

Directing
Theatre 263
Monday 6pm-8:50pm
Elkton Station Dance Studio (1st floor)

Course Description:

Directing explores the varied techniques necessary to transform written drama into a stage performance with a specific point of view. Students will learn the fundamentals of play directing through exercises, projects, and directing short scenes to synthesize the efforts of the actors, designers, and the text into one unified production

Course Objectives:

1. Students will develop a deeper understanding of the work of a director by conceiving a design approach, pitching, and finally staging a scene of their choice for showcase at the end of the semester.
2. Students will learn and practice fundamentals of staging, and apply script analysis in production.
3. Students will assist and observe one of their peers in rehearsal throughout the semester, as well as observing a professional director in rehearsal.
4. Students will advocate for themselves and their ideas through pitching a project, class discussion, and contacting professionals in the field.

Instructor:

Marshall B Garrett

*Email: mgarrett@cecil.edu

Phone: 740.403.4364

Office Hours: I will be available from 5-6pm on Mondays, either in our classroom or the faculty work room on the 2nd floor

Texts:

Thinking Like a Director by Michael Bloom

Notes on Directing by Frank Hauser and Russell Reich

Play texts as needed.

Additional Materials:

Directing Journal – I would prefer, if you have a laptop, that your journal be a shared document that you use with me

Promptbook for your chosen scene

Attendance:

Class attendance is **vital** to your success in this course. You will lose 5% of your final course grade for every missed class, and *you* must schedule individual time to make up your work. If you have extenuating circumstances, please speak with me and we will figure out if and how we can make accommodations

- Class Participation 20%
- Weekly Journaling 15%
- Homework Assignments 10%
- Monologue Direction 10%
- Scene Direction 15%
- Final Directing Presentation 30%

Late Work: Opening night is non-negotiable, and directors deal with essential deadlines throughout the process. Late work is therefore unacceptable in this class. Should you miss class or fall behind in your work, your classmate’s work will suffer as you will no longer be in synch with each other.

All percentages are approximate.

THE 263, Directing, is a 3-credit hour lecture course. You should expect to spend 45 hours in class and an additional 90 hours outside of class. The hourly breakdown of assignments is given below:

Assignment	Reading	Daily Exercises	Journal Reflections	Rehearsals	Studying for Exams	Semester Total
Description	1 hour per assigned reading	20 minutes of daily practice, 6 days a week	10 minutes per reflection, 6 entries per week	5 hours of rehearsal per performance	6.5 hours per exam	
Total Out of Class Hours	20 hours	28 hours	14 hours	15 hours	13 hours	90 hours

SPECIFIC COURSE OUTCOMES:

The student should be able to:

- 1.

ADA POLICY: Cecil College abides by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 that stipulates no student shall be denied the benefits of an education “solely by reason of disability”. Disabilities covered by law include, but not limited to, learning, psychiatric, hearing, sight and mobility disabilities. If you have a disability that may affect your work in this class and for which you may require accommodations, please see the Coordinator of Disability & Support Services, Robyn Boettner LCSW-C in the Technology Building Room 301, so accommodations may be arranged. You may reach the Disability & Special Services Program by Office Visit, phone call 443-674-1993 or email rboettner@cecil.edu

STANDARDS FOR A “C” PAPER: The C essay is, for the most part, competent. The basic requirements of the assignment have generally been met. It has a clearly defined, though unremarkable, thesis statement. However, support for the thesis statement, while “adequate,” is weak, thin. Command of the subject matter is average—often due to the use of broad or even vague generalities in place of precise ideas. Stylistically, the introduction may fail to capture the reader’s attention, and the conclusion may be merely serviceable. The author’s voice may not be marked; the sense of the human being behind the words may be absent. The essay’s actual ideas and their expression may lack vigor. As concerns critical thinking, the paper may evidence ineffective explanations and analyses, and the content may not be as concrete, specific, or relevant as it might be. The essay’s pattern of development may, in places, suffer from a lack of clarity; in other places, that pattern may suffer from poor transitions between paragraphs. The essay’s sentences, while complete, may lack variety or may be choppy. In places, phrases may be awkwardly positioned. While generally satisfactory, the C paper’s diction may, at times, suffer from wordiness, awkwardness, clichés, and inexactness. Occasionally, the C paper may have errors in grammar, punctuation, mechanics, and spelling. While generally competent (there may be few “red marks” on the paper), the C paper lacks the rigor of thought and expression that would merit it as more than competent.

COURSE CREDIT: At Cecil College, a credit hour is defined as the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours out-of-class student work each week for approximately fifteen weeks or the equivalent amount of work over a different amount of time.

2. At least an equivalent amount of work as required in item 1 of this definition for other academic activities, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

ACADEMIC HONESTY POLICY: Cecil College adheres to the highest standards of academic honesty. Students at Cecil College are expected to maintain that high standard by taking responsibility for their own academic success and achievement. All forms of academic dishonesty are serious offenses and will not be tolerated, and could lead to sanctions up to and including expulsion from the college. All members of the College community share the responsibility for the academic standards of the College. Academic honesty is a cornerstone of the development and acquisition of knowledge and is a critical component of continued membership in the College community.

ELECTRONIC COMMUNICATIONS DEVICES: The use of electronic communications devices (cell phones, iPads, laptops, etc.) in the classroom for both incoming and outgoing transmissions of a personal nature is prohibited.

The instructor may authorize use of these devices as required by the nature of the course itself.

A student with disabilities may make an electronic transcript of class lectures provided that his/her case is evaluated by the ADA Coordinator and he/she is given permission to do so. The ADA Coordinator must inform the course instructor that the making of an electronic transcript of class lectures is permitted under the Americans with Disabilities Act.

Maryland State Law requires the consent of every party to a conversation in order to make a lawful recording. Accordingly, the electronic recording of the class must not include class discussions, peer/group discussions, and any other student presentations.

STATEMENT ON SEXUAL MISCONDUCT: Cecil College seeks a safe and healthy educational environment for all College community members. Title IX is a federal civil rights law that prohibits gender based and sexual misconduct in education, including sexual harassment, dating violence, domestic violence, sexual assault and stalking. The college Sexual Misconduct Policy outlines prohibited behaviors, policies and enforcement procedures. The policy can be found at

<http://www.cecil.edu/Catalog/Pages/Policies-and-Procedures.aspx#SexualMisconduct> .

Cecil College is committed to supporting students who have been the victim of gender based harassment or sexual misconduct on the Cecil College campus. An individual who wishes to report a concern or complaint relating to violations of the sexual misconduct policy may do so by contacting one of the College's Title IX coordinators: Colleen Cashill, Executive Director, Human Resources in Building A 324, 410-287-1087, ccashill@cecil.edu or Catherine Skelley, Director of College Life in Building D 114, 443-674-1988 cskelley@cecil.edu.

If you have questions or concerns about gender based harassment, sexual misconduct or Title IX you may contact Cathy Skelley, Director of College Life, in the Student Life Office (TC 114) 443-674-1988 or via email at cskelley@cecil.edu.

STATEMENT ON STUDENT CODE OF CONDUCT: Students enrolled at Cecil College are expected to demonstrate honesty, responsibility, civility, and respect at all times. These values are essential to the learning environment and are expected to be exhibited in conduct in all areas of the College grounds, including classrooms and labs and College sponsored events. All students are subject to disciplinary sanctions, up to and including expulsion from the College, as detailed in the Student Code of Conduct.

<http://www.cecil.edu/Catalog/Pages/Policies-and-Procedures.aspx#CodeOfConduct>

Questions about the Student Code of Conduct should be directed to Cathy Skelley, Director of College Life, in the Student Life Office (TC 114) or via email at cskelley@cecil.edu.

STATEMENT ON TITLE IX: Title IX is a federal civil rights law that prohibits discrimination on the basis of sex in any federally funded program or activity. In compliance with Title IX, Cecil College prohibits sex discrimination, inclusive of sexual harassment and sexual assault.

Directing
Class Schedule
subject to change

- 1/22/18 **In Class:** First Day of Class Business. Monologues Assigned.
Assignments: Choose monologue from *Talking With*.
Readings: Bloom – Thinking Like an Artist.
 Hauser – Preface, Notes, More Notes
- 1/29 **In Class:** Discuss Readings. Assign Scene 1. Monologue Workshop
Assignments: Choose Scene 1 (dialogue)
Readings: Bloom – Reading & Researching.
 Hauser – Understanding the Script
- 2/5 **In Class:** Discuss Readings. Scene 1 selected. Monologue Presentation.
Assignments: Scene 1 Rehearsal
Readings: Bloom – Interpreting the Action. Hauser – The Director’s Role
- 2/12 **In Class:** Discuss Readings. Scene 1 Studio 1
Assignments: Scene 1 Rehearsal, Studio Reflection
Readings: Bloom – External Analysis, Developing the Approach, First Read
 Through. Hauser – Casting.
- 2/19 **In Class:** Discuss Readings. Scene 1 Studio 2
Assignments: Scene 1 Rehearsal, Studio Reflection
Readings: Bloom – The Design Process. Hauser – Rehearsal Rules
- 2/26 **In Class:** Discuss Readings. Scene Presentation. Final Scene Assigned
Assignments: Choose Final Scene, develop pitch.
Readings: Bloom – Style. Hauser – Building Blocks
- 3/5 **In Class:** Discuss Readings. Final Scene Pitch. Scene 1 Presentation
Assignments: Cast Final Scene. Convert Pitch into Director’s Statement
Readings: Bloom – Casting. Hauser – Talking to Actors
- 3/12 *SPRING BREAK*
- 3/19 **In Class:** Discuss Readings. Final Scene Design Meeting
Assignments: Develop groundplan/costume plot/prop list for Final Scene. Cast
 final scene
Readings: Bloom – Early Rehearsals. Hauser – Getting a Laugh
- 3/26 **In Class:** Discuss Readings. Final Scene Table Work
Assignments: Develop groundplan/costume plot/prop list for Final Scene. Cast
 final scene
Readings: Bloom – Staging. Hauser – Elements of Staging
- 4/2 *no class – tech week for Almost, Maine*

4/9	In Class:	Discuss Readings. Due: Final Scene groundplan, costume plot, prop list, and cast. Final Scene Studio 1A
	Assignments:	Final Scene Rehearsal
	Readings:	Bloom – Middle Rehearsals. Hauser – Last Tips
4/16	In Class:	Discuss Readings. Final Scene Studio 1B
	Assignments:	Final Scene Rehearsal. Blocking Finalized and recorded.
	Readings:	Bloom – External Perspective/Final Stages. Hauser – Epilogue and Appendices
4/23	In Class:	Discuss Readings. Final Scene Studio 2A
	Assignments:	Final Scene rehearsal. Wrench in the plan.
4/30	In Class:	Discuss Readings. Final Scene Studio 2B
	Assignments:	Director’s Notes, Final Scene Rehearsal
5/1		Final Scene Presentation

Brief Assignment Descriptions:

Monologue: You will choose a monologue from the play *Talking With...* by Jane Martin, and coach your classmate. Your assessment on this project will be entirely about acting coaching. Don’t worry about costume, scenery, etc.

Scene 1: You will select a scene with two actors. You may have up to 3 chairs and a table as scenery, and up to 5 props.

Final Scene: You will prepare a pitch, design concept/approach, and a fully produced scene as your final for this class. The grades for this scene will include several studio sessions, a final scene complete with costumes and simple set (stock pieces), a mock production meeting, and table work.

Stage Management: You will act as stage manager for your fellow director, including recording blocking and being on book, during studio sessions. The two of you may choose together whether to do so for external rehearsals as well.

Play Reading: You are required to read a play a week, and record observations in your journal. I expect a total of 10 of these at the end of the semester, 5 by Spring Break. There are 15 weeks in the class, so choose wisely which weeks you do not read plays. When choosing your plays, I expect you to read at least 5 plays by people of color, 5 by women, and 1 play translated from another language (or read in one, if you are fluent in another language).

Journal: I expect all studio notes, rehearsal notes, play readings, cast lists, and scene analyses to be recorded in one place. I would prefer this to be a live digital document that I can access, but a paper journal is acceptable if you must.