ADVANCED PLAY DIRECTING
THE 452 A SYLLABUS

Three Semester Hours
Spring 2011
MW 12:00-1:15
Aven 114
Instructor: Dr. Judith Lewis
Appointment by arrangements
Telephone: 601-259-9482 or 601-732-4020
E-Mail: jlpup700@yahoo.com

PREREQUISITES

THE 125, THE 350, THE 451

REQUIRED MATERIAL

Black, two or three-inch, 3-ring binder

RATIONALE

Directing a play is an art. In order to develop skills, the director must learn the theory, technique and tools available as he/she applies discipline and channels innovation in creating a unique art.

COURSE OBJECTIVES

The primary objectives of this course are:

- To give the student a working vocabulary of the conventions of theatre
- To teach directing techniques including picturization, composition, pace and rhythm.
- To help the student director identify his/her strengths and weaknesses as a director
- To teach auditioning and rehearsal techniques
- To teach research techniques
- To teach all aspects of a theatre production
- To teach scene/character analysis

ACADEMIC INTEGRITY

Mississippi College students are expected to be honest. Please refer to the Mississippi College Undergraduate Bulletin for a discussion of plagiarism and cheating. Also refer to university Policy 2.19.

COURSE POLICIES

Code of Conduct: Students are expected to conduct themselves in a thoroughly business-like manner. CELL PHONES ARE NOT WELCOMED IN THIS CLASS. IF YOU INSIST ON BRINGING ONE TO CLASS BE SURE TO TURN IT OFF OR INSURE THAT IT IS ON SILENT—NOT VIBRATE. DISTRACTIONS FROM CELL PHONES WILL NOT BE TOLERATED. Students are expected to treat fellow students and the process with the dignity they deserve.

NO FOOD OR DRINK IS EVER ALLOWED ON STAGE.

Dress: MC strives to maintain a Christian environment and the classroom is a place of business. Please dress accordingly.

Attendance: This is a performance class. The success of the entire class depends on your attendance. Your final grade will be deducted three (3) points for every un-excused absence after two (2) un-excused absences. Missing EIGHT CLASSES results in failure. You will also be required to attend the major production this semester. You will be required to write a critical analysis from the viewpoint of a director. No substitutions.

EVALUATION

Scale

A Exceptional Work	93-100
B Above Average Work	85-92
C Average Work	78-84
D Below Average Work	70-77
F Unacceptable Work	Below 70

Assignments

Play Reviews and discussions	15%
Production Analysis	10%
Class Participation	10%
Your Production Work	
Director's Portfolio	15%
Auditions/Rehearsals	10%
Technical Elements	10%
Business Elements	10%
Production Elements	10%
Overall Production	10%

Written Assignments

There will be several written projects (play reviews/analysis; descriptions and various class activities) due for the class. Projects will be graded on style as well as content.

Please type and double space using "Standard US English".

Each paper should have your NAME, CLASS and the ASSIGNMENT name in the UPPER RIGHT-HAND CORNER of the first page. Please staple papers. DO NOT USE PAPER CLIPS.

Make-Up Policy

Directing is about accepting responsibility. Papers and all performances requirements WILL BE COUNTED 10 POINTS OFF for EVERY DAY they are late. Nothing will be accepted over one week past the due date. The take-home final is the only exam. Seniors are not exempted.

INSTRUCTIONS PROCEDURES/TECHNIQUES

Lecture
Readings
Examination
Class Activities/Discussion
Oral/written critiques
Presentations
Directing exercises

GRADUATE STUDENTS

This course may be taken for graduate credit. All graduate students should follow the Graduate Orientation Manual and the Communication Department Graduate Handbook in their entirety. The graduate students will be required to write a research paper in addition to the above articulated course requirements. The topic of the paper must be approved by the professor. The paper must be 12-15 pages in length with a minimum of ten sources. The paper must follow the APA 4th edition style manual. There will be at least two advanced directing projects in addition to the required.

CLASS SCHEDULE

JANUARY	
10	Intro/Syllabus/Production Guidance/"Streetcar Named Desire"
12	Discussion/How to Read a Script
19	How to Read a Script
31	Discuss "Streetcar" using How to Read a Script guidance
FEBRUARY	
2	Composition, Picturization and Choice of Stage
7	Scenery, Props. Lights, Costumes/**Decide on Scenes**
9	Audition Discussion
10	**(AUDITIONS ON THURSDAY AFTERNOON 2:00-4:00)**
14	Make Up Workshop
16	Style—Modern and Historical
21, 23, 28	Discuss acting techniques for each space
MARCH	
2, 7, 9	Discuss Other Production Techniques
21, 23, 28, 30	Plan Production and Attend Rehearsals
APRIL	
4, 6	Production Week/Problem Solving
April 7, 8, 9	**Scenes**
11, 13, 18	Production Debriefs
20, 27	Work on Director's Portfolio

PRODUCTION GUIDANCE

EACH DIRECTOR WILL DIRECT THREE (3) FIFTEEN (15) MINUTE SCENES FOR PRODUCITON APRIL 7, 8 & 9.

SCENES CAN HAVE A MAXIMUM OF FIVE (5) CHARACTERS WITH A MINIMUM OF TWO (2). ONE SCENE MUST HAVE FIVE (5) CHARACTERS.

ONE SCENE WILL BE DIRECTED IN FORESTAGE-PROCENIUM, ONE IN OPEN-THRUST AND ONE IN ARENA/ ROUND.

A TOTAL OF SIX (9) SCENES WILL BE DIRECTED AND PRODUCED.

EACH DIRECTOR MAY CHOOSE ONE (1) FOR A TOTAL OF THREE (3) SCENES FROM THE FOLLOWING HISTORICAL THEATRICLA PERIODS: GREEK; RENAISSANCE; RESTORATION/ROMANTICISM; EARLY MODERN (IBSEN, STRINDBERG, CHEKOV, COWARD, WILLIAMS, O'NEILL, MILLER, ETC—MORE TRADITIONAL MODERN; MODERN (MAMET, SHEPARD, PINTER, SIMON, HENLEY, ETC.) OR DEPARTURE FROM REALISM. WE WILL DISCUSS THE SPREAD.

AUDITIONS WILL BE OPEN TO ALL STUDENT ACTORS.

DIRECTOR'S PORTFOLIO GUIDANCE

You will be required to produce a Director's Portfolio at the close of the semester. This Portfolio will be produced as a result of your production activities from

beginning to end. Advice: make notes throughout the process and particularly during the rehearsal process. Record your thoughts on all aspects of the process.

The Portfolio must include each of the following sections:

1. Your Directing Philosophy
2. Discuss your process for directing both personal and public—considerations; challenges; problem solving, etc
3. Ground plans for each scene
4. Rehearsal Schedules—Planning and actual calendar
5. Detailed Play Analysis for each play(Use How to Read a Play guidance)
6. Research on Playwrights
7. Directorial Analysis for all three scenes using all the elements from this class: composition, pictorization, choice of stage (challenges and considerations), scenery (limited—challenges and considerations), properties, lights, costumes, make up, style and the audition, rehearsal and strike challenges and considerations)
8. Character analysis BY the actors
9. Director’s scripts: (1) rehearsal script and (2) final with detailed blocking color coded
10. Rehearsal notes
11. Audition Notice
12. Program and Poster

13. Director’s post-production thoughts