SPRING SEMESTER 2016
THEA 502/402: Directing Studio
W/F 9:35 - 10:50
Communications 1045
Professor: Segun Ojewuyi
Rm. 2211 Comm. building

Calendar
Martin Luther King, Jr.’s Birthday Holiday: Monday, January 18
Semester Classes Begin: Tuesday, January 19
Spring Vacation: March 12 - 20
Final Examinations: Thursday, May 12 8 -10 am
Commencement: Saturday, May 14, 2016

Drop/Add Dates:
Deadline to register, add a course, or change sections of full-term courses (without Dean’s signature) Sunday, January 24

Last day to submit paperwork to the Registration office to change credit/audit status on a full-term course or to withdraw from the University with a full refund Friday, January 29

Last day for students to drop a full-term course (to be eligible for a credit/refund) Sunday, January 31

Last day for students to drop a full-term course (no refund; resulting in a W grade) Sunday, April 3

Recommended Text:
The Wadsworth Anthology of Drama – W.B. Worthen
Thinking like A director – Michael Bloom
Fundamentals of Directing (5th Edition) - Dean/Carra

Essays to be ahead of class and through the semester:

i. Dramatic Poetry by George Wilhelm Friedrich Hegel
ii. Aristotle’s Poetics – On Tragedy
iii. Konstantin Stanislavsky - Shomit Mitter (Fifty Key Directors 11-15)
iv. The Theater of Cruelty - Artaud
v. A short Organum for the Theater - Brecht
vi. The Empty Space - Peter Brook

Course Description:
This course will lay the critical and creative foundation for play directing. It will require some extensive readings and practical workshops using selected plays and critical essays. There will be graded projects in play analysis and elementary dramaturgy, two production reviews and the presentation of three fully developed, student-directed scenes.

**Course Objectives:**
1. Develop a critical appreciation for dramatic theory and dramaturgy through some selected critical literature and projects.
2. Understand the role of the Director in the Theater
3. Develop the critical and practical skills for play analysis, the development of an artistic concept, Rehearsals and staging, and working with actors.
4. Understand the full process of play production.

**Schedule**

**Wk. I  Jan. 20/22**
Introduction: The Director’s Art, Qualities and functions:

1. Artistic Unification
2. Representing the playwright
3. Representing the Audience
4. Organizing the work
5. Working with the Performers

Read: Essays i and ii - Hegel and Aristotle

**Wk. 2  Jan. 27/29**
Critical Context I - Review and discussion of Hegel and Aristotle

Director’s Responsibilities I:
1. To Theater as an Institution
2. To the Producing company
3. To the Production Team
4. To the audience
5. To Yourself

**Jan. 28:** **Deadline for Submission of First Scenes - 10 minutes, Two Characters (1Female 1Male)**
Submit two selections indicating your first preference for approval
Also submit a Full structural analysis of your preferred Scene.
Selected scenes should be from published and established plays.
Scenes should not be the expository first scenes, but scenes that mark the highest point of conflict in the play, showing a major dramatic and or character shift.
The dramatic analysis is guided by Aristotelian categories of Plot, thought, character, Language, music and spectacle.

**Wk. 3 Feb. 3/5**
The Director's Stage and the production process I:

1. Pre-Production: Research, dramaturgy
2. Play analysis - Plot and Story, Character, Thought, Diction or Language, Music and Sound, Spectacle and design
3. Interpretation, Directorial Vision and Concept

**Wk. 4 Feb. 10/12**
Preview of Scenes in class
Attend “Nightingale...” Staged Reading on Feb 13 and 14

**Wk. 5 Feb. 17.19**
Presentation and class Review of Scenes i
Presentation and class Review of Scenes ii
Deadline for submission of 2nd scenes and begin of project II

**Wk. 6 Feb. 24/26**
Introductory Aesthetic Theories: Artaud, Brecht, Stanislavski and Brook
1. The Theater of Cruelty - Artaud
2. A Short Organum for the Theatre - Brecht
3. The Empty Space - Brook

Feb. 26-28* - Hansel and Gretel, by Engelbert Humperdinck
Based on the fairy tale by the Brothers Grimm
Note: *There is no Thursday evening performance for this production
Submit Reviews on Monday by 4pm.

**Submit Scene analysis for Project II**
**Grid:** This assignment's focus is on plot, character, action and Idea. If your selected scene is from a full play, then you must also briefly discuss the overall plot of the play, while paying specific and more detailed attention to the plot and idea of the scene. Your discussion of the characters should be on those characters whose roles feature in your interpretation and presentation of the scene.

i. An introduction that connects the elements
ii. How does character and idea contribute to the plot of ……
iii. The development of your own interpretation of the play. This should go as follows (for example): “I will show how Macbeth's (character) blind ambition and the consequences of tyrannical power (idea) run through the murderous intrigues that build to the ultimate destruction of the society (plot).” Use the notes from
Weeks 3 and 4

Wk. 7  Mar. 2/4
Rehearsals in class period

WK 8  Mar. 9/11
Composition I Scenery and Lighting
Rehearsals

WK 9  SPRING BREAK March 12 - 20

Wk. 10  Mar. 23/25
Staging Scenes 1: Workshops
The Rehearsal Process - Experimentation and Discovery
Six rehearsal methods

Wk. 11  Mar. 30/Apr. 1
Presentation of Second Scenes I
Presentation of Scenes II

Wife/Worker/Whore by Kirsten Easton: Mar. 31 – Apr. 3
Review is due on Monday Apr. 4 by 4pm.

Apr. 1:  Submission of Final Scenes and analysis - absolute deadline!
This must be your strongest selection ever. You are free to choose from any
dramatic genre or style. It must be published and with a sizable performance
history. Characters are limited to 3 with each having an equitable presence in the
scene. Length must not exceed 10 minutes.
Grad students are granted between 15 and 30 minutes selections

Dramatic Analysis III - Dramatic Analysis
In a final essay of about 800 words and more, outline your directorial concept for
a production of your selected Scene, that is interesting and of relevance to you
and your target audience. You are free to present the scene a faithful
representation, an adaptation, or a presentational deconstruction. However, you
must explain clearly what yours is and why you’ve made the choices that you’ve
made. Your choices should not be arbitrary, but tie in closely with your concept.
Research Question: How does my directorial concept reflect the intent of the
scene? Your production should be a recognizable interpretation of the Scene.
The action and basic plot should remain the same, though time, place, style,
genre, and thought are subject to change, depending on your individual and
carefully considered interpretation. All choices must be tied to a specific idea.

In this final essay you must follow the outlines for the first and second essays.
You must do the structural analysis, following the aristotelian outline as much as
possible, discussing with some degree of understanding and depth, the characters, plot, action and idea of the scene. It is these that will the lead you to your directorial concept.

Wk.12 Apr. 6/8
Working with actors: Basic Techniques
staging Techniques
Presentation and review of Scenes 2
Presentation and review of Scenes 2

Wk 13 Apr. 13/15
Auditions … Saturday/Sunday/Monday @ 7:30pm
Casting and start of rehearsals

Wk. 14 Apr. 20/22:
The Production Book
Rehearsals

Wk. 15 Apr. 27/29
Rehearsals
Rehearsals

Tartuffe by Moliere, Apr. 28–May 1
Translated by Richard Wilbur. Review is due by Monday 2

Wk. 16 Sunday May 1 Preview of Finals - 8pm

Wednesday May 4: Presentation of Directing Scenes

Thursday May 5: Final Dress Heightened Language - OTHELO

Friday May 6: OTHELO!
All presentations start at 7:30pm in ‘The Moe’

Wk 17 Thursday, May 12 Final exam from 8 to 10am
Finals and Submission of Final Production book.

All essays and written assignments must be typed and double spaced in 12-point font.

The following are guidelines for a successful learning experience:
Participation:
While your physical presence in class is crucial, it is no substitute for an active participation in class work - exercises, rehearsals and studio time with actors. Your process as a director will be closely observed and will be a crucial part of your final
grade. Final presentations will include all the elements of production to the extent possible. Performances will go on as scheduled and on time. To miss a presentation will attract an F grade for that assignment. Late assignments will absolutely not be entertained.

**Grading:**
First Scene Project (Group Assignment) 20 Points
Second Scenes/Projects. 10 minute Scene/Contemporary 20 Points
Review I: Beyond The Horizon 10 Points
Review II: Adams Family 10 Points
Final Presentations (with Director’s Production books) 30 Points
Class Workshop, Attendance bonus/Grad Presentations 10 Points

A= Exceptional 90-100%
B= Above average 80-89%
C= Average 70-79%
D= Below average
F= Fail.

**Grading Scenes:**
F: Failure to show up the day a project is evaluated, lack of preparation, lack of responsibility to process and company.

D: Inadequate preparation and poor work.

C: Evidence of good preparation.

B: Same as “C” grade plus dramaturgically coherent analysis and presentation, strong character interpretation, effective physical work, application of learned skills/tools.

A: Same as B plus Polished presentation – Clear and imaginative interpretation of play, well developed Characters and evidence of strong conceptual staging.

Developing skills: working with actors, effective compositional choices, proof of research and process documented in a director’s book.

**Directing** is often very interactive and physical. This class will be no less. It will involve a number of physical activities in the classroom, rehearsals and during performances. At any point that you feel uncomfortable and concerned, you are strongly urged to immediately bring the concern to my attention and it will instantly be addressed. A respectful, supportive and comfortable learning environment must be maintained at all times.