

THEA 3123 Directing

Spring 2019 T/Th 2:30-3:45

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The leap, not the step, is what makes the experience possible –
Heiner Muller

DEPARTMENT OF THEATRE MISSION

University Theatre is centered on the core belief that if we work as professionals during our rehearsals, labs, projects, classes, and internships, we can achieve success both here in our program and onward, through the graduates of our program. We seek to educate students in all aspects of the theatrical arts. Analytical skills, problem solving, and cooperative endeavors are promoted through the creative process of theatre productions. This collaborative process is the basis for all of the theoretical and practical work we do in creating theatre. We prepare students for graduate study and for professional employment in the theatre and related fields and we provide students with a wide range of skills and experience which can be used in a variety of careers.

University Theatre productions serve as a laboratory where students practice classroom theories. All interested students, regardless of major, are encouraged to become involved in our productions. We select our season to provide university and community audiences with the opportunity to experience plays from a wide range of periods and genres which are presented in a variety of production styles.

COURSE DESCRIPTION

This course is an overview of the analytical and creative processes that inform the director's work. This course focuses on the fundamentals of stage directing, including script selection, analysis, casting, composition, picturization, movement, stage business, and tempo. Production and laboratory participation required. Prerequisite: THR 2013, Fundamentals of Acting and either THR 2093 or 3093, Topics in Performance

LEARNING OUTCOMES

1. An understanding and knowledge of the art and practice of directing.
2. To develop a reliable and specific method of approaching text analysis in order to develop a performance.
3. To develop analytical and practical skills for working with texts and actors.
4. An awareness of primary directing theories, vocabulary, and practitioners.
5. Practical and hands-on experience in preparing and rehearsing scenes for the stage.

COURSE TEXTS

Required

A Director Prepares, Anne Bogart, Routledge 2002

Actions: The Actors' Thesaurus, Caldarone & Lloyd-Williams, Drama Publishers, 2004

Play Directing: Analysis, Communication, and Style, Francis Hodge, Pearson, 2000

Moodle

The online course tool, Moodle, will be used in this course. Please familiarize yourself with this technology. I will keep grades recorded and up to date throughout the semester.

COURSE EXPECTATIONS

Classroom Etiquette

- No gum or food is permitted in class.
- No cellphones, i-pods, or other electronic devices in class unless used in a class project.
- Arrive on time: Early is on time, on-time is late, and late is unacceptable.

Cell Phones/ Mobile Devices Electronics

If you bring a cellphone/ electronic device into class, make sure it is turned completely off and put away inside a backpack or purse where it cannot be seen. I strongly advise you to NOT use a cellphone/ electronic device in our rehearsal or classroom space. This includes personal iPods, electronic games, and mp3 players, etc.... They are distractions from the short amount of time we have to do our work. The exception to this are the university iPads which we may use to observe or record performances. However, class time should be focused on our classroom collaboration.

Why are policies in this class so strict?

The nature of theatre is highly collaborative. Whether you are in a production or class, an entire ensemble is depending on your work. There is always someone, or many, who are looking for you to be completely present and prepared for each day's work. As a part of this class, you are effectively part of a company and should behave in a respectful, professional, responsible, and committed manner. We should treat those in our class as we would a fellow colleague, remember theatre is a small world and the behavior and attitude you set now are the beginnings of how you will enter your career. Performances, and even exercises with just your classmates as audience, should be approached the way you would a professional production.

"We are what we repeatedly do. Excellence, then, is not an act, but a habit." — Aristotle

The University's official ADA Statement

"If any member of the class has a documented disability and needs special accommodations, the instructor will work with the student and the Student Success Center or the Jones Learning Center to provide reasonable accommodation to ensure the student a fair opportunity to perform in this class. In order to plan for optimal success, please advise the instructor of the disability and the desired accommodation as soon as possible. Students are strongly encouraged to notify the instructor during the first week of classes. Without ample planning/preparation time, we cannot assure the availability of needed accommodations in a timely manner."

Academic Integrity

All student work must be done in accordance with the University's Academic Integrity policy as stated in the Student Handbook. There will be severe grade penalties for acts of plagiarism, cheating, copying of another student's work, counterfeit work, theft of tests and unauthorized reuse of work. At the very least, a first offense may entail a reprimand, report of the incident to the academic Dean, the Provost, and the University Registrar, and a failing grade for the assignment/test; a second offense will result in a

failing grade for the course. However, if the incident is sufficiently serious—e.g., an entire assignment borrowed almost word-for-word from an online site and turned in as one’s own work— the instructor reserves the right to issue a failing grade for the course, even if it is a first offense.

Attendance

Due to the experiential nature of this course, attendance is imperative. This work CANNOT be made up. You are allowed **two** absences. Each additional absence will lower your grade one full grade, i.e from an A to a B, etc.

Lateness is disruptive and disrespectful to your fellow classmates, to yourself and to our work. 3 lates will count as one absence. If you arrive more than 10 minutes after the official start of class you will be marked absent for that class day.

If you have an excused absence, you may make-up the work in a timely manner. If possible, work/tests should be handled before a planned absence. It is your responsibility to handle make-up work and to catch-up from an absence.

Class Participation

Your full and open-minded participation in all class activities including exercises, discussions, performance projects is expected and required. A significant portion of our learning and research will take place through in-class exercises and activities. If you have any circumstances that might affect your full participation in class please discuss this with me at the beginning of the semester.

Reading

Readings will be assigned from a variety of course texts and supplemental texts to illuminate and enlighten our investigations of Shakespeare’s work. The assigned readings will connect directly to our in-class discussions and explorations. It is imperative that you complete the assigned readings on time. While I prefer to not utilize the mechanism, I reserve the right to conduct pop quizzes to assess your completion of the assigned readings. **The workload for this course is significant; be forewarned and plan accordingly.**

Written Work

There will be significant written assignments connected to each of your performance projects. Written assignments are selected with great care to further you on your journey, and are tools to facilitate your understanding of your scene and your growth as an actor- there is no busy work. Unless specified otherwise, all written work must be typed, stapled, and turned in in hard copy. I DO NOT ACCEPT LATE OR E-MAILED WORK. In the event of a class absence your assignment can be turned in to me in my office by 5pm that day.

Performance Projects

Throughout the semester we will apply our analysis and investigation to performance projects.

EVALUATION

Total					100pts
90-100% A;	80-89% B;	70-79% C;	65-69% D;	<65% F	
Quizzes/ Workshops				30 pts	

Questions x 5	25 pts
Given Circumstances from Hodge	20 pts
½ Scenes	15 pts
Full Scenes	15 pts
In-class rehearsal	20 pts
Director Presentation	15 pts
Final Performance	25 pts
Final Director Book	35 pts
Total Points	200 pts

TENTATIVE COURSE OUTLINE

This schedule is subject to change; timing and assignments may be adjusted to accommodate the needs of the class as the course progresses.

Text Analysis

Week 1	1/22	<p>Introductions; previous experience with Directing What is the role of a director? Syllabus Reading: Chp 1& 2 Hodge Assignment for Next Class: Highlight, underline, and/or take notes on reading: What is new information? What is interesting to you? What do you disagree with? What is confusing or unclear?</p>
Week 2	1/24	<p>Discuss Reading (small discussion groups; full group- share findings) Reading/Viewing : Read <i>Trifles</i> Handout by Glaspell</p>
	1/29	<p>Discuss Play/ Directing exercise Reading: Given Circumstances of Chp 3 Hodge Assignment for Next Class: Answer Questions assigned</p>
	1/31	<p>Discuss Given Circumstances Assignment for Next Class: Environmental Facts, Polar Attitudes, and Previous Action <i>Trifles</i></p>
Week 3	2/5	<p>Given Circumstances Exercise Reading: Finish Chp 3 Hodge Dialogue</p>
	2/7	<p>Dialogue Discussion</p>

Assignment for Next Class: Answer Questions assigned

Week 4	2/12	Action in a Play Reading: Hodge Chp 4 Dramatic Action section Introduction of "Actions"
	2/14	Workshop Dramatic Action in Script Assignment for Next Class: Answer Assigned Questions on <i>Trifles</i>
Week 5	2/19	Workshop Character Reading: Finish Chp 4 Hodge Character Assignment for Next Class: Answer assigned questions
	2/21	Tempo/ Idea workshop Reading: Chp 5 Hodge Assignment for Next Class: Answer Assigned Questions and begin prep of Directors presentation/ scene selection
Week 6	2/26	No Class – Keep Working!
	2/28	No Class - Keep Working

Putting it Together

Week 7	3/5	Finish Workshop/ Discuss Director Presentations/ Select scenes
	3/7	Auditions and auditioning plan
Week 8	3/12	Director Presentations for Trifles Assignment for Next Class: Choose sides for auditions
	3/14	Cast scenes
Spring break March 18-22		
Week 9	3/26	Blocking exercise/ Rehearsal plans/ Schedule Assignment for class: rehearse scenes to midpoint
	3/28	In-class work on Text Analysis/ Director's book
Week 10	4/2	no class- meet individually to check-in on rehearsal process Assignment for class: rehearse scenes to midpoint
	4/4	Present 1 st half scenes off-book - reflect Reading: Bogart Preface/ Introduction
Week 11	4/9	Present 1 st half scenes off-book – reflect Reading: Bogart chp 1

Assignment: Work full scene

4/11 Discuss Bogart, Rehearsal Techniques
Reading: chp 2 Bogart

Week 12 4/16 Discuss Bogart chp 2 / Rehearsal Techniques
Assignment: Rehearsing full scene
Reading Due: Bogart chp 3

4/18 Discuss Chp 3 Bogart / In-class rehearsal
Reading Due 4/30: Chp 4 Bogart

Week 13 4/23 In-class Rehearsal

4/25 In-class Rehearsal

Week 14 4/30 Discuss Bogart/ Composition Workshop
Reading: Chp 5 Bogart

5/2 full scenes (1/2 class), off-book; discuss
Reading: Bogart chp 6

Week 15 5/7 full scenes (1/2 class), off-book; discuss
Reading: Chp 7 Bogart

5/9 Finish Discussing Bogart/ Wrap Rehearsal Questions

Final Exam 5/15 at 10:30-12:30 Final performance of scene

Due at Final Worksheet for Play Analysis from Hodge for Scene; Director's book