THEA 107 Directing
Fall 2012 Syllabus

Part 1: Course Information

Instructor Information

**Instructor:** Michael Stevenson  
**Office:** Shasta Hall SHS 262  
**Office Hours:** M 11:00 am to 1:00 pm  
**Office Telephone:** 278-7303  
**E-mail:** michael.stevenson@csus.edu  
**Class Meetings:** T & R 3:00 pm – 4:50 pm

Course Description

Directing is a required, upper-division course for theatre majors. It is a discussion and activity-based course that provides practical experience in production procedures, characterization and basic principles of play direction. By the end of the semester, students should be able to analyze directing techniques and direct short plays.

**Prerequisite**
THEA 107 fulfills theatre major requirements.

Permission of instructor is required to register for this course. The following courses or transfer equivalents are prerequisites for THEA 107 and must be passed with a grade of C- or better before taking this course: THEA 002, THEA 003, THEA 004, THEA 11, THEA 016, and THEA 020.

Textbook & Course Materials

**Required Text**
Lucy Prebble, ENRON*
Ticket to Capital Stage production of ENRON  
William Ball, A Sense of Direction  
Dean & Carra, Fundamentals of Play Directing

**Recommended Texts & Other Readings**
Other readings will be made available in the SacCT (See Learning Modules).
Classroom Practices

Engagement, respect and participation are critical practices for the theatre artist. As directors, you will be interacting with actors, other directors and your fellow students. Treat yourself, the theatre and other students with kindness and respect. To that end, we must all follow the following rules:

- Attend class!
- No eating or drinking inside the theatre (with the exception of water in clear bottles)
- No cell phones or texting at any time – please turn off your cell phones at the start of class and put them away.
- You may not use a laptop or electronic device to take notes. Please be sure these are off and put away.
- Do not arrive late or leave early. You will lose points towards your grade.
- Treat everyone with respect. Do not talk while another individual is speaking in class.
- Follow the posted rules for using the Studio Theatre – be sure to clean up after yourself and put the furniture & props away after each rehearsal / class!
- If you do not follow these practices, I will give you a warning. After that, I will ask you to leave the class.

Course Requirements

Access to SacCT

SacCT Access

This course will be delivered partially online through a course management system named SacCT.

To access this course on SacCT you will need access to the Internet and a supported Web browser (Internet Explorer, Firefox, Safari). To ensure that you are using a supported browser and have required plug-ins please run the Check Browser from your SacCT course. Refer to the SacCT Browser Tune-up page for instructions.

Technical Assistance

If you need technical assistance at any time during the course or to
report a problem with SacCT you can:

Visit the SacCT Student Resources Page
Review SacCT Student Tutorials
Visit the SacCT Student FAQ’s Web page
Submit a SacCT Problem Form

**Important Note:** This syllabus, along with course assignments and due dates, are subject to change. It is the student’s responsibility to check SacCT for corrections or updates to the syllabus. Any changes will be clearly noted in course announcement or through SacCT email.
THEA 107 Directing
Fall 2012 Syllabus

Part 2: Course Objectives

This course will cover the basic principles of play direction. Topics covered will include approaching the text, scene analysis, directing actors, staging, composition and picturization.

By the end of the semester, students will be able to direct scenes and short plays.

THEA 107 Directing
Fall 2012 Syllabus

Part 3: Topic Outline/Schedule

TENTATIVE SCHEDULE! – READINGS, SPEAKERS & ASSIGNMENTS MAY CHANGE DURING THE SEMESTER

T 8/28: Story
R 8/30: Encountering the Script
   o **READING**: ENRON, Ball (pgs 3 – 22) through *Intuition, Creativity & Positation*

T 9/4: Opening Up the Text
   o **READING**: Ball - *The Cornerstones for Success* (pgs 23 – 32 through *World of the Play*), *Objectives* (pgs 70 – 91); Dean & Carra - Chapter 1, *Drama as Art*
   - In Class Exercise: Present Research

R 9/6: Capital Stage REHEARSAL (2215 J Street)
   o Attend ENRON Rehearsal @ Capital Stage, 2215 J Street,
   o **Meet in the lobby @ 4:45 pm**
   o **READING**: *The Mind’s Eye*, SacCT, Dean & Carra Chapter 4 *Basic Technique for the Actor*
   o ROUND I Scenes Chosen (DEADLINE 9/7)
T 9/11: The Director & The Actor
  o READING: Dean & Carra - Chapter 2, *The Director’s Function*, Ball - *Relation to Actors* (pgs 44 – 69)
    ▪ In Class Exercise: ENRON Scene breakdown
    ▪ CAPSTAGE Rehearsal Journal due
    ▪ REHEARSAL BEGINS THIS WEEK

R 9/13: Beats & Staging
  o Guest Speaker: Robin Gray, AEA Stage Manager
  o READING: Dean & Carra - Chapter 3, *The Director & Play Analysis*, Ball - *Auditions & Casting* (pgs 37 – 43)
    ▪ In Class Exercise: ENRON GROUND PLAN

T 9/18: Rehearsal & Practical Problems
  o READING: Ball - *The Rehearsal Process* (pgs 93 – 116) *(through The Working Rehearsal)*

R 9/20: Scenes & The Seeds of Design
  o READING: Ball - *The Rehearsal Process* (pgs 116 - 149)
    ▪ In Class Exercise: ENRON SCENE STAGING

T 9/25 The Director’s Metaphor
  o READING: TBA – SacCT, Ball - *The Cornerstones for Success* (pgs 32 – 36)
  o CapStage Ticket Money Due – PRICE TBA

R 9/27: ENRON Performance @ CapStage 2215 J Street, TIME 8:00 pm

T 10/2: ROUND I PREVIEWS

R 10/4: ROUND I PREVIEWS

T 10/9: ROUND I PRESENTATION – PORTFOLIOS DUE

R 10/11: ROUND I PRESENTATION – PORTFOLIOS DUE

T 10/16: ROUND I FEEDBACK
  ▪ In Class Exercise: ENRON Metaphor

R 10/18: TBA
  o GUEST SPEAKER: Stephanie Gularte, Artistic Director, Capital Stage
T 10/23: Criticism
  o READING: Ball - Connotations (pgs 150 -174)
    ▪ ENRON Critique Due

R 10/25: Composition
  o READING: Dean & Carra - Chapters 5 & 6 (up to pg 99 – Emphasis in a Table Scene)
  o GUEST SPEAKER: TBA
    ▪ ROUND II PLAYS CHOSEN

T 10/30: Composition
  o READING: Dean & Carra - Chapter 6 (pgs 99 – 126)
    ▪ In Class Exercise: Composition
    ▪ REHEARSAL BEGINS THIS WEEK

R 11/1: Picturization
  o READING: Dean & Carra - Chapter 7 Picturization
    ▪ In Class Exercise: Composition Exercise #2

T 11/6: Picturization & Movement
  o READING: Dean & Carra, Chapter 8 Movement

R 11/8: Rhythm
  o GUEST SPEAKER: TBA
  o READING: Dean & Carra, Chapter 9 Rhythm
    ▪ In Class Exercise: Picturization Exercise #1

T 11/13: Stage Business / Secondary Activity
  o READING: Dean & Carra, Chapter 10 Pantomimic Dramatization
    ▪ In Class Exercise: Picturization Exercise #2

R 11/15: The Business of Directing / TBA
  o READING: Dean & Carra, Chapter 14 Rehearsals
  o Secondary Activity Exercise Due

T 11/20: Collaboration
R 11/22: THANKSGIVING HOLIDAY – NO CLASS
T 11/27: ROUND II PREVIEW
R 11/29: ROUND II PREVIEW
T 12/4: ROUND II PERFORMANCE – PORTFOLIOS DUE
R 12/6: ROUND II PERFORMANCE – PORTFOLIOS DUE
T 12/11: ROUND II FEEDBACK
THEA 107 Directing
Fall 2012 Syllabus

Part 4: Grading Policy

Graded Course Activities

Attendance (120 points). Since this is a discussion / activity based class, your attendance & engagement are critical. I expect you to arrive on time, and stay until dismissed. Attendance will be taken at every class, for 4 points per class. Leaving early or arriving late will count as 0 points for that class. Excused absences are only given with written documentation – illness, family emergency, etc. Sending me an email stating you will not be in class does not constitute an excused absence.

Quizzes (20 points each). There will be four quizzes over the course of the semester covering readings and key class topics.

Preview Critiques (25 points each). As a director, you just learn to give constructive criticism to other theatre artists. You will be assigned two previews to critique each round, giving feedback to the director of the preview scene, including the strengths of the direction and where you feel clarification or further work could be done. Guidelines for critiques will be discussed in class and posted on SCT.

Capital Stage Production Assignments (100 points total). You are required to attend a rehearsal of and see the Capital Stage (2215 J Street) production of ENRON by Lucy Prebble. From the rehearsal, you must submit a rehearsal journal of your observations of the director and the rehearsal process you witnessed, (1 page, 50 points). After the production, you must submit a performance critique, focusing on the direction, and both the strengths and weakness of the production you saw from a director’s point of view. (1 pages, 50 points) We will attend both the rehearsal and production as a class. If you are unable to attend the production with the class, then it is your responsibility to see it on your own and possibly pay a difference in ticket price.

5 Minute Scene & 10-Minute Play Productions (200 points each). You are required to direct, that is select, cast, rehearse, and produce, a 5 minute scene (ROUND I) and a 10-minute play (ROUND II) of your choosing this semester and submit a portfolio to be graded for the 5 minute scene and the 10-minute play production. Portfolio details and further information will be discussed in class and posted online.
THERE IS NO FINAL EXAM FOR THIS COURSE.
THERE IS NO EXTRA CREDIT FOR THIS COURSE.

Late Work Policy
NO LATE ASSIGNMENTS WILL BE ACCEPTED.

Grade Breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance</td>
<td>120</td>
</tr>
<tr>
<td>Quizzes</td>
<td>80</td>
</tr>
<tr>
<td>Preview Critiques</td>
<td>50</td>
</tr>
<tr>
<td>Capital Stage Assignments</td>
<td>100</td>
</tr>
<tr>
<td>Round I Portfolio &amp; Performance</td>
<td>200</td>
</tr>
<tr>
<td>Round II Portfolio &amp; Performance</td>
<td>200</td>
</tr>
<tr>
<td><strong>800 Points Possible</strong></td>
<td></td>
</tr>
</tbody>
</table>

Grades from Points Earned

800-756 (A); 755-716 (A-);
715-692 (B+); 691-668 (B); 667-636 (B-); 635-612 (C+); 611-588 (C); 587-556 (C-);
555-532 (D+); 531-508 (D); 507-476 (D-);
475-0 (F)

See the university catalog for explanations of the grading system and symbols.

Important note: For more information about grading at Sac State, visit the academic policies and grading section of the university catalog.
THEA 107 Directing
Fall 2012 Syllabus

Part 5: Guidelines

Script, Casting, Rehearsal & Performance Guidelines

SCRIPT
Your script must be:

1. A published, not an original, play.
2. Round I – A 5 minute scene taken from a play. Round II – A complete work that runs 10 minutes or less without cutting. This means it can be a stand-alone vignette from a full-length play, but it may not be a scene from a play or require substantial cuts to fit the timeframe. A general rule of thumb is that 1 page = 2 minutes.
3. Written for 2-5 actors, i.e. no 1-person shows, large casts, or double casting.

CASTING
1. You are responsible for casting your productions as soon as possible. Use Convocation (R 9/5 – noon – UT) and New Faces (T 9/18– 5 pm – Playwrights) as recruiting / scouting opportunities!
2. You must cast currently registered Sac State students, but you may not cast past or present THEA 107 students at any time unless the role is a non-speaking and minuscule stand-in part.
3. For Round I, you are required to cast non-actors or first-year/freshmen theatre majors only (no transfer theatre majors). Students in THEA 001, 002, and 009 receive extra credit for performing in directing plays, so I HIGHLY encourage you to cast students from those classes. For Round II, you may cast any Sac State student except past or present THEA 107 students.
4. I also encourage you to cast volunteers rather than hold auditions. If many people are interested in a particular role, then simply hold a short cold reading audition at your first meeting or rehearsal.
5. Whoever you cast must memorize their lines and attend rehearsals plus 2 in-class performances. This means they need to be available TR from 3-5 pm. Part of your job is to encourage them to commit to the performance in every way possible! You may consider having your actors sign a contract as a vow of commitment. If possible, do something nice to thank your actors for their time, but they must volunteer – you may NOT pay anyone for being in your production.
6. No actor may be in more than 2 productions per round. Make sure your actors have not committed to more than 1 other director.

REHEARSALS
1. You are responsible for scheduling your own rehearsals either in STH1 or off campus.
2. You may sign up either in class or on SCT to reserve 2, 1-hour rehearsal slots in STH1 each week. I encourage you to keep the same rehearsal time for both rounds, but you may reschedule for Round II if necessary. Please consult the Studio Theater Rehearsal Schedule posted on SCT before scheduling your rehearsal times, for you will need to work around previously scheduled classes and rehearsals. Unfortunately, you will not be able to use STH1 for weekend rehearsals.
3. You may not use the UT, Playwrights, SHS 249 or any dance space for THEA 107 rehearsals. Any student who uses a dance space for a THEA 107 rehearsal will automatically fail this course!
4. Avoid scheduling “quickie” rehearsals between scheduled classes in STH1.
5. You must CLEAN UP STH1 after each rehearsal and return all props and set pieces to their proper place
   (see Studio Theatre Rules and Regulations on SCT). If you fail to clean and organize STH1 at the end of
   your rehearsal, then the ENTIRE CLASS will forfeit its right to use STH1 for rehearsals!
6. DO NOT leave any valuables or important props in STH1. If you leave anything, then you leave it at your
   own risk. The class, department, and university are not responsible for them.
7. You are the responsible party when holding rehearsals in STH1. You must work safely at all times to
   prevent any emergency situation

PERFORMANCES
1. Both the 5-minute scene and 10-minute play are performed twice for the class in a preview and final
   performance.
2. Directors who present their plays first in Round I will present second in Round II and vice versa.
3. You are required to keep your productions design requirements minimal. You are welcome to
   incorporate sound provided that you run the soundboard for your production. Lighting, however, is
   restricted to you simply calling, “Lights up...lights down” to signal the beginning and end of the
   production.
4. You may NOT borrow any costumes, props, or set pieces from the department. You may only use
   equipment housed in the Studio Theatre. You may also NOT require your actors to purchase production-
   related needs. You are responsible for providing any essential props and costumes needed for your
   productions.
5. Again, your productions must run 10 minutes or less. You will have a 30-second grace period, after
   which 10 points will be deducted from your production grade.
6. You may invite friends and family to the final performances, but your cast members may not. The
   productions are class assignments NOT public performances!

Inform Your Instructor of Any Accommodations
Needed

If you have a documented disability and verification from the Office of
Services to Students with Disabilities (SSWD), and wish to discuss
academic accommodations, please contact your instructor as soon as
possible. It is the student’s responsibility to provide documentation of
disability to SSWD and meet with a SSWD counselor to request special
accommodation before classes start.

SSWD is located in Lassen Hall 1008 and can be contacted by phone at
(916) 278-6955 (Voice) (916) 278-7239 (TDD only) or via email at
 sswd@csus.edu.

Commit to Integrity

As a student in this course (and at this university) you are expected to
maintain high degrees of professionalism, commitment to active
learning and participation in this class and also integrity in your
behavior in and out of the classroom.

Sac State's Academic Honesty Policy & Procedures
“The principles of truth and honesty are recognized as fundamental to a community of scholars and teachers. California State University, Sacramento expects that both faculty and students will honor these principles, and in so doing, will protect the integrity of academic work and student grades.”

Read more about Sac State's Academic Honesty Policy & Procedures

Definitions

At Sac State, “cheating is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means.”

“Plagiarism is a form of cheating. At Sac State, “plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate acknowledgement of that person’s contribution.”

Source: Sacramento State University Library

Important Note: Any form of academic dishonesty, including cheating and plagiarism, may be reported to the office of student affairs.

Course policies are subject to change. It is the student’s responsibility to check SacCT for corrections or updates to the syllabus. Any changes will be posted in SacCT.