

THEA 4430/8436: Directing 1
Fall 2002 • TR 2:00-3:45 p.m. • FA 006
Dr. Susann Suprenant

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Office Hours
M W 11 a.m.- 12 p.m.
and by appointment

COURSE DESCRIPTION

Directing 1 is an introduction to the history, theory, and technique of directing for the stage. The course is intended primarily for beginning directors but also serves to help actors, designers, and technicians better understand the concerns of the director. Directing 1 coursework includes acting in mini-scenes and directing scenes with Acting 1 students.

COURSE OBJECTIVES

- to examine the development of the role of director in Western theatre
- to practice various directing processes including:
 - script analysis and dramaturgical research
 - performance space and visual composition
 - organization and collaboration
- to consider alternative approaches to directing
- to begin to develop a personal directing style

TEXTS

Required Reading: (Grads will be assigned additional required reading)
Bogart, Anne. *A Director Prepares*. New York: Routledge, 2001.
Shapiro, Mel. *The Director's Companion*. Fort Worth, TX: Harcourt Brace
College Publishers, 1998.

Recommended Reading:

- Brook, Peter. *The Empty Space*. NY: Antheum, 1968.
Clurman, Harold. *On Directing*. 1972. NY: Fireside, 1997.
Cole, Susan Letzler. *Directors in Rehearsal: A Hidden World*. New York:
Routledge, 1992.
Delgado, Maria and Paul Heritage. *In Contact with the Gods: Directors Talk
Theatre*. New York: Manchester U P, 1996.
Guare, John. *The House of Blue Leaves*. 1968. NY: Samuel French, 2000.
Herrington, Joan. "Directing with the Viewpoints." *Theatre Topics*. 10.2
(2000): 155-168.

*If you have a documented disability and would like to discuss academic
accommodations, please contact me as soon as possible.*

POLICIES AND REQUIREMENTS

Attendance: After 3 absences your grade will be dropped one letter grade.
Each additional absence may continue to lower your grade.
Arriving late and/or leaving early may constitute an absence.

Conference: Two conferences with the instructor, scheduled at mutually convenient times, are required. Failure to meet a conference appointment constitutes an absence.

Participation: Be prepared to take an active, positive role in all activities.

Reading: Complete by due dates and be able to discuss / use in class.

Written Work: Must be typed, double spaced, and carefully proofread.
Rehearsal Notebooks should be submitted with pre-production and evaluation work typed; rehearsal journal and staging notes may be handwritten/drawn if appropriate.

Due Dates: Written assignments are due at the beginning of the class.
Late written work received **before** the following class will be accepted for half credit. No other late work—including performance—is accepted.

Other: No food or drinks (except water).
Class visitors may be permitted with prior approval.

Rehearsal: Directing projects require rehearsal time outside of class. Students are responsible for coordinating schedules, arranging room reservations, and clearly posting rehearsal schedules on call board.

Observation: Students should attend department auditions, two UNO theatre productions, and observe at least two rehearsals for each production (with director permission). Attendance at additional area performances and rehearsals is recommended.

EVALUATION

Written Work		<u>Grads</u>
20%	Rehearsal Notebook	20%
10%	Research Project on a director or special topic in directing	10%
10%	Reading Response(Grads: Critical Review)	20%
Performance		
25%	Five mini-scenes	10%
25%	Scene (Undergrads: 10 minutes / Grads: 30 minutes)	30%
Participation		
10%	Attendance and discussion	10%

Please refer to UNO Undergraduate Catalogue for policy regarding academic integrity.

THEA 4430/8436 COURSE OUTLINE

The Emergence of the Director

1	Aug	27	Course Introduction and Expectations	
		29	Proto-directors	

Due:

The Director as Storyteller

2	Sept	3	Directors' roles	
		5	Discussion	Reading Response
3		10	"Autodrama"	mini-scene #1
		12	Dramaturgy	
4		17	Basic Principles	
		19	"Dramatic Tension"	mini-scene #2
5		24	Conference #1	choosing script, casting
		26	Auditions	

The Director as Interpreter

6	Oct	1	Organization: Schedules, Notebook	
		3	Script Analysis	
7		8	Scene Analysis	Play Presentation
		10	Discussion	Reading Response
8		15	"Freeze-Frame"	mini-scene #3
		17	Viewpoints	

The Director as Stager

9	X		No Class	<i>Fall Break</i>
		24	Groundplans	
10		29	Composition	
		31	"Viewpoints"	mini-scene #4

The Director as Collaborator

11	Nov	5	Productions <i>Sharon?</i>	Groundplan
		7	Designers	
12		12	Actors <i>Sharon</i>	
		14	"Portrait/Poem"	mini-scene #5
13		19	Conference #2	troubleshooting
		21	Rehearsal	"

Performance and Reflection

14		25	Rehearsal	
		27	No Class	<i>Thanksgiving</i>
15	Dec	3	Performance	
		5	Performance	
16		10	Debrief	Rehearsal Notebook
		12	Research Projects	Presentation
Final		17	2:30 p.m. - 4:30 p.m. (Tues day)	Research Projects, cont.