

THEA 3394: Directing

Spring, 2018

Monday & Wednesday

11:00—12:45p.m.

Sect. 01DSW

Martha Munro

Instructor: Shelly Elman
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Office Hours: Mondays, Wednesdays 2:00—3:30pm, or by appointment
Tuesdays, Thursdays 11:00am—12:30pm, 2:00—5:00pm or by appointment

Texts: **The Director's Eye** by John Ahart
Actions: The Actors' Thesaurus by Maria Caldarone and Maggie Lloyd-Williams
Backwards & Forwards by David Ball
Folders or binders for analyses.

Office Hours

I am available to address matters of concern during my office hours. If those hours are not convenient, please schedule an appointment. If you visit my office at other times, I may not be available because of other duties I must attend to. **If you have problems in the class, it is your responsibility to initiate contact with me. I cannot help you if you do not communicate with me.** Let me know of any problems early in the semester. I will not accept excuses for poor performance or missing assignments, especially late in the semester.

Course Description

This is Discipline Specific Writing (DSW) course, which means there will be a lot of writing. Directing prepares students to think critically and analytically in order to develop interesting, relevant, and thought-provoking interpretations of plays. Research regarding each play is necessary both for the understanding of the play and for the communication skills needed to work collaboratively. Much of the assigned work will be writing intensive. By the end of the course the students should be able to develop thoughtful, well-researched analyses and use these analyses to communicate to the collaborative team. The first project will consist of writing and re-writing of the analysis in order to better understand the writing and analytical skills needed when directing a play.

This course will focus on the following Degree Learning Outcomes:

- *Students will demonstrate that they are familiar with a representative selection of plays, indicated by a demonstrable knowledge of selected plays, theatrical conventions, and theatrical movements important in the formation of the modern theatre.*
- *Students will be able to critically understand basic knowledge of theatre history, theory, and criticism as well as research sources and methodology.*
- *Students will develop skill in analyzing plays, using theatre technology, and conducting research.*
- *Students will express through performance, writing, speaking, and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively.*
- *Students will be prepared to work and/or continue study in the performance area upon graduation.*
- *Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.*
- *Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes the theatrical production.*
- *Students will have the ability to function safely and effectively using theatre technology.*
- *Students will have the ability to demonstrate knowledge of the various means of theatre through which a theatrical concept is realized.*

Course Learning Outcomes:

Students will develop and hone skills of analyzing a play.

Students will develop communication skills between director and actor.

Students will develop communication skills between director and designer.

Students will further develop skills in expository writing.

Students will create, communicate, and follow through on a concept for a production.

Responsibilities:

- You are responsible for work assigned outside of class. As some class time will be used for rehearsal of the final project, attendance is mandatory. After two absences your grade will drop five points for each class missed. Class sessions will take place either in the Martha Munro Conference Room (205) or in the Acting Studio (105). **Prompt arrival to class is not only expected, but required.** If your work is not completed on the day due, do not avoid the instructor. Take responsibility and let the instructor know when it will be handed in. All work done outside of the class meeting time must be typed.
- Students are expected to participate in class. Asking questions is not only encouraged, but also expected. Disruptive behavior, on the other hand, is not encouraged or expected and will result in the disruptive student's dismissal from that class meeting. Disruptive behavior can be defined as belligerent, disrespectful and rude behavior. According to The Student Conduct Code, which is in Appendix A in the Student Handbook, disruptive behavior is defined as, "interfering with normal university sponsored activities, including, but not limited to, studying, teaching, research, university administration, disciplinary or public service activities, or fire, police or emergency services." Cell phone use, talking during a lecture, insulting the instructor(s) and/or other students are all examples of disruptive behavior. If you have any questions about this issue, please feel free to see me privately.
- All theatre majors are required to attend strikes and load ins for the semester. Failure to do so may result in a lowering of your grade in this course.**

Grading

Blue-eyed Black Boy analysis	100 points total
Given Circumstances/Dialogue draft	20pts
Dramatic Action draft	20pts
Character/Idea/Moods/Tempo/Tone draft	20pts
Revised Complete Analysis	40pts
Oh, Gastronomy! Analysis	100 points
Oh, Gastronomy! Prompt Book	20 points
Oh, Gastronomy! Scene	100 points
10 minute play Analysis	100 points
10 minute play Prompt Book	20 points
10 minute play Scene	100 points
Episodes Vision/Concept Statement	20 points
In Class/Homework Exercises	65 points
Chapter Reports	5 points each (10)
Online Discussions/PP questions	5 points each (25)
Bogart Article response	10 points
Composition Project	10 points
One page play	10 points

Scale:

559—625 pts.	A
496—558 pts.	B
434—495 pts.	C
371—433 pts.	D
370 pts. and below	F

About the Projects:

- Research** is an important component for this class. Please utilize all campus resources, not just the internet. **Wikipedia is not a valid source to cite in your analyses. It is a valid site in which to find other sources, but not to use as a citation in written work.**
- Written analyses** should be thorough and detailed. Have fun with research and analysis—consider yourself a detective trying to solve a mystery. All analyses, when turned in, must include a bibliography of research materials. The bibliography must be in MLA style.
- The drafts of the first analysis** will be due on specific days as stated in the course schedule. The drafts **must be handed in during class time.** Once they are turned in, the instructor will then distribute them to the class for editing and revision comments to be done in class.
- Students will be responsible for **finding actors** to rehearse their scenes. All presentations must be memorized. Analyses for those projects that require scene work will include the director's promptbook. The promptbook will include the scene, the floor plan, and blocking notations.
- LATE WORK WILL NOT BE ACCEPTED.**

- **Oh, Gastronomy! Project:** Each student will choose a different scene from the play to present. Each scene must have a minimum of two characters and must be a minimum of five minutes long. You may only use the rehearsal cubes and regular hand props for this project. You may not use real set props such as toilets, cabinets, etc. **The actors you select must have MW 11-12:15 available to present the scene.**
- **10 minute play project:** plays should be no longer or shorter than ten minutes. It would be to your benefit to find a play with only 2-4 characters. Any more than that will give you rehearsal schedule headaches. A ten-minute play means just that: ten minutes. Usually, ten-minute plays are 6-8 pages long. Please choose a play that is ten minutes in length. Obviously, the director is responsible for securing and retaining his or her cast. Pick a show that you like and care about. Don't pick a play for the sake of picking it.
- **A word about casting for Oh, Gastronomy! and the 10 Minute Play Projects:** You may not cast out of gender unless otherwise approved by the instructor. Gender bending is a conceptual way of casting that takes a lot of thought to work into a production; as young directors, we want these first two projects of your directing career to be simple so that you can concentrate on actor coaching and staging rather than heavy conceptual choices like casting out of gender. If you are having trouble casting, please see me immediately to discuss your difficulties.
- **Episodes Vision/Concept Statement:** *Episodes in Sexuality* is an annual production that is created by the company. Each year it has a broad-based theme. It is the director's job to come up with and communicate a unified vision of the show s/he will direct. For this assignment, you will come up with a vision/concept and a justification for this vision/concept based on the theme of "Sexuality and Campus Life."
- **In class and homework exercises:**
 - **Chapter Reports:** Each student will be assigned two chapters (or more) to lead class discussion (**15-20 minutes/chapter**). The discussion should be detailed rather than general; it should discuss the subject matter of each chapter and any questions the discussion leader, or the rest of the class, has about the topic. **An outline of discussion points will be due at the end of the class session.** Failure to do so will result in daily quizzes rather than discussion.
 - **Composition exercise:** Each student will bring in a website or painting that is full color and accessible to everyone in the class on an assigned day.
 - **One page play exercise:** each student will be asked to compose a one page play. It will consist of a monologue by one character and an ending line by another. It will be called "The Confession" and will consist of dialogue in which a character confesses something. The student will email the instructor this one page play without his or her name on the paper on a day the instructor makes the assignment.
- Each student is required to see all UWG productions second semester: *Speech & Debate*, *Episodes in Sexuality* and *Mother Hicks*. Each student is responsible for attending the final presentations for this course as well.
- **A note about working together on your analyses:** I encourage you to work together as long as **you do your own work**. What this means is simple: research can be discussed, but it should be done on your own. Copying your peers' work, letting your research and/or analysis to be copied, using the same unit breakdown, using the same verbs for each unit, are all plagiarism and will result in a zero for the analysis. If the above behavior continues, you may fail the course. I am an experienced enough teacher of this class to identify that this is happening.
- **This syllabus is subject to change at the discretion of the instructor.**
- **CELL PHONES: Turn them off for class!**

Course Schedule

Week 1

January	M8	Discussion of class, syllabus, etc. Play structure Make Chapter Assignments Distribute <i>Blue-eyed Black Boy</i> (read for Wednesday's 1/10 class)
	W10	Introduction and Chapters 1 & 2-Ahart (Online class day—answer January 10 discussion questions on Chapters 1 & 2; read PP on Given Circumstances and Dialogue; and ask at least two questions about PowerPoint in January 10 Discussion Questions Topic Given Circumstances & Dialogue)

Week 2

- M15 MLK Day No Class
- W17 Ahart--**Chapters 3 & 4, Ball—Introduction Part 1: Chaps 1-3 (student led discussion)**
The role of the director
Dramatic Action

Week 3

- M22 *Blue-eyed Black Boy* **First draft Given Circumstances, Dialogue due**
Peer review Given Circumstances, Dialogue
One-page play exercise assignment
Characters
- W24 Ahart--**Chapters 5 & 6 (Online Class day. Answer January 24 Discussion Questions on Chapters 5 & 6; read PP on Idea, Moods, Tempo, and Tone; and ask at least two questions about the PowerPoint in January 24 Discussion Questions Topic Idea, Moods, Tempo, Tone)**
The rehearsal room
Idea, Moods, Tempo, and Tone

Week 4

- M29 **One-page play exercise due**
Reading and using a ground plan
Learning to see
- W31 Ahart--**Chapters 7 & 8 (Online class day; answer Discussion Questions on Chapters 7 & 8)**
Blue-eyed Black Boy **First draft Dramatic Action due via email (by 11:59pm)**
Peer review Dramatic Action

Week 5:

February

- M5 Ahart--**Chapters 9 & 10; Ball—Part I: Chaps 4-7 (student led discussion)**
Floorplan of room due
Composition
Choose a painting from a book or online and bring it to class
- W7 KCACTF, no class

Week 6: Tickets for *Speech & Debate* are available this week

- M12 Structured Improv exercise
Staging
Helping Actors
Blue-eyed Black Boy **First Draft Character, Idea, Moods, Tempo, Tone due**
- W14 Ahart--**Chapter 11 (Online Class Day; answer Discussion Questions on Chapter 11 on Course Den)**
Note: Selection of *Oh, Gastronomy!* scene & actors due

Week 7: *Speech & Debate* performs in the TCPA Dangle Theatre Wednesday, February 21—Saturday, February 24 at 7:30pm and February 25 at 2:30pm

- W19 **Episodes Concept due**
- W21 Ahart--**Chapter 12; Ball—Part 2: Chaps 8 & 9 (student led discussion)**

Week 8: Tickets for *Episodes in Sexuality* are available this week

- M26 Ahart--**Chapters 13 & 14; Ball—Part 2: Chaps 10-12 (student led discussion)**
- W28 Research/Rehearsal day

(February 28 is the last day to withdraw with a grade 'W')

Week 9: Episodes in Sexuality performs Wednesday, March 7—Saturday, March 10 at 7:30pm

March	M5	Bogart article on embarrassment due <i>Blue-eyed Black Boy</i> Revision of First Analysis due
	W7	Rehearsal/Research Day

Week 10:

	M12	Ahart-- Chapters 26 & 27; Ball—Part 3: Chaps 13-22 (student led discussion) Blocking for different types of stages Talking to Designers Episodes Vision/Concept Statement due
	W14	Ahart-- Chapters 28 & 29 (Online Class Day; Answer Discussion Questions for Chapters 28 & 29 on Course Den)

Week 11: March 19-24 Spring Break

Week 12:

	M26	Ahart-- Chapters 30 & 31 (student led discussion)
	W28	Research/Rehearsal Day <i>Oh, Gastronomy!</i>

Week 13: Tickets for *Mother Hicks* are available this week

April	M2	<i>Oh, Gastronomy!</i> presentations
	W4	<i>Oh, Gastronomy!</i> presentations Analysis and Prompt script due (please see criteria for analyses and prompt script at the end of this syllabus) Note: rehearsals for 10 minute plays should start

Week 14: *Mother Hicks* performs in the Carrollton Cultural Arts Center Wednesday, April 11—Saturday, April 14 at 7:30pm and April 15 at 2:30pm

	M9	Ahart-- Chapters 22 & 23 (student led discussion) Communicating with Actors
	W11	Rehearsal/Research day

Week 15:

	M16	Rehearsal/Research day
	W18	Ahart-- Chapter 24 & 25 (student led discussion)

Week 16:

	M23	TBA
	W25	Rehearsal/Research Day

Week 17:

	M30	Last Day of Classes Student Evaluations
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Week 18:

	M7	6:30pm Final Project Presentations
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Analysis, Prompt Script, Concept Criteria (for second and final projects)

****Please Note: failure to adhere to the criteria below will result in the lowering of a letter grade****

The Analysis

- All analyses, including drafts, must be typed.
- All sections must be completed. If a section is not complete, up to ten points will be deducted for each incomplete section.
- All analyses must follow the format as defined in class. If you are unclear about this, please ask!
- Always assume that you should be detailed and specific. Much of the pre-production process of directing is research. If you don't do the research, you'll get the grade you deserve not the grade you want. If you do the research you will get the grade you deserve and want.
- Be creative, use your imagination to supplement the research.
- **Do not wait until the last minute to do the analyses!** The script analysis will help you make decisions in casting, in rehearsal and in design meetings.

The Prompt Script

- All prompt scripts should include one page of dialogue per 8 ½" X 11" paper.
- Blocking should be neatly written in the prompt script.
- Units should be delineated in the prompt script as well.
- There should be at least two inches of margin on the right or left side of the paper and two to three inches of margin at the top and bottom of the paper.
- in class.
- All prompt scripts should include a separate contact sheet of actors for the scene.
- All prompt scripts should include a separate rehearsal schedule that includes what you want to rehearse and what you actually rehearsed (should include page numbers and unit titles).
- All prompt scripts will include the floor plan of the scene.

Presentations

- Each director is responsible for clearing enough time to rehearse their scenes.
- In terms of rehearsal time, the customary formula is to rehearse two hours total for every two pages of dialogue.
- Each director is responsible for finding actors who are able to be present at the appropriate presentation times (see course schedule).
 - A note about casting: you will find that casting for the directing scenes can be difficult; please remember, however, that casting anyone who can work with the schedule you have outlined isn't going to help you with the scene. Find actors who have taken Acting I at the least; this way, they understand the vocabulary you will be using in rehearsals (goal/objective, tactics, endowment, etc.).
- Each director is responsible for finding facsimile costumes, props and set pieces for their presentations.

Contract for Actors in THEA 3394 Scenes

While your participation is greatly appreciated, here are the regulations you must follow by agreeing to participate in a scene for a Directing student:

- Be honest and flexible with your schedule.
- Memorize your lines in a reasonable amount of time.
- Be open to try new things.
- Be respectful of your director – Yes, they are your friends, but this is their grade!
- Always write down blocking and any notes given by the director and review the notes before every rehearsal.

If you have read and agree to the regulations, please sign and date below.

Sign:

Date:

Federal, State and University Policies Regarding Course Work

This is very important for your to read!

Americans with Disabilities Act

Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given.

UWG Email Policy

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email.

Credit Hour Policy

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

University of West Georgia Honor Code

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing. The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions.