

TPP 3311***Play Directing***

Dr. David Young

Class Meetings: MWF

Office Hours: TBA or by appointment

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Goals:

Demonstrate the ability to conceptualize, analyze, articulate, and defend an approach to the play script as performed.

Demonstrate the ability to identify performance and production problems, to propose and test solutions to those problems and assume responsibility for their solutions.

Demonstrate sensitivity to, knowledge of, and aptitude for the art, craft, and process of moving the script to the stage.

Demonstrate the unique communication skills required of one who must inspire, shape, and focus the individual and collective contributions of all collaborative personnel.

Demonstrate the ability to view objectively each performance of a work and to apply and articulate critical aesthetic standards to that performance.

Assignments:

Must be typed and on time! Grade lowers for lateness.

- A) You will be asked to act in a scene to help fellow directors
- B) PREPARE A ONE MINTUTE MONOLOGUE FOR THE CLASS TO SEE DURING THE FIRST WEEK OF CLASSES

Attendance:

2 absences maximum, excused or otherwise. Additional, will result in lower grades.

You are responsible for all materials missed.

Evaluation: No grades are assigned for individual projects. After completion of all such exercises, the instructor will assign grades based on subjective evaluation of each student's work in relation to his classmates and instructor's expectation. The quality of experience and experiment frequently assumes greater importance than demonstration of performance skills.

PLEASE NOTE: ACTORS AND DIRECTORS

1. Actors need to be off-book by the second rehearsal
2. Directors give the actors their scenes or monologues 48 hours after Dr. Young gives out Grids.

ALL ACTORS SHOULD HAVE MATERIAL MEMORIZED BY FIRST SHOWINGS!

Authors you might want to think about for your scenes

Tom Stoppard, C. Churchill, Horton Foot, Harold Pinter, Terrance McHally, Lanford Wilson, Christopher Durang, John Guare, Kafman and Hart, Noel Coward, Brian Friel, August Wilson, Wendy Wasserstein

Units of Study:

Project #1: You choose a scene from a modern play. (I will be glad to help you choose).

Project #2 Paper and Presentation on a Modern Director

Selection of director is subject to instructor approval. Make your requests early. Select an important director from the following list:

Duke of Saxe-Mieningen	Jacques Copeau	Peter Brook
Vsevolod Meyerhold	Gordon Craig	Harold Clurman
Elia Kazan	John Houseman	Joan Littlewood
Tyrone Guthrie	Joseph Papp	Peter Hall
William Ball	George C. Wolfe	Margo Jones
Franco Zeffirelli	Ariane Mnovechkine	Loyd Richards
Anne Bogart	Harold Prince	Erwin Piscator
Augusto Boal	Max Reinhardt	Richard Boleslavsky
Anna D. Shapiro		

Prepare a 2/3 page, typed chronological reference highlighting the director's major contributions, insight into his or her working process, as well as what you perceive to be his or her strengths and/or weaknesses. Include one or two exercises that the director/ teacher is famous for, if available. Limit is 12 minutes/presentation.

Project #3:

Choose 2 actors, preferably ones that you have not worked with before (but not necessarily).

Choose two unrelated monologues of at least three minutes each from:

- Shakespeare
- Commedia
- Restoration
- Moliere
- Sheridan
- Shaw
- Wilde
- Others by permission

REMEMBER YOU MUST GIVE YOUR ACTORS THEIR SCENES 48 HOURS AFTER I GIVE YOU THE GRID

ACTORS- Give me the usual paperwork, plus historical background.

DIRECTORS- Please give me a short paragraph on what you are trying to accomplish with each monologue.

Project #4:

Choose a play that has a possibility for more creative staging and diverse acting.

Choose from: GB Shaw, O'Neill, Hellman, Caryl Churchill, Williams, Wilson, Hare, Miller, Norman, or Hansberry, David Ives, David Lindsey-Abaire, Sarah Ruhl, Theresa Rebeck, Naomi Wallace, Paula Vogel, and William Eno.

(or others by permission).

Choose 2 actors, preferably ones that you have not worked with before (but not necessarily).

Text: *Script Analysis for Actors, Directors, and Designers*, James Thomas, (You should already have) Be prepared to discuss in class the 2 points that helped you most from this book. I would also recommend you read Michael Schurtleff's book, *Audition*

Class Progress:

1. Reading - to be decided
2. Pacing a Play
3. In-class work on scenes:
 - a) Concept
 - b) Select a six minute scene with two or more characters. Brief discussion of the approach.
 - c) Time I - Two hours of rehearsal followed by in-class showing.
Time II- Three hours of rehearsal followed by in-class showing.
4. Please write and be prepared to discuss in class what you do in each rehearsal that is not conducted in class.

Project #5

Reading and Performance Reports: Each director is required to read at least one full length play a month.

YOU CAN'T USE THE PLAY YOU ARE DIRECTING OR ACTING IN FOR YOUR MONTHLY PLAY REPORT

For January, February and March choose one from the list below (one per month):

Caryl Churchill, Sarah Ruhl, Nilo Cruz, Connor McPherson, Tom Stoppard, David Hare, Suzan-Lori Parks, Adam Rapp, Caryl Churchill, August Wilson, David Henry Hwang, Eduardo Machado, Nicky Silver, Christopher Durang, Peter Schaffer, John Guare, John Patrick Shanley, Neil LaBute, Paula Vogel, Horton Foote, Athol Fugard, William Inge, Tracy Letts, Craig Lucas, Charles Ludlam, Lynn Nottage, David Ives, David Lindsey-Abaire, Theresa Rebeck, and William Eno.

On the last scheduled class period of each month (usually Friday), the director will hand in a typed report which includes:

- a) Title and author of the play
- b) The date and location of the first production
- c) The characters names
- d) The location of the action and number of sets required
- e) A short summary of the action
- f) Listing of scenes that would be good for class.
- g) YOUR REACTION AND FEELING ABOUT THE PLAY OR PRODUCTION (IN DETAIL). PLEASE INCLUDE A GUT AND EMOTIONAL REACTION.

*See all UF Theatre and Dance Main stage productions and be prepared to discuss in class.
Turn off all cell phones.*

Keep a Daily Journal:

- 1) Note some point from each class that you feel might be important in directing.
- 2) Each time a class mate makes a final presentation, write 1 major point he/she made that is the strongest part of his/her work and one that you think might make his/her work even larger in scope.
- 3) Plan to turn this in to me at mid-term.

UF's Online Course Evaluation Process

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

DIRECTORS: YOUR NOTES TO ME SHOULD BE SPECIFIC COVERING THE RESEARCH AS WELL AS THE WORK YOU DID IN REHEARSAL.

When you are acting you need to use the following guide-

For each scene do the following:

(to be given to the director and Dr. Young on the first showing)

Type out your parts -subtext- in your own words (1 page).

Mark: beginning, middle, and end clearly. Also give me a copy of your monologue/scene with beginning, middle, and end marked as well.

Answer:

Who am I?

What do I want?

Who gets in my way? (explain)

How do I get around them? (explain)

Write: Five major events in your characters life up to now.

What color is the emotional part of your character?

What animal is the physical part of your character?

Where is the center of the character located and how does it affect your characters walk?

Be prepared to demonstrate in class.

The purpose of the syllabus is to supply you with essential information that will make your class time more productive.

You will be treated as professionals and are expected to behave as such. I have standards that you will be expected to meet. Hard work and sweat count, but productivity and proficiency are the criteria on which you will be evaluated.

GRADING BASED ON:

- Attendance and participation
- Approach, enthusiasm, attitude toward work
- Completion of assignments
- Quality of work
- Ability to express knowledge concerning the topic (oral and written forms)
- Individual development

GRADING SCALE:

A = 90 or above	Excellent
A- = 87 – 89	Almost Excellent
B+ = 84 – 86	Very Good
B = 80 – 83	Almost Very Good
B- = 77 – 79	Good
C+ = 74 – 76	Average
C = 70 – 73	Needs Work

GRADING BREAKDOWN:

Performance / Production – 65 %

Papers / Speaking in Class / Promptness – 35 %

GUIDELINES FOR PAPERS

2. The paper should meet all requirements of mature, college-level writing: clarity, sophistication in thought process, originality of approach, organization, careful transitions, and syntax.
3. The superior paper, like other works of art or research, is chiefly a transformation of personal experience into verbal form, and should retain a personal and unique style.
4. Your paper should contain an introduction, body, and conclusion. Select, be specific, focused and careful. Let the reader know where you are going, what you have chosen to pursue.
5. Look inside yourself for the unique. Be original. Think, probe, explore. Remember that the paper is your response, your personal in-depth insight.
6. Remember that careless wording, structure or pedestrian content can only result in a mediocre paper. Think. Analyze. Dig. Choose your vocabulary to say exactly what you mean. Use colorful images and language. Write richly, passionately or analytically. Don't be dull.
7. Write up your paper as carefully as you possibly can. Use a dictionary or spell check, if you can't spell. Proofread. This should be a mature, intelligent, thoughtful, literate paper.

FEEDBACK- for both actors and directors

Feedback needs always to say what was strong about the work with suggestions about possible changes. Those suggestions about changes should include WAYS to make those changes, not just critiques.

*Regarding students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Honor Code: On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

“On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

Please make sure that you understand the University's Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct.