

Course: TA340T/TN Directing
Credit: 3 semester hours
Semester: Fall 2021, cycles 2 and 3
Time: Thursdays, 1:00-4:00 PM
Location: Greenroom
Instructor: Kenneth England
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Phone: (816) 425-6202
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I. Description

This course is designed to equip a student to understand his/her role as a director in four major areas: (1) play selection, (2) pre-production considerations, (3) rehearsals and performances, and (4) audience development. The course will include actual direction of a scene and/or assembly drama. It is recommended (but not required) that the student take TA250, TA251, TA353, and TA361 before enrolling in this course. (Prerequisites: TA225)

II. OBJECTIVES

A. General competencies to be achieved. You will:

1. Develop competency, confidence, and creativity in your ability to direct dramatic works for ministry, community, professional and/or educational environments.
 - a. Program Objectives: 3, 4, 5, 6, 7
 - b. Assignments:
 - i. Director's Homework
 - ii. Organic blocking scene
 - iii. Pre-blocking scene
 - iv. Rehearsal Process
 - v. Text Analysis
 - vi. *WinterShorts* Directing Scene
2. Collaborate with cast and crew to create an environment in which others can create
 - a. Program Objectives: 1, 3, 4, 5, 7
 - b. Assignments:
 - i. Director's Homework
 - ii. Organic blocking scene
 - iii. Pre-blocking scene
 - iv. Rehearsal Process
 - v. Text Analysis

Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview."

vi. *WinterShorts* Directing Scene

3. Demonstrate servant leadership
 - a. Program Objectives: 1, 3
 - b. Assignments:
 - i. Rehearsal Process
 - ii. *WinterShorts Directing Scene*
4. Communicate the general beauty and vision of bringing a dramatic work to life and making the word flesh
 - a. Program Objectives: 2, 3, 4, 5, 6, 7
 - b. Assignments:
 - i. Director's Homework
 - ii. Rehearsal Process
 - iii. Text Analysis
 - iv. *WinterShorts* Directing Scene

B. Specific competencies to be achieved. You will:

1. Select, audition, and cast a scene for performance
 - a. Program Objectives: 2, 3, 7
 - b. Assignments:
 - i. Director's Homework
 - ii. Text Analysis
 - iii. *WinterShorts Directing Scene*
2. Analyze the script selected for scene performance
 - a. Program Objectives: 2, 6, 7
 - b. Assignments:
 - i. Text Analysis
 - ii. Director's Homework
3. Organically block a scene
 - a. Program Objectives: 2, 3, 7
 - b. Assignments: Organic Blocking Exercise
4. Paper or pre-block a scene
 - a. Program Objectives: 2, 3, 7
 - b. Assignments: Pre-blocking Exercise
5. Demonstrate knowledge of theatrical terminology
 - a. Program Objectives: 3
 - b. Assignments: Study sheet
6. Direct a scene for performance before an audience
 - a. Program Objectives: 1, 2, 3, 4, 5, 6, 7
 - b. Assignments:
 - i. Director's Homework
 - ii. Rehearsal Process
 - iii. *WinterShorts* Directing Scene

III. Required Materials

A. ***The Bible*** is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (*meaning that the translation is generally word-for-word from the original languages*), including any of the following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (*paraphrases, and thought-for-thought translations like NLT and NIV*) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.

B. Other Textbooks

- *All My Sons* by Arthur Miller
 - Dramatists Play Service, Inc. (2007)
 - ISBN-13: 978-0822200161
 - Price: \$7.20 (before buying, please email me; I have 6 copies to lend)
- *Play Director's Survival Kit*: James W. Rodgers/Wanda C. Rodgers
 - Publisher: Jossey-Bass, 1997
 - ISBN-13: 978-0876285657
 - Price: \$33.16
- *Teaching the Actor Craft*: Jon Jory
 - Publisher: Smith and Kraus, 2013
 - ISBN: 978-1575257921
 - Price: \$19.95, Kindle Edition: \$8.49
- *Tips for the Director: Ideas for Directors* by Jon Jory
 - Publisher: Smith and Kraus, 2002
 - ISBN: 978-1575252414
 - Price: \$17.95
- Instructor hand-outs

IV. Requirements

A. Specific Course Requirements

- Meet the scene selection and audition and casting deadlines
- Script analysis on the scene selected for performance
- Successfully complete the organic blocking exercise
- Complete paper-blocking exercise
- Presentation of performance scene

B. Writing

- **The Clark Academic Center** (learning@calvary.edu), located in the library building, is dedicated to providing free academic assistance for all CU students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.
- *Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.*

C. Quizzes

- Hodge Quiz
- Survival Kit* Quiz

D. Exams

- Scene Performance
- Terminology Exam

V. Methods

- reading of required text assignments
- class discussion
- lecture
- in-class exercises
- rehearsal
- exams
- performance

VI. Grading

- script analysis 15%
- rehearsal process 15%
- theatre terminology exam 10%
- organic blocking exercise 10%
- paper-blocking exercise 10%
- performance critique (final exam) 25%
- in-class quizzes 15%
- grading scale:
 - A 100-93
 - A- 92-90

 - B+ 89-87
 - B 86-83
 - B- 82-80

 - C+ 79-77

- C 76-73
- C- 72-70

- D+ 69-67
- D 66-63
- D- 62-60

- F 59 and below.

* Please note that some of the materials assigned for class contain occasionally inappropriate language. Although this language is not pervasive, it is not condoned in class, nor do I approve of it; however, the ideas presented in these materials are so powerful as to warrant a sifting of their contents to separate the wheat from the chaff. There is a constant tension for the believer artist in regard to how best to honor God, how best to be culturally relevant, how best to offer hope where the world offers despair. This tension is, however, inherent for any believer, but particularly so for the artist. If any of you think this material could be potentially offensive, please contact me ahead of class.

Class Schedule

August 23-dec. 17

Week	Assignment	Topic
#1 August 26	Reading assignments for discussion today (read before coming to class!): <ul style="list-style-type: none"> • Survival Kit: ch. 1&2 “Understanding Your Role as Director” and “How to Get Started” • Play Directing instructor handouts: Why the Director? What is a Play? Chapters 1 and 2 • Tips: Preface, User’s Guide, and What Is Directing? p. xiii-xvi, The Director’s Homework – p. 263 • <i>Teaching the Actor Craft</i>, read p.9-24 and memorize dialogue exercises • Begin scene selection for performance – scenes must be selected, copied, and 10 copies delivered to the library by 9/18 	Foundations, roles, and responsibilities for the Director Physicalizing the transition Focus points
#2 Sept. 2	Reading assignments for discussion today: <ul style="list-style-type: none"> • Watch <i>All My Sons</i> • Survival Kit: Ch. 3 Other Options, Ch. 4 How to Select the Right Play, Ch. 7 How to Work with a Set Designer, Ch. 9 Lighting, 	Play Selection and Collaboration with the Design Team (Set, Lighting, Costumes, Choreography)

	<p>Ch. 11 Costuming, Ch. 13 Stage Manager, Ch. 33 Suggested plays for beginning directors</p> <ul style="list-style-type: none"> • Play Directing instructor handouts: Given Circumstances, Dialogue, Dramatic Action, chapters 3 and 4 • Tips: The Team – p. 44-51, 53, 56 • <i>Teaching the Actor Craft, read p. 25-33 and memorize dialogue exercises</i> • Continue scene selection 	<p>Beginning of text analysis: given circumstances, dialogue, and dramatic action</p> <p>Torque Still/Movement/Still</p>
<p>#3 September 9</p>	<p>Reading assignments for discussion today:</p> <ul style="list-style-type: none"> • Survival Kit: Ch. 6 How to Lay Out a Rehearsal Schedule, Ch. 14 Auditions, Ch. 15 Casting, ch. 16 Rehearsing • Tips: Casting: p. 2-15, Vocabulary – p. 18-27, Beginning – p. 62-66, Table Work, p. 68-76 • <i>Teaching the Actor Craft, read p. 34-41 and memorize dialogue exercises</i> 	<p>Orientation, Table Work, Rehearsal Ethic, Dramaturgy Auditions and Casting</p> <p>Vacillation Ancillary Action</p>
<p>#4 September 16</p>	<p>Reading assignments for discussion today:</p> <ul style="list-style-type: none"> • Survival Kit: Ch. 5 How to Unravel a Play’s Meaning, • Play Directing instructor handouts: Director’s Preparation: Characters, Idea, Rhythm-Mood Beats – ch. 4, 5, and 6 • Tips: The Play – p. 30-42, The Director’s Homework, p. 242-262 • <i>Teaching the Actor Craft, read p.42-50 and memorize dialogue exercises</i> 	<p>Script Analysis QUIZ #1: Survival Kit</p> <p>Changing the Architecture Intentional and Intuitive Gesture</p>
<p>#5 September 23</p>	<p>Reading assignments for discussion today:</p> <ul style="list-style-type: none"> • Survival Kit: Ch. 17 Blocking • Play Directing instructor handouts: Working with Actors, Learning to See, Groundplans, ch. 7, 8, and 9 • Choose organic blocking scenes and go over organic blocking exercise Choose organic blocking scenes and go over organic blocking exercise • <i>Teaching the Actor Craft, read p.51-55 and memorize dialogue exercises</i> • <i>Script analysis on All My Sons due!</i> 	<p>Blocking Groundplans</p> <p>Hold Gesture/Controlled Drop Three Gestures</p>

Week	Assignment	Topic
	WINTERSHORTS SCRIPTS DUE IN LIBRARY	
#6 Sept. 30	Reading Assignments for discussion today: <ul style="list-style-type: none"> • Play Directing instructor handouts: Composition, ch. 1 • Play Directing instructor handouts: Gesture and Props, Picturization – ch. 11 and 12 • <i>Teaching the Actor Craft</i>, read p. 56-64 and memorize dialogue exercises 	Composition Gesture Props Picturization The Helicopter The Run-on Sentence
#7 Oct. 7	Reading assignments for discussion today: <ul style="list-style-type: none"> • Tips: Blocking – p. 78-98 • <i>Teaching the Actor Craft</i>, read p. 65-72 and memorize dialogue exercises • Organic Blocking Exercise (in class), written materials due 	
	Auditions for WINTERSHORTS 6:00-10:00 PM	
	Due for WinterShorts scene BEFORE you start rehearsals: <ul style="list-style-type: none"> • Rehearsal Schedule • abbreviated script analysis • ground plan 	
#8 October 14	Reading assignments for discussion today: <ul style="list-style-type: none"> • Play Directing instructor handouts: Play Directing: Ch. 13 The Dynamic Tool of Movement, Ch. 14 Coordinating Blocking Tools in Director-Actor Communication, • Tips: Blocking – p. 99-116 • <i>Teaching the Actor Craft</i>, read p. 73-78 and memorize dialogue exercises • Go over pre-blocked scene assignment 	Rehearsals and Blocking Spreading the Line Breaking Up the Line
Oct. 21	Fall Break No Class	

Week	Assignment	Topic
#9 Oct. 28	Reading assignments for discussion today: <ul style="list-style-type: none"> • Survival Kit: Ch. 18 Characterization • Tips: Working with the Actor – p. 118-174 • <i>Teaching the Actor Craft, read p. 79-89</i> and memorize dialogue exercises Pre-blocked scene exercise (in class), written materials due	Rehearsals and Blocking Framing the Line Throwing the Line Away
#10 Nov. 4	Reading assignments for discussion today: <ul style="list-style-type: none"> • Survival Kit: Ch. 19 Working with Actors • Play Directing instructor handouts: Director’s options: Choice of the Stage; Scenery, Properties, and Lighting; costume, makeup, and sound - Ch. 19, 20, 21 • Tips: Rehearsal Process – p. 176-218, Comedy – p. 220 • <i>Teaching the Actor Craft, read p. 90-95</i> and memorize dialogue exercises • Due!!! • Prompt script containing lighting and SFX cues • To: Kaleb and SM (either Becky or Moriah) 	The Working Rehearsal and Working with Actors, Character Analysis and Characterization Closing It Down The Cut Line
#11 Nov. 11	Reading assignments for discussion today: <ul style="list-style-type: none"> • Survival Kit: Ch. 22 Backstage Etiquette, Ch. 27 Audiences • Tips: The Final Stage – p. 228-239, The Director’s Homework – p. 244 • <i>Teaching the Actor Craft, read p. 96-104</i> and memorize dialogue exercises 	The Working Rehearsal and Working with Actors The Greater Overlap The Lesser Overlap
#12 Nov. 18	<ul style="list-style-type: none"> • <i>Teaching the Actor Craft, read p.105-115</i> and memorize dialogue exercises • Survival Kit: Ch. 8 Stage Properties, Ch. 10 Sound and SFX, Ch. 12 Makeup • Play Directing instructor handouts: Ch. 21 Responsibility to Audiences • Tips: The Team – p. 52, 54, 55, 57, 58 	Lifting The Unwritten Interjection Rehearsal: Polishing, tech, and dress Performance Run QUIZ #2: Hodge

Week	Assignment	Topic
#13 Nov. 25	THANKSGIVING BREAK NO CLASS	
#14 Dec. 2	<p>Reading assignments for discussion today:</p> <ul style="list-style-type: none"> • Survival Kit: Ch. 23 Tickets, Ch. 24 Marketing, Ch. 25 Media Relations, Ch. 26 Programs, Ch. 28 Acting and Directing Terms, Ch. 29 Technical Terminology, Ch. 30 Theatre Spaces, Ch. 31 Stages of the Production Process, Ch. 32 Theatrical Forms, Ch. 34 Play Terminology Ch. 35 Commercial Theatre Organization Chart, Ch. 36 Suggested Reading List for Beginning Directors • Tips: The Team – p. 59 • <i>Teaching the Actor Craft, read p. 116-124</i> and memorize dialogue exercises 	<p>Technical Areas: props, sound, makeup</p> <p>Flat Rhythm Blocks</p>
#15 Dec. 9	TBA	<p>Administrivia: Ticketing, Marketing, Posters, Publicity, Media Coverage and Programs Terminology</p> <p>Shared Rhythm The Quick Part</p>
#16 December 16	<ul style="list-style-type: none"> • Final Exam over terminology in ch. 28-32; time TBA • Wrap up: WinterShorts critique: what did you learn? 	

Policies

A great story is about someone who wants something so badly they overcome conflict and obstacles to get it! You're here to get an education, right? There are *so* many obstacles to getting an education - money, time, the draw of relationships, cars that only work when it's over fifty degrees, coming down with chicken pox, ad infinitum! Just don't let attendance be the obstacle that gets you!

Theatre and creativity are hands-on activities; your presence in class is important. Theatre classes need you as much as you need them! The trust and dynamic necessary to creating good theatre doesn't happen in a vacuum. These courses are hands-on, minds and bodies engaged, full steam ahead!

- ❖ Calvary University has no official attendance policy. Students are responsible to the class instructor for work missed during an absence for any cause. When classes are missed due to official school sponsored events or functions the sponsoring faculty should submit a list of affected students to the Academic Office who will then make the list available to all instructors to verify excused absences.
- ❖ Class Withdrawal: in no case is the cessation of class attendance taken as an intent to withdraw from or drop a course. In order to officially withdraw from a class, the student must notify the Registrar's Office. (Please see the Refund Policy in the Finances section of this catalog for information about withdrawing from a class.)
- ❖ Written Assignments are due via email by midnight of the date assigned, but preferably by class time. Papers and reading assignments must be completed on time. **Work not completed on time will be graded down accordingly.**
 - A paper or written assignment will go down one full grade if it isn't turned in by the due date.
 - After that, the letter grade will go down one full grade every three days the assignment is late.
 - After that time, it will receive no credit.
 - If the student does not complete the final exam (scene work in *WinterShorts*), he/she will automatically fail the class.
 - If the student doesn't participate and/or is not prepared for the in-class acting exercises, he/she will automatically fail the class.
- ❖ Students with disabilities have the responsibility of informing the Accommodations Support Coordinator (aso@calvary.edu) of any disabling condition that may require support.
- ❖ All class papers must follow the Turabian style according to *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition and the Calvary Style Guide, 2015 update.
- ❖ *Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.*

- ❖ The Clark Academic Center (learning@calvary.edu) is dedicated to providing free academic assistance for Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.