

**The University of Central Florida
Directing for Theatre I
TPP 3310, Section 0002
Fall 2016**

Instructor: Elizabeth Brendel Horn

Office Location: #T221

Meeting Times: T/TH 2:30 – 4:20pm

Hours: T/Th 9-10:30, W 12:30-3:30

Location: AHA O101

Email: Elizabeth.Horn@ucf.edu

Course Credit Hours: 3

Phone: 407-823-2183

This syllabus is subject to change at the instructor's discretion. Any changes will be communicated in a timely manner.

Course Description:

The course is designed to as an introduction to the collaborative art form and fundamentals of directing for the theatre. The class will focus on physical and psychological action, analysis of scripts, design, research, rehearsal, staging techniques, directorial vocabulary, and other areas of directing for the stage.

Course Objectives:

- Introduce the student to the basic tools needed to analyze a play script.
- Introduce the student to the basic tools needed for directing scenes.
- Develop an understanding of the collaborative art form of directing.
- Give the student required opportunities for the practical application of directing theory and practice.
- Give the student required opportunities to observe and critique professional theatrical productions by writing critical analyses.
- Develop a vocabulary for communication with actors and designers.

Required Texts:

- *A Sense of Direction: Some Observations on the Art of Directing* by William Ball
- *Fundamentals of Play Directing*, 5th Edition, by Alexander Dean and Lawrence Carra
- *Trifles* by Susan Glaspell (available in the Norton Anthology of Drama, volume 2)

Optional but strongly encouraged: *ACTION: The Actor's Thesaurus*, by Marina Caldarone and Maggie Lloyd-Williams, available in print or app.

This course will require additional plays to be read independently.

Class Materials:

Please purchase one composition notebook for this class, which will serve as your director's book and journal.

Webcourses:

Webcourses is an online course management system (accessed through my.ucf.edu and then the "Online Course Tools" tab) which will be used as a medium for turning in assignments. My recommendation is to check Webcourses every 2-3 days for updates from your teammates or myself.

Communication:

You will be expected to have daily access to the internet and email, since I will be emailing you constantly about assignment updates, additions and changes. All students at UCF are required to obtain a Knight's Email account and check it regularly for official university communications. If you do not own a computer, there are computer accessible to you in all UCF's computer labs, and most computer labs have computers connected to the internet.

Please use Webcourses to communicate with me about this course. Emails should be professional, courteous, use appropriate grammar and spelling, and refrain from “text speak” and emoticons.

Attendance Policy:

1. Attendance will be taken at the beginning of each class, and after two unexcused absences, the student's final grade will drop one full letter grade for each subsequent absence. Two unexcused tardies equals one absence.
2. Excused absences may include: illness with a doctor's note, a death in the family, a University-sanctioned event, a religious holiday, or at the instructor's discretion. I require written explanations of all excused absences, which will be accepted at my discretion. Please refer to the University handbook regarding timely communication of prearranged absences.
3. Students may only make up in-class assignments if the absence was excused by the instructor. You are responsible for obtaining any missed information from a peer. I will not discuss missed material.

Participation:

1. Class participation is mandatory. Attendance is more than just physically showing up – you must mentally show up as well. Students must be fully prepared: you should have read the homework assignment(s), made notes to ask questions or make comments during class discussions, and should have all necessary supplies. Anything less is unacceptable and may result in you being asked to leave and receiving an unexcused absence. Please see the end of this syllabus for suggestions on preparing discussion notes.
2. The use of cell phones is not allowed during class time without the instructor's permission. Each time you are seen with a cell phone, your final grade will lower by 3%.
3. Class work may include physical movement and class presentations. Please see me if this is cause for concern.
4. In order to achieve and maintain a safe space, class discussions must be held in a respectful and professional manner. This means we are accepting of all thoughts and opinions, even if they differ from our own, and refrain from sarcasm, put downs, foul language, discrimination, etc. In this class, we are all coming to the table with multiple voices of equal value, which will lead to a richer discussion.

Late Work and Incompletes:

Late work will only be accepted under the most extreme of emergencies and at the instructor's discretion. Incomplete work will receive an automatic zero. Please see me if you are struggling to keep up.

Disclaimer:

Studying theatre inherently opens up a wide variety of topics. Please see me if you have any concerns about class materials and we will discuss possibilities for an alternative assignment.

Academic Misconduct:

As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University's Rules of Conduct (see <http://www.osc.sdes.ucf.edu/>).

Many incidents of plagiarism result from students' lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF's policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: **“whereby another’s work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student’s own.”**

Students with Disabilities:

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 anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting SAS (Ferrell Commons 185; 407-823-2371; sas@ucf.edu) to talk about academic accommodations. 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.

Diversity and Inclusion:

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Student Activity:

As of Fall 2014, all faculty members at The University of Central Florida are required to document students' academic activity at the beginning of each course. Your attendance will be monitored closely, and in addition, you are required to log on to Webcourses and complete the “Syllabus Quiz” by Friday, August 26th at 12:00 p.m.

Assignments and Grading:

*Beginning of Semester Reflection Paper	____/10
<i>Trifles</i> Blocking and Script Analysis	____/10
*Production Response Paper	____/10
Journal	____/10
Practical Directing Assignment:	
Rehearsal Check-In	____/5
Rehearsal Log	____/5
Concept Statement/Images	____/5
Blocking/Groundplan	____/5
Script Analysis	____/5
In-Class Participation	____/ 10
*End of Semester Reflection Paper	____/10
Final Exam: Practical Directing Project Performance	____/15

*Assignment must be submitted electronically via Webcourses. All other assignments submitted in class.

TOTAL POINTS _____/100

*There is no extra credit in this course.

Final grades are calculated as follows:

A	100-94	B-	84-80	D+	70-67
A-	94-90	C+	80-77	D	67-64
B+	90-87	C	77-74	D-	64-61
B	87-84	C-	74-70	F	61-0

Class Schedule

Syllabus and Class Schedule are subject to change. Effort will be made to notify students in advance of any changes, if necessary.

*A note about “Rehearse” dates: These dates may be used to meet with your actors, work on your director’s book, observe another rehearsal, schedule for me to attend a rehearsal, or meet one-on-one with me.

DATE	IN CLASS	ASSIGNMENTS DUE (Due ON the day listed by start of class)
Week 1 8/23	Syllabus review What is the role of the director? Ensemble Building	
8/25	Discussion/Exercises: The World of the Play	Webcourses Syllabus Quiz
Week 2 8/30	Discussion/Exercises: Script Analysis: Actions Subtext Beats	Beginning of Semester Reflection (submit via webcourses)
9/1	Discussion/Exercises: Concept Statement	Reading: <i>Trifles</i>
Week 3 9/6	Discussion/Exercises: Stage Composition Groundplans	
9/8	Mock Rehearsals for <i>Trifles</i>	<i>Trifles</i> blocking and script analysis
Week 4 9/13	Mock Rehearsals for <i>Trifles</i>	
9/15	Discussion/Exercises: Communicating with Actors and Designers Table Work Production Meetings	
Week 5 9/20	Considerations: Director Auteur? The Collective Creation Spectrum	
9/22	Considerations: Casting Choices	
Week 6 9/27	Discuss Directing Project scene selections	Directing Project scene selection

	Develop Directing Project rubric	
9/29	Discuss <i>Clybourne Park</i>	*Production Response paper for <i>Clybourne Park</i> Directing Project cast list and rehearsal schedule
Week 7 10/4	Considerations: Visual and Physical theatre	Directing Project concept statement and images
10/6	*Online Discussion: No class	
Week 8 10/11	Considerations: Directing in the Technical Era	Directing Project script analysis
10/13	Considerations: Directing in the Global Era	Directing Project blocking and groundplan
Week 9 10/18	Rehearse	
10/20	Rehearse	
Week 10 10/25	Rehearse	
10/27	Rehearse	
Week 11 11/1	Rehearse	
11/3	Rehearse	
Week 12 11/8	Practical Assignment Check-In Rehearsals	_____ _____ _____ _____
11/10	Practical Assignment Check-In Rehearsals	_____ _____ _____ _____
Week 13 11/15	Practical Assignment Check-In Rehearsals	_____ _____ _____ _____
11/17	Practical Assignment Check-In Rehearsals	_____ _____ _____ _____

Week 14 11/22	Practical Assignment Check-In Rehearsals	*Production Response paper for <i>Cloud 9</i> _____ _____ _____ _____
11/24 (Thanksgiving)	NO CLASS	
Week 15 11/29	Discuss progress on directing scenes Discuss Journals	Composition Notebook (Including all Practical Assignment components and Journal entries)
12/1	Discuss Final Reflections	End of Semester Reflection Paper
FINAL: Thursday, December 8 1PM - 3:50PM	Present Practical Directing Scenes	

*Students may submit one response paper for either *Clybourne Park* or *Cloud 9*.

Description of Assignments:

Beginning of Semester Reflection Paper: Via Webcourse, submit a reflection, 2-3 pages, Times New Roman, size 12, double-spaced. This reflection may be written in first person, though quality of writing, spelling, and grammar may still impact your final grade. This reflection is an opportunity for me to get to know more about you. Answer the following questions: What experience do you already have as a director? Describe the directors you have worked with in the past, and the ways in which they have influenced – either positively or negatively – your understanding of the role of the director. Do you think you are interested in directing in the future, and why or why not? If you do not see yourself as a director, what do you hope to gain out of taking this course? What assets do you have that will serve you well as a director, and what challenges or fears do you have? What questions do you have about directing?

Trifles Blocking and Script Analysis: Select a 3-4 minute segment from the play *Trifles*. In your composition notebook, draw a birds-eye view groundplan for the play. Copy and paste your scene into your composition notebook on the right hand side. In the margins annotate the actors' blocking, considering emphasis, focus, and composition. Mark the beats throughout the scene. On the left hand page opposite of the script, neatly and legibly write in actions, subtext, and analytical observations about the text (i.e. questions that arise as you read the text, lines that contradict or repeat previous lines, imagery, etc.).

Production Response Paper: Attend either *Clybourne Park* or *Cloud 9*, both presented by Theatre UCF. You are strongly encouraged to read the play prior to attending the performance. Submit, via Webcourses, a formal research paper, 4-5 pages, Times New Roman, size 12, double-spaced. Include the following: a brief summary of the play; background about the play and/or playwright; pertinent information about the time period during which the play was written and/or during which it is set; evidence of directorial choices pertaining to casting, acting style, blocking, and design; your response to these directorial choices (What resonated with you? Would you do anything differently? Why or why not?). Include 3-4 sources (the play may count as one of your sources). Use MLA citation and include a works cited page, not included in total page count.

Journal: In your class composition book, write a minimum of ten journal entries. These journal entries may be handwritten and informal, though the level of reflection should be high quality. Each entry should be a minimum of 3 substantial paragraphs. Each journal entry should respond to one or more of the following:

-Course textbooks (minimum of 5 entries): Respond to a chapter or passage of one of the assigned course textbooks. How does this passage shape your understanding of directing? How does it relate to past experiences that you have had working as an actor, technician, or director?

-Rehearsals: What challenges, successes, and aha! moments are you having as you prepare your practical directing assignment? What different strategies are you trying in the rehearsal space, and what are the outcomes?

-Life Outside of Class: How are you connecting your other courses, rehearsals, relationships, or things you read or watch on television to what we are learning or discussing in class? Examples: What "blocking" do you see in real life? How has *The Bachelor* been edited for greater emphasis? Or what about your personal relationships relates to a respectful actor/director dynamic?

Practical Directing Assignment: Select a 5-8 minute scene to direct. You are encouraged to select pieces from quality dramatic works; please see the instructor if you need suggestions. PLEASE NOTE: While this assignment is broken into manageable chunks, this is the major assignment for this course, as well as

your final exam. Without completing all of the required components of this project, you will not be given credit for the assignment as a whole and you will not pass this class. The components include:

Rehearsal Check-In: On your assigned date, present your scene as it stands for the instructor. The scene should be blocked and well-directed with clear moments and beats. The actors need not be off book but should be very familiar with the script. You will receive feedback from the instructor and will also have the opportunity to give notes to your performers.

Rehearsal Log: In your composition notebook, keep a log of all rehearsals. You should plan to rehearse for a minimum of 8 hours total for this project. In your log and prior to each rehearsal, write the date, time, and plan for rehearsal. Following each rehearsal, write a brief summary of the rehearsal, if you deviated from your plans and why, and what you need to do to prepare for the following rehearsal.

Concept Statement/Images: In your composition notebook, write the following: A one paragraph summary of the play; its major themes; a metaphor to describe your interpretation of the text; important notes about style, time period, or setting of the play; and anything else you would want to communicate to designers and actors about the production. Also paste into your notebook color-printed abstract evocative images that relate to your concept statement. Refer to *A Sense of Direction* for assistance.

Blocking/Groundplan: In your composition notebook, draw a birds-eye view groundplan for your scene. Copy and paste your scene into your composition notebook on the right hand side. In the margins annotate the actors' blocking, considering emphasis, focus, and composition. See *Fundamentals of Play Directing* for assistance.

Script Analysis: Copy and paste your scene into your composition notebook on the right hand side. Mark the beats throughout the scene. On the left hand page opposite of the script, neatly and legibly write in actions, subtext, and analytical observations about the text (i.e. questions that arise as you read the text, lines that contradict or repeat previous lines, imagery, etc.).

Final Presentation: During the Final Exam period for this course, present the final performance of your scene. Your actors should be off book and the scene should be "opening night" ready, showing significant growth since your check-in rehearsal.

End of Semester Reflection Paper:

Via Webcourse, submit a final reflection, 2-3 pages, Times New Roman, size 12, double-spaced. This reflection may be written in first person, though quality of writing, spelling, and grammar may still impact your final grade. In this response, look back on your beginning of the semester reflection. How has your understanding of the role of the director shifted throughout this course? What strengths did you discover about yourself as a director, and what are your biggest opportunities for growth? How has this class changed your understanding of theatre as a whole and the roles that you hope play in it – whether as an actor, technician, director, or otherwise?

A NOTE ABOUT ACTORS: Finding actors to work with will require planning and creativity for this course. Please plan accordingly.

John Smith

Script Analysis

12 February 2016

Word Count 259

Type Title Here (be specific)

This is the sample body of text. Please note that the text is size twelve, Times New Roman font. When you quote a source, make sure that you use parenthetical citations. Here are some examples.

In Henrik Ibsen's *A Doll House*, Nora says, "Poor Kristine, you're a widow" (204).

Nora asks, "Kristine, can you forgive me?" (Ibsen 204)

Why makes Kristine say, "No—not even a sense of grief to hold on to" (Ibsen 204)?

Nora notices that Kristine is a "bit paler" (Ibsen 204), suggesting her own obsession of outward appearances.

Please notice the differences in formatting with each of these examples. Also include the word count and works cited as below. Please remember to include *Backwards and Forwards* and/or *The Poetics* in your Works Cited list.

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Works Cited

Ibsen, Henrik. "A Doll House." *The Norton Anthology of Drama*. 2nd ed. Trans. Brian Johnston and Rick Davis. Vol. 2. Eds. J. Ellen Gainor, Stanton B. Garner, Jr., and Martin Puchner. New York: Norton, 2014. Print.

***Note: MLA Purdue Owl is a valuable source for MLA formatting. Please refer to this website with any questions, including how to cite a live performance.**