

University of Florida - College of the Arts - School of Theatre and Dance

**TPP 6385: Class # 20871 / Section 08B4 / Spring 2020**  
**GRADUATE DIRECTING / CREATIVE PROCESS**

Class Meeting Time - TR Per. 6-7 (12:50-2:45) / CON G015

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**Office Hours: W & R. 3:00-5:00 PM / Also by appointment**

**Objectives and Outcomes:**

- To refine the ability to analyze (seeing the structure of the text and preparation for the imaginative leap), to conceptualize (bringing the text to new life through a filter or a metaphor which amplifies and refocuses the text rather than reducing it), and to articulate (in written and verbal forms) your vision of the play.
- To amplify your communicative and collaborative skills.
- To develop a unique leadership style which will enable you to excite and inspire as well as to shape and coalesce the individual and the collaborative contribution of each member of the production team.
- To create and foster a strong sense of support and an ensemble within this class. Success in this area will be an indicator of your future collaborative ability as a director.
- To strive towards the life-long goal of becoming better citizens of the world. We are a product of all that has gone before and all that is happening now.
- To define verbally and in written form a critical aesthetic response to your own and others' directing. Good feedback focuses on the work, on the individual, and the specific, rather than the general. Constructive feedback is honest, direct, and explains the problem as the critic perceives it and offers possible solutions that are related to the director's vision of the play. The best feedback never attempts to redirect the director's scene or production.

**Required Text:**

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing*.

**Recommended Text:**

Cole, Toby and Hellen Krich Chinoy, eds. *Directors on Directing: A Source Book of the Modern Theater*.

Thomas, James. *Script Analysis for Actors, Directors, and Designers*.

**ALSO:** Various in-class handouts in relation to specific areas of discussion

**Optional Texts:**

Shapiro, Mel. *The Director's Companion*.

Bogart, Anne. *And Then, You Act*.

**Class Attendance:**

\* Attendance and participation in all classes is mandatory. Students arriving late for class **MAY NOT** be admitted depending on the discretion of the instructor in regard to the specific activity underway at the time. University Graduate Catalog states: ***"The University recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and then assign a failing grade for excessive absences."***

**Required Viewings:**

Attendance at live theatre productions is required for all students enrolled in this course: ... *And Jesus Moonwalks the Mississippi*, *Eurydice*, and *Macbeth* Each student will select two (2) productions during the semester and facilitate a 30-40 minute in-class discussion on the directorial aspects of the production. The discussion should focus on what the director attempted to do and whether or not he/she was successful. Everyone must support your opinions with specifics. Comments concerning acting must relate to the director/ actor relationship.

**Course Projects:**

- Project I: Staging Demonstrations
- Project II: Directors on Directing Reports
- Project III: Directing Classical Scenes (2 actors each)
- Project IV: Directing Modern Scenes (2 actors each)
- Project V: Thrust, Arena and Alternative Space Staging (2-3 actors each)
- Project VI: Production Discussion Leadership (2 required)
- Project VII: Directing Fundamentals Exam (Final)
- Project VIII: General Conceptual/ Creative Process Thesis
- Project IX: Final Scene Showcase (proposals and concepts approved in Week 14)

**Grading Scale:**

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

**Grading Breakdown:**

Performance/ Scene Work	40% (20% based on actor responses)
Reports & Presentation Work	20%
Attendance/ Participation	20%
Final Exam	20%

**Weekly Course Calendar and Project Descriptions:**

(Subject to changes and adjustments throughout the semester)

**Week #1: TR (Jan. 7 & 9) / ACTORS NOT REQUIRED THIS WEEK**

Focus on Part One: INTRODUCTION in text, *Fundamentals of Play Directing*, “Drama as Art” & “The Director’s Function,” pgs. 1-16. Read and prepare for detailed class discussion. Make notes and highlights from your reading. Grading on quality of discussion participation, including questions for clarity.

**Week #2: TR (Jan. 14 & 16) / ACTORS REQUIRED**

Project I: Focus on Part Two: BASICS in text, *Fundamentals of Play Directing*, pgs. 21-65. Using

two actors each, prepare a demonstration of 3-5 examples of staging exercises based on information from the reading. Each director will have a maximum of 15 minutes for presentations. No duplication of exercises. Each director's must submit name and page number of exercises, 1<sup>st</sup> and 2<sup>nd</sup> choice of preferred date (by email) for approval by Monday, Jan. 14<sup>th</sup> for approval. Grading based on quality of presentation.

**Week #3: TR (Jan. 21 & 23) / ACTORS NOT REQUIRED THIS WEEK, BUT MAY ATTEND**

Focus on Project II: Directors on Directing Reports. Compare two different historical directors from the following list. Prepare a 15-20 presentation on your findings, including a 2-4 page handout of important information on the two directors for your classmates and instructor. Include major contributions, insights into director's philosophy and working process, as well as what you perceive to be his/her strengths and weakness. Make your selections and request as soon as possible.

**Compare and/or Contrast any Two:**

Duke of Saxe-Meiningen, Andre Antoine, David Belasco, Adolphe Appia, Edward Gordon Craig, Eugene Vakhtingov, George Bernard Shaw, Arthur Hopkins, Jacques Copeau, Louis Jouvet, Tyrone Guthrie, Nikolai Okhlopkov, Harold Clurman, Max Reinhardt, Elia Kazan, Loan Littlewood, John Houseman, Margaret Webster, Peter Brook, Michael Lagham, William Ball, Franco Zeffirelli, Peter Brook, Margo Jones, George C. Wolfe, Ariane Mnouchkine, Lloyd Richards, Peter Brook, Julie Taymor, JoAnn Akalatis, Harold Prince, Robert Lewis, Robert Wilson, Douglas Turner Ward, Augusto Boal, Kenny Leon, Jerry Zaks, Zelda Fitchandler, Lee Brewer, Michael Meyer, Anne Bogart, Judith Malina & Julian Beck, Daniel Sullivan, Jo Bonney, Shirley Jo Finney.

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**Week #4: TR (Jan. 28 & 30) / ACTORS REQUIRED ON THURSDAY**

Focus on Part Three: FIVE FUNDAMENTALS OF PLAY DIRECTING in text, *Fundamentals of Play Directing*, "Drama as Art" & "The Director's Function," pgs. 67-240, for Tuesday class discussion. Actors will be present for demonstration purposes. Thursday, be prepared to discuss selection of a two actor classical play scene to present in the following week. Make three possible selections for; 2 females, 2 males, 1 male & 1 female scenes. Actor selections will occur during class time on Thursday. Quality of Tuesday discussion will determine order of director's selection of actors on Thursday.

**Week #5: TR (Feb. 4 & 6) / ACTORS REQUIRED**

Project III: Directing scenes from classical plays (2 actors each). 4-6 minute time limit for scenes. Instructor may question and offer suggestions following each presentation. Directors are expected to rehearse with actors for approximately 2-3 hours before classroom presentations.

**Week #6: TR (Feb. 11 & 13) / ACTORS REQUIRED**

Second presentations of classical scenes showing evidence of development and suggested changes and added elements.

**Week #7: TR (Feb. 18 & 20) / ACTORS REQUIRED**

Project IV: Directing scenes from modern plays (2 actors each). 4-6 minute time limit for scenes. Instructor may question and offer suggestions following each presentation. Directors are expected to rehearse with actors for approximately 2-3 hours before classroom presentations.

**Week #8: TR (Feb. 25 & 27) / ACTORS REQUIRED**

Second presentations of modern scenes showing evidence of development and suggested changes and added elements.

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## **Week #9: SPRING BREAK / Feb. 29- Mar. 8**

### **Week #10: TR (Mar. 10 & 12) / ACTORS REQUIRED**

Focus on Part Four: WORKING WITH THE ACTOR in text, *Fundamentals of Play Directing*, “Expression, Body, Voice, and Role” & “Auditions and Casting,” pgs. 241-272. Be prepared to discuss/ teach/ share your finding with actors this week.

### **Week #11: TR (Mar. 17 & 19) / ACTORS REQUIRED**

Directors will view all actors present new two minute auditions on Tuesday. Then, directors will select or be assigned two actors to coach for improvements (including possible replacement of monologue selections). Each director will then present their actor’s to show revised auditions on Thursday and explain the coaching process and success or lack of success in the results.

### **Week #12: TR (Mar. 24 & 26) / ACTORS REQUIRED ON THURSDAY**

Read and discuss Chapters 13, 14 & 15 in text, *Fundamentals of Play Directing*; “Preliminaries to Staging the Play,” “Rehearsing and Staging the Play,” “Arena and Thrust Stages.” Possible guest designers/ stage managers, etc. for Tuesday discussion. Scene selection and actor casting on Thursday.

### **Week #13: TR (Mar. 31 & Apr. 2) / ACTORS REQUIRED**

Project V: Thrust, Arena and Alternative Space Staging (2-3 actors each). Director’s choice of play scenes, 5-7 minute time limit. Presentation schedule days TBD.

### **Week #14: TR (Apr. 7 & 9)**

Final Project discussion.

### **Week #15: TR (Apr. 14 & 17)**

TBD (Instructor will attend and review final presentation rehearsals during this time period)

### **Week #16: T (Apr. 21)**

TBD (15-20 scenes presented the evening of April 22 & 23)

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## **Academic Honesty:**

As a result of completing the registration form at the University of Florida, every student has signed the following statement:

*“I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.”*

The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. We, the members of the University of Florida Community, pledge to hold ourselves, and our peers, to the highest standards of honesty and integrity.

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**SOTD Handbook and Production Policy Manual:**  
**Listed on webpage under General Theatre / Current Students/ Student Resources**  
<http://www.arts.ufl.edu/programs/generaltheatre.aspx>

**SOTD Production Policy Manual**  
<http://www.arts.ufl.edu/downloads/sotd/10-11%20Production%20Policy%20Manual.pdf>

**In case of a disaster affecting the UF campus, for the latest information see**  
**<http://www.ufl.edu>**

**University Police**  
352-392-1111

***City Emergency Notification:***  
**Weekdays Evenings/ Weekends**

**Fire/Police/Medical Emergency:**                      911                      911

## **Campus Resources:**

### **Health and Wellness:**

U Matter, We Care:

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

*Sexual Assault Recovery Services (SARS)*

Student Health Care Center, 392-1161.

*University Police Department*, 392-1111 (or 9-1-1 for emergencies).

<http://www.police.ufl.edu/>

### **Academic Resources:**

*E-learning technical support*, 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu).

<https://lss.at.ufl.edu/help.shtml>.

*Career Resource Center*, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>

*Library Support*, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

*Teaching Center*, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

*Writing Studio*, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.  
<http://writing.ufl.edu/writing-studio/>

*Student Complaints Campus:*

[https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf)

*On-Line Students Complaints:* <http://www.distance.ufl.edu/student-complaint-process>

## **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/>.