

1. Activity: “Mirror Game”:

Students will form groups of two and take turns directing each other in this game. The first student will get the chance to lead the other in a mirror activity that involves them slowly moving their bodies and having their partner follow their lead. The first partner will start slowly, moving arms, legs and their body and having the other partner follow. As the partners become more comfortable, more actions and a faster pace can modify this activity to make it more challenging. After the first student has had a chance to lead, the second student can take over directing the other.

Learning objectives achieved from the program of studies:

- *Listening to give and take direction*
- *Body control*
- *Coordination and balance*
- *Focus*

2. Activity: “Ship Captain”:

The objective of this game is to be the last person standing on the pirate ship. The pirate ship is the nine acting spaces on a stage. The way the game works is that the students are grouped up standing centre stage. The teacher then calls out the different acting spaces: “downstage left, upstage right, centre stage left etc. and the students have to move to the space the teacher has called. Students are eliminated when they are the last ones to stand in the correct space. This game has been modified to create more engagement and excitement by utilizing a pirate theme.

Modifications: Split the students into groups-Actors, Techies and Directors. During each turn alternate the different groups to move to a square and sit, lie down and stand. This will make it more challenging if you have a very quick group of students.

Learning objectives achieved from the program of studies:

- *Listening to give and take direction*
- *Knowledge of the acting space*
- *Coordination and balance*
- *Focus*

3. Activity: “Tableaus”:

The object of this game is for students to be able to direct other students into different positions to tell the audience a story. The purpose of a tableau is to create a picture and hold it for a few seconds. So in this game the students will be placed into groups of four and given a theme to make a picture, for example: Dance party! Then after the three groups each make a tableau, the groups decide who is A, B, C and D. The objective is for the group to make four distinct pictures each one with a different director. A directs people where to go in the first picture; B directs next, then C etc. After every one has had chance to direct, the four-scene tableau is presented to the class.

Learning objectives achieved from the program of studies:

- *Listening/giving direction*
- *Understand necessity of variety in movement*
- *Demonstrate understanding of compositional space*
- *Levels*

4. Activity: “Pre-Blocked Improv”:

The objective of this exercise is for the students to improvise a scene using the blocking directions they are given. The students are given three minutes to rehearse the blocking and come up with a scene. This challenges the students to use the atmosphere and let the blocking influence their decisions. It gets them thinking about positioning, memorization and intentions while actively focusing on their movement.

Learning objectives achieved from the program of studies:

- *Improv*
- *Characterization*
- *Movement*
- *Focus*

5. Activity: “Staged Improv”:

Students are given a simple script containing dialogue that they must put in their own blocking for. Once they have had a chance to add the movement and direction to the scene, other students will be the actors for the scenes and take the directions set up by the student working as the director. They will be given a chance to direct the students and transform the simple scene into whatever they planned on paper. All groups will then watch each other’s performances to see the differences in direction and style that occurred between each group.

Learning objectives achieved from the program of studies:

- *Giving and taking direction*
 - *Create balance, focus and stability on stage*
 - *Picturization*
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Annotated Bibliography

1. Berger, Melvin. *Putting on a Show*. United States of America: Melvin Berger, 1980.

This book by Melvin Berger takes a very simple approach to all the aspects of putting on a piece of theatre, and offers a wide range of information that covers what is required to direct a show, manage rehearsals, and incorporate tech theatre. This book gives a simple and broad overview, and would be an excellent resource for someone who had to put on a show with little prior theatre background. The book offers an excellent beginners look at what is required to become a director.

2. Gruver, Bert, & Hamilton, Frank. *The Stage Manager's Handbook*. New York, NY: Drama Book Specialists, 1952.

This book gives a very detailed and specific overview of how a professional piece of theatre is rehearsed, practiced, and performed. While the book is aimed at stage managers, the content is essential for any director who wishes to be able to put together a polished piece of live theatre. The book contains advice and instruction on how to manage rehearsals and run-throughs, and gives activities and instruction on how to bring the direction seen on stage on to paper to be recorded and analyzed.

3. Rodgers, James W., & Rodgers, Wanda C. *Play Director's Survival Kit*. United States of America: Center for Applied Research in Education, 1995.

This book is a great resource for directors creating theatre in a school or public setting. It is a valuable resource for new and seasoned directors, and offers a complete guide to all the steps needed to create a fully functioning work of live theatre. Activities, worksheets, and play information are all available.

4. Hodge, Francis, & McLain, Micheal. *Play Directing: Analysis, Communication, and Style*. Boston, MA: Pearson Education Inc., 2010.

This book not only addresses the steps a director must take in order to create a piece of theatre, but also offers activities and strategies that relate to blocking, styling the show and working with actors to produce their best possible performance. The books also looks at a number of relationships the director will become a part of including the actors, designers and audience.

5. *Educational Theatre Association* (2012). Retrieved from <http://schooltheatre.org/>

This non-profit organization is a network of over 90,000 drama students and educators that work to push the importance of theatre and drama by showing how theatre can build life skills. The site contains resource guides for theatre educators, including directing strategies and resource that can help in the creation of a play. The site also contains links to two magazines published by the company, *Dramatics* for students and *Teaching Theatre* for educators.