



THE 433/FALL 2013
TUESDAYS & THURSDAYS: 9:30-10:45AM
FRED STONE THEATRE



PROFESSOR THOMAS OUELLETTE
DEPARTMENT OF THEATRE & DANCE
ART OFFICE #106



OFFICE HOURS

TUESDAYS: 11:00AM-1:00PM &
THURSDAYS: 2:00-4:00PM, or by appointment



THEATRE/DANCE: 407/646-2501
OFFICE: 407/646-2157
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TEXTS: 321/277-2998

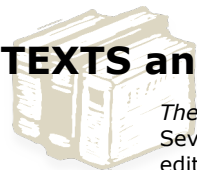


REQUIRED TEXTS and READINGS

The Language Archive ∇
by Julia Cho
Dramatists Play Service, Inc.,
ISBN-13: 9780822225096

All New People ∇
by Zach Braff
Methuen Drama
ISBN-13: 9781408179819

Gruesome Playground Injuries ∇
by Rajiv Joseph
Dramatists Play Service, Inc.
ISBN-13: 9780822225294



The Bedford Edition of the Drama ∇
Seventh Edition
edited by Lee A. Jacobs
Bedford/St. Martin's
ISBN-13: 978-1457606328

Steal Like an Artist: 10 Things Nobody Told You
About Being Creative ∇
by Austin Kleon
Workman Publishing Co.
ISBN-10: 0761169253

Women Stage Directors Speak: Exploring the
Influence of Gender on Their Work ∇
by Rebecca Daniels
McFarland & Co. Inc.
ISBN-13: 978-0786409655

∇ These titles are available through the Rollins College Bookstore, in limited supply and for a limited time

SUGGESTED READINGS

Respect for Acting
by Uta Hagen

The Director at Work
by Robert L. Benedetti

A Sense of Direction
by William Ball

The Poetics
by Aristotle

Notes on Directing
by Frank Hauser & Russell Reich

Play Directing: Analysis, Communication, and Style
by Francis Hodge

Directing in the Theatre: A Casebook
by J. Robert Wills

The ABC of Stage Technology
By Francis Reid

On Directing
by Harold Clurman

Directing for the Stage
by Terry John Converse

A Challenge for the Actor
by Uta Hagen

How Good is David Mamet, Anyway?
Writings on Theater—and Why It Matters
by John Heilpern

A Director Prepares:
Seven Essays on Art and Theatre
by Anne Bogart

COURSE DESCRIPTION and RATIONALE

THE 333/Directing 1, the prerequisite for this course, focuses on the “nuts and bolts” of directing: basic staging, terminology, and scenes from contemporary plays. This course, **THE 433/Directing II** is an extension of that work. Students delve more deeply into the variety of roles played by a successful director. We will examine the *Director as Storyteller*: how to sustain dramatic tension and how to find visual images, and the *Director as Interpreter*: how to read the text with an eye toward content, structure, and language. We will look at the *Director as Collaborator*: how to hone techniques and strategies for getting the most out of playwrights, producers, designers, dramaturgs, and actors. Too, we will explore the *Director as Stager*: how to visualize the external and internal life of the play through blocking, composition, and picturization.

These goals will be achieved through reading and writing and talking about directing and by seeing and discussing a range of theatrical forms. But, mostly, students will direct: two spare scenes, and two very different genres of scripted scenes. While Directing 1 focused on easily accessible plays from, roughly, 1970-2000, **Directing II** looks at the two far ends of the spectrum: plays written within the last few years, and plays written centuries ago.

It is said that a successful director is someone who can give actors, designers, and the audience a different way of looking at the world. That is the lofty goal of **Directing II**: to aid the student as s/he continues to shape, nurture and define her/his particular and unique directorial voice.

COURSE GOALS

Upon successful completion of **Directing II**, in addition to mastery of the concepts and constructs described in the Course Description, the student will be able to:

- ✚ Analyze a script, identifying major concepts, images, and themes
- ✚ Develop a directorial concept and production design utilizing production history research
- ✚ Devise a rough groundplan and rendering, basic costume sketches, and rough lighting and sound plots
- ✚ Conduct an effective Design/Concept presentation
- ✚ Work collaboratively to get the best possible work from designers and technical staff
- ✚ Lead rehearsals in which actors contribute their best work in a stimulating, and safe but demanding environment
- ✚ Lead classroom and rehearsal discussions in which directorial and dramatic precepts are examined and analyzed in depth and in which actors questions are answered with the requisite brevity, clarity, and empathy
- ✚ Conceive, produce and direct short scenes drawn from personal experience
- ✚ Evaluate classroom scenes and full length productions, focusing on directorial principles and employing constructive, intelligent, and tempered criticism
- ✚ Stage a contemporary scene
- ✚ Stage a classic/“period” scene
- ✚ Stage scenes in thrust, black box, and large proscenium performance spaces

LEARNING EXPERIENCES and RATIONALES

The **Directing II** student will be exposed to a range of learning experiences and assessment techniques. This is to challenge her/him, and to encourage the flexibility and adaptability essential to good directing. The experiences will include:

- ✚ Oral presentations
- ✚ Discussions
- ✚ Staged exercises
- ✚ Staged scenes from contemporary and period plays
- ✚ Reading
- ✚ Research

CLASSROOM ATTENDANCE & PARTICIPATION

This is a course where daily, active participation is essential. Effort, preparedness, and commitment to the group are essential—and, in fact, required, if one is to be successful.

It is fully expected that students will attend, *and arrive on time for*, every class. **Directing II** is a 400 level course designed for experienced, serious, and passionate Theatre majors. I will allow **Directing II** students two absences—excused or otherwise—but I hope students will not use them.

Discourteous or unprofessional behavior directed toward one's scene partner(s) is especially frowned upon. Being late for meetings and rehearsals, or being unprepared, uncooperative, or unfocused will certainly and adversely affect one's grade. If one retains nothing else from these introductory remarks, retain this: **Directing II** requires a commitment to outside-of-the-classroom rehearsal time. This is *not* the course for students who have no available time outside of class. Too, students who only excel when an ever-present professor is breathing down her/his neck will fare poorly here.

ASSESSMENT PROCEDURES and GRADING POLICY

Students are evaluated on their in-class presentations of two Spare Scenes; a Contemporary Scene, and a Classic Scene. Three Design/Concept Presentation are also evaluated. **Directing II** culminates with a Showcase that is presented on the Annie Russell Theatre stage and is open to the Rollins community. Students must effectively lead and actively participate in classroom discussions and are evaluated on their contribution to the group.

A detailed breakdown of assignments appears below.

My evaluation necessarily will be subjective: a student's final grade will reflect my sense of that student's ability, coupled with her/his understanding of the material, enthusiasm, and improvement. Student's final grade will be calculated using the following formula:

SPARE SCENES*	(total: 15%)
Short Scene (In-class presentation: 2X)	05%
Longer Scene (In-class presentation: 2X)	10%
CONTEMPORARY SCENE**	(total: 30%)
Presentation (In-class presentation: 2X)	10%
Lifelong Learning Presentation	20%
GROUNDPLAN/INITIAL CONCEPT ROLL-OUTS	(total: 20%)
Longer Spare	05%
Contemporary Scene	05%
Classic Scene	10%
CLASSIC SCENE***	(total 30%)
Fishbowl presentation	05%
Presentation (In-class presentation: 1X)	05%
Mainstage presentation	20%
PARTICIPATION/DISCUSSION FACILITATION	05%
TOTAL	100%

*Directing II students—and the student actors with which they work—*must* have access to full scripts for all scenes that they present in class.

For the **Contemporary Scene, students will be assigned one of the plays from the 2013-2014 Second Stage series (*The Language Archive*, *Gruesome Playground Injuries* or *All New People*); students may select any scene from their assigned contemporary play.

***For the **Classic Scene**, students may select a scene from any play contained in *The Bedford Introduction to the Drama* anthology.

My grading policy is consistent with the criteria outlined in the Rollins College Catalog:

Grade A is reserved for work that is exceptional in quality, for work showing keen insight, understanding and initiative. Grade B is given for work that is consistent superior, for work showing interest, effort or originality. Grade C is a respectable grade...it reflects consistent daily preparation and completion in a satisfactory manner of all work required in the course.

A	Superior
A-	Excellent
B+	Very Good
B	Good
B-	Pretty Good

C+	Fair
C	Satisfactory
C-	Marginal
D	Minimal Pass
F	Failing

I use the following scale in determining your assignment and course grades (stated as a percentage of the total possible points):

A	96%-100%
A-	90%-95%
B+	87%-89%
B	84%-86%
B-	80%-83%
C+	77%-79%

C	74%-76%
C-	70%-73%
D+	67%-69%
D	64%-66%
D-	60%-63%
F	00%-59%

ACCOUNTABILITY MEASURES

I do not give make-up examinations. *Period*. Also, if a student misses an assignment because s/he missed a class, it cannot be made up. A grade of "F" is given for missed examinations or assignments. Written assignments submitted 1-2 days late are assigned grades reduced by one grade point for each late day. Assignments submitted more than 2 days late are not accepted.

SPECIAL REQUIREMENTS

Please note that there are several "off-site" requirements for **Directing II**: for example, extensive outside-of-class rehearsal time and attendance at ART Main Stage and FST Second Stage productions is required.

Directing II students are responsible for casting their own scenes.

Students enrolled in **Directing II** are required to attend and/or participate in the Main Stage productions of *The Laramie Project: 10 Years Later* and *The 25th Annual Putnam County Spelling Bee*. Too, students are required to attend and/or participate in the Second Stage production of *The Language Archive*. Attendance at 2-3 professional productions in the greater Orlando area is strongly encouraged.

STUDY and PERFORMANCE SUGGESTIONS

The vast majority of you do not need this list of suggestions: you follow them already. I list them here in order to be clear.

Everyone here—including myself, *especially* myself—is expected to conduct her or himself in a manner conducive to positive learning. Respect, courtesy, and care are mandatory in theatre, and students will be encouraged to comport themselves accordingly.

I intend by these suggestions, in part, to prepare you for whatever workplaces you'll experience during or after your time at Rollins College. Should that workplace be the theatre—a world where the principles of self-discipline, courtesy, punctuality, and professionalism are expected, these suggestions are not nearly harsh enough. Trust me. Or ask around. *Attitude* as well as aptitude is important here.

Don't let these "suggestions" unduly restrict you. This is, after all, a THEATRE class. If you do not laugh out loud at least once at each class meeting, you and I are both doing something terribly wrong.

ABSENCES & LATENESSES

If you are going to be absent, for whatever reason, call or email my office or text me (I prefer the latter) *beforehand* and let me know. My office phone number, Internet address and cell phone number are listed at the top of this syllabus. It is your responsibility to inform me of your absence before it occurs. When you return to class, apologize to me for missing class. I appreciate that.

I don't get involved in the excused/unexcused absences imbroglio. Students are allowed 2 absences, excused or otherwise. Period. I hope—and frankly expect—that no student will actually miss 2 class meetings.

Students who miss four classes will not receive a final course grade higher than a C. Students who miss more than five classes will not receive a final course grade higher than a D. Students who miss six classes have missed *three weeks of the course* and will be urged to drop **Directing II** or fail.

Arriving late for class is not OK.

But, mostly, don't be absent from or late for class. Ever.

CLASSROOM DEMEANOR

Please do not wear hats or sunglasses in class.

Do not chew gum in class.

Please make certain that anything you bring to class (phones, beepers, watches, small children, etc.) does not make noise.

Shut off your cell phone before entering class. If you forget and your phone rings during class, don't answer it—rather, shut it off immediately and quietly apologize (and make doubly sure it never happens again). Don't read or send texts during class.

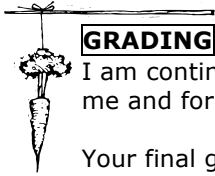
Always have something with which to write, and something on which to write.

Always bring to class the book or books with which we are working.

Speak up in class. Make yourself—and your ideas, values, beliefs—known.

Theatre courses often involve physicality and touching. If this is an issue for you, or if you ever feel that you have been touched inappropriately, please let me know. As a teacher I need to be ever mindful of this, and as directors you need to be, too.





GRADING

I am continually designing and revising my courses so that they are provocative *and* challenging—for me and for my students.

Your final grade will reflect my assessment of the *result* of your labor—not merely the *amount* of that labor. I am continuously weighing effort and achievement, process and product.

Consult your syllabus for a detailed description of my grading policy. Study the adjectives used to describe the standards I apply to your work.

If your primary focus is on your final grade, and you want to know where you stand at any given point in the semester, ask me. Do not engage in oblique, coded messages like “How am I doing in here?” or “I just want you to know that I am learning a lot in here.” If your question is “I want to know what my grade is right now,” ask that question.

If you are enrolled in an Acting or Directing course, please understand two things: first, that my assessment of your work is necessarily subjective, and second, that your grade may fluctuate greatly as the semester progresses.

The most productive way, by far, to seek answers about or seek clarifications of my grading policy is during—and not after—the semester.

FEEDBACK

Use “I” statements when giving feedback. Avoid “You” statements. We will work on this, but generally say, for example, “I had trouble hearing you,” rather than “*You* don’t speak loudly enough.”

When receiving feedback, always thank the person giving it. Listen. Avoid being defensive.

When you have critical feedback to give, start with a positive observation.

Be careful not to judge or to ridicule someone else or her/his opinions or beliefs. At the same time, be honest and do not shy away from controversy. If everyone is merely “nice,” we will learn little.

GENERAL

Purchase the required texts for this course. Do it now.

Help me to get to know you individually and early on.

My office location, phone number, and email address are listed on the top of this document. I am ready and able to meet with students outside of class. My office hours—and a weekly sign-up sheet—are posted on my office door







SCHEDULE OF CLASS MEETINGS

TUESDAY Class Meeting 9:30-10:45AM	THURSDAY Class Meeting 9:30-10:45AM
August 27 1. Course Overview 2. Review of Syllabus Distribute: Timmerman Handout; Action Plan handout	August 29 Meet in ART 106 1. Scheduling of scene work 2. Discussion: Spare Scenes 3. Discussion: Directing Strengths + Weaknesses due: read Timmerman, pp. ix-XXIII (handout) due: submit Action Plan: Directing Strengths + Weaknesses (handout) due: select a short Spare Scene from the Timmerman book and "roll-out" your initial concept for the group
September 03 Meet in ART 106 Contemporary Scenes 1. Discussion: <i>Language Archive</i> , Act I; Facilitator: Hanna 2. Discussion: <i>Language Archive</i> , Act II; Facilitator: Suki due: read <i>The Language Archive</i>	September 05 Spare Scenes Spare Scene (Short)—presentation #1: Jenea, Hanna, Suki
September 10 Meet in ART 106 Contemporary Scenes 1. Discussion: <i>All New People</i> , pp. 05-29; Facilitator: Jenea 2. Discussion: <i>All New People</i> , pp. 29-59; Facilitator: Hanna due: read <i>All New People</i>	September 12 Spare Scenes Spare Scene (Short)—reworked: Jenea, Hanna, Suki
September 17 Meet in ART 106 Contemporary Scenes 1. Discussion: <i>Gruesome</i> , Scenes 1-4; Facilitator: Suki 2. Discussion: <i>Gruesome</i> , Scenes 5-8; Facilitator: Jenea due: read <i>Gruesome Playground Injuries</i>	September 19 Contemporary Scene Groundplan + Design Concept <i>Gruesome</i> : Hanna due: Initial Groundplan & Initial Concept/Metaphor for Contemporary Scene + initial contemporary scene presentation
September 24 Meet in ART 106 Contemporary Scenes Groundplan + Design Concept 1. <i>Language Archive</i> : Jenea 2. <i>All New People</i> : Suki due: Initial Groundplan & Initial Concept/Metaphor for Contemporary Scene	September 26 Contemporary Scenes <i>Gruesome</i> —presentation #1: Hanna due: Contemporary scene presentation

TUESDAY Class Meeting 9:30-10:45AM		THURSDAY Class Meeting 9:30-10:45AM	
October 01 Meet today from 9:00-10:30AM Contemporary Scenes <i>The Laramie Project: 10 Years Later</i> scene presentation & concept discussion: Thomas		October 03 Contemporary Scenes 1. <i>Gruesome</i> —reworked: Hanna 2. <i>All New People</i> —presentation #1: Suki due: Contemporary scene presentation	
October 08 Meet today from 9:00-10:30AM Contemporary Scenes <i>Gruesome</i> scene presentation & concept discussion: Hannah		October 10 Contemporary Scenes <i>All New People</i> —reworked: Suki <i>Language Archive</i> —presentation #1: Jenea due: Contemporary scene presentation	
October 15 Fall Break No class meeting		October 17 Spare Scenes due: Initial Groundplan & Initial Concept/Metaphor for Spare Scene (Longer)	
October 22 Meet today from 9:00-10:30AM <i>All New People</i> scene presentation & concept discussion: Suki		October 24 Spare Scenes + Contemporary Scenes Spare Scene (Longer) —presentation #1: Hanna <i>Language Archive</i> —reworked: Jenea due: Classic Scene selection (submit cast list, scene copy from <i>Bedford</i>): Hanna, Suki, Jenea	
October 29 Contemporary Scenes Meet today from 9:00-10:30AM <i>Language Archive</i> scene presentation & concept discussion: Jenea		October 31 Spare Scenes + Classic Scenes Spare Scene (Longer)—reworked: Hanna Spare Scene (Longer)—presentation #1: Suki due: Initial Groundplan & Initial Concept/Metaphor for Classic Scene: Hanna	
November 05 Breather #1 Discussion: <i>Steal Like an Artist: 10 Things Nobody Told You About Being Creative</i> (Hanna, facilitator)		November 07 Spare Scenes + Classic Scenes Spare Scene (Longer)—reworked: Suki Longer Spare Scene (Longer)—presentation #1: Jenea due: Initial Groundplan & Initial Concept/Metaphor for Classic Scene: Suki	
November 12 Breather #2 Discussion: <i>Steal Like an Artist: 10 Things Nobody Told You About Being Creative</i> (Suki, facilitator)		November 14 Spare Scenes + Classic Scenes Longer Spare Scene—reworked: Jenea due: Initial Groundplan & Initial Concept/Metaphor for Classic Scene: Jenea	
November 19 Classic Scenes: Fishbowl Initial meeting or staging rehearsal: Suki		November 21 Classic Scenes Fishbowl Staging or working rehearsal: Hanna	



TUESDAY Class Meeting 9:30-10:45AM		THURSDAY Class Meeting 9:30-10:45AM	
November 26 Classic Scenes Fishbowl: Working/polishing rehearsal: Jenea		November 28 Thanksgiving Break No Class Meeting	
December 03 Classic Scenes Classic Scenes—reworked: Suki, Jenea, Hanna		December 05 Breather #3 Discussion: <i>Steal Like an Artist: 10 Things Nobody Told You About Being Creative</i> (Jenea, facilitator)	

This syllabus is subject to change.

Students will be given ample notification of any modifications.

All assignments are due on the dates listed.

This draft: Friday, August 23, 2013

ADDENDUM I

SHOWCASE REHEARSAL SCHEDULE

**FINAL SHOWCASE
SUNDAY, DECEMBER 08
ANNIE RUSSELL THEATRE
5:00 PM**

INDIVIDUAL REHEARSAL SLOTS*

	SATURDAY, DECEMBER 07 Onstage: ART	SUNDAY, DECEMBER 08 Onstage: ART
1.	Noon-2:00PM	10:00-Noon
2.	2:00-4:00PM	Noon-2:00PM
3.	4:00-6:00PM	2:00-4:00PM

***All other rehearsals will be scheduled at the individual director's discretion.**

ADDENDUM II

ACADEMIC EXCELLENCE STATEMENT

In order to foster a challenging intellectual experience in this course, I have joined a number of other Rollins faculty members in a commitment to the following principles:

I believe that my high expectations are an indication of my respect for you and for your capacity to work at a level of excellence you may not have thought possible.

Recognizing that the work done in class is only a small part of your acquisition of an education—and that pursuing a college education should be thought of as the equivalent of a fulltime job—I *will design the assignments for this course so that you may plan to spend at least two hours outside of class for every hour in class.*

I will faithfully enforce the attendance policy stated in this syllabus, which makes clear that absences and lateness will affect course grades.

In fairness to all students in the class and with the knowledge that, in the world beyond college, workers are expected to meet deadlines even in the absence of ideal circumstances, I will faithfully enforce the policy concerning late work stated in this syllabus.

I will assign evaluated work throughout the term; I will treat your work seriously and will respond to it as the serious endeavor of a serious student.

Knowing that ultimately your education is what **you** make it, I will encourage you to come to class prepared; I will encourage you to initiate conversations, ask questions, and comment on the readings and other assignments; I will encourage you to engage your classmates in lively intellectual exchanges.

Because I want to be a part of your intellectual growth and because I enjoy the play of ideas, I will be make every attempt to be available by appointment, and I encourage you to meet with me, not just for discussions of grades and assignments, but also of the ideas generated by the class.

Recognizing that college graduates must be able to communicate clearly and effectively, *I will not assign A's or B's to papers marred by an accumulation of the following errors*, which are so serious that they are usually seen as the markers of an uneducated writer:

- ✚ Sentence fragments
- ✚ Run-on sentences; comma splices
- ✚ Lack of agreement: subject/verb; noun/pronoun
- ✚ Lack of possessive apostrophe
- ✚ Dangling or misplaced modifiers
- ✚ Shifting verb tenses
- ✚ Unparallel constructions
- ✚ No comma after introductory element
- ✚ No comma after nonrestrictive element
- ✚ Use of *I* as objective case pronoun, or any other confusion of subjective and objective case
- ✚ Confusion between *it's* and *its*, and among *to*, *two*, and *too*, and *their*, *there*, and *they're*
- ✚ Misuse of colons and semicolons

ADDENDUM III

MISSION AND VALUE STATEMENTS OF THE ROLLINS COLLEGE DEPARTMENT OF THEATRE AND DANCE

MISSION STATEMENT

The Rollins College Department of Theatre and Dance provides for the development of imaginative, purposeful, and skilled expression in the theatre, and for students' artistic, intellectual, and personal growth.

Graduates of the program are prepared to enrich and transform the communities in which they live, work, and serve.

VALUES STATEMENT

The Department values classroom study and all aspects of theatrical production as components of equal and complementary worth.

The Department values a healthy environment that is individualized and collaborative, and fosters diversity, inclusion, and civility.

ADDENDUM IV

THE ACADEMIC HONOR CODE

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature:

"On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work."

Material submitted electronically should contain the pledge; submission implies signing the pledge.

ADDENDUM V

THE AMERICANS WITH DISABILITIES ACT

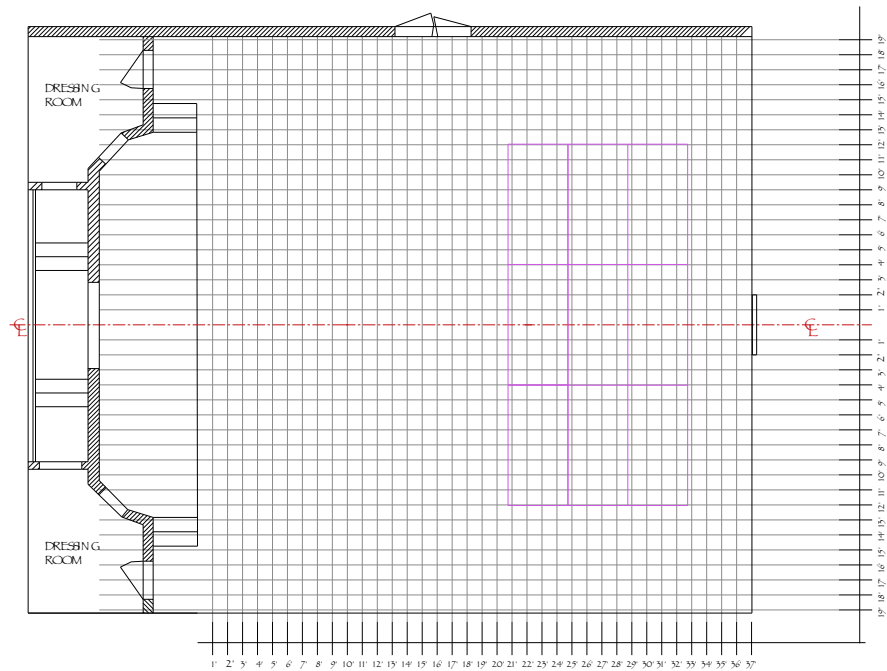
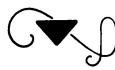
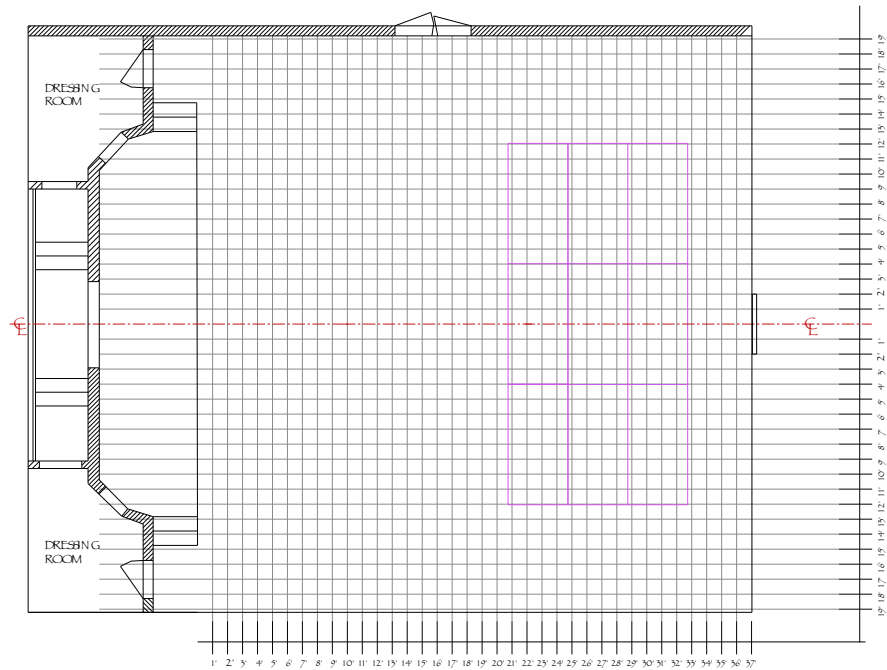
Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability to:

Gail C. Ridgeway
Disability Services Office
Box 2613
Thomas P. Johnson Student Resource Center
1000 Holt Ave.
Winter Park, FL, 32789
407-646-2354

ADDENDUM VI

GROUNDPLANS FOR THE FST



ADDENDUM VII

GROUNDPLANS FOR THE ART

