Course Description: Introduction to the art and craft of directing with specific consideration of the major elements of director’s work: play analysis, stage composition, visualization and blocking, rehearsal techniques, and the nature of collaboration.

Prerequisites: Lower-division theatre core (THR 162, 221, 223, 231, 241 and 242) or permission of instructor.

Course Overview: This course introduces students to the basics of the director’s process, including script analysis, casting, working with production teams, composition, rhythm, etc. Each student will direct a short scene including at least three actors as a culminating project.

Contacting me:
Office: 217 Fine Arts, ext. 1290 (department office is room 212, ext. 4003). I will hold regular office hours TR 9:30-11:30 and F 3-4. Other times are available by appointment.

E-mail: My e-mail address is rjones@sfasu.edu. This is my preferred means of contact. I check e-mail at least three times a day. I do receive literally dozens of e-mail messages each day: please include the prefix “421” (e.g., “421: problems with analysis”) in the subject line of all messages so I’ll recognize you immediately as a student in this class. I would also add that I plan to use D2L to send messages to the entire class from time to time. You can configure D2L to forward messages to another account. You are responsible for any information included in general mailings through mySFA.

Texts and Materials:
Catron, Louis and Scott Shattuck. The Director’s Vision, 2nd ed. (Waveland.)
Sherwood, Robert E. Idiot’s Delight. (Dramatists Play Service.) [N.B. Please buy this book, even if you already have the play in some other form: we will be referring to the script by page number with some regularity. Please bring this book to class as soon as we start talking about it in class.]

You will need some basic school supplies to analyze scripts and create a prompt book (pencils with erasers, paper, hole punch, scissors, glue or tape, photocopying, loose-leaf notebook, etc.), and you will need access to computer equipment and the Internet.

Program Learning Outcomes (PLO’s) Supported in this Course:
PLO’s for BA in Theatre supported in this course:
1. The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic.
2. The student will demonstrate an understanding of theatre history and a variety of theatrical styles.
3. The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in an effective theatrical production.
4. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
5. The student will be able to form and articulate a critical analysis and evaluation of a work of theatre.
6. The student will demonstrate intermediate to advanced competence in one or more theatre specialization(s).

PLO’s for BA in Theatre Education supported in this course:
1-5. See above.
7. The student will be able to use an understanding of educational psychology and appropriate organizational skills to create a positive and disciplined learning environment for students of theatre.

PLO’s for BFA in Theatre supported in this course:
1-4. See above.
8. The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty.
9. The student will be able to present an effective presentation appropriate to the student’s specialization.

Student Learning Outcomes (SLO’s) for this course (and supported PLO’s):
Students who successfully complete this course will be able to:
-- Use basic techniques for preparing to direct a play. (PLO’s 1 and 2)
-- Discuss the origins of play directing and the work of one or more notable stage director(s) of the past or present. (PLO 2)
-- Understand and describe how a director is involved in various aspects of play production. (PLO 4)
-- Understand the basic component crafts of play direction and use basic skills in these crafts, especially visual storytelling. (PLO’s 6, 8)
-- Collaborate and lead in ways necessary for successful work as a director in the theatre. (PLO’s 3, 7)
-- Direct (rehearse, present and evaluate) a scene from a contemporary, realistic play. (PLO’s 5, 6, 7, 8)
-- Create a director’s prompt script. (PLO 9)

Class schedule:
Class meets M 2:00-2:50 and WF 1:00-2:50. Attendance and promptness are expected. See School Attendance Policy below.
N.B.  A note on reading assignments.  Listed below are the dates when a given text is due, not when it is assigned.

**Course Calendar** (subject to change):

*Note: specific due dates for paperwork related to the final scene will be announced as the semester progresses.*

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 8/28</td>
<td>No class. Auditions.</td>
</tr>
<tr>
<td>W 8/30</td>
<td>Course introduction.</td>
</tr>
<tr>
<td>F 9/1</td>
<td>Read Chapter 1.</td>
</tr>
<tr>
<td>M 9/4</td>
<td>The emergence of the director.</td>
</tr>
<tr>
<td>W 9/6</td>
<td>Presentations. (Historical, current directors.)</td>
</tr>
<tr>
<td>F 9/8</td>
<td>Presentations. (Historical, current directors.)</td>
</tr>
<tr>
<td>M 9/11</td>
<td>Read Chapter 2.</td>
</tr>
<tr>
<td>W 9/13</td>
<td>Read Chapter 3.</td>
</tr>
<tr>
<td>F 9/15</td>
<td>Read Chapter 4.</td>
</tr>
<tr>
<td></td>
<td><strong>Complete plot worksheet.</strong></td>
</tr>
<tr>
<td>M 9/18</td>
<td>More on Plot.</td>
</tr>
<tr>
<td>W 9/20</td>
<td>Read <em>Idiot’s Delight</em>.</td>
</tr>
<tr>
<td></td>
<td><strong>Complete analysis worksheet.</strong></td>
</tr>
<tr>
<td>F 9/22</td>
<td>More on <em>Idiot’s Delight</em>.</td>
</tr>
<tr>
<td>M 9/25</td>
<td>One last time on <em>Idiot’s Delight</em>.</td>
</tr>
<tr>
<td>W 9/27</td>
<td>Read Chapter 5.</td>
</tr>
<tr>
<td>F 9/29</td>
<td>No class. Rick out of town.</td>
</tr>
<tr>
<td>M 10/2</td>
<td>More on Character.</td>
</tr>
<tr>
<td>T 10/3</td>
<td><em>Tartuffe</em> opens, plays through Sa 10/7</td>
</tr>
<tr>
<td>W 10/4</td>
<td>Read Chapter 6.</td>
</tr>
<tr>
<td>F 10/6</td>
<td>More on Thought.</td>
</tr>
<tr>
<td>M 10/9</td>
<td><em>Tartuffe</em> discussion.</td>
</tr>
<tr>
<td></td>
<td><strong>Paper due.</strong></td>
</tr>
<tr>
<td>W 10/11</td>
<td>Read Chapter 7.</td>
</tr>
<tr>
<td>F 10/13</td>
<td>More on Diction.</td>
</tr>
<tr>
<td>M 10/16</td>
<td>Read Chapter 8.</td>
</tr>
<tr>
<td>W 10/18</td>
<td>Read Chapter 9.</td>
</tr>
<tr>
<td>F 10/20</td>
<td>Catch-up and review.</td>
</tr>
</tbody>
</table>
M 10/23     Read Chapter 10.
W 10/25     Read Chapters 11 and 12.
F 10/27     Preparations for auditions.

Su 10/29    Auditions.  1:00 p.m.
           Free yourself up now.

M 10/30     Read Chapter 16.
W 11/1      Blocking.  Read Chapter 17.
F 11/3      Read Chapter 18.

M 11/6      Read Chapter 19.
T 11/7      Mr. Burns opens, plays through Sa 11/11.
W 11/8      Read Chapter 20.
F 11/10     Read Chapters 13.

M 11/13     Mr. Burns discussion.
W 11/15     Working with actors.
           Read Chapter 14.
F 11/17     Read Chapter 15.

Thanksgiving break.

Week of 11/27: Rehearsals.  Class will meet to discuss questions and problems, but attendance is not required.

Week of 12/4: Scenes.  Times TBA (including scenes not in class time).
           Tentative schedule is M 1-3:30, W 1-6, F 1-6.
           Remember that the other directing class will be presenting at the same time.
           We’ll try to figure out a way that you don’t need to be there for the entire process.

W 5/11 1:00 Evaluation and reflection (scheduled final exam period).

Grading considerations:
Class participation: This includes class attendance and promptness, but is not limited to these criteria. For this course to function effectively, we must rely on active participation in class exercises, discussions, etc. Being physically present is necessary but not sufficient. You will be assessed on the quality and quantity of your classroom contributions. Other intangibles, such as attitude and improvement, are also factored into this grade. Any demonstration of significant and thoughtful engagement with course material works to your benefit; any disrespect of your classmates or disruption of the workings of the course work against you.  15% of final grade.
Specific classroom assignments: These include quizzes (announced or unannounced), formal (though brief) class presentations, worksheets, etc. 15% of final grade.

Production responses: You will write production responses, centered on directing, for two productions. One will be the SFA production of Tartuffe. The other will be any other production approved by the professor. All professional productions, the SFA production of Mr. Burns (you are required to see this production, but not necessarily to write about it), and all Downstage productions (Pitching to the Star, Thank You for Protesting, and Baby with the Bathwater) are approved, although you may choose to wait a little later in the semester so your understanding of significant concepts will be more developed. Any other production at the college/community level or above is likely to be approved, but you must ask. High school and middle school productions are specifically not approved.

We will discuss the papers as the semester goes along. Please note that these papers are to be non-valuative: in other words, you should attempt as much as possible to describe and analyze directors’ choices rather than discuss whether (or even why) you like/agree with them or not. 5% each, or 10% of final grade.

Scene paperwork: You will choose a play—well-known, full-length, realistic (or at least which requires realistic, psychologically motivated, acting) play written after WWII and analyze it according to an assigned rubric. You will subsequently prepare a comprehensive analysis of a scene (other than the first or last scenes) from that play and its characters: this is the scene you will present at the end of the semester. You will construct a ground plan, a scene score, a casting rubric, a rehearsal plan, and a prompt book, and you will keep a journal of your scene work. 30% of final grade.

Final scene: The scene will be performed by actors enrolled in THR 221 (Beginning Acting), supplemented by other actors as necessary. To facilitate this process, you will be required to cooperate in a process and adapt to a schedule designed by the instructor and the School of Theatre faculty. Your scene must conform to guidelines provided by the instructor. Your scene will be rehearsed at times arranged by you and in spaces found by you in the final weeks of the semester and performed at a time which may be outside of regularly scheduled class times. Leadership and collaboration are essential to the nature of directing, so it follows that your success on this project is dependent to some extent on other people. By taking this course you are embracing this fact and setting out to succeed as a leader of a collaborative process. Your scene must be presented on schedule and will not be accepted late except for circumstances demonstrably out of your control (an ill actor, for example). 30% of final grade.

Important note on grading: The above percentages apply only if all assignments are completed on time, and only if you have four or fewer absences (excused or otherwise).
I reserve the right to further lower the grade of any student who misses an assignment, submits late work, or develops a pattern of absences and/or tardiness.

**Attendance Policy:**
School of Theatre Attendance Policy: It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, student participation in certain University-sponsored events, theatre tours or working the Performing Arts Series, and other situations of similar importance.

Excused absences from theatre classes will only be granted upon presentation of written documentation upon the first day of the student’s return from the teacher, sponsor, or physician involved. In the case of absences caused by University-sponsored events, inclusion in the University’s public listing of such absences will constitute an official excuse. It is the student’s responsibility to inform the instructor that he/she has scheduled the planned official absence.

A total of . . . 10 excused and unexcused absences in Monday/ Wednesday/ Friday classes will [automatically] result in the student receiving a failing grade. Excessive unexcused and excused absences will affect your grade.

The student will be allowed a maximum of . . . three unexcused absences in Monday/ Wednesday/ Friday classes.

In the case of missed classes, the student will be held responsible for the successful completion of assigned work and/or projects.

**Academic Integrity:**
**SFA policy:**
Definition of Academic Dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes, but is not limited to:
- Using or attempting to use unauthorized materials on any class assignment or exam;
- Falsifying or inventing of any information, including citations, on an assignment;
- Helping or attempting to help other student(s) in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were one’s own. Examples of plagiarism include, but are not limited to:
  - submitting an assignment as one’s own work when it is at least partly the work of another person;
  - submitting a work that has been purchased or otherwise obtained from the Internet or another source;
  - incorporating the words or ideas of an author into one’s paper or presentation without giving the author credit.
Penalties for Academic Dishonesty:
Penalties may include, but are not limited to, reprimand, no credit for the assignment or exam, resubmission of the work, make-up exam, failure of the course, or expulsion from the university.

Please read the complete policy at http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf

School of Theatre policy:
The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone else's work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students.

Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.

My policy:
This course is not one in which academic dishonesty is likely to occur, but there is some paperwork, which absolutely needs to be your work. Indeed, penalties for academic dishonesty will be harsher in this course than in those in which ignorance could possibly be a mitigating factor. The essence of theatre is telling the truth in a fictive world. Plagiarism is its polar opposite: telling falsehoods in a real world.

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Acceptable Student Behavior:
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to
all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Students with Disabilities**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

**About the schedule:**
The topics to be covered on a given date are subject to change as the semester proceeds.

**Absences, Special Circumstances, and Make-up Work:**
There will be no make-up exams given, unless a medical excuse or some other official documentation is presented to the instructor.