

**FALL 2013 SYLLABUS**  
**STAGE DIRECTING**  
**Theatre 410, Lab 802**

<b>Instructor:</b>	Tony Horne	<b>Classroom:</b>	T 7
<b>Office:</b>	THTR T264	<b>Class Days:</b>	FRIDAY
<b>Cell Phone:</b>	901-233-7387	<b>Times:</b>	2:00 – 4:45 pm
<b>Office Hours:</b>	TUE 2 - 4 or by appointment.		

**Credits:** 3 (45 hours of direct classroom instruction and 80 hours of work outside of class spent reading, analyzing, researching, writing, planning, rehearsing and reflecting)

**CATALOGUE DESCRIPTION**

Basic skills of staging, play analysis, rehearsal technique, and production organization.  
PREREQUISITES: Junior Standing, Theatre 213 – Play Analysis, Theatre 230 – Acting II or consent of instructor.

**COURSE DESCRIPTION**

This course will focus on the fundamentals of play directing and the director's creative process. Topics covered in the course will include analysis, composition, picturization, ground plans and blocking, casting, actor/director communication, and the rehearsal process. The demands of directing, and consequently of this course, are great. Therefore, it is recommended that students approach this course with a willingness to spend a great deal of time working alone on pre-rehearsal preparation.

**TEACHING METHOD**

This is a studio course that combines lecture, class discussion, and experiential activities.

**IMPORTANT INFORMATION FOR STUDENTS:**

The University of Wisconsin-Milwaukee (UWM) is dedicated to a safe, supportive, and non-discriminatory learning environment. It is the responsibility of all students to familiarize themselves with University policies. The policies can be found at this link: [http://www4.uwm.edu/secu/news\\_events/upload/Syllabus-Links.pdf](http://www4.uwm.edu/secu/news_events/upload/Syllabus-Links.pdf)

**BA THEATRE DEGREE LEARNING GOALS**

By critiquing the work of other directors, analyzing a script, developing and presenting a directorial concept, creating blocking and a rehearsal plan, and doing a self-assessment in the form of a post-production analysis, the work done by students in this course addresses Goal Two.

*GOAL TWO: Creative processes, critical/aesthetic understandings, and effective communication skills:* This goal focuses on supporting student learning in the area of critical analysis, aesthetic development, problems solving, inquiry processes related to theatre, and high quality quantitative and technological skill/reasoning as well as listening, speaking, reading, performing, and writing.

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By selecting and cutting a script, holding auditions, running rehearsals, and presenting their work in a Festival of Scenes, the work done by students in this course addresses Goal Four.

GOAL FOUR: *Theatre and art-making literacy*: This goal focuses on supporting student learning through integration, synthesis, and application of theatre knowledge, skills, and processes.

**STUDENT LEARNING OUTCOMES – After successfully completing this course, each student will:**

- Understand and apply the basic concepts of stage directing
- Be able to effectively apply the results of script analysis as a foundation for formulating a concept and making directorial decisions
- Have basic skills for communicating and building relationships with actors
- Be able to identify his or her strengths/weaknesses as a director and own personal style of directing

**REQUIRED MATERIALS**

- A 3-ring binder with dividers for the Directing Notebook
- Colored Pencils
- A script from an American play written after 1960 from which a 10-minute scene can be pulled

**REQUIRED PERFORMANCES (3):** UWM Theatre Shows are free for Theatre majors.

- ***Dying City***, Youngblood Theatre at Lincoln Warehouse, Sept. 20 – Oct. 12 (tickets are \$15.00 at [www.brownpapertickets.com](http://www.brownpapertickets.com))
- ***Italian American Reconciliation*** - UWM Labworks at Kenilworth, Oct. 18 – 20 & 24 - 27
- ***Les Liaisons Dangereuses*** –UWM Mainstage, Nov. 20 – 24  
It is very important that you see these shows so that the class can discuss them as a group. If you cannot make one of these three shows, please alert the instructor as soon as possible.

**REQUIRED TEXTS (there is 1 copy of each text on library reserve)**

- ***Thinking Like a Director*** by Michael Bloom (1 copy on library reserve)
- ***The Old Settler*** by John Henry Redwood (1 copy on library reserve)

**RECOMMENDED TEXTS (there is 1 copy of each text on library reserve)**

- ***Script Analysis for Actors, Directors, and Designers*** by James Thomas
- ***Stage Directing: The First Experiences*** Jim Patterson
- ***A Sense of Direction*** by William Ball
- ***The Stage Directors Handbook*** edited by Sarah Hart

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**GRADING/EVALUATION**

Daily homework and class participation	10%
Quizzes	10%
Performance Attendance	6%
Script Analysis	10%
2 - 3 minute scene	10%
10 minute scene	20%
Director's Notebook for the 10 minute scene	25%
Journals	9%
<b>TOTAL</b>	<b>100%</b>

**GRADING SCALE:**

<b>93 – 100</b>	<b>A</b>	<b>73 – 76.99</b>	<b>C</b>
<b>90 – 92.99</b>	<b>A-</b>	<b>70 – 72.22</b>	<b>C-</b>
<b>87 – 89.99</b>	<b>B+</b>	<b>67 – 69.99</b>	<b>D+</b>
<b>83 – 86.99</b>	<b>B</b>	<b>63 – 66.99</b>	<b>D</b>
<b>80 – 82.99</b>	<b>B-</b>	<b>60 – 62.99</b>	<b>D-</b>
<b>77 – 79.99</b>	<b>C+</b>	<b>59.99 and below</b>	<b>F</b>

**Daily homework and class participation** **10%**

Everyone must be present at each class meeting to participate in the in-class exercises and contribute to the discussion. Full participation is required of all students. In class work will include short directing exercises and demonstrations, verbal critiques of UWM and outside theatre productions, peer evaluation and self-reflection. Much of the in-class work will be based on the play *THE OLD SETTLER (TOS)*. All students will serve as actors for one another's in-class work.

**Quizzes and Tests** **10%**

During the course of the semester, there will be written quizzes and tests (both announced and unannounced). The quizzes and tests will be based on information from readings, lectures and handouts.

**Performance Attendance** **6%**

As part of this course you are required to attend 3 performances (on and off campus). All productions are treated as course "texts". It is your responsibility to check on times and purchase tickets. You will be responsible for turning in a 1-page response on D2L for each show by midnight on the due date and you must fully participate in class discussions. Details will be provided. **NOTE: All submissions must have a .doc or .docx extension. I will not accept .rtf, .odt, or other extensions.**

**Script Analysis** **10%**

All students will be required to do a script analysis of *THE OLD SETTLER (TOS)*. The analysis will be must be typed, double-spaced. Some elements will be done individually, some in groups, and some will be done during class time. Details will be provided.

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**2 - 3 minute scene**

**10%**

Each student will create and show blocking for a 2-3-minute, 2-character scene from the play *THE OLD SETTLER (TOS)* to be presented in class. A specific set of guidelines will be given for this project. The purpose of this exercise is to allow each student director to apply what has been learned about blocking before moving on to the 10-minute scene. Each director will use other students in the class as actors. All paperwork is due on the day you present your scene.

**FINAL PROJECT: 10 minute scene**

**20%**

Each student will direct a 2-person, 10-minute scene from a full-length, American play written after 1960. The play does not have to be realistic, but must be staged in a proscenium setting. Actors will be chosen for this project via open auditions. There will be accompanying preparatory assignments. A specific set of guidelines will be given for this project.

**FINAL PROJECT: Director's Notebook for the 10 minute scene**

**25%**

Each student will be required to keep a Director's Notebook, which will contain all work done for the scene. The notebook will contain the script analysis, groundplan, the director's script, production concept, post-production analysis, rehearsal schedule and plan, any relevant research, notes, and any other assignments given by the teacher.

**Journal**

**9%**

An integral part of the learning process in this class will be the director's journal. It is expected that you will write a digital journal entry 9 times during the semester. Simply place your journal in the D2L dropbox for the course by 11:59 pm each Monday. Late submissions will not be accepted. The last opportunity to turn in a journal is **Monday, December 2 at 11:59 pm**

Write at least one full page (double-spaced) and put your name, the date, and entry number on each journal. Journals without this information will receive a score of zero (0). **NOTE: All submissions must have a .doc or .docx extension. I will not accept .rtf, .odt., or other extensions.**

The journal provides the director with the opportunity for valuable reflection on his or her process. Through journaling, the director can articulate thoughts and impressions, to critique and assess their experiences, and to clarify and resolve problems and issues. These notes should be recorded informally. Feel free to write about your response to the class exercises, the work of other students, your own work, responses to the direction of stage and film work that you see on your own, theatrical inspirations/observations, and AHA! Moments.

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**COURSE POLICIES:**

**General Policies**

- 1) **CLASS D2L WEBSITE:** D2L will be used extensively as a communication and resource tool for this course. Some written materials for this course will not be handed out, instead these materials will be posted on D2L in an effort to save money and “go green.” Please get in the habit of checking the D2L course site daily.
- 2) **LAPTOPS:** You are encouraged to bring your laptop to class to take notes and do research as assigned. From time to time, you will be required to turn off your laptop. Using your laptop for personal communication or activities unsanctioned by the instructor will result in a loss of all participation points for the day.
- 3) **CELLPHONES:** All cellphones will be completely turned off for the entire class period. Ringing/vibrating devices are no more appropriate in the classroom than they are in the theatre! Please, turn them off before class.

**Homework Policies:**

- Turning in late work is strongly discouraged. An assignment is considered late if it is turned in any time after the class period has ended. **LATE WORK:** The grade for late work will be reduced by 20% for each class period that it is late. **Late journals will not be accepted.** No work will be accepted after the last class period with the exception of the Post Production Analysis.
- Most work will be turned in digitally unless the assignment states otherwise.
- **If you miss class for any reason, you must take the initiative to find out what material you have missed. You are still responsible for turning in all assignments on time. If you have to miss class due to required college business, you must alert the instructor and turn in all work early.**

**Attendance/Lateness Policies:**

- Since this is a studio class attendance and punctuality is expected of all students. As this is a highly participatory class your attendance is essential for your success. There are no excused absences. However, you may be absent 1 time without penalty. Each subsequent absences will lower your final grade by one whole letter (for example, a B+ will become a C+.
- Two lates amount to one absence. If you are late, **you** are responsible for making sure you get marked on the roll sheet.
- In case of an emergency, unforeseen illness, or other extenuating circumstances that result in an accumulation of absences, please see me.
- Excessive absences will jeopardize your grade.

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<b>COURSE CALENDAR: Subject to change at the discretion of the instructor</b>				
JOURNALS are always due on Monday evenings by 11:59 PM				
	DATE	DAY	TOPIC	PREP
1	1/27	MON	Intro to course Introductory Exercise TOS Discussion and Quiz Discuss Analysis	Read <i>The Old Settler</i>
2	2/03	MON	Groundplan Lecture/Exercises  Discuss Analysis Section #1  Discuss Blocking for proscenium	HOMEWORK: Analysis section 1 presented in class  <b>Read Chapter 1, 2, 3, 4 in Bloom</b>
	2/10	MON	<b>STUDENT RESEARCH AND WORK DAY</b>	Due: Analysis Sections 2 – 6 for TOS on D2L
3	2/17	MON	Discuss blocking for the thrust  Composition, picturization. Movement lecture/exercises Unit/Beat Lecture	Due: Groundplan for TOS. Bring to class  Due: production history and playwright research for TOS on D2L  <b>Read Chapter 10 in Bloom</b>  <b>Final approval of play and scene</b>
4	2/24	MON	Concept Lecture  Blocking Exercise	<b>Read Chapter 5 in Bloom</b>
5	3/3	MON	Discuss designer/director collaboration with guest Steve White  Auditions	<b>Read Chapter 6, 7, 8 in Bloom</b>  Supplemental reading in Ball: Auditions and Casting.  Initial Analysis due for final project
6	3/10	MON	Critique <b><i>DYING CITY</i></b>  Rehearsal Planning	<b>Read Chapter 9, 11 and appendix 2 in Bloom</b>  Supplemental reading in Ball: Relation to Actors,  Initial Research, clean groundplan, and clean copy of scene due for final project  Response due for <b><i>DYING CITY</i></b> by 11:59 pm Monday October 13.
7	3/17	MON	<b>SPRING BREAK</b>	

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<b>8</b>	<b>3/24</b>	MON	Critique <i>Italian American Reconciliation</i>  Rehearsal Process Actor- Director Communication	Hard copies of Concept Papers due in class. Digital copies are due on D2L.  Contact sheet and Schedule due  Supplemental reading in Ball: Objectives, The Rehearsal Process.  Response due for <i>Italian American Reconciliation</i> by 11:59 pm Monday October 28.
<b>9</b>	<b>3/31</b>	MON	Present concept in class and style collage	Rehearsal Plans are due  <b>Read Chapter 12, 13 in Bloom</b>
<b>10</b>	<b>4/07</b>	MON	Problem solving for 10 minute scenes  Writing a Post-production Analysis	<b>Read Chapter 14, appendix 1 in Bloom</b>
<b>11</b>	<b>04/14</b>	MON	Work through logistics for performance	
	<b>04/21</b>	MON	LAST DAY TO TURN IN A JOURNAL BY 11:59 PM	
	<b>04/28</b>	MON		
	<b>12/02</b>	FRI	<b>FESTIVAL OF SCENES</b>	<b>Directing Notebooks due in class</b>
	<b>12/12</b>		STUDY DAY	<b>Post production analysis due in dropbox by 11:59 pm 12/12</b>
<b>E X A M</b>	<b>12/17</b>	TUE	<b>FINAL EXAM PERIOD 12:30 pm</b> Meet for reflection and self-critique.  Critique <i>Les Liaisons Dangereuses</i>	