THEATRE 311, Directing I

Block 3, 2018

9:00 - 11:00 AM, 1:00 – 3:00 PM MWF  
The Black Box Theatre

**Instructor:** Janeve West **Office Hours**: 3PM-4PM TW

Office: 4516 Or by appointment – Please e-mail.  
Cell Phone: 319.721.9429 I will not answer my phone after 7 pm. Please text.

email:jwest@cornellcollege.edu If you e-mail after 5 pm, please text to let me know you’ve sent an e-mail.

**REQUIRED TEXTS:** *The Director’s Vision* by Catron and ShattuckFrequent scripts and handouts as given by the instructor

**Note:** A LOT of communication will happen via e-mail to your Cornell College account and Moodle. Be sure to check both every day.

**Other Required Materials:** Large three-ring binder, small box of Legos.

**RECCOMENDED TEXTS:**

*Notes on Directing* by Hauser and Reich

*Thinking Like a Director* by Michael Bloom *Directors on Directing* by Toby Cole and Helen Krich Chinoy

**RECCOMENDED WEBSITES:**

Ideastap, Culturebot, TCG, American Theatre Wing, Howlround, Theatrehound, 2AMTheatre, Breaking Character Magazine,Theatermania

**DESCRIPTION: From the Catalogue:** Theory and practice of directing with emphasis on the realistic genre. Prerequisites: THE 115 and a declared major in Theatre. Recommended prerequisite: one-quarter credit in a Theatre participation course (THE 715, 751, 752, 753, 754); 715 is particularly recommended.

**FURTHER DESCRIPTION:**

This course offers a basic introduction to the practical and basic theoretical elements of directing including the craft, art and history of this field. Readings in history, theory and production organization are combined with practical exercises in analysis, blocking, composition, tempo, action, movement, focus, the actor-director relationship and various other elements of the director’s craft. This course will culminate in the direction of a short one-act or cutting of a larger piece.

**CORNELL COLLEGE EDUCATIONAL PRIORITIES AND OUTCOMES:**

This course supports all Educational Priorities and Outcomes of Cornell College with emphases on vocation, knowledge, inquiry, reasoning, communication, and intercultural literacy.

**COURSE OBJECTIVES:**

This course will allow students the opportunity to:

1. Develop a broad knowledge of the history, language, processes, and theoretical practices of directing a short theatrical production. *(Knowledge, Inquiry, Reasoning, Communication, Vocation)*
2. Develop a formalized approach to the directing process from the choosing of a script, analysis, development of a directorial concept and finally the praxis of directing of a short one-act play or cutting. *(Vocation, Ethical Behavior, Intercultural Literacy, Communication, Inquiry, Knowledge)*
3. Begin to develop a personal approach to casting, rehearsal and production process through readings, responses, reflection exercises and direct application. (*Vocation, Knowledge, Inquiry, Reasoning, Communication, Intercultural Literacy, Ethical Behavior)*
4. Continue personal development as an artist through response, reflection and self-evaluation projects and exercises. *(Vocation, Communication, Well-Being, Citizenship, Ethical Behavior)*
5. Effectively articulate, evaluate and critique various production concepts using professional language, theory and standards. *(Communication, Reasoning, Knowledge, Inquiry)*

**DEPARTMENTAL OUTCOMES:** *http://www.cornellcollege.edu/theatre/mission-outcomes/index.shtml*

This course meets the following Departmental Outcomes:

Intercultural Literacy and Inquiry, Knowledge and Application, Collaboration, Vocation and Well-Being.

**COURSE REQUIREMENTS:**

**Participation – 100 total points**

The art and craft of theatre requires many people in full participation. Class attendance and full participation will be a crucial element in this class. Some elements of “participation” will be in written form, while others are verbal and physical participation. Class participation could be accounted for through any or all of the following: The successful participation in class exercises, minute papers/responses, participation in projects as an actor for another director, successful completion of questions on the readings, completion of daily assignments and/or an assessment of positive class participation. Participation will be determined by the instructor. Please see the tardy policy in the syllabus. These assignments cannot be made up except in the case of extreme extenuating circumstances.

**QUIZES – 10 – (200 pts total)**

There are currently 10 quizzes scheduled for the block. These quizzes will be given at the beginning of the class session noted in the schedule. Students who miss test/quizzes because of absence or tardiness will not be permitted to make them up except in the case of extreme extenuating circumstances. Please note the tardy policy. The instructor reserves the right to pop-quiz at any time.

**Director’s Log – 250 total points (25 points each entry)**

Students will be required to maintain a daily log and offer responses to readings, discussions, video and the like. Much of the material generated in this project can/will be used in the final Director’s Promptbook. This log will be maintained electronically via the student’s unpublished website.

**10 entries are required. 5 points of extra credit for each additional complete entry.**

**Presentations – 2 @ 50 pts = 100 pts**

Students who miss presentations because of absence or tardiness will not be permitted to make them up except in the case of extreme extenuating circumstances. An assignment formats will be provided at a later date.

1. **Production Proposals**: Students will be asked to “Pitch” two production proposals to the class, who will serve as a potential theatre board. The chosen script from this pitch will be used as the basis for the student’s final project.

2. **Director Profile**: Each student will be asked to research and present information on an influential director. This will be an individual project. A list of possible directors can be found below, though students can “pitch” an alternate idea for approval by the instructor.

**Final Project – 350 pts.**

**Production and Presentation of Corresponding Materials**

***Successful Production -* Up to 100 of the total points**

Each student will be required to direct a short one-act or cutting ranging from 10 – 12 min. A successful production is one in which the director proves a thorough and prompt communicator, organizer of information, skilled manager of materials/people/space and time, and exhibits an ample amount of preparation. Performance must meet the required format. Student directors who fail to attend the entirety of the Technical Rehearsal(s), and “run” of the production will automatically fail the entire assignment. Student directors who, unless allowed by notation in the script or in writing from the playwright, alter or add to (as in the addition of a joke) in the text, will automatically fail the entire assignment. Student directors interested in altering the text for performance should discuss the project, in advance, with the professor.

***Directors Prompt Book and Corresponding Electronic Prompt Book –* Up to 250 of the total points**

Each student will be required to generate, compile and present a wide variety of directing materials. including: Resume, Contact lists, scene breakdowns, schedules, and all other necessary pre-production and rehearsal materials required for the direction of a one-act or short cutting of a play. These materials will be a part of your “Prompt Book and Corresponding Electronic Prompt Book.” Your final Prompt Book and corresponding Electronic Prompt Book grade will be based on completeness and successful completion of checkpoints throughout the semester. Format to be discussed at a later date**.**

**Total points: 1100**

**COURSE POLICIES:**

**Statement of understanding:**

**If the student is present on or after the morning session of the second full day of the course, it will be considered a statement of the student’s understanding of the course policies, including those on attendance and tardiness.**

**Grading**

All grades based on this 100 point scale:

100 - 94 A 93 - 90 A-

89 - 87 B+ 86 - 84 B 83 - 80 B-

79 - 77 C+ 76 - 74 C 73 – 70 C-

69 - 60 D

59 - 0 F

**Grading Policy:**

A “C” is average. If you fulfill the minimum requirements of this course, you will earn a “C.” Most careers require you to do adequate work, and most people choose to do adequate work. There is nothing wrong with doing adequate work. Doing adequate work means you have more time with your friends; more time to relax. Doing fine, doing “C” work, is a valid lifestyle choice. If you demonstrate above-average and active analytical engagement both in class and in your assignments, you will earn a “B.” An “A” is reserved for work which demonstrates consistent genuine excellence and participation which demonstrates genuine interest; it requires consistently inventive, thought-provoking ideas and polished, sophisticated delivery; it demonstrates risk-taking, thorough understanding, creative insight, attention to detail, and a strong engagement in the texts. Receiving a grade of a “D” or below means that you have not shown sufficient effort, have failed to meet the course requirements, or have hurt your grade by plagiarizing or failing to attend class.

**Participation in the Production Process:**

Participation in the production process, whether on the Cornell College campus or otherwise, will not be accepted as a valid excuse for failure to successfully complete course requirements.

**Attendance**:

Your prompt and consistent participation in this course is essential; as a result, so is attendance. In the event of illness or other mitigating circumstances, you are allowed to miss 1 class session without penalty. Please note that afternoon sessions count as another class session and therefore will count as another absence. Each subsequent absence after 1 will result in a one full-letter grade reduction of your final grade. For instance, a final grade of A would be reduced to B with two absences; C with three absences; D with four absences; and F with five or more absences. An excused absence will be granted only for direct participation in a Cornell College sanctioned event (Example: You’re on the track team and traveling to an event). These events must be communicated prior to the absence. All materials must be complete/turned in prior to the absence. Extraordinary circumstances will be dealt with on a one-to-one basis as needed and at the instructor’s discretion. If you believe you have an extraordinary circumstance you must communicate with the instructor no later than one week after the date of absence.

**Tardiness:**

Students arriving 10 min. after the start of class will automatically be counted as absent on the second tardy. Extraordinary circumstances will be dealt with on a one-to-one basis as needed and at the instructor’s discretion. If class is in the Uptown Space - Students are expected to consider the weather when managing travel time to the UpTown Theatre Space.

**15-Day Drop Policy:**

In order to be eligible for the 15 day drop, students must have been present at every class session, have completed all assignments and have proven significant efforts to be successful in daily readings/assignments, group/solo assignments, quizzes and tests. Eligibility for the Drop Policy must be discussed in advance with the professor and is left to the professor’s discretion.

**Printing of Assignments:**

I will be specific if assignments will be allowed to arrive via e-mail or other mediated form. E-MAILED assignments and/or assignments uploaded to Moodle must arrive prior to the start of the class session that they are due. Consider printing/e-mailing time in your scheduling of assignments.

**Computers in the Classroom:**

Computers and electronic devices are allowed in the classroom under the following restrictions:

1. Electronic devices must be used only for the understanding of the course content, reading of   
 course texts, and furthering of course topics. Facebook, twitter and other social media use is  
 not allowed.

2. Students using electronic devices must do so in full view of the faculty.

3. All sound effects must be muted.

4. If the use of electronics proves distracting to the educational environment, electronics will be   
 banned in the classroom for the rest of the block.

5. Cell phones must be muted. Texting or the like is not allowed. Students found texting will be   
 removed from the classroom upon the first offense.

6. When on field trips and/or with guests, no use of any electronic devices will be allowed at   
 any time.

**Missed Assignments/Class Work/Presentations:**

Performances/exams/presentations will only be rescheduled in extraordinary circumstances and at the instructor’s discretion. Written assignments which are handed in any time after the beginning of class on the due date will be penalized at the rate of one letter grade per day. This includes assignments that are e-mailed after the start of class. If you are unable to turn in your materials on time, the professor asks that you NOT interrupt class to “negotiate” a later turn-in date. Speak with the professor after class or on break.

**Missed Readings and Handouts :**

Students will be given reading assignments from the text, as well as numerous handouts. It is the responsibility of the student to read and maintain all materials, as well as gather all materials, notes, and handouts covered during the student’s absence. Know that it is the STUDENT’s responsibility to gather any and all information/materials missed in class. Ask your colleagues for support if you must miss a class. Do not ask the professor, “Did I miss anything?” at the start of the next class session.

**Food/Drink in the Theatre:**

No food or drink is allowed in the studio, Kimmel or the Up Town Theatre Space. Exceptions: Water in a bottle and any food/drink used in the performance of a production. If food/drink is used in a production, the director must ensure that all food is disposed of and no trash is left behind.

**Weapons as Props -** For insurance purposes, any student wishing to bring a prop weapon into the classroom must “clear” the prop through the professor and agree to the storage and/or transportation requirements involved. Any weapon brought in to the classroom under the auspices of a “prop” must immediately be cleared through the instructor and LOUDLY announced to the room. Please remember that we are on public land, in a heavily populated building. It is our responsibility to ensure the comfort of the public that surrounds us.

**Dress:**

Daily Participation is of great importance to the understanding and implementation of techniques. Classes will be filled with physical activities on a daily basis. Please wear comfortable clothing appropriate for a high level of movement. Students are required to wear clothing which will allow for full flexibility and comfort. Flip flops, heels, dresses, skirts and dangly jewelry will not be permitted and students could be asked to return to their dorms to change cloths (subjecting students to the attendance/tardiness policies noted above). In the Up Town Theatre Space, feet will be covered at all times with either shoes or socks.

**Civility in the Classroom:**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure such an environment, unless otherwise approved by the instructor, students are prohibited from eating or drinking, (water bottles with tops are allowed) making offensive and/or defamatory remarks, intoxication, reading newspapers/magazines, texting, checking Facebook or the like, sleeping, bringing a weapon of any kind, or engaging in any other form of distraction in the classroom. For minor offenses, in the case of a violation of this policy, the instructor will note the behavior and expect it to immediately cease. In case of a second violation the student will lose their daily points and the instructor could schedule a meeting with the student to discuss the Civility in the Classroom policy. In the case of a third violation, the instructor will refer the student to the department chair who will schedule a meeting with the student. At this meeting or any subsequent meeting, the student will be notified that their behavior could result in the immediate removal from the course and immediate referral to the Office of the Dean of Students for disciplinary action. For major offenses, such as intoxication, the student will be immediately removed from the class and referred to the Dean of Students and the Chair of the Department. The student may be immediately dropped from the course. The professor reserves the right to determine what constitutes a “major” offense.

**Physical Contact**

Due to the nature of this class, it is important that each student understand there will be a level of physical contact among the students, and between the students and instructor. However, you should never feel uncomfortable, unsafe, or forced to engage in physical contact. If you ever feel uncomfortable or have any concerns, please speak with the instructor. Also, because of the physical aspect of the class work, it is courteous to practice a certain degree of personal hygiene in order to maintain cleanliness and comfort in the classroom. Please arrive to class clean. Deodorants and fresh breath allow greater freedom for interaction; however, perfumes and colognes should be avoided due to allergies and such. If this is a problem, speak to the instructor. If you do not feel comfortable doing this, you may speak with Scott Olinger, Chair of Theatre.

**Communication with the Faculty**

Professors have varied duties to the college, and teaching in the classroom is but one part of the job. Production work, committee assignments, departmental meetings and other such items fill the day quickly. There are times where the instructor may be hard to find – simply calling my office may not be enough to get me. You may need to come to the building and look onstage or in the shop. Many times I will be at the Up Town Theatre Space. You will notice that my home number is on this syllabus. Please call me up to 7PM at night if you need to (and after 7:00 AM if needed). Although my schedule is very busy, I will make time to meet with you if you make the best effort to contact me. If all else fails, leave me an email with several times you can meet, remembering that it may take more time to respond. I promise to make time to meet with you but you must make a good faith effort to reach me. **As I do not “Friend” current students, please do not request that I “Friend you” on Facebook.**

**Policy on Human Rights**

This class looks to bring together, in common pursuit of its educational goals, persons of many nations, races, and creeds. In no aspect of this course shall there be differences in the treatment of persons because of race, creed, color, national origin, age, sex, disability, sexual orientation, gender identity, or any other classification that deprives the person of consideration as an individual, and that equal opportunity and access to facilities shall be available to all.

**Statement regarding content of reading**

The professor has taken great strides to provide the student with a breadth of reading experiences in this course. Materials will reflect the culture of the era in which the play was written and the perspective of the playwright. Therefore, characters, word choice, topic and situations in the readings may be considered untraditional, uncomfortable and perhaps even shocking to the reader. The professor strongly urges students to see this as an opportunity for civic engagement through civil dialogue with their fellow classmates. The professor will do anything she can to provide a safe and productive educational environment and hopes that students assist in this process as well. Should a student have any questions or concerns regarding the readings in this course, or any other aspect of the course, they are encouraged to set a time to talk with the professor.

**Accommodations for Disabilities**

Cornell College is committed to providing equal opportunities to all students. Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see [cornellcollege.edu/disabilities/documentation/index.shtml](http://www.cornellcollege.edu/disabilities/documentation/index.shtml)**.** Students requesting services may schedule a meeting with the [disabilities services coordinator](http://www.cornellcollege.edu/disabilities/contact/index.shtml) as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

**Academic Honesty**

The following is reprinted from The Compass:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgment of sources, whether intended or not, this may constitute a violation of the College’s requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in *The Compass*, our student handbook, under the heading ``Honesty in Academic Work.''

If you are found to be dishonest in your work, the instructor has the right to fail you on that assignment, or for the class in its entirety. Plagiarism will not be tolerated in any form. In this class, plagiarism refers to copying from another student’s exam or quiz, or claiming another designer/director’s work in part or whole. This can sometimes be a tricky area when using research; if you have any questions about whether or not you may be plagiarizing someone’s work, talk to me and we’ll discuss the issue. Claiming ignorance after the project is turned in is not acceptable.

**Final Exam/Projects:** The final exam/due date for papers/projects will not be moved.

**Emergency Procedures for Armstrong Hall**

1. In the event of fire or a building evacuation, please exit through the north side of the building (the “front”) and gather as a group in the grass outside of Merner Hall.
2. In the event of a tornado or severe weather emergency, go to the greenroom hallway.
3. In the event of a medical emergency, call 911 (9-911 from a campus phone) and then call public safety at x4299. Send someone to wait at the front and rear entrances to the building to guide first responders to the classroom.
4. In the event of a violent weapons incident, lock and barricade doors, turn off lights, close window blinds, get low and stay behind cover (desks, walls, etc.). Silence cell phones and stay quiet. Stay put until notified by safety officials that it is safe to leave.

**Tips for success in this course:**

* Read every word of the required readings.
* Study and discuss the readings/assignments in groups prior to the class session.
* Arrive with questions and be available to learning from everyone.
* Do not wait until the last minute.
* Practice the habits of professionalism. We’re all busy. We’re all tired. Please don’t use this as an excuse.
* Consider your level of professionalism, personal responsibility and personal initiative in approaching questions, challenges, projects, and communications with cast, peers and the instructor.

**COURSE CALENDAR: Subject to change. Please check Moodle and your Cornell e-mail frequently.  
Week One: Reading/Projects Due**

**Monday Introduction**

Introduction to the Course Catron 1, 2 Directorial Duties/Vision

The Manifesto

**Tuesday Page to Stage**

Director’s responsibility to the Text and Playwright

Lifting the story from script to stage

Catron 3,4  
Root Action Statement Handout  
Units of Action Handout  
*Lonely Impulse of Delight*

**Wednesday Living Architecture and Meta-Message**

Character and Theme Catron 5,6Character Analysis Handout  
Bring Sourcework Imagery **QUIZ**

Choice of Director for Profile Presentation  
 **MIDNIGHT CHECK POINT- I**

**NO AM SESSION – PM ONLY**

**Thursday Directorial Approach**

Directorial Approach Handout

Metaphor Handout   
Casting Call Handout  
How NOT to write a casting breakdown  
<http://howlround.com/how-not-to-write-a-casting-breakdown>

**QUIZ**

**Friday Pitching a Show 12 – 3 PM** Production Proposals (PITCH)

**NO AM SESSION – PM SESSION BEGINS AT NOON**

**CLASS – Audition Notice and Casting Breakdown Posted by 5 pm**

**SUNDAY NOON – CHECKPOINT 2**

**\*\*AUDITIONS ON TUESDAY/WEDNESDAY OF NEXT WEEK\*\***

**Week Two: Reading/Projects Due**

**Monday Auditions and Casting**

The director’s responsibility to the performer.

Audition, Call Back and Casting Forms

Catron. 11, 12  
  
Gender Conscious Casting -   
<http://howlround.com/gender-responsive-casting>

Color Conscious Directing -   
<http://howlround.com/color-conscious-directing-three-more-questions-to-ask>  
PDF Copy of full script, noting cutting, to Janeve

**11:10 – 12:00 ATTENDANCE OF AS YOU LIKE IT PRODUCTION MEETING**

**\*\*AUDITIONS ON WEDNESDAY OF THIS WEEK\*\***

**NO AM SESSION – PM ONLY 1 - 3**

**Tuesday Scheduling for Success Ch. 13**

Conflict Sheet Handouts

**At Auditions**:

Casting Breakdown and show blurb posted in hall.

Audition forms printed and pencils available

**Wednesday Evoking the Actor Ch. 14, 15**

**Class session 9 – 11, 1 - 2**

**CALL BACKS AT YOUR DESCRETION**

**Thursday Casting and Preparation Ch. 10**

**QUIZ**

**Casting Meeting, 9 am**

**3 Exercise Cards**

**Be prepared to lead an exercise**

Become familiar with these websites :  
<http://spolingamesonline.org/>

<http://dramaresource.com/drama-games/>

**MIDNIGHT CHECK POINT-3**

**Friday Space and Spectacle 12 – 3 SESSION**

**Ch. 16, 9  
 BRING LEGOS OR THE LIKE**

**QUIZ**

**SUNDAY NOON CHECKPOINT 4**

**NO AM SESSION – PM ONLY – PM BEGINS AT NOON**

**Week Three: Reading /Projects Due**

**Monday Moving the Space Ch. 17, 18**

**QUIZ**  
BRING LEGOS OR THE LIKE

<https://www.psychologytoday.com/blog/healing-possibility/201105/the-spaces-we-create-what-they-can-teach-us>

**NO AM SESSION – PM ONLY 1 - 3**

**Tuesday Storytelling through Space and Time Ch. 8, 19  
 QUIZ**

Bring teaser/chaser music

**MIDNIGHT - CHECKPOINT 5**

**NO PM SESSION**

**COLLECTIVE REHEARSAL TIME – 5:00 – 8:00 PM IN THE BLACK BOX**

**ALL ACTORS AND DIRECTORS MUST BE PRESENT FOR THEIR TIME SLOT**

**MANDATORY REHEARSAL**

**BOARD OPERATOR MUST BE PRESENT FOR THE ENTIRE REHEARSAL PROCESS**

**Wednesday Verbal Architecture: Diction Ch. 7   
 QUIZ**

**Thursday FLEX DAY   
 QUIZ**

**MIDNIGHT - CHECKPOINT 6**

**Friday FIELD TRIPS**

**10 AM AT THE OLD CREAMERY**

**1 PM AT RIVERSIDE**

**SATURDAY NOON CHECKPOINT - 7**

\*\*SATURDAY, Group Rehearsal Tech/Dress During Set Rehearsal Time\*\*

**SATURDAY - TECH REHEARSAL: 10 am in THE BLACK BOX**

**ALL ACTORS AND DIRECTORS MUST BE PRESENT,**

**ALL TECH ELEMENTS MUST BE IN THE SPACE**

**Week Four: Reading Due Projects Due**

**Monday History of the Director**

Director’s Profile Presentations

3:30 – 5:30 Showcase

**Tuesday NO CLASS SESSIONS**

3:30 – 5:30 Showcase

**Wednesday FINAL DAY OF CLASS**

Final session Self Evaluations

Show Evaluations

**Director’s Notebook, Website by Noon  
Notebooks will be accepted only when strike is complete.**

**Use of the Black Box**

1. Share the space. I urge the creation of a google calendar to equitably reserve the theatre space.
2. Clean up. The space should be cleaner than you found it.
3. Close the door and turn off all lights and equipment.
4. No food or drink allowed in the space.
5. Clean shoes only!

**ASSIGNMENT SUPPORT:**

**Director’s Impact Presentation, List of Possible Topics –**

Joanne Akalaitis Jerzy Grotowski Tadashi Suzuki Robert Wilson

Zelda Fichandler Richard Foreman Harold Clurman Martha Clark

Peter Sellars Peter Brook Elizabeth LeCompte Julie Taymore

Ariane Mnouchkine Anne Bogart Mary Zimmerman Joseph Chaikin

Joan Littlewood Elia Kazan Tina Landau Anna Shapiro

**NOTE on serving as an actor for another director:**

1. Give your best energy, time and focus.
2. Be an open slate for each director.
3. Squelch the urge to “correct” the director; allow them their time and process.
4. Think like an actor; focus on your character and the development of your character and not on the Mise en Scene.
5. Be honest about your needs as an actor in the development of the character.
6. Behave as you hope they would behave in your rehearsal.