

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 in the Acting Studio (105). **Prompt arrival to class is expected and 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***Some Other Kid* analysis**

Given Circumstances/Dialogue draft

Dramatic Action draft

Character/Idea/Moods/Tempo/Tone draft

60 points total

20pts

20pts

20pts

Some Other Kid* Revised Analysis*30 points*****Some Other Kid* Prompt Book****20 points*****Some Other Kid* Presentation****50 points****10 minute play Analysis****50 points****10 minute play Prompt Book****30 points****10 minute play Presentation****50 points****Episodes Vision/Concept Statement****35 points****Director Reports****60 points** (20pts each)**In Class/Homework Exercises****40 points**

Chapter Reports

5 points each (30pts total)

Bogart Chapter, "Embarrassment" response

10 points

Scale:**380—425 pts. A****338—379 pts. B****295—337 pts. C****253—294 pts. D****252 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.**

- **Some Other Kid Project:** The class as a whole will work on the analysis of this play together. This doesn't mean that we will finish all sections in class meetings; in reality, we'll use the script as a way to talk about examples for sections of the analysis. The flushing out of details will be up to the student to do as homework. Sections of the analysis for this play will be due on different days early in the semester. The revised analysis will be due when you present the play to the class. Each student in the class will present this same play. **Each director is responsible for finding actors to be in this play and to rehearse outside of class time.**
- **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. **If you are asked to be in one of these plays, please be aware of your time management. You will still be responsible for getting your work done on your own play and analysis.**
- **A word about casting for *Some Other Kid* 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.
- **Director Reports:** Each student will select up to three directors who are listed at the end of this syllabus. At various points in the semester, each student will do a short presentation, 5-10 minutes in length (no shorter than five minutes, no longer than 10) on this director. Points to highlight: their training, their work, what they're known for, etc. Please take initiative and discuss more than the three examples given.
 - Debbie Allen
 - Anne Bogart
 - Vinette Justine Carroll
 - Rachel Chavkin
 - Marianne Elliott
 - Sam Gold
 - Thomas Kail
 - Tina Landau
 - Kenny Leon
 - Marion McClinton
 - Casey Nicholaw
 - Lloyd Richards
 - Kimberly Senior
 - Bartlett Sher
 - Leigh Silverman
 - Julie Taymor
 - Leisl Tommy
 - Ivo van Hove
 - George C. Wolfe
- **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 Gender"
- **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.
 - **Bogart Chapter Response:** Anne Bogart is the artistic director of SITI Theatre Company and the co-founder of Viewpoints, a technique used with actors and designers in rehearsals that

doesn't use the Stanislavski approach, but rather it utilizes a more physical method to acting and staging a play. She is also the author of books on Viewpoints and directing. The chapter we are reading is from her book *A Director Prepares: Seven Essays on Art and Theatre*. It's entitled
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"Embarrassment" and you are to write your response to the chapter. What is it trying to say? Do you agree with it? What do you agree with specifically? What do you not agree with? Why? How does it apply to directing? Can you use anything that she writes about? If so, what? If not, why not?

- Each student is required to see all UWG productions second semester: *Home, Episodes in Sexuality* and *She Kills Monsters*. 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	T7	Discussion of class, syllabus, etc. Play structure Make Chapter Assignments Distribute <i>Florence</i> (read for Thursday's 1/10 class)
	TH9	Introduction and Chapters 1 & 2-Ahart (student led discussion) Given Circumstances & Dialogue (Please go to Course Den and read the PowerPoint on Given Circumstances and Dialogue, then ask at least two questions about PowerPoint in January 10 Discussion Questions Topic: Given Circumstances & Dialogue)

Week 2

	T14	Director Reports batch 1 due Catch up day
	TH16	Ahart--Chapters 3 & 4, Ball--Introduction Part 1: Chaps 1-3 (student led discussion) The role of the director Dramatic Action

Week 3

	T21	<i>Some Other Kid</i> First draft Given Circumstances, Dialogue due Peer review Given Circumstances, Dialogue One-page play exercise assignment Characters
	TH22	Ahart--Chapters 5 & 6 (student led discussion) The rehearsal room Idea, Moods, Tempo, and Tone

Week 4

	T28	Reading and using a ground plan Learning to see
	TH30	Ahart--Chapters 7 & 8 (student led discussion) <i>Some Other Kid</i> Dramatic Action draft due Peer review Dramatic Action

February Sat1 Staged Reading of *Dreaming Emmett* 7:00PM Dangle Theater

Week 5:

- February T4 Ahart--**Chapters 9 & 10; Ball—Part I: Chaps 4-8 (student led discussion)**
Floorplan of room due
 Composition
Choose a painting from a book or online and bring it to class
- TH6 KCACTF, no class

Week 6: Tickets for *Blood at the Root* are available this week

- T11 Structured Improv exercise
 Staging
 Helping Actors
- TH13 Research/Rehearsal Day
Some Other Kid **First Draft Character, Idea, Moods, Tempo, Tone due by midnight**

Week 7: *Blood at the Root* performs in the TPCA Dangle Theatre Wednesday, February 19—Saturday, February 22 at 7:30pm and February 23 at 2:30pm

- T18 Ahart--**Chapter 11 (student led discussion)**
- TH20 **Episodes Concept due**

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

- T25 Ahart--**Chapter 12; Ball—Part 2: Chap. 9 (student led discussion)**
- TH27 Rehearsal/Research Day

(February 27 is the last day to withdraw with a grade 'W')

Week 9: Episodes in Sexuality performs Wednesday, March 4—Saturday, March 7 at 7:30pm

- March T3 Ahart--**Chapters 13 & 14; Ball—Part 2: Chaps 10-12 (student led discussion)**
Bogart article on embarrassment due
- TH5 *Some Other Kid* presentations (Revised analyses due, prompt script due as well)

Week 10:

- T10 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
- TH11 Ahart--**Chapters 28 & 29 (student led discussion)**

Week 11: March 16-20 Spring BreakWeek 12:

- T24 Ahart--**Chapters 30 & 31 (student led discussion)**
- TH26 Research/Rehearsal Day

Week 13:

- T31 **Director Reports batch 2 due**
- April TH2 **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: Tickets for *Much Ado About Nothing* are available this week

- T7 Honors Day, No Class
- TH9 Ahart--**Chapters 22 & 23 (student led discussion)**
Communicating with Actors

Week 15: *Much Ado About Nothing* performs in the Townsend Center Tuesday, April 22—Saturday, April 25 at 7:30pm; Sunday, April 26 at 2:30PM in the Carrollton Center for the Arts

- T14 Rehearsal/Research day
- TH16 Ahart--**Chapter 24 & 25 (student led discussion)**

Week 16:

- T21 **Director Reports batch 3 due**
- TH23 Last Day of Classes
Student Evaluations

Week 17:

- May M7 **5:30pm Final Project Presentations**

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 you 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.

Mandatory Reporting

UWG is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibits discrimination on the basis of sex. Sexual misconduct — including harassment, domestic and dating violence, sexual assault, and stalking — is also prohibited at our school.

Our school encourages anyone experiencing sexual misconduct to talk to someone about what happened, so they can get the support they need and our school can respond appropriately.

If you wish to speak confidentially about an incident of sexual misconduct, want more information

about filing a report, or have questions about school policies and procedures, please contact our Title IX Coordinator, which can be found on our school's website.

UWG is legally obligated to investigate reports of sexual misconduct, and therefore it cannot guarantee the confidentiality of a report, but it will consider a request for confidentiality and respect it to the extent possible.

As a teacher, I am also required by our school to report incidents of sexual misconduct and thus cannot guarantee confidentiality. I must provide our Title IX coordinator with relevant details such as the names of those involved in the incident.