the story.

Throughout the course of the semester, directors will complete a variety of assignments, which will help them develop working methods for directing actors on screen. Our goal will be to increase awareness, sharpen the senses of seeing and listening, clarify what the director wants from the actor, explore methods of getting it, and recognize whether it has truly been achieved. Emphasis will be on the communication between the director and performer, and the textual analysis of dramatic scene work. Through analytical preparation coupled with class exercises and rehearsal, the director should learn to communicate his/her concept to the actor and realize that vision on camera.

In this class we explore the directorial art of interpretation. Students may find that, perhaps for the first time, they are working with material not of their own creation, as well as with story telling through dialogue.

In addition, this course is designed to provide an introduction to the actors' technique and process. Its object is not to turn directors into actors, but rather we focus on developing the director's ability to approach actors in a way that brings forth their best work. Finally, we explore the art of storytelling through the mounting and performance of the two-person scene.

## IN ADDITION

This workshop course will explore the specific challenges of directing a comic narrative. Students do assignments, exercises and rehearsals that lead to the filming of a two person scene. Issues of casting, directing actors, scene analysis, point of view, shooting styles, shooting methods, staging and editing will be considered from the comedic perspective.

This class represents something of an experiment. Although classes exist and many books have been written on writing comedy, few (if any) take up the challenges of directing comedy. There are those who do not believe that such a thing can be taught. Mel Brooks has Carmen Ghia, an outrageous character in "The Producers," speaking in fractured English about comic aptitude say, "Or you got it - or you ain't". It would seem that the majority of comedy practitioners are satisfied to leave the matter at that.

Aptitude is an asset in the study of any subject and this one is certainly no exception. The ability to "get" a joke, a sense of humor and of timing will be

needed to fully benefit from our work together. Still, I believe that there are underlying principles that pertain to comedy that can be studied and applied by all directors. This course will attempt to identify those principles and demonstrate their application.

### **Full Disclosure:**

I subscribe to, what for some might be, a broad definition of the comedy genre. Anton Chekhov described his great plays as Comedies. There are those who find that claim to be puzzling. I have always found it to be apt. The contemporary trend is toward such a broad definition. Television series such as “Weeds” and “Orange is the New Black” compete for Emmy Awards with the more obviously comedic “The Big Bang Theory” and “Modern Family”. In my estimation “Some Like It Hot” is a supremely great comedy, and “Sunset Boulevard” is as well. I have no problem placing “Austin Powers” and “American Beauty” together on a comedy continuum, and will endeavor, in the teaching of this course, to explain why.

### **Course Description:**

We will begin with lecture-demonstrations aimed at understanding the fundamental similarity between comedy and tragedy, and elucidating the nature of their differences.

Our goal will be to understand why something is funny. We will consider comedy in all its forms, physical, verbal, visual, auditory, transformational. Once we agree on “the why” of funny, we will explore where to look for fun, how to capture the funny and conjure the laugh.

To do this we must examine many subjects through the comedy lens. These include the nature of logic and belief in comedy, the uses of anticipation and misdirection, the challenges comedy places on casting, rehearsing, staging, blocking and shooting. We will consider the roles of text and improvisation in rehearsal and performance, as well as the obligations comedy places on props, costume, scenery, tempo etc. We will tackle the subject of “Choices,” and why some are more suited to comedy than others.

We will undertake the telling of jokes and examine the relationship between the telling of a joke and the recounting of a story. We will analyze the structure of The Joke and relate it to Story Structure. We will extend this analogy while exploring the relationship among the elements of the narrative story: The Moment, The Beat, The Scene and The Act. Each will be considered as if it were a joke with a set up, a payoff, and something to “get”. This will form the basis of our method of Scene Breakdown.

Armed with this tool we will approach the analysis of the screenplay *50/50* by Will Reiser . Each student will be assigned a two-person scene from this screenplay to direct. The student will subject the scene to a “breakdown”, cast it, rehearse it outside of class, and then bring the actors for an in-class rehearsal. The director will then have the opportunity to repeat the process, rehearsing both outside and again in class, before filming and editing the scene for presentation and critique.

Through this process of exploration, and trial and error, it is expected that the student will learn to apply practical principles for directing comedy.

### **Class Philosophy:**

In this class, learning is a group endeavor.

I am well aware that most students will be new to the concepts and practices we are considering. I am not so much looking for results, but rather for participation and engagement with a process.

I expect students to learn as much from each other’s missteps as from the triumphs. Those missteps are very valuable. I will appreciate your generosity in taking the risks to make mistakes, and your openness to sharing them with the class.

### **Required Texts:**

*The Comic Toolbox* by John Vorhaus [http://www.amazon.com/Comic-Toolbox-Funny-Even-Youre/dp/1879505215/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1356230359&sr=1-1&keywords=the+comic+toolbox](http://www.amazon.com/Comic-Toolbox-Funny-Even-Youre/dp/1879505215/ref=sr_1_1?s=books&ie=UTF8&qid=1356230359&sr=1-1&keywords=the+comic+toolbox)

*Sideways* by Alexander Payne and Jim Taylor

*Directing Actors* by Judith Weston <http://www.amazon.com/Directing-Actors-Memorable-Performances-Television/dp/0941188248>

### **Assigned Readings:**

Mandatory readings assigned throughout the semester. Readings will be discussed in class and you may be quizzed on their contents.

## Rehearsals:

Rehearsal is a critical tool in the making of comedy. This class will teach rehearsal technique and sharpen the students' appreciation for the use of rehearsal in the finding and rendering of comedy. **Students are required to rehearse at least FOUR HOURS outside of class before bringing work into class. You may not use class hours for rehearsal. You may not bring unrehearsed actors to class.**

## Blogging and Written Reflections:

All students are required to post at least one comment on the Class Facebook Blog each week that they are not writing a "Reflection". **To receive full credit 2 posts must be made before mid-semester and 2 posts after. No partial credit will be given for fewer than the required 2 posts per half.**

A Written Reflection on one's work and learning experience **must be emailed to me by 12pm on the Wednesday after each in-class rehearsal** and after the final screening.

Four Blog Posts and Three Reflections must be written and turned in to complete this course.

All students must be properly registered to be a Contributor to the class blog on Facebook by the second week of class. Your SA will send detailed instructions on how to sign up. If for any reason you are having trouble registering with Facebook, you must contact your SA by phone or email.

## Labeling of Assignments:

Assignments must be labeled using the following format: **Course #- Your Last Name- Assignment-Date**.

For Example: **532-Smith-Midterm-10/15/15**

The label must be on the document itself...NOT JUST THE EMAIL SUBJECT LINE  
I will not accept any assignment not properly labeled.

## Disclaimer and Fair Warning:

Comedy is controversial by its nature. One of its functions is to test moral and social boundaries. Material shown and discussed in class may offend. Be aware of this possibility before deciding to take this class.

## **\*\*Grading:**

ACTIVE participation on the part of students is essential. This entails thorough preparation of exercises and scenes. Grading will be based upon the extent and thoroughness of preparation, and the growth evidenced during the semester.

<b>Participation*:</b>	<b>5%</b>
<b>Quizzes &amp; Assignments</b>	<b>5%</b>
<b>Blogs</b>	<b>10%</b>
<b>Reflections</b>	<b>30%</b>
<b>Rehearsals</b>	<b>30%</b>
<b>Final project</b>	<b>20%</b>

\*PARTICIPATION is the engine of Group Learning. It is a crucial element in your grade. It includes commitment to the class, involvement with other students' work, and engagement with the material.

## **Due Dates:**

Missing deadlines is generally regarded as unacceptable in the Industry, and so it will be in this class. If you know ahead of time that unavoidable circumstances will prevent "delivery", you must notify Instructor immediately, and the circumstances must be documented. Likewise, if an unavoidable calamity prevents timely "delivery", it must be a genuine emergency and again must be documented. Unexcused missed due dates will result in reduction of 2/3 of a grade for each full class period past the original due date. .

## **Unforeseen Circumstances:**

If you have life problems or circumstances that might affect your work, please let me know in advance. I want to be understanding and helpful if I can. See me to make arrangements for deadline extensions.

## **Attendance/Absence:**

Credit towards your grade cannot -- by University policy -- be given for simply being present. It is expected that you will attend class, and if you are unavoidably going to miss class, your S.A. and I **MUST be notified** in advance in writing (e-mail). All justifications must be verifiable.

You will be permitted ONE unexcused absence. Beyond that, you will receive a reduction of 1/3 OVERALL COURSE GRADE per unexcused absence. Your SA will keep track of attendance.

### **Late Arrival:**

I do not like to be petty about tardiness, so I don't set specific penalties. However, in cases where it becomes chronic, I will give one "warning", and then I will assign penalties. Your SA will keep track of late arrivals.

### **Notes Regarding Video Projects:**

IT IS REQUIRED THAT STUDENTS READ THE FULL SCREENPLAY FROM WHICH THEIR SCENES ORIGINATE. IT IS ALL RIGHT IF YOU HAVE SEEN THE FILM IN THE PAST, BUT YOU MUST NOT REVISIT IT UNTIL AFTER YOUR PROJECT IS COMPLETED.

DIRECTORS MUST PRINT OUT COPIES OF THE COMPLETE SCREENPLAY FOR THEMSELVES AND THEIR ACTORS.  
DIRECTORS ARE REQUIRED TO PROVIDE THE ENTIRE SCREENPLAY FOR THEIR ACTORS AND URGE THEM TO READ IT. ACTORS MUST BE INSTRUCTED NOT TO VIEW THE FINISHED FILM.

CTPR 532 is a Workshop Course, not a Production Course. As such we are more concerned with the impact of performance, storytelling, and the rendering of comedy than with the technical quality of the final DVD. It is more important to optimize the quality of the sound than it is to demonstrate artistry in lighting, costuming, location or other production values. Directors are strongly encouraged to keep shooting and editing styles simple and unobtrusive.

**NO SCENES MAY BE SHOT AS EXTERIORS** without prior approval.

**I ENCOURAGE DIRECTORS TO RE-EDIT and RE-SUBMIT THEIR SCENES AFTER THE IN-CLASS SCREENING. THIS WILL RESULT IN ENHANCED LEARNING AND MAY BE USED FOR EXTRA CREDIT.**

### **USE OF SCHOOL EQUIPMENT:**

Students will be responsible for payment of insurance for usage of school equipment. You may request permission to use additional equipment. If permission is granted you

will be required to obtain insurance for that equipment through Joe Wallenstein's office. Students sharing the same production number have the obligation to work together. Since there is one camera between them, one student can function as the DP while the other is directing. As the Director, a student may ELECT to have someone other than their prod# partner serve as the DP, but each student is responsible to serve in that capacity if called upon. No director may photograph his/her own scene.

All projects should be presented in-class on a DVD. A DVD must be left with the instructor. **A DVD copy of the scene must be given to each cast member. All DVDs must be watermarked as a USC Classroom exercise, and must not include the name of source material in the titles.**

SAG cast members must be reminded that they are allowed to post no more than thirty seconds of the material given them onto the Internet.

School-provided video cameras may be reserved in the SCA Equipment Room, and you must reserve the week in advance, as you must with the sound department and grip/lighting equipment center.

Students may edit their projects in SCA post. Students may edit their projects in SCA post. Students may edit their projects in SCA post. You may edit on your own equipment, but equipment failure will then not be an acceptable excuse for missed delivery.

IT IS ABSOLUTELY CRITICAL THAT GOOD SOUND BE RECORDED FOR EVERY SCENE. YOU MUST USE THE BOOM MIC WHEN FILMING. It is not acceptable to only use the on-camera microphone for the scene you present in class.

**CASTING is crucial. Students must hold at least two auditions in the course of the semester. As actors do, on occasion, drop out of projects, It is strongly advised that you be prepared with backup casting options. If you have to recast you must notify the instructor and the SA before bringing a new actor to class.**

**An Actor Database is posted on the class website. It is made up of actors who have worked successfully in class. You are encouraged to take advantage of this resource.**

#### **SAFETY:**

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

#### **STUDENTS WITH DISABILITIES:**



Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the Instructor as early in the semester as possible. DSP is open Monday-Friday, 8:30 am to 5:00 pm. The office is in Student Union 301, and their phone number is (213)740-0776.

### **Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

### ***STUDENT ACKNOWLEDGEMENT AND AGREEMENT***

CTPR 532 FALL 2015

I (print your name) \_\_\_\_\_

have read the syllabus for CTPR 532. I acknowledge the requirements and rules of the course, and agreed to meet and abide by them.

Signed,

(your signature) \_\_\_\_\_

**Please print and fill out this page and turn it in to your class SA, Mike Starr, by the third class. Late turn in will be counted as a late assignment.**

## CTPR 532 WEEK x WEEK SCHEDULE FALL 2015

Note: Schedule and Assignments Subject to Change - check class website for weekly updates

### WEEK ONE 8/27/15

Welcome & Attendance

INTRO TO 532 - Presentation

JOKE TELLING - EXERCISE

JOKES ARE STORIES - Presentation

What is Directing? - Discussion

HOUSEKEEPING - Presentation

Fill Out Forms

Assign individuals for Acting Exercise

## WEEK ONE ASSIGNMENTS:

1. SIGN ONTO WEBSITE - address: BKKELLMAN.COM  
username: STUDENT  
password: CLASSROOM
2. READ SYLLABUS - on website
3. PRINT OUT “: “STUDENT ACKNOWLEDGEMENT AND AGREEMENT”  
sign and return agreement to SA\* due 3<sup>rd</sup> class
4. If you haven't already -WRITE A PERSONAL INTRODUCTION-  
email to Barnet

Send me a short personal introduction. Tell me where you are from. What year you are in. What your interests are. What else you're studying and doing this semester. Did you take 475 or 507 and from whom? Any thoughts or plans you may have for after graduation. Anything else you want me to know about yourself.

Search your early childhood recollections and tell me the first thing you remember making you laugh.

Send me a list of your five favorite film or TV comedies.

Describe one funny scene that you remember.

5. GET YOUR TEXTBOOKS  
title: The Comic Toolbox  
author: John Vorhaus  
isbn#: 1-879505-21-5  
publisher: Silman-James Press  
[http://www.amazon.com/Comic-Toolbox-Funny-Even-Youre/dp/1879505215/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1324680629&sr=1-1](http://www.amazon.com/Comic-Toolbox-Funny-Even-Youre/dp/1879505215/ref=sr_1_1?s=books&ie=UTF8&qid=1324680629&sr=1-1)  
also

Directing Actors

author: Judith Weston

available at campus bookstore or Amazon

[http://www.amazon.com/Directing-Actors-Memorable-Performances-](http://www.amazon.com/Directing-Actors-Memorable-Performances-Television/dp/0941188248/ref=sr_1_1?s=books&ie=UTF8&qid=1357768679&sr=1-1&keywords=directing+actors+judith+weston)

[Television/dp/0941188248/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1357768679&sr=1-](http://www.amazon.com/Directing-Actors-Memorable-Performances-Television/dp/0941188248/ref=sr_1_1?s=books&ie=UTF8&qid=1357768679&sr=1-1&keywords=directing+actors+judith+weston)

[1&keywords=directing+actors+judith+weston](http://www.amazon.com/Directing-Actors-Memorable-Performances-Television/dp/0941188248/ref=sr_1_1?s=books&ie=UTF8&qid=1357768679&sr=1-1&keywords=directing+actors+judith+weston)

## 5. READING ASSIGNMENTS from texts

1. “**Directing Actors**” “Introduction” (pp. 1-12) “Result Direction & Quick Fixes” (pp. 13-47)

2. *The Comic Toolbox* - Chapter One “Comedy is Truth and Pain” pages 1 through 8

## 6. READING ASSIGNMENTS from Website

from MATERIALS page:

HOW TO APPROACH THIS COURSE - BK:

RULES & REGULATIONS

FAQs

j. Cohen -HOW TO SUCCEED IN BARNET’S CLASS

from Weekly Update page:

BK - What is Directing?

Recommended: Attend Theatre School Auditions

## WEEK TWO 9/3/15

Discuss Readings

ACTING Exercise

DIRECTING ACTORS PRESENTATION

Show Examples of Filmed Scenes

CASTING COMEDY PRESENTATION

Assign Scenes and Groups

Explain Brooks/Moss Assignment

## WEEK TWO ASSIGNMENTS

READ from texts:

“Directing Actors”- Moment to Moment (pp.49-76) Listening (p.77-90)

“The Comic Toolbox” - Chapter Two “The Will to Risk”

READ from Website:

Under BK Handouts:

BK - DIRECTING ACTORS

BK - CASTING

BK - COMEDY CASTING Q&A

Under Blog Archives:

CASTING - KEEP YOUR EYE ON THE BIG PICTURE

Under Articles

Grazer Thin-Slicing Tom Hanks  
Larry - SETTING UP AN AUDITION

### WEEK THREE 9/10/15

Discuss Readings

CASTING/AUDITION DEMONSTRATION

REHEARSAL DEMONSTRATION

### WEEK THREE ASSIGNMENTS:

#### BEGIN CASTING

READ - screenplay:  
Sideways

READ from texts -

WESTIN: "Actors" Choices" (pp. 91-132)  
"Casting" (pp. 235-244)

VORHAUS: Chapter Three: "The Comic Premise" pages 19-29

READ from Website:

under BK Handouts

BK-DIRECTING ACTORS

Under Blog Archive

CASTING AND COMEDY - FEELING NO PAIN

WATCH from Website

under Links

Brooks/Moss Workshop volume 1 or volume 2

**REQUIRED BLOG POST - about In-Class Audition or Rehearsal Demonstrations or Brooks/Moss Workshop video**

## WEEK FOUR 09/17/15

Discuss Readings

REHEARSAL PRESENTATION

Show Scenes with Beats Examples

BEATS PRESENTATION

### WEEK FOUR ASSIGNMENTS:

**Group A Begin Rehearsals  
Students begin analyzing Beats**

READ from Texts:

WESTIN - "Script Analysis" (pp. 163-234) "Rehearsal" (pp. 245-279)

VORHAUS - Chapter Four "Characters" pages 30 through 46

READ from Website:

Under BK Handouts

BK - SCENE ANALYSIS QUESTIONS  
BK - AN APPROACH TO DIRECTING THE SCENE

Under Blog Archive

BEATS AND THE RECIPE FOR A SCENE  
BEATS AS DECISION POINTS

## WEEK FIVE 9/24/15

Discuss Readings

INTERPRETATION/MAKING A SCENE PLAY PRESENTATION

SCENE ANALYSIS WORKSHEET PRESENTATION

SCENE ANALYSIS WORKSHEET DEMONSTRATION

**WEEK FIVE ASSIGNMENTS:**



All Students begin Scene Analysis Worksheets

Group A Students schedule Scene Analysis Meetings

Groups A&B Begin Rehearsals

READ from Texts:

WESTIN: Append.B /C "Comedy" "Lists of Action Verbs" (p.296-307)

VORHAUS: Chapter Seven "The Comic Through Line" p 75 -102

READ from Website:

Under BK - Handouts:

BK HOW TO REHEARSE

BK - IN REHEARSAL - ASK YOURSELF

Under Blog Archive:

Q&A THE DIRECTOR'S RELATIONSHIP TO VERBS

Under Articles:

Greenberg - THE DISCIPLINE OF PLAY

Levine- REAL ACTORS

Under Class Materials:

HOW TO PREPARE FOR SCENE ANALYSIS MEETING

**WEEK SIX 10/01/15**

Discuss Readings

DIRECTING COMEDY PRESENTATION

STAGING AND SHOOTING PRESENTATION & DEMONSTRATION

**WEEK SIX ASSIGNMENTS:**

Group A & B schedule Scene Analysis Meetings

Group B Students schedule Scene Analysis Meetings

Group B&C Begin Rehearsals

READ from Texts:

**WESTIN** "Shooting" (pp. 281-290)

**VORHAUS** - Chapter Six "Types of Comic Stories"

READ from Website:

Under BK Handouts:

**BK - IN CLASS REHEARSAL**

Under Class Materials:

**BK - REMINDER FOR REHEARSERS**

Under Videos:

The Spielberg Oner

Under Blog Archive:

COPING WITH CRITIQUE  
FLAG ON THE PLAY  
COMEDY IS SERIOUS BUSINESS

Under Articles:

Friend - WHAT'S SO FUNNY?

## WEEK SEVEN 10/08/15

Rehearsal #1 Group A

### WEEK SEVEN ASSIGNMENTS:

Group A 1<sup>st</sup> Rehearsal Reflection due by noon next Thursday  
Group C Scene Analysis Meetings

READ from Texts:

VORHAUS *The Comic Toolbox* Chapter Eight  
More Tools from the Toolbox p. 103-115

READ From Website:

Under Class Materials:

BLOG POSTS AND REFLECTIONS - FAQs

Under Articles:

ZINOMAN - Get The Laughs But Follow The Rules - NY Times  
BERDIK - Why our brains make us laugh

Under BK-Handouts:

BK - THE SEARCH FOR THE EVENT  
BK- 3-PART CHECKLIST FOR TROUBLESHOOTING

Under Blog Archive

A SLAB OF IVORY  
REPETITION

**\*\*THURSDAY, OCTOBER 15<sup>th</sup> - Barnet out of Town - NO CLASS\*\***

## WEEK EIGHT 10/22/15

Rehearsal #1 Group B

### WEEK EIGHT ASSIGNMENTS:

Group B 1<sup>st</sup> Rehearsal Reflection due by noon next Thursday  
Group C schedule Scene Analysis Meetings

READ from Texts:

VORHAUS The Comic Toolbox Chapter Eight

“More Tools from the Toolbox” page 103 through 115

READ from Website:

Under BK Handouts:

BK - TO COMEDY SCENE DIRECTORS AT MIDSEMESTER  
BK - DIRECTORS ON DIRECTING COMEDY  
BK - DRAMATIZATION

Under Blog Archives:

COMMUNICATING WITH ACTORS

Under Articles:

Alda - That’s Funny But Why?  
Dean - Habits of the Comic Mind

**FIRST TWO BLOGS DUE next Thursday**

## WEEK NINE 10/29/15

Rehearsal #1 Group C

### WEEK NINE ASSIGNMENTS:

**Group C 1<sup>st</sup> Rehearsal Reflection due by noon next Thursday**

READ from Texts:

VORHAUS *The Comic Toolbox* Chapter Ten  
"Comedy and Jeopardy" page 117-124  
"Still More Tools from the Toolbox" page 125-138

READ from Website:

Under BK Handouts:

BK-ARE YOU STILL SEARCHING FOR THE EVENT?

BK - HOPES AND EXPECTATIONS AT MIDSEMESTER

Under Articles:

GLASS on Creative Process

Under Blog Archives:

DOING - THE INTERSECTION OF WRITING, ACTING AND  
DIRECTING

ADJECTIVES AND WHY WE DON'T LIKE TO USE THEM

FEELING

**MID-SEMESTER-----**

First half 2 Blogs Deadline DUE today

**WEEK TEN     11/5/15**

Rehearsal #2 Group A

## WEEK TEN ASSIGNMENTS:

Group A 2<sup>nd</sup> Rehearsal Reflection due by noon next Thursday  
GROUP A Shooting period begins

READ from Texts:

VORHAUS *The Comic Toolbox*  
Chapter 14 "Through Polished and Perfection " p.162-173

READ from Website:

Under BK Handouts:

BK- SHOOT EXPECTATIONS  
BK -TIPS ON SHOOTING YOUR SCENES

Under Blog Archives:

JUSTIFYING THE LINE THROUGH BEHAVIOR  
OBSTACLES  
ONE DIRECTION AT A TIME  
REPETITION

Under Articles:

Lipsey - On Directing Comedy  
Lickerman - Why We Laugh

## WEEK ELEVEN 11/19/15

Rehearsal #2 Group B

### WEEK ELEVEN ASSIGNMENTS:

Group B 2nd Rehearsal Reflection due by noon, next thursday  
GROUP B Shooting period begins

READ from Website:

Under Class Materials:

DCS FINAL ASSIGNMENTS – COMPLETION REQUIREMENTS

Under Articles:

Corley - CAN YOU LEARN TO BE FUNNY?  
Dobkin - THE CHURCH OF COMEDY

## WEEK TWELVE 11/19/15

Rehearsal #2 Group C



**WEEK TWELVE ASSIGNMENTS:**

**Group C 2nd Rehearsal Reflection due by noon next Thursday  
GROUP C Shooting period begins**

READ from Website:  
Under Blog Archive  
DOES WOODY ALLEN REHEARSE?

**\*\*\*11/26/15 THANKSGIVING – NO CLASS\*\*\***

**WEEK THIRTEEN 12/03/15**

Screen Group A Scenes

**WEEK THIRTEEN ASSIGNMENTS:**

**Group A Shoot/Screening Reflection due next Thursday  
GROUP B&C SHOOTING and EDITING**

READ from Website:

Under Class Materials:

re read DCS FINAL ASSIGNMENTS – COMPLETION REQUIREMENTS

## WEEK FOURTEEN 12/10/15

Last Class/Final Exam/Party

Screen Group B Scenes

Screen Group C Scenes --

### WEEK FOURTEEN ASSIGNMENTS:

SECOND TWO BLOGS DUE Friday 12/11/15 5pm

Group B&C Shoot/Screening Reflection due by Wednesday 12/16/15  
5pm

Note: Schedule and Assignments Subject to Change - check class  
website for weekly updates