

# Directing the Director

Preparing Gifted Leaders within  
Performing Arts



PROJECT  
*Brilliance*

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# Special Thanks



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# Federal Definition of Gifted

Students, children, or youth who give evidence of high achievement capability in areas such as intellectual, creative, artistic, or **leadership capacity**, or in specific academic fields, and who need services and activities not ordinarily provided by the school to fully develop those capabilities.





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Although limited progress is apparent, in light of the lacunae that remain after 3 decades of research, it may be time to consider retiring leadership as a form of giftedness. Alternatively, if this favored standing is to continue, substantial work remains to justify such special status.

Michael Matthews, 2004



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Of those, how many examined leadership outcomes of a curriculum?

out of



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Of those five, how did they approach leadership development?

ALL



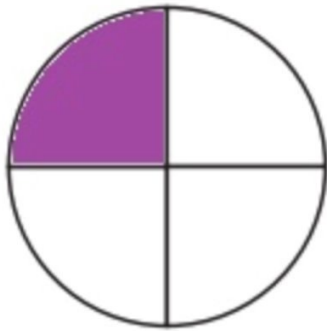
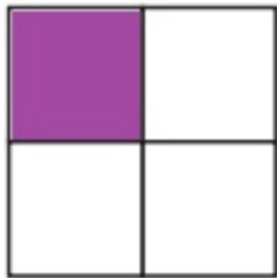
In the Summer  
Broad Leadership and Components  
Middle School or Older





**A Group Text arrives during  
the Team Building Exercise.**



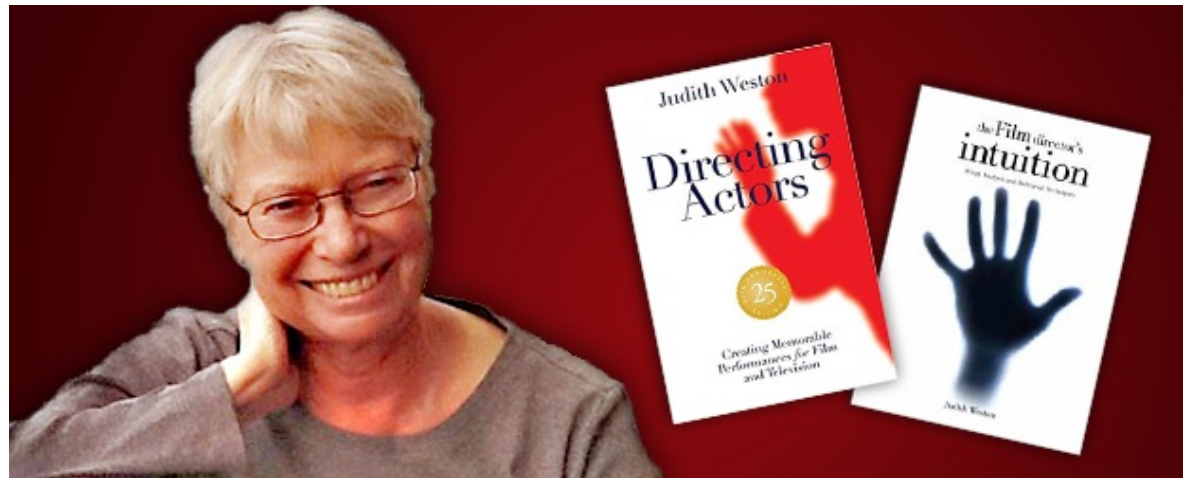


How might we...provide **authentic experiences** for students to become leaders?

What authentic experiences can we give student leaders?

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be chasing them, a  
"All I'm saying," Dieter  
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Survival is insufficient: Kirster  
left forearm at the age of fifteen  
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How might we use directors to guide our understanding of leadership?

How does this help to operationalize "leadership" into a teachable skill?



Integrating performing arts,  
reading comprehension,  
creativity, and leadership.

# THE DIRECTOR'S CUT

A Module in the Brilliant Storytellers Curriculum



Lesson 1: Directors as Leaders

Lesson 2: Developing your Vision

Lesson 3: Planning a Rehearsal

Lesson 4: Providing Feedback

# LESSON 1: DIRECTORS AS LEADERS

- Scavenger Hunt
- Leadership Drawing
- Connecting Directors to Leaders
- Identifying your Vision





# LEADERSHIP SCAVENGER HUNT

**Round 1:** No one knows...

\*\*\*If your finder looks in more than one place, both partners are disqualified.

**Round 2:** A vision...

**Reflection:** How did you feel as the finder during each round? What about as the leader?  
Which way was easier? Why?

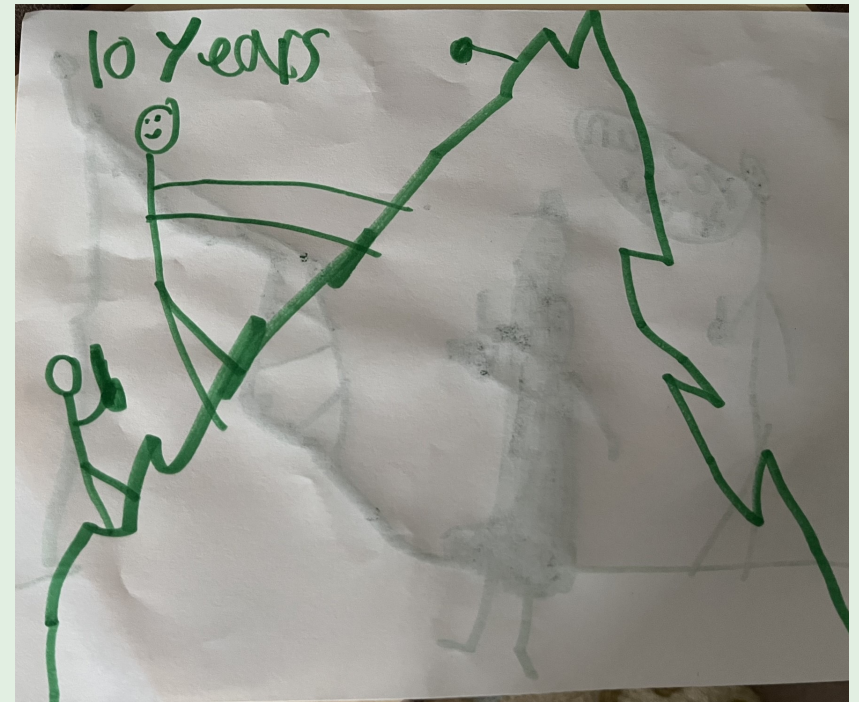




DRAW A LEADER.



## LEADERSHIP DRAWINGS



# DIRECTORS ARE LEADERS WITH A VISION

What is your scene?

What is your vision for your scene?









We will decide...  
after we consider all 5,348 factors.

# THE UN-CHOICE





# GENRES



# CHARACTERS



# PROMPT

"Write a 2-minute scene for two characters, Sully from Monsters Inc and my dog Clark. The scene should be written at a third-grade reading level, no narrator, and be a comedy."







[The scene takes place in a colorful room with toys scattered all around. Sully, the big, furry, blue monster from Monsters Inc, is sitting on the floor, looking a bit nervous. Clark, a mischievous Golden Retriever, is wagging his tail and running around the room.]

Sully: (nervously) Oh boy, oh boy! What did I get myself into? I've heard monsters are supposed to be scary, but this is a whole new level of scary!

Clark: (barking happily) Woof woof! Sully, don't be scared. I'm just a dog, and I love making new friends!

Sully: (relieved) Well, that's good to know, Clark. I mean, I'm used to scaring kids at work, but this is different. I've never hung out with a dog before.

[Clark fetches a squeaky toy and brings it to Sully.]

Clark: (playfully) Squeak, squeak! Wanna play, Sully?

Sully: (uncertain) Uh, I'm not sure, Clark. I'm not really good at this whole "play" thing.

[Clark starts squeaking the toy loudly, and Sully jumps.]

Re



## LESSON 2: DEVELOPING YOUR VISION

- Never Going Out of Style: Using Music as a Vision
- Nice to Meet You: Character Analysis\*\*



# NICE TO MEET YOU

## Supporting character development



# GOTE

## Understanding Characters



Character Name:

**G**

### Goals

What are the character's goals?

**O**

### Obstacles

What is in their way?

**T**

### Tactics

How does the character face the obstacles?

**E**

### Expectations

Why does the character want their goals?





## LESSON 3: PLANNING A REHEARSAL

- Becoming a Block Head
- A Block Party
- Planning a Rehearsal

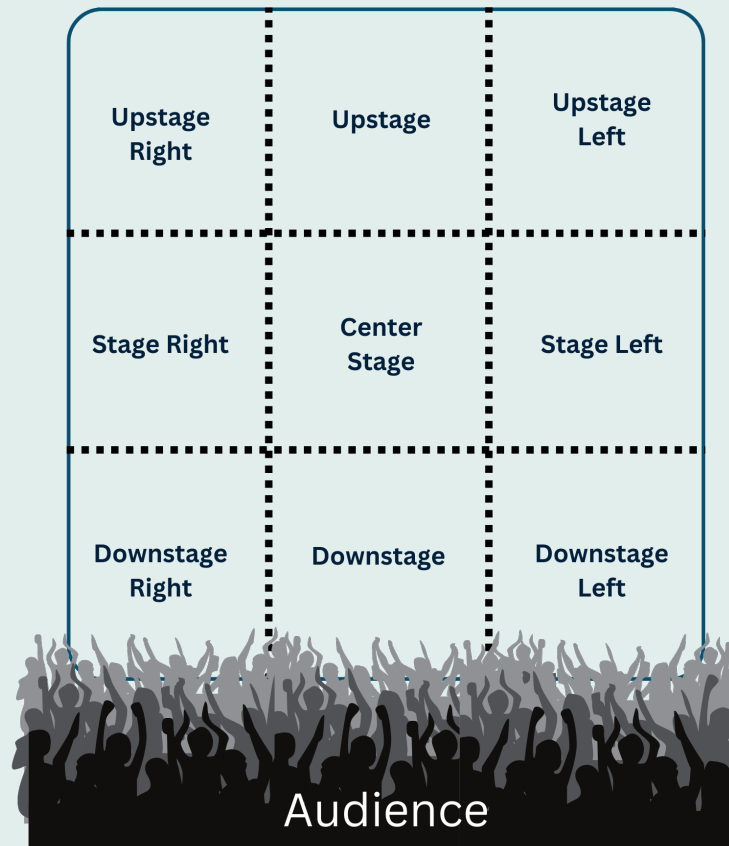


# A BLOCK PARTY

Building a vision for the movement in the scene



# Blocking Practice



# Blocking Ideas


Section # \_\_\_


Section # \_\_\_


Section # \_\_\_


Section # \_\_\_



## Blocking Ideas


Section # \_\_\_


Section # \_\_\_


Section # \_\_\_


Section # \_\_\_

# Andre the



--Part 1--

**Chef Andre** (Chopping wildly): Watch out, here comes the Andre Express!

[Chef Andre is chopping vegetables with reckless abandon. Vegetables fly in all directions.]

**Restaurant Owner, Mya:** Everyone, duck and cover! Andre, you're turning the kitchen into a tornado!

--Part 2--

[Chef Andre tries to fry a dish but sets his sleeve on fire. He panics and runs around, waving his arms.]

**Chef Andre** (Screaming): Fire! Fire! Somebody, get me a fire extinguisher!

**Restaurant Owner, Mya:** (Panicking): Please stop! Remember, just stop drop and roll.



# PLANNING A REHEARSAL

Designing a rehearsal plan for  
their 2-minute scenes







## LESSON 4: PROVIDING FEEDBACK

- Greetings, Earthlings!
- Austin's Butterfly
- Greetings, again?



# GREETINGS, EARTHLINGS!

Experimenting with positive & negative feedback.



# A blank scene...

## GREETINGS FOR 2

Sam: Hello

Carson: Hi

Sam: How are you

Carson: Good, how are you

Sam: Good



# The Situations

Sam and Carson are  
best friends.

The last time Sam and  
Carson played together, Sam  
took Carson's favorite toy.

Sam is Carson's  
grandfather.

Sam and Carson are about  
to compete against each  
other in a tennis match.

Sam and Carson are friends  
who haven't seen each other  
since kindergarten.

Carson is Sam's teacher.

Sam is working at  
McDonald's and Carson is  
a customer.

Carson is running late and  
does not have time to talk to  
Sam.

## ROUND #1

You can ONLY give positive feedback  
without specific suggestions.

What did they do well?  
What did they do that fit the  
situation?  
Find something good.

## ROUND #2

You can ONLY give ~~negative~~ feedback  
without specific suggestions.

What did they do poorly?  
What did they do that didn't fit the  
situation?  
Find something bad to tell them.



# AUSTIN'S BUTTERFLY\*\*

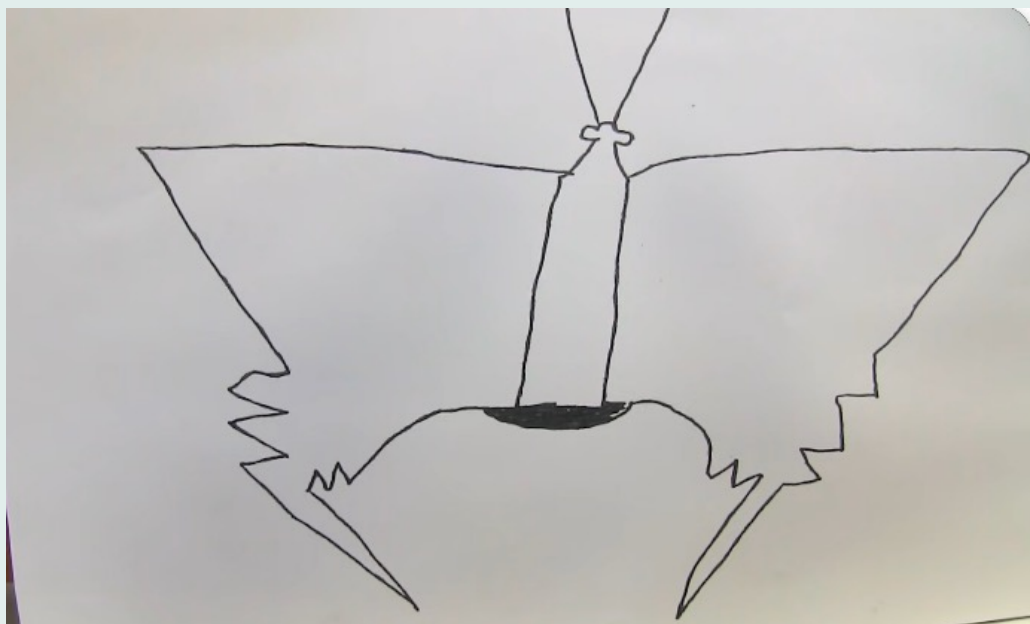
Establishing criteria for good feedback

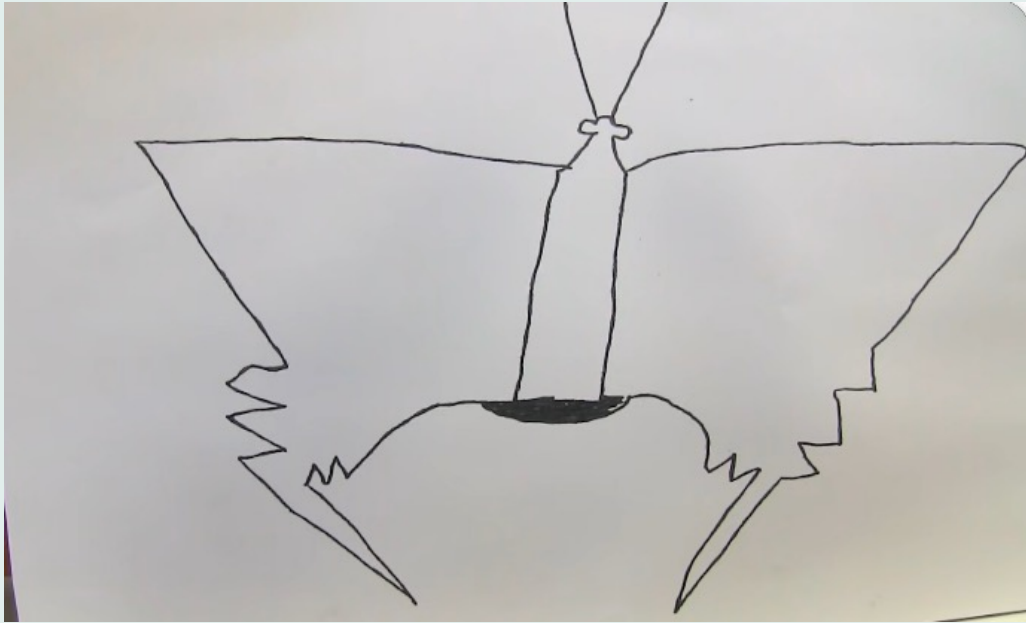
\*\*This activity was modified from this video:  
[https://www.youtube.com/watch?v=E\\_6PskE3zfQ](https://www.youtube.com/watch?v=E_6PskE3zfQ)

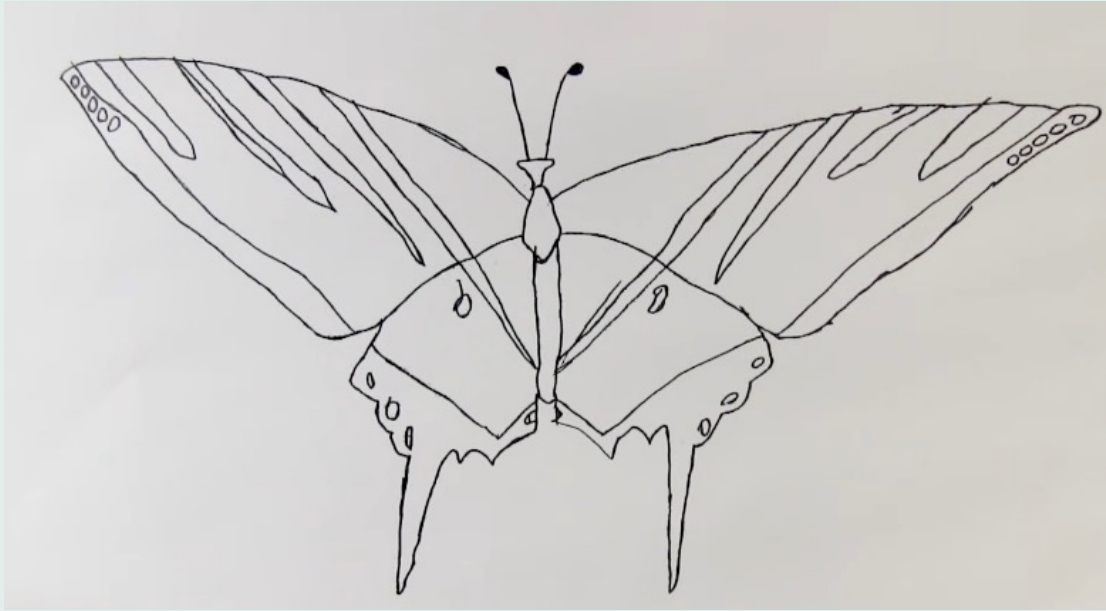


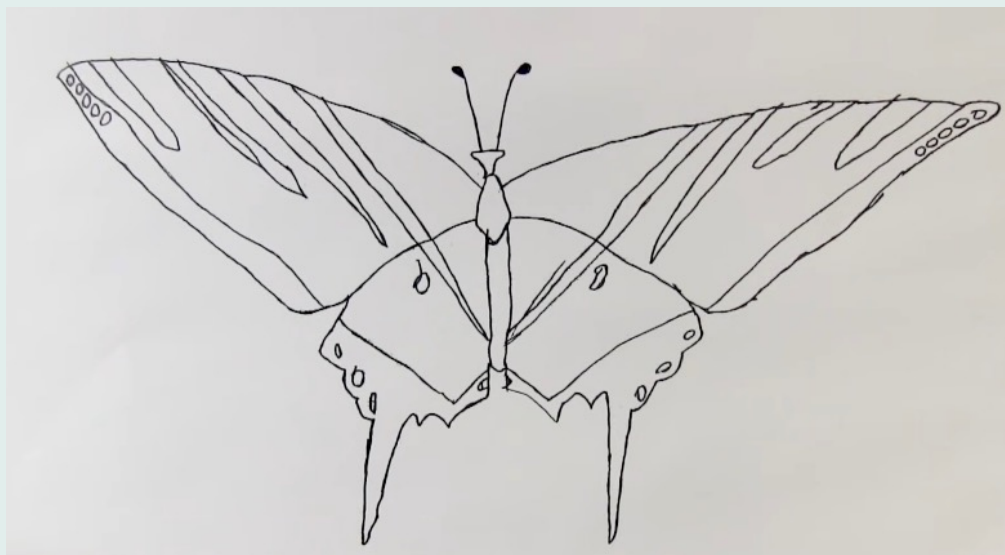


















# GREETINGS, AGAIN?

Practicing with new criteria



# Is this good feedback?

## A Check-List

☐ **Goal-Focused:** Does the feedback help achieve the goal or vision?

☐ **Actionable:** Can the feedback be used?

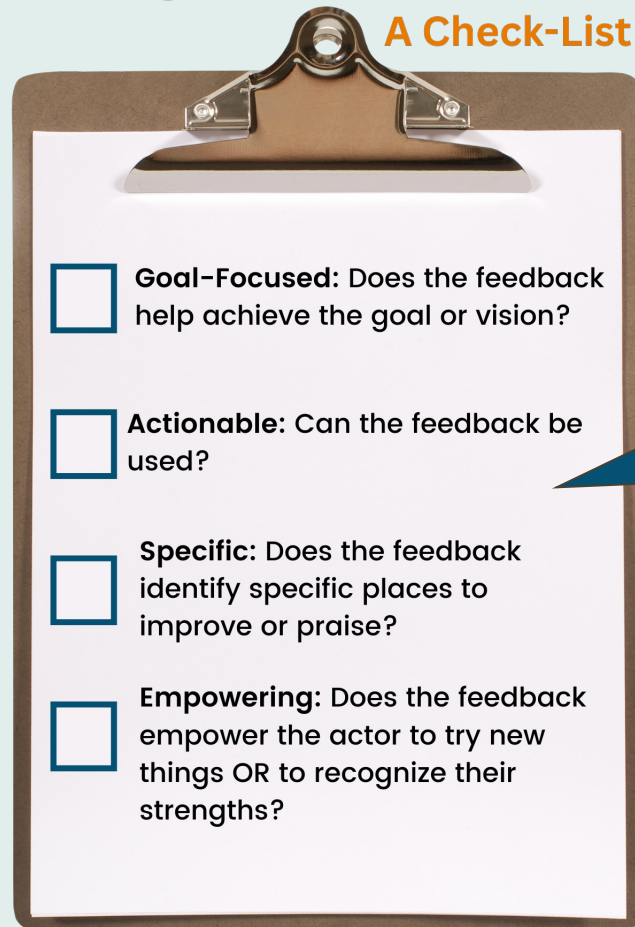
☐ **Specific:** Does the feedback identify specific places to improve or praise?

☐ **Empowering:** Does the feedback empower the actor to try new things OR to recognize their strengths?



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Establish characters' GOTE.  
As if...  
Present an image.





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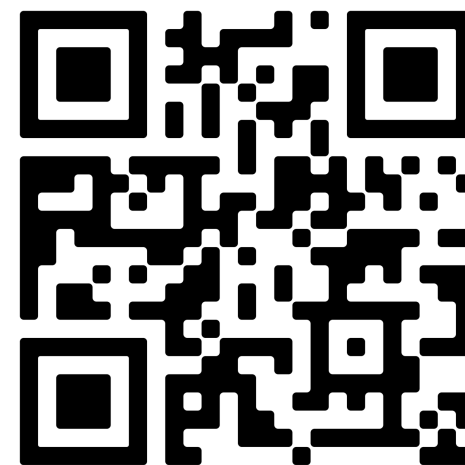
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## Resources



Questions?



Tell your stories!

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