

**The University of Central Florida  
Directing for Young Audiences  
TPP 5386, Section 0001  
Fall 2016**

**Instructor:** Elizabeth Brendel Horn

**Office Location:** #T221

**Meeting Times:** T/TH 12:30 – 2:20pm

**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 Goal/Objectives:**

- To examine directorial topics of concern specific to TYA and Theatre with Youth productions, including: authentic representation, casting choices, strategies for working with young actors, aesthetic, directing adaptations, and didacticism.
- To explore the role of the director in relationship to the collaborative continuum.
- To develop communication skills as a director applicable to working with actors and technicians.
- To develop the practical skills necessary to carry forth directorial responsibilities during the production process.
- To examine the intersections between text and imagery related to theatre, movement, and spectacle.
- To develop the ability to analyze a script to deepen understanding.

**Texts Studied:**

Online articles, texts, and plays will be assigned as needed.

Dramatic texts required for individual assignments must be approved by the instructor.

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

**Class Materials:**

Please purchase one composition notebook for this class, which will serve as your director's book, rehearsal log, 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 26<sup>th</sup> at 12:00 p.m.

## Assignments and Grading:

### Monologue:

Performance \_\_\_\_\_/10  
Director's Book \_\_\_\_\_/5  
Reflection \_\_\_\_\_/5

### TYA Canon:

Performance \_\_\_\_\_/10  
Director's Book \_\_\_\_\_/5  
Reflection \_\_\_\_\_/5

### Adaptation:

Performance \_\_\_\_\_/10  
Director's Book \_\_\_\_\_/5  
Reflection \_\_\_\_\_/5

### Visual Theatre:

Performance \_\_\_\_\_/10  
Director's Book \_\_\_\_\_/5  
Reflection \_\_\_\_\_/5

Final Showcase Performance: \_\_\_\_\_/20

**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; additional readings and assignments will be added as needed)
Week 1 8/23	Syllabus review What is the role of the director? Directing for TYA	
8/25	Discussion/Exercise: Script Analysis: Actions Subtext Beats	
Week 2 8/30	Discussion/Exercise: Director’s Book Develop rubric: Monologue	Due: Selection for Monologue and TYA Canon pieces
9/1	Rehearse*	
Week 3 9/6	Rehearse*	
9/8	Monologue – Performance  _____ _____ _____ _____ _____ _____	Monologue Performances
Week 4 9/13	<b>*Online discussion: no class</b>	
9/15	Discussion/Exercise: Word choice and body language for the director Staging Authenticity and representation  Develop rubric: TYA Canon	Monologue Director’s Work and Reflection
Week 5	Rehearse*	

9/20		
9/22	Rehearse*	Due: Selection for Adaptation piece
Week 6 9/27	TYA Canon – Performance _____ _____ _____	TYA Canon Performances
9/29	TYA Canon – Performance _____ _____ _____	TYA Canon Performances
Week 7 10/4	Discussion/Exercise: Table work Giving notes	TYA Canon Director’s Work and Reflection
10/6	Rehearse*	
Week 8 10/11	Discussion/Exercise: Production meetings  Develop Rubric: Adaptation	Due: Rough plan for visual theatre piece
10/13	Rehearse*	
Week 9 10/18	Rehearse*	
10/20	Rehearse*	
Week 10 10/25	Adaptation – Performance _____ _____ _____	Adaptation Performances
10/27	Adaptation – Performance _____ _____ _____	Adaptation Performances
Week 11 11/1	Discussion/Exercise: Exercises in the rehearsal space Visual theatre  Develop Rubric: Visual Theatre Piece	Adaptation Director’s Work and Reflection
11/3	Rehearse*	
Week 12 11/8	Discussion/Exercise: Does there have to be a message? (Matt	

	Omasta's article) Discuss Showcase	
11/10	Rehearse*	
Week 13 11/15	Rehearse*	
11/17	Visual Theatre Piece – Performance _____ _____ _____	Visual Theatre Piece Performances
Week 14 11/22	Visual Theatre Piece – Performance _____ _____ _____	Visual Theatre Piece Performances
11/24 (Thanksgiving)		
Week 15 11/29	Showcase rehearsals – by sign up _____ _____ _____	Visual Theatre Piece Director's Work and Reflection
12/1	Showcase rehearsals – by sign up _____ _____ _____	
FINAL: Thursday 12/8, 10AM-12:50PM or Time TBA	<b>Showcase</b>	

## Description of Assignments:

*Things to consider as you select pieces: What am I passionate about? What sort of demographic would I like to create theatre with? Who would I like to create theatre for? What is new, challenging, or uncomfortable to me? What work will move the field forward?*

For the four assignments below (Monologue, TYA Canon, Adaptation, and Visual Theatre Piece), the goal is to try things out and develop your muscles as a director. We are examining process here, not final product. The pieces should, however, be memorized, rehearsed, and prepared as though it is a part of the full production.

Be prepared to work with your actor(s) following the performance so that we can see how you would continue developing the piece. The class following each performance, you will turn in your composition notebook with the following: visual inspiration; text with actions, beats, blocking, and annotations; a rehearsal log including date and time of rehearsal, rehearsal goals, summary of rehearsal, and any questions or comments you had following rehearsal; and a hand-written reflection on the process and outcome.

**Monologue:** Direct a 2-3 minute monologue from a play.

**TYA Canon:** Direct a 3-5 minute scene from a play in the TYA canon, or a play you would produce as a TYA practitioner.

**Adaptation:** Direct a 3-5 minute adaptation of a song, short story, or poem that you would produce as a TYA practitioner. Please find a site-specific, non-theatre space for this performance.

**Visual Theatre Piece:** Direct a 3-5 minute piece of visual theatre. Sources of inspiration might include a dramatic text, literary text, or personal story. Visual components might include: movement, dance, visual art, projections, shadow work, puppetry, or digital media. Audio components might include: Music, sound effects, or actor-created sound effect/vocalization, but no words. Your piece must include live performers. Consider where this piece lies on the collaborative creation continuum – how much do you as the director walk into the room already knowing, and what do you encourage your actors to explore and develop?

**Final Showcase Piece:** Select one of the TYA canon, adaptation, or visual theatre pieces to polish and prepare for our final showcase and as your final exam grade. You will be graded on growth. Please make sure you are communicating the possibility of this added performance and rehearsal time with your actors.  
**Performance time and Location TBD.**

**A NOTE ABOUT ACTORS:** Finding actors to work with will require planning and creativity for this course. Consider those you know in the undergraduate and graduate program, as well as professionals and youth who may be willing to assist with the project. Should we as a group wish to partner with an area school, or present scenes at The REP (for ease of transportation), etc. we can make those arrangements.

Also, note the following: Please have at least one piece that is performed with young actors. Please make arrangements to serve as a performer in at least one of your peer's pieces as well.