

# SYLLABUS

## CTPR 476

### INTERMEDIATE DIRECTING - COMEDY

Website: [bkkellman.com](http://bkkellman.com)

username: student

password: classroom

SPRING 2018, section 18572D

Wednesdays, 6-9:50PM, RZC Stage D

Units: 2

Professor: BARNET KELLMAN

(323) 819-3803

[bkellman@cinema.usc.edu](mailto:bkellman@cinema.usc.edu)

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

SA: FLORENCE HELLER

(917) 340-1740

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

**No cell phones, laptops or iPads are allowed in this class w/o permission – if you need to take notes on an internet connected device you must sit in the front row**

## **Class Website:**

The official class website at bkkellman.com (username - student; password - classroom) contains all the materials and information necessary for this course. Please consult the website for answers to your questions. If you need help finding the answer please ask your SA for assistance before contacting the instructor.

## **Notifications:**

Additions and changes to assignments and notification of events will be sent to you by the instructor to

### **YOUR USC EMAIL ADDRESS**

Your will be held responsible for information sent to you in this manner.

**You are REQUIRED TO PROVIDE YOUR USC EMAIL ADDRESS to your SA and the Instructor and to CHECK THIS ACCOUNT REGULARLY**

## **Class Facebook Page:**

There will be a Facebook page set up for this class by your SA. Your SA will invite you to join.

**You are required to join the Facebook Page**

as certain assignments must be completed in this space.

## **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 *Sideways*, by Alexander Payne and Jim Taylor. 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.

\*The assigned scene is a tool for learning. It is never to be considered a “product”. Therefore in rehearsals and in the shot and edited version students may present the entire scene OR a portion of the scene (must include the beginning) at their option.

### **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/Youre/dp/1879505215/ref=sr_1_1?s=books&ie=UTF8&qid=1356230359&sr=1-1&keywords=the+comic+toolbox)

*50/50 by Will Reiser*

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

### **Assigned Readings:**

Mandatory readings assigned throughout the semester. All reading material is available on the class website. 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.

If an actor presents you with a sudden conflict that makes him/her unavailable to rehearse in class you must notify the instructor and your SA immediately. You may not bring a "surprise actor" to class.

### **Casting:**

**CASTING is crucial.** Students must hold *at least two auditions* in the course of the semester. You may cast someone you know -- you must, however, go through the audition process for the experience and to see what alternatives are available. **You must hold at least one casting session..I advise you to hold more.** As actors do, on occasion, drop out of projects, it is strongly advised that you be prepared with backup casting options. **You may not cast your relatives or lovers as you may, on occasion, be required to recast.** If you have to recast you must notify the instructor and the SA before bringing a new actor to class. Any **RECASTING** must be done with the instructor's knowledge.

Actor Database:

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.

School of Dramatic Arts Actors:

You are strongly advised to cast students from USC School of Dramatic Arts when possible and appropriate. Students who have done so have found them to be well-trained professionals and reliable collaborators.

Actor Contact information:

Prior to your first in-class rehearsal you are required to provide your SA with your actors' NAMES/ Preferred Contact info (cell phone and email)/Digital Headshot Photo - If you recast you must update this information.

**THIS IS NOT AN OPTIONAL REQUEST: Supplying these materials to your SA is required for credit toward completion of the course**

Scene Analysis Meetings:

Each student is required to attend a 30 minute meeting with me to review their scene analyses prior to their first in-class rehearsal. An assigned handout informs students of my expectations for this meeting. Meetings are scheduled at a time selected by the student. Occasionally a student will miss a meeting, or come to a meeting without having prepared. These meetings are important, time-consuming, and difficult to schedule. Students should not expect their missed meetings to be rescheduled and should expect that missing a meeting or coming unprepared will negatively affect their grades.

**In-Class Rehearsals and Final Presentation:**

Students will bring their actors to class for "In-Class Rehearsal" on at least two occasions. As a final presentation students will bring a recorded version of their work for class screening.

**Students may choose - with the approval of the instructor - to present a third live rehearsal in lieu of shooting.**



Each time a student presents work it will be subject to in-class discussion, “critique” and revision.

## **Shooting and Editing:**

THIS COURSE IS A WORKSHOP:

That means that the school gives you a minimal amount of physical production support in terms of camera and sound package. The EMPHASIS in this class is on the capturing of actor performance, and not on production values.

There are many reasons why an individual student might wish to have a nicely produced piece to show. HOWEVER, you will not get credit for how well your scene is produced, how good the location was, or the wardrobe, or even the editing or shooting as the course does not address or support those subjects.

**STUDENTS MUST NOT OPERATE CAMERA ON THEIR OWN SCENES**

as that responsibility will hamper your ability to focus on performance.

LOCATIONS RENTAL AND OTHER EXPENDITURES:

This is up to you. Personally, I am only interested in the shape of the scene and the performances of the actors. To me, a table in a living room is the same as a table in an iHop. I won’t penalize you (for sure) if you do it in your apartment. I won’t reward you for doing it in an iHop. I won’t penalize you if you do it in an iHop unless I feel you put all your time into production values at the expense of performance.

## **Observation, Class Discussion and “Critique”:**

In this course we share work in process. We recognize that artists “in process” feel vulnerable. One of the goals of this course to help students learn to observe work in process, and report on their observations in a way that is helpful to the artists. How to accomplish this will be an ongoing subject of our class inquiry. It is the assumption of this class that if the instructor or a student shares an observation (what I saw, what it meant to me, how it made me feel) with a spirit of helpfulness, and if it is received with a sense of openness, we will create an

atmosphere that is conducive to good process. I encourage students to give me feedback on my performance in this regard.

## Facebook Blogging and Written Reflections:

All students are required to participate in the Class Facebook Blog, by posting a **minimum of three times** in the course of the semester. This is a space for sharing videos, articles and observations on the world of comedy sourced from the internet, newspapers, magazines and other media.

One post, due during the first half of the semester, must be a written reflection on either a) casting demo b) rehearsal demo c) Brooks-Moss video.

All other posts are materials of the students choosing. Students may post as many times as they choose. Posts above the minimum number of 3 or frequent comment on other students' posts will be credited toward extra credit.

**To receive full credit 2 posts must be made before mid-semester and 1 post after.**

**No partial credit will be given for fewer than the required 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.** (This final Reflection may refer to either the Shooting/Editing experience, or to the) Screening, or both.

The **first written reflection** must include your statement of the reasons you cast each actor.

**A FOURTH REFLECTION FOR EXTRA CREDIT** - may be written on your reaction to either of these postings: **The Practice - What is Directing ?'18** or **The Practice - What is Comedy?**

All Reflections and other assignments emailed to me must be in WORD, TXT, Pages or other editable form.

No work turned in as a PDF will be accepted.

Three 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: **476-Smith-Midterm-10/15/17**

The label must be on the document itself...NOT JUST THE EMAIL SUBJECT LINE

**I will not accept any assignment not properly labeled or sent in PDF form.**

### **Delivery Requirements:**

**All projects should be delivered as a QUICKTIME FILE to the SA** 24 hours prior to the start of the class in which it is to be presented

**A QUICKTIME copy of the scene must be given to each cast member. All QUICKTIMES 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.

**476 STUDENTS are REQUIRED** to submit **digital photos and contact information** on their final casts by the final assignment due date (when final reflections are due)....failure to do so will count against your grade.

### **Inclusivity:**

Comedy like language both brings us together and sorts us apart. It has the capacity to either divide or include. Like language, inclusivity is the central goal of comedy. It reminds us of what we have in common - our humanity - and assures us that we are not alone. In this class students are encouraged to raise any concerns they have either publicly or with me in private.

### **Disclaimer and Fair Warning:**

The purpose of comedy is not to be hurtful but to explore hurtful subjects in a safe way. Comedy is controversial by its nature. One of its functions is to test moral and social boundaries. Whatever the intention it is possible that 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.

#### GRADING POLICY 2017

**Participation – commitment – Discipline	5 points
Quizzes and Assignments	5 points
Blog Posts First Half	5 points*
First Rehearsal	15 points
First Rehearsal Reflection	10 points
Second Rehearsal	15 points
Second Rehearsal Reflection	10 points
Final Project (shoot or 3 <sup>rd</sup> Rehearsal)	20 points
Final Project Reflection	10 points
Blog Posts Second Half	5 points**

TOTAL

100 points

\*2 posts minimum required – no partial credit given for 1 post

\*\*1 post minimum required – no partial credit

**\*\*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. Facebook Blog posts in excess of the minimum (for example) count toward one's participation grade.

#### **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 RE-VIEW OR STUDY THE RELEASED FILM.

## **Workshop:**

CTPR 476 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 product. 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.

## **Extra Credit:**

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.**

Also extra credit will be awarded for a Fourth Written Reflection as noted above under Blogposts and Written Reflections

## **Use of School Equipment:**

PRODUCTION NUMBERS - Your SA will work to obtain production numbers for class members. Delaying the SA's efforts will earn a student a late assignment grading penalty.

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.**

Please review the [476 Class Overview Page](#) on the [SCA Knowledgebase](#) for workflow information.

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.

### **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.

### **Stressful Times:**

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34<sup>th</sup> Street, 213-740-9355.

### **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/>.

***BY THE THIRD CLASS YOUR SA WILL REQUIRE YOU TO SIGN THE FOLLOWING STATEMENT. NO STUDENT WILL BE ALLOWED TO TAKE THIS CLASS WITHOUT A SIGNED ACKNOWLEDGMENT ON FILE***

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

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) \_\_\_\_\_

**CTPR 476 WEEK x WEEK SCHEDULE  
SPRING 2018**

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

**WEEK ONE 1/10**

Welcome & Attendance

INTRO TO 476 - Presentation

JOKE TELLING - Exercise

JOKES ARE STORIES - Presentation

HOUSEKEEPING - Presentation

SA introduction \_ Fill Out Forms

HAND OUT Assignment: - Scenes 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 e-mail to Barnet template can be found **Under Class Materials on Website**
5. REHEARSE YOUR “DIY ACTING SCENE” WITH YOUR PARTNER  
Instructions can be found **Under Class Materials on Website**
6. 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

title: Directing Actors

author: Judith Weston

available at campus bookstore or Amazon

[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](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)

## 7. 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

## 8. READING ASSIGNMENTS from Website

From: WEEKLY UPDATES - The Practice - Directing -January '18  
What is Directing?

from CLASS MATERIALS page:

HOW TO APPROACH THIS COURSE - BK:

FAQs

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

Personal Introduction (if you haven't already)

INSTRUCTIONS FOR DIY ACTING SCENE

## BLIND SCENE 2018

From BLOG ARCHIVES

BK - CATMULL - Sign Up for Failure

From ARTICLES page:

Friend - "What's So Funny?" -- optional

Highly Recommended: [Attend Theatre School Auditions - see flyer](#)  
[WEEKLY UPDATES](#)

## WEEK TWO 1/17

Discuss Readings - What is Directing? - Discussion

ACTING Exercise

DIRECTING ACTORS Presentation

CASTING COMEDY Presentation

[Assign Scenes and Groups](#)

[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:

From BK HANDOUTS page:

BK - DIRECTING ACTORS

BK - READING THE SCRIPT

BK - DOING: THE INTERSECTION OF WRITING,  
ACTING AND DIRECTING.

BK - THE DOINGS AND THE SHOWS - optional

Under Articles:

Grazer Thin-Slicing Tom Hanks

Levine- REAL ACTORS

Tobolowsky – The Four Keys to Translating Director Speak

Larry - SETTING UP AN AUDITION

Under Class Materials:

Sideways SCREENPLAY two times (after reading BK - READING THE SCRIPT)

### WEEK THREE 1/24

Discuss Readings - Questions?

AUDITION PROCESS - Presentation

AUDITION Demonstration

Casting Period Begins

Explain Brooks/Moss Assignment

Explain The Word Hello Assignment

### WEEK THREE ASSIGNMENTS:

BEGIN CASTING

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 - CASTING

BK - HOW TO READ AND USE STAGE DIRECTIONS

BK - IN CLASS REHEARSAL

Under Blog Archives:

CASTING - KEEP YOUR EYE ON THE BIG PICTURE

CASTING AND COMEDY - FEELING NO PAIN

WHAT ACTORS HAVE SAID ABOUT WORKING IN THIS CLASS

Under Class Materials:

EXERCISE - THE WORD HELLO

BK - ACTORS DROP OUT AT THE LAST MINUTE

WATCH from Website:

Under Links:

Brooks/Moss Workshop volume 1 or volume 2



## WEEK FOUR 1/31

Discuss Readings - Questions?

DO EXERCISE - THE WORD HELLO

REHEARSAL - Directing Actors Part 2 -Presentation

REHEARSAL Demonstration

### 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 - AN APPROACH TO DIRECTING THE SCENE

BK - SCENE ANALYSIS AND BREAKDOWN sept. 2016

BK - SCENE ANALYSIS BREAKDOWN QUESTIONS

BK - THE SEARCH FOR THE EVENT

Under Blog Archive:

BEATS AND THE RECIPE FOR A SCENE

BEATS AS DECISION POINTS

Under Class Materials:

HOW TO PREPARE FOR SCENE ANALYSIS MEETING

EXERCISE - OBSERVATION - optional - no presentation

[REQUIRED BLOG POST - about In-Class Audition or Rehearsal Demonstrations](#) or [Brooks/Moss Workshop video](#)

**WEEK FIVE 2/7**

Discuss Readings - Questions?

DIRECTING THE SCENE - INTERPRETING THE TEXT Presentation

Show Scenes with Beats Examples

MOMENT & BEATS Presentation

MY BOYS BEATS Presentation

SCENE ANALYSIS Presentation

SPOTTING MAYA - SCENE ANALYSIS WORKSHEET Presentation

Group A Students schedule Scene Analysis Meetings

## WEEK FIVE ASSIGNMENTS:

All Students begin Scene Analysis Questions

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 Class Materials:

BK - REMINDER FOR REHEARSERS

Under Blog Archive:

UNDERSTANDING THE GOVERNING SOCIAL OBLIGATION

Q&A THE DIRECTOR'S RELATIONSHIP TO VERBS

DOES WOODY ALLEN REHEARSE?

Under Articles:

Greenberg - THE DISCIPLINE OF PLAY

**WEEK SIX 2/14**

Discuss Readings - Questions?

Rehearsal #1 Group A

Group B Students schedule Scene Analysis Meetings

### WEEK SIX ASSIGNMENTS:

Group A 1<sup>st</sup> Rehearsal Reflection due by noon, day of next class

Group B 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:

From WEEKLY UPDATE page:

The Practice - Comedy -January '18 What is Comedy? P 1 - 12

Under Blog Archive:

COPING WITH CRITIQUE  
FLAG ON THE PLAY  
COMEDY IS SERIOUS BUSINESS  
INTELLECT OBSERVATION BALANCE  
THE TICKING CLOCK

Under Class Materials:

BLOG POSTS AND REFLECTIONS - FAQs

## WEEK SEVEN 2/21

Rehearsal #1 Group B

Group C schedule Scene Analysis Meetings

### WEEK SEVEN ASSIGNMENTS:

Group B 1<sup>st</sup> Rehearsal Reflection due by noon, day of next class

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:

From WEEKLY UPDATE page:

The Practice - Comedy -January '18 What is Comedy? P 12 - 24

Under Articles:

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

Under BK-Handouts:

BK- 3-PART CHECKLIST FOR TROUBLESHOOTING

Under Blog Archive

A SLAB OF IVORY

**WEEK EIGHT 2/28**

Rehearsal #1 Group C

FIRST FACEBOOK BLOGS DUE due by noon, day of next class

MIDSEMESTER - Midterm Warnings - sent by email where necessary

WEEK EIGHT ASSIGNMENTS:

Group C 1<sup>st</sup> Rehearsal Reflection due by noon, day of next class

READ from Texts:

VORHAUS The Comic Toolbox Chapter Eight

“More Tools from the Toolbox” page 103 through 115

READ from Website:

From WEEKLY UPDATE page:

The Practice - Comedy -January '18 What is Comedy? P 24 - end

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 BLOGS DUE by noon, day of next class

MIDSEMESTER - Midterm Warnings - sent by email where necessary

## WEEK NINE 3/7

DIRECTING COMEDY Presentation and discussion

STAGING AND SHOOTING Presentation

DIRECTING ACTORS - Part 3 Presentation

Joke Telling 2

## WEEK NINE ASSIGNMENTS:

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 Blog Archives:

ADJECTIVES AND WHY WE DON'T LIKE TO USE THEM

FEELING

Under Articles:

POLITICAL CORRECTNESS ISN'T KILLING COMEDY

FALK - Why it's Time we Stop Categorizing TV Comedies

## MID-SEMESTER-----

First half Blog Deadline

USC SPRING BREAK 3/12 - 3/16

WEEK TEN 3/21

Rehearsal #2 Group A

WEEK TEN ASSIGNMENTS:

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  
ADVICE FOR SHOOTING COMEDY

Under Articles:

Lipsev - On Directing Comedy

Lickerman - Why We Laugh

Cinemoose - Tragedy is a Closeup - Comedy a Long Shot

**GROUP A Shooting period begins**

Group A 2nd Rehearsal Reflection due by noon, day of next class

**WEEK ELEVEN 3/28**

Rehearsal #2 Group B

## WEEK ELEVEN ASSIGNMENTS:

Group B 2nd Rehearsal Reflection due by noon, day of next class

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

READ from Texts:

VORHAUS *The Comic Toolbox* Chapter Fifteen

Scrap Metal and Doughnuts” p.174 -184

Rehearsal #2 Group C

**WEEK TWELVE ASSIGNMENTS:**

Group C 2nd Rehearsal Reflection due by noon day of next class

GROUP C SHOOTING begins

READ from Website:

**WEEK THIRTEEN 4/11**

THIRD IN-CLASS REHEARSALS

**WEEK THIRTEEN ASSIGNMENTS:**

READ from Website:

Under Class Materials:

re read DCS FINAL ASSIGNMENTS – COMPLETION REQUIREMENTS

THIRD IN-CLASS REHEARSAL REFLECTIONS due by noon, day of  
next class

## WEEK FOURTEEN 4/18

SCREENINGS 1

THE PROCESS Presentation

WEEK FOURTEEN ASSIGNMENTS:

SECOND FACEBOOK BLOG DUE

Reading from Website:

Under BLOG ARCHIVES

Comedy is Hard

**WEEK FIFTEEN 4/25**

**SCREENINGS 2 - Last Class Party**

**FINAL WEEK**

**Shoot Reflection and any remaining assignments due by noon**

**WEDNESDAY MAY 2ND**

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