

(TPP 3310C) Directing I: Thinking like a Director

Instructor: Cynthia White

Office: Performing Arts Center / T218

Class Time: T/Th 11.00 am – 12:50 pm

Office Hours: T/Th 2-3 pm

Email: Cynthia.white@ucf.edu

Class: 3310C-0001 (81275)

PAC Theatre 115

Graduate Teaching Assistant: Christopher Creane

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Course Description from the 2018-2019 Undergraduate Catalog

Principles and techniques of play direction – to include script selection, directorial analysis, casting, composition/picturization, blocking, tempo, and rehearsal planning.

Course Objectives

In this course, students will:

- Learn to think like a director
 - What does a director do?
 - How is directing collaborative?
 - How does a director approach script analysis and the design and production process and work with the other theatre artists involved in the process?
- Use script analysis tools to articulate directing approaches to plays
- Develop an approach to directing a play / articulate an approach to a play text. Develop, articulate, and write your approach to your project play script.
- Discuss the mechanics of directing actors (stage pictures, strong and weak stage positions, blocking dynamics)
- Learn and study the dynamics of working with/talking with designers
- Practice collaboration within mock play production teams
- Study other directors' work by observing rehearsals and productions directed by professional directors
- Develop a director's vocabulary for communication with designers, actors, etc.
- Write a reasoned critique of a director's work after observing a production

Course Content

Note well that some of the material in this course will include language and topics that some people might find objectionable. *If some of this material is so offensive to you that it negatively affects your ability to learn, you are encouraged to take another course to satisfy this requirement.* If you have any concerns, please see me as soon as possible.

Assigned Texts

All students are required to read all plays and other texts assigned for the course. In order to analyze scripts individually and as a group it is imperative that everyone read each day's material.

Required Texts

- *Directing Plays, Directing People: A Collaborative Art* by Mary B. Robinson

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- *Of Mice and Men* by John Steinbeck (in UCF Season) You will need a hard copy of this play for use in class during semester.
 - **HENRIK IBSEN's FOUR MAJOR PLAYS (Oxford World's Classics) Translated by James McFarlane.** We will be reading *A DOLL'S HOUSE* and working on it together throughout the semester and you need a hard copy of *A DOLL'S HOUSE* translated by James McFarlane. (So if you can find a single copy of DH rather than purchasing the book of four plays that is ok.)
 - *Betrayal* by Harold Pinter (Option for each student for their individual *Production Notebook*)
 - *In the Next Room or the vibrator play* by Sarah Ruhl (Option for each student for their individual *Production Notebook*)
 - *Sweat* by Lynn Nottage (Option for each student for their individual *Production Notebook*)
- You will need a hard copy of the play that you use for your individual *Production Notebook* project.**

Grade Breakdown

Final Project	150
Collaboration Project	75
Quizzes on Reading	100
Analysis for <i>A Doll's House</i>	100
Script Analysis for Project Choice	125
Directorial Analysis of <i>Of Mice and Men</i>	200
Rehearsal Response (<i>Of Mice and Men</i>)	50
PlayFest Rehearsal Response	50
Video & Comments	100
Final and Short Essay	<u>50</u>
	1000 points total
Attendance Extra Credit	25

Grading Scale

93-100: A	80-82.9: B-	68-69.9: D+
90-92.9: A-	78-79.9: C+	63-67.9: D
88-89.9: B+	73-77.9: C	60-62.9: D-
83-87.9: B	70-72.9: C-	0-59.9: F

Required Assignments

Quizzes on Reading. There will be a quiz nearly every day that I have assigned a play-text. This is the best way I know how to assess that students are completing the assigned reading. Because I consider the reading to be paramount to each student's achievement of the course objectives, *these quizzes will be a significant component of your final grade.* All quizzes are pass/fail. A three out of five or better is a pass and students with a two or lower fail the day's quiz.

Collaboration Project components

Video of Directing Approach to your choice of Production Project Play

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Script Analysis to *A Doll's House*

Script Analysis and Your Directing Approach to your choice of Production Project Play*

Attendance and Response to Watching a Rehearsal of *Of Mice and Men* directed by Mark Brotherton

Attendance and Response to Watching a Rehearsal of one of seven PlayFest Readings at Orlando Shakes

A Reasoned Critique of a Director's Work*
Fall semester 2018: *Of Mice and Men* directed by Mark Brotherton

Production Notebook containing your semester's work on your choice of *Betrayal*, *In the Next Room or the vibrator play*, or *Sweat* by Lynn Nottage*

All written assignments will be submitted in Chicago format. and all quotations will be accurately cited.

Attendance and Tardiness Policies

Class periods will involve discussion and clarification of the day's reading, and will also consist of instruction found nowhere in the readings. It is my aim to fill each class period with useful information and discussion and never to waste your time in class. There are twenty-nine class periods in this term.

If you do not miss any class meetings, you receive 25 points of extra credit.

If you miss only one class meeting, you receive 15 points of extra credit.

If you miss only two class meetings, you receive 5 points of extra credit.

Please be on time to class. Coming late to class disrupts discussion. Quizzes on the day's reading will be given at the beginning of class. **If you miss a quiz, you may not make it up.**

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

If you are ill and have to miss a class due to illness, that counts toward your missed classes. *Everything* apart from your religious observance (see above) and Authorized University Events count toward your missed classes. I recommend saving your absences for unexpected and unforeseeable illnesses and events. Meet with me during office hours to discuss in advance any class attendance issues that you have.

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Notes

You should be taking notes! Please have a dedicated spiral notebook where you can take notes and also record the occasional class-writing-journal entries. Notes in class need to be handwritten.

Laptops and Phones

Please keep your laptops closed and your cell phones quiet and dark during class. *You can check your email and respond to texts from your grandmother after class is over.* You will want to take notes in class; please do not use a laptop for this activity. I recommend a spiral notebook where your notes can be kept in orderly fashion and you can also keep notes for rehearsals that you watch and questions that you have about your reading.

Scholarship and Integrity

Students should familiarize themselves with UCF's Rules of Conduct at

<<http://osc.sdes.ucf.edu/process/roc>>. According to Section 1, "Academic Misconduct," students are prohibited from engaging in

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
4. Falsifying or misrepresenting the student's own academic work.
5. Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.

For more information about Academic Integrity, consult the International Center for Academic Integrity

<<http://academicintegrity.org>>

For more information about plagiarism and misuse of sources, see "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices" <<http://wpacouncil.org/node/9>>.

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Responses to Academic Dishonesty, Plagiarism, or Cheating

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, *The Golden*

Rule <<http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf>>. UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to academic misconduct. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <<http://goldenrule.sdes.ucf.edu/zgrade>>.

Course Accessibility Statement

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <<http://sas.sdes.ucf.edu/>> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

Campus Safety Statement

Emergencies on campus are rare, but if one should arise during class, everyone needs to work together. Students should be aware of their surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Students should make a note of the guide's physical location and review the online version at <http://emergency.ucf.edu/emergency_guide.html>.
- Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency.
- If there is a medical emergency during class, students may need to access a first-aid kit or AED (Automated External Defibrillator). To learn where those are located, see <<http://www.ehs.ucf.edu/AEDlocations-UCF>> (click on link from menu on left).
- To stay informed about emergency situations, students can sign up to receive UCF text alerts by going to <<https://my.ucf.edu>> and logging in. Click on "Student Self Service" located on the left side of the screen in the toolbar, scroll down to the blue "Personal

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Information” heading on the Student Center screen, click on “UCF Alert”, fill out the information, including e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”

- Students with special needs related to emergency situations should speak with their instructors outside of class.
- To learn about how to manage an active-shooter situation on campus or elsewhere, consider viewing this video (<<https://youtu.be/NIKYajEx4pk>>).

UCF faculty members support the UCF Creed. Integrity – practicing and defending academic and personal honesty – is the first tenet of the UCF Creed. This is in part a reflection of the second tenet, Scholarship – honoring learning as a fundamental purpose of membership in the UCF community. Course assignments and tests are designed to have educational value; the process of preparing for and completing these exercises will help improve your skills and knowledge. Material presented to satisfy course requirements is therefore expected to be the result of your own original scholarly efforts.

UCF faculty members have a responsibility for your education and to the value of a UCF degree; I seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a “Z Designation” on a student’s official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see z.ucf.edu. If you are having trouble completing or handling the assignments in this course, please make an appointment with me as soon as possible. I want to be accessible to you when you need me.

Make-Up Assignments for Authorized University Events or Co-curricular Activities

Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will be applied. For more information, see the UCF policy at

<<http://policies.ucf.edu/documents/4-401.1MakeupAssignmentsForAuthorizedUniversityEventsOrCocurricularActivities.pdf>>

Religious Observances

Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at

<<http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf>>.

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Deployed Active Duty Military Students

Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.

Gordon Rule

This course is a Gordon Rule course. The required three assignments which fulfill the Gordon Rule are indicated with an asterisk. Each has the following characteristics:

1. The writing will have a clearly defined central idea or thesis
2. It will provide adequate support for that idea
3. It will be organized clearly and logically
4. It will show awareness of the conventions of standard written English
5. It will be formatted or presented in an appropriate way.

Community

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If, as currently designed, this course poses barriers to effectively participating or demonstrating learning in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss options or adjustments. You may also contact SAS directly to talk about the resources they provide such as note-takers and other assistance. (Ferrell Commons 185 / 407.823.2371 / sas@ucf.edu). You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

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Course Calendar:

Week One: Introduction and Overview

Assignments Due		Class Activities
Tue, Aug 21		Introduction
Thu, Aug 23	<p style="background-color: #00FF00; display: inline-block; padding: 2px;">Write: Three paragraphs summarizing your directing experience, your ideal director, and your ideal career path in theatre. This also is your assignment that proves your attendance (required for any financial aid) and needs to be completed during first week of class.</p>	PROFILE OF A DIRECTOR: Mary Robinson; Discussion/List of Ideal Qualities and Skills for a Director PROFILE WRITERS: Sarah Ruhl, Henrik Ibsen, Harold Pinter, Lynn Nottage, John Steinbeck

Week Two: The Role of Director within the Creative Team

Assignments Due		Class Activities
Tue, Aug 28	Read: Chapters 1,2,and 3 of DPDP by Mary Robinson	Quiz: on Reading Assignments --Discussion/Lecture: THINKING LIKE A DIRECTOR/THINKING LIKE AN ARTIST
Thu, Aug 30	Read: <i>A Doll's House</i> (CLASS PLAY)	Quiz: <i>A Doll's House</i> { CLASS PLAY } --Lecture on CORE ACTION chapter 2 in THE DIRECTOR AS COLLABORATOR by Robert Knopf --In-Class exercise on Core Action

Week Three: Script Analysis for Directors

Assignments Due		Class Activities
Tue, Sep 4	Read: <i>Betrayal</i> (Project Option)	Quiz: <i>Betrayal</i> --Script analysis techniques for a director using <i>A Doll's House</i> (CLASS PLAY) based on CORE ACTION from lecture notes

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Thu, Sep 6	Read: Script Analysis reading assignments from various sources (Creative Play Direction and Hodge or Dean/Carra books)	Quiz: on Reading Assignment --More script analysis techniques for directors --Discussion of <i>Betrayal</i>
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Week Four: Director's Approach to a Play (using CLASS PLAY)

Assignments Due		Class Activities
Tue, Sep 11	Read: <i>Sweat</i> by Lynn Nottage (Project Option)	Quiz: on <i>Sweat</i> --Discussion of <i>Sweat</i> --Lecture on STRUCTURALISM from <i>Script into Performance</i> by Richard Hornby
Thu, Sep 13	Read: <i>In the Next Room or the vibrator play</i> by Sarah Ruhl (Project Option) Write and Bring to Class: Part 1 of collaboration assignment (using CLASS PLAY) - 100 words on important images or ideas in the text that you want in your production	Quiz: on <i>In the Next Room</i> --Collaboration project - groups of 5 working together and negotiating/collaborating working on <i>A Doll's House</i> --Discussion of <i>In the Next Room</i>

Week Five: Script Analysis and Director's Approach to Project Play

Assignments Due		Class Activities
Tue, Sep 18	Script Analysis of <i>A Doll's House</i> due	--Discussion of <i>In the Next Room</i> --Talk through / workshop script analysis challenges for script analysis, project play
Thu, Sep 20	Title of play for final project due Record a 2-minute video, upload to webcourses on your project play <ul style="list-style-type: none"> <i>In your Project Notebook</i> 	--Discuss Requirement to attend rehearsal of one of seven PlayFest plays being read at PlayFest 2018 in order to observe direction

Week Six: Visual, Historical, Dramaturgical Research

Assignments Due		Class Activities
Tue, Sep 25	Read <i>Of Mice and Men</i> Comments/questions on others' videos due (post three	Quiz: <i>Of Mice and Men</i> --Discussion of text and possible directorial approaches

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Thu, Sep 27	questions. Only three comments per video)	--Discussion of requirement to attend one <i>Of Mice and Men</i> rehearsal to observe direction --Time for Questions related to Project Play Script Analysis assignment due next class period
	Script analysis due (project play) This script analysis will also be a section in your Project Notebook due at end of semester.	-- Lecture on Visual, Historical, Dramaturgical Research --Formulating ideas - assembling presentation materials, visuals, images <ul style="list-style-type: none">• Section for Project Notebook

Week Seven: Mechanics of Directing

Assignments Due		Class Activities
Tue, Oct 2	Responses to video proposal comments	Lecture: Rehearsal prep <ul style="list-style-type: none">• Section for Project Notebook
Thu, Oct 4	Read Chapters 5 & 6 of DPDP	Quiz on Reading Assignment --Lecture/Discussion: Casting: including traditional casting, diversifying casting, casting cross-gender, going against audience expectations <ul style="list-style-type: none">• Section for Project Notebook

Week Eight: Mechanics of Directing - Staging, Power, Mise en scène

Assignments Due		Class Activities
Tue, Oct 9	Read Chapters 7 & 8 of DPDP	Quiz on Reading Assignment --Lecture/Discussion: First Rehearsal and Tablework <ul style="list-style-type: none">• Section for Project Notebook
Thu, Oct 11	Read Chapter 9 of DPDP	Quiz on Reading Assignment --Types of Stages, Blocking, and Floor Plans <ul style="list-style-type: none">• Sections for Project Notebook

Hot Mikado: October 11-21

Week Nine: Director-designer collaboration part one

Assignments Due	Class Activities
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Tue, Oct 16	Read Chapter 10 of DPDP	Quiz on Reading Assignment --Characterization and Working with Actors to Dig Deeper <ul style="list-style-type: none"> • Section for Project Notebook
Thu, Oct 18	Read Chapter 4 of DPDP	Quiz on Reading Assignment --First Design Meetings <ul style="list-style-type: none"> • Section of Project Notebook

Week Ten: Director–designer collaboration part two

Assignments Due		Class Activities
Tue, Oct 23	First Design Meeting for <i>Betrayal</i> First Design Meeting for <i>Sweat</i>	--Floor Plans, Lighting, Sets, Sound, and Costume Designs <ul style="list-style-type: none"> • Sections of Project Notebook
Thu, Oct 25	First Design Meeting for <i>In the Next Room or the vibrator play</i>	--The evolution of the design-concept: How do you end up with an integrated design from this diverse group of people? <ul style="list-style-type: none"> • Section of Project Notebook

First Week of PlayFest 2018 (Tuesday 10.30–Sunday 11.4)

Week Eleven: New Play Development and Play Readings and Workshops

Assignments Due		Class Activities
Tue, Oct 30	Read: ASSIGNMENT on Play Reading Techniques	Quiz on Reading Assignment --Lecture/Discussion: Play Reading and Workshop Directorial Techniques; “Staging” a Play Reading
Thu, Nov 1		--Guest Playwrights and Directors: Collaboration in rehearsal with a Living Playwright!!

Second Week of PlayFest 2018 (Tuesday 11.6–Sunday 11.11)

Week Twelve: Tech Rehearsals and A Director’s Style

Assignments Due		Class Activities
Tue, Nov 6	Read Chapter 11 and 12 of DPDP Your Production Notebook is due today in Preliminary Form	Quiz on Reading Assignment --Individual Meetings with Instructor and TA to Evaluate your Current Status.
Thu, Nov 8	Read: Assignment on Directorial Style	Quiz on Reading Assignment --Lecture/Discussion of Various Directorial Approaches and also the

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		Term Style as it relates to Script Analysis and Directing a Production <ul style="list-style-type: none"> Section in Project Notebook on Tech and Dress Rehearsals
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Week Thirteen: Watching Directors Direct

Assignments Due		Class Activities
Tue, Nov 13	Read Chapters 13 and 14 of DPDP Short-answer worksheet on viewing of a PlayFest rehearsal	Quiz on Reading Assignment --Discussion: Directing, Collaboration, Communication
Thu, Nov 15	Written response to watching <i>Of Mice and Men</i> rehearsal	--Discussion and critique of <i>Of Mice and Men</i> with M. Brotherton

Of Mice and Men closes November 18

Week Fourteen: Your Production Notebook

Assignments Due		Class Activities
Tue, Nov 20	Reasoned Critique of <i>Of Mice and Men</i> Direction	--Work session regarding final directing production notebook due next class period
Thu, Nov 22		Thanksgiving XOXO

Week Fifteen: Collaboration and Communication

Assignments Due		Class Activities
Tue, Nov 27	Final Directing Production Notebook:	--Class Review
Thu, Nov 29		--What sort of director do you want to be? What sort of director do you want to work with?

FINAL: Tuesday, December 4, 10 am - 12:50 pm

Assignments Due		Class Activities
	Short Essay: To be submitted on Web Courses.	In-class short answer and multiple choice test in the finals exam period.

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DISCLAIMER: There will be minor changes to this syllabus throughout the semester. You will be notified in class or on Web Courses about any changes affecting deadlines and due dates.