

The University of South Dakota  
**Theatre 351, Directing**

Spring 2016, 3 Credits  
Instructor: Callie Hisek

Fine Arts Room 183 (Arena Theatre)  
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Wed. 4-4:50pm & Fri. 3-4:50pm  
Office Hours: 2-3pm Wed/Fri.

**Department of Theatre Statement of Mission**

The Department of Theatre prepares the student for a career in the theatre and encourages personal and creative growth. We do this by providing a comprehensive, liberal arts education, supplemented by intensive craft training, in which classroom study and practical experience are of equal and complementary value. The Department promotes excellence in education, research, and service; promotes student engagement and leadership; develops creative and pragmatic problem-solving skills; explores new questions, techniques, and practices in the theater; and inspires students to become life-long learners who contribute to their respective discipline and profession while enhancing the cultural life of the community.

**Course Description**

An introduction to the techniques and concerns of the stage director, including composition, movement, and tempo- rhythm. Script analysis and scene presentation form the core of the course.

**Student Learning Outcomes**

Students will acquire foundational craft skills in directing and will come to understand and appreciate the director's role as guide and leader in the play-producing process. Specifically, students will:

1. Learn a comprehensive system for play analysis and work-script development;
2. Develop a basic competency with composition, picturization, movement and groundplan development as concepts in effective story-telling;
3. Ability to analyze and interpret performances from a directors point of view
4. Improve skills of communication and leadership through collaboration with actors in the rehearsal process;
5. Test classroom theory in performance via three directing projects of escalating complexity: a) scene to music, b) ambiguous scene, c) 10-minute play.

**Required Text**

Hodge, Francis and Michael McLain. *Play Directing*. Boston. Llyn and Bacon, 2010  
Analysis plays provided by instructor

**Recommended Reading**

Ball, William. *A Sense of Direction*. NY: Drama Book Publishers, 1984  
Bartow, Arthur. *The Director's Voice*. NY: Theatre Communications Group, 1988  
Bloom, Michael. *Thinking Like a Director*. NY: Faber and Faber, Inc., 2001  
Bogart, Anne and Tina Landau. *The Viewpoints Book*. NY: TCG, 2005  
Brook, Peter. *The Empty Space*. NY: Atheneum Publishers, 1968  
Jory, Jon. *Tips: Ideas for Actors*. Lyme, NH: Smith and Kraus, 2000  
Jory, Jon. *Tips: Ideas for Directors*. Lyme, NH: Smith and Kraus, 2002

**Web Resources**

Actors Equity: [www.actorsequity.org](http://www.actorsequity.org)  
Backstage: [www.backstage.com](http://www.backstage.com)  
Stage Directors and Choreographers Society: [www.sdcweb.org](http://www.sdcweb.org)

**Attendance/Participation Policy**

Because this course is participatory in nature, absences are discouraged for any reason other than family emergence, serious illness, participation in university-sponsored activities (which should be cleared in advanced), or for the pursuit of professional opportunities in theatre, film, or TV. Please provide a written explanation of your absence to the instructor as soon as you return to class. A pattern of tardiness or more than two absence may result in your final grade being lowered. Additionally, after four absence, the instructor reserves the right to withdraw you from class.

## Disabilities Services

Any student who feels s/he may need academic accommodations or access accommodations based on the impact of a documented disability should contact and register with Disability Services during the first week of class. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered with Disability Services must obtain a new accommodation memo each semester. For information contact: Ernetta L. Fox, Director of the Office of Disability Services (Service Center 119; 677-6389)

## Freedom of Learning

Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evolution is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should first contact the instructor of the course. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to imitate a review of the evaluation.

## University's Policy on Cheating and Plagiarism

**No credit can be given for a dishonest assignment.** At the discretion of the instructor, a student caught engaging in any form of academic dishonesty may be:

1. Given a zero for that assignment
2. Allowed to rewrite and resubmit the assignment for credit
3. Assigned a reduced grade for the course
4. Dropped from the course
5. Fail the course

## Expectations/Evaluations

Classroom Contribution: 15 points

Text Analysis for One-Act Play: 30 points

Production Response: 20 points

Music Scene: 25 points  
(Analysis 10 points, Direction 15 points)

Ambiguous Scene: 50 points  
(Analysis 15 points, Work Script 15 points, Direction 20 points)

10 min play: 75 points  
(Analysis 25 points, Work Script with supporting material 15 points, Direction 30 points)

Final Exam: 100 exam

The final grades will be based on the following point scale

284-315 points	A
252-283 points	B
221-251 points	C
189-220 points	D
188 and lower	F

Please note that you are responsible for securing talent for your projects. Auditions are held for the 10 minute plays only.

**Work Script:** Work Scripts will be created over the course of this class, be aware that printing costs will be a part of the requirement.

**Late Papers:** Preparatory work is most useful to the director in the early stages of the directing process as an approach is being developed and as we prepare to work with actors. Late papers are strictly discouraged and subject to a partial deduction in grade unless extenuating circumstances warrant an exception.

**Course Outline** (subject to change)

		<b>Due</b>	<b>Activities</b>
<b>January</b>	13		Review Syllabus; Introduce Music Scene
	15	Hodge - Ch. 1,2,3 (pgs. 1-24)	Discuss readings; Introduce study play; Text Analysis
	20 & 22	<b>No Class - KCACTF</b>	
	27	<b>No Class</b>	
	29	Hodge - Ch. 4,5,6 (pgs. 25-56) & Study Play <b>Text Analysis of study play</b>	Discuss reading; In-class lab on study play text analysis; Assign one-act play for completing text analysis
<b>February</b>	3	Hodge - Ch. 7,8,9 (pgs. 59-79)	Discuss stage configurations & Communicating via groundplan; Introduce groundplan assignment
	5	<b>Groundplan exercise due</b>	In-class lab on groundplan development
	10	<b>Analysis due for Music Scene</b>	Problem-solving, discussion on music scenes
	12	<b>Music Scene Due</b>	View, discuss, and critique scene
	17	<b>Text Analysis due for One-Act Play</b>	Finish discussion of music scenes; Introduce Ambiguous Scenes
	19	Hodge - Ch. 10 (pgs. 80-105)	Discuss composition
	24	Hodge - Ch. 11 and 12 (pgs.106-124) <b>Exercise due in Picturization; Analysis for Ambiguous Scene due</b>	Discuss gesture, improv w/props, and picturization
	26		In-class lab on picturization
<b>March</b>	2	Hodge - Ch. 14 (pgs.132-137)	In-class lab on work script preparation
	4	<b>Ambiguous Scene and Work Script Due</b>	View, discuss, and critique scene
	9 & 11	<b>No Class - Spring Break</b>	
	16	<b>10-minute play selected;</b> Hodge - Ch. 13 (pgs.125-131)	In-class lab on movement
	18	Prepping your work script	Continue in-class lab on work script preparation
	23	Hodge - Ch. 16 (pgs.148-157 and 166-171)	Develop 10-min play auditions; introduce the director's concept
	25	<b>No Class - Easter Break</b>	
	30	Holding auditions and casting	Discuss work with actors and Ball's tips for auditions
<b>April</b>	1	<b>10-minute play analysis due</b>	Hold auditions
	6	<b>10-minute play concept presentation</b>	Present concepts
	8	<b>10-minute play designs due</b>	Present groundplan, prop list, costume, sound and lighting designs for 10-min. play
	13	Present rehearsal goals for 10min play	Discuss rehearsal goals; problem-solving
	15	<b>10-minute play work scripts due</b>	Preview work scripts
	20	Special problems: handling romance & violence	
	22	<b>Final Scenes (6)</b>	View, discuss, and critique scene
27	<b>Final Scene (2)</b>	View, discuss, and critique scene	
	29		Finish discussion of scenes; review for final exam
		<b>Final Exam: Tuesday May 3 10a-Noon</b>	