Course Objective
This course in the art of directing for the stage, explores the philosophies and techniques of prominent contemporary directors. In addition, practical exercises in proscenium staging, text analysis, scheduling, directorial concepts, ground plans, actor coaching, and tracking of dramatic action will provide hands-on experience. Various systems of leadership are defined and explored.

Silver Vein IV: Integrative Experience
Core Objective 14: Application
Students will be able to demonstrate their knowledge and skills developed in previous Core and major classes by completing a project or structured experience of practical significance.

As an art form directing demands a mastery of all areas of the theatre. In the preparation period directors apply script analysis to interpret dramatic literature. Directors must become familiar with the history and social customs of various periods and must be able to communicate their findings to a team of artistic collaborators. Directors work with designers of scenery costumes and lighting to develop the visual look of a production and then work with actors to create movement that tracks dramatic action and sculpts three dimensional space.

The final project for this course will require each student to select, analyze, rehearse, and publicly present a play (or significant portion of a play).

Student Learning Outcomes
- Students will be able to stage scenes and plays using effective proscenium theatre blocking techniques that communicate story to an audience.
- Students will be able to identify and articulate the methodologies of twenty contemporary theatre directors.
- Students will be able to identify significant historical director’s concepts.
- Students will engage in artistic collaboration and interpretation with fellow artists.
- Students will assemble a full director’s prompt book with written analysis of a script, an image morgue for communication with designers, full rehearsal schedule, blocking, character analyses, casting choices, and a full ground plan.
- Students will rehearse and present a scene (or full one-act play) for public performance.

Required Reading
*The Director’s Voice: Volume 2* edited by Jason Loewith
In addition to the assigned text, you will be asked to read, research and prepare a director’s prompt book for a play of your choosing.

**Scene Work**
Blocking Exercises & Participation (10%)
10-Minute Scene or Play (30%)

**Written Assignments**
Ten (10) Response Papers (40%)
  A response paper is due each day marked by an (*) on the Course Schedule
Prompt Book (20%)

**Timeliness**
No late papers will be accepted in this class.

**WebCampus**
This course utilizes WebCampus for communication, exams and assessment. Any changes to the course syllabus and schedule will be posted on WebCampus. **Students are expected to monitor the course page on a regular basis.** If you are unfamiliar with WebCampus, you may register for free workshops for students through Instructional Design Technology. Contacts for these workshops can be found on the WebCampus login page. You may also direct WebCampus questions to the Help Desk at (775) 784-4320. If you have not already done so, you must activate your NetID and set up your account during the first week of class.

**Grading**
Plus/minus grading will be used in the course. Grading art is a challenge, and directing is no exception. Grades will be based on a perceived ability and willingness to implement the theories studied in class, personal growth in areas of staging, storytelling, and collaboration and the ability to shape and drive a scene. Lecture, discussion and personal feedback will develop and define an aesthetic for grading, which will vary on each assignment.

**Attendance**
This course is experiential. It is not possible to make up work missed in class. Regular class attendance is **mandatory**. You are allowed two excused or unexcused absences throughout the entire semester with no penalty. Each additional absence will drop your grade an entire letter. Two tardies will equal one absence. You must be in class and on time. Please be sure that your cell phone is off before class begins.

**Statement on Academic Dishonesty**
Cheating, plagiarism or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include canceling a student’s enrollment without a grade, giving an F for the course or for the assignment. For more details, see the University of Nevada, Reno General Catalog.
Statement of Disability Services
Any student with a disability needing academic adjustments or accommodations is requested to speak with the Disability Resource Center (Thompson Building, Suite 101) as soon as possible to arrange for appropriate accommodations.

Statement on Audio and Video Recording
Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Course Schedule

August 26 — Introduction/Review Syllabus

August 28 — The Director’s Voice—Foreword and Introduction Welles/Brook/Akalaitis and Beyond

September 2 — Labor Day (No Classes)

September 4 — The Director’s Voice—Bogart and Brokaw*

September 9 — The Director’s Voice—Brosius and Chong*

September 11 — Staging and Composition Exercises and Lecture

September 16 — The Director’s Voice—Esbjornson and Eustis*

September 18 — Staging and Composition Exercises and Lecture

September 23 — The Director’s Voice—Galati and Kahn*

September 25 — Staging and Composition Exercises and Lecture

September 30 — The Director’s Voice—Kaufman and Lapine*

October 2 — Staging and Composition Exercises and Lecture

October 7 — The Director’s Voice—LeCompte and Mann*

October 9 — Staging and Composition Exercises and Lecture
October 14— *The Director’s Voice*—Mayer and McClinton*

October 16— Staging and Composition Exercises and Lecture

October 21— *The Director’s Voice*—Rauch and Sher*

October 23— Staging and Composition Exercises and Lecture

October 28— *The Director’s Voice*—Taymor and Theatre de la Jeune Lune*

October 30— Staging and Composition Exercises and Lecture

November 4— *The Director’s Voice*—Wolfe and Zimmerman*

November 6— Selecting a Play

November 11— Veteran’s Day—No Classes

November 13— Script Analysis

November 18— Ground Plan

November 20— Working with Designers/Collaboration

November 25— Working with Actors

November 27— Scheduling

December 2— Casting Process

December 4— Transitions

December 9— Individual Scene Feedback

1. Final Examination Periods:
   a. Friday, December 13 12:30 – 2:30 PM
   b. Friday, December 13 8:00-10:00 PM*

*This is an additional period for performances. No other finals are scheduled at this time.