

DIRECTING
TPP 3311/Section 3286
Fall 2020: T/TH 1:55-3:50

Dr. Colleen Rua (she/her)

Office Hours: Virtual, by appointment

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Course Description:

You are a storyteller. You have a vision. Who are you as a storyteller? How is your vision shaped and realized? How can you best collaborate to support a play and a production team? This hybrid course is an introduction to all aspects of translating a play from script to stage. Building on skills and concepts learned in Play Analysis, students will delve more deeply into script analysis and interpretation from the point of view of the director. Students will work on director's concepts, visual composition, working with actors, and will study theories of directing.

College of the Arts Meta-Strategy 2021-2025: Systemic Resilience

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

Learning Outcomes:

By the completion of this course, students will be able to:

- Analyze text for live performance on stage
- Act as a supportive collaborator in an artistic process
- Synthesize ideas and concepts to create strong visual compositions for the stage
- Articulate a vision for a production to collaborators and to an audience
- Recognize contributions to the directing process of people of color, women, the LGBTQIA+ community, and those whose contributions have been overlooked, appropriated or marginalized
- Explore creative solutions to rehearsal challenges
- Offer intellectual insight, constructive criticism, and effective direction to actors and designers.

Required Texts:

- Catron & Shattuck, *The Director's Vision* (available through the bookstore or online)
- Additional selections will be posted on Canvas, or links will be provided on Canvas

Plays:

Choose *three* of the following plays to read and respond to. **Choose** a scene from *one* of them that you would like to direct. You will work on this scene twice, applying new knowledge and tools that will allow the scene to evolve over time. A critical article will accompany each of these plays and should be read in conjunction with that play.

Sarah DeLappe, *The Wolves*
Jackie Sibblies Drury, *Fairview*
Quiara Alegria Hudes *Eliot, A Soldier's Fugue*
Branden Jacobs-Jenkins, *Gloria*
Antoinette Nwandu, *Pass Over*
Taylor Mac, *Hir*
Martyna Majok, *Cost of Living*
Jiehae Park, *peerless*
José Rivera, *Marisol*

Course Requirements and Expectations (additional guidelines/handouts will follow):

Attendance and Participation (20%): There is a lot of info here, please read carefully

This is a hybrid course. We will have both online and face-to-face instructional sessions to accomplish the student learning objectives of this course. Students who elect to enroll in a hybrid course are expected to participate in in-person instruction. If a student is uncomfortable attending in-person, the student should elect courses that are delivered online only and plan to take the hybrid or face-to-face course in a future semester. In the case that the student does not have the option to take the class at a later time (i.e. a graduating senior), the student must arrange with the instructor to “attend” all class meetings synchronously, when available, or asynchronously if approved by the instructor. At times, asynchronous assignments may be a part of a particular week’s activities.

Students are expected to stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). The culture of hiding illness or the “show must go on” mentality must be avoided. Students who are medically required to quarantine will have documentation from a medical provider. Students who self-quarantine must communicate with the instructor and “attend” courses remotely synchronously, when available, or asynchronously if approved by the instructor.

In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.

- If you are experiencing COVID-19 symptoms (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>), please use the UF Health screening system (<https://coronavirus.ufhealth.org/screen-test-protect/covid-19-exposure-and-symptoms-who-do-i-call-if/>) and follow the instructions on whether you are able to attend class. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>).

For classes that meet two times a week:

Students can take 2 absences with no penalty; no documentation is required for the first 2 absences as they are automatically excused. If the third absence is unexcused, it will result in 5% deduction from the final grade. Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course. If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. Opportunities to make up missed material for unexcused absences is up to the instructor's discretion and will be made available through virtual classes or online assignments.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate
- Court-imposed legal obligations (e.g., jury duty or subpoena)

To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester

Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than 2 unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade.

In-person classes: Some in-person meetings will bring our entire group together. You will be assigned to a small group for additional in-person meetings. Not all groups will be called for all in-person days. In-person days with required groups are listed on the schedule below.

Reading Responses & Written Exercises (30%):

Reading responses and written exercises are due on the date listed. Responses will range from short and informal (i.e., using Perusall to mark up an article) to longer, more formal entries (i.e., responses to chapter questions). If you see more than one response required on a particular day, it means that they are short, informal responses. Reading responses are due **by noon** on the due date, to allow time for review before we meet. Attendance at SoTD fall productions will be included here. Specific guidelines will accompany each assignment.

Devising project (10%) You will work in collaboration to devise a short piece using techniques explored in class. Specific guidelines will be posted on Canvas.

Director Presentations (10%) In a group, you will select a contemporary director from the list provided (or one that appeals to you, with my approval) and research this director and a significant production. You will present your findings in a 10-minute presentation. Specific guidelines will be posted on Canvas.

Three scenes (30%): You will present three short scenes that demonstrate specific directing principles. Assignment sheets and rubrics with specifics for each scene will be provided later in the semester).

Scene #1 is a 3 to 5-minute scene that will demonstrate principles of *stage picture and blocking*. These may be presented script-in-hand.

Scene #2 is a 3 to 5-minute scene that will demonstrate the principles of *stage picture and blocking* as well as *objective, obstacle, and tactics*. This scene will be presented off-book.

Scene #3 will be presented virtually and will be accompanied by a short director's concept presentation. This scene will give you the opportunity to innovate, unsettle centers of power, share a piece of yourself, and articulate artistically what is meaningful to you. More details to come!

Grading Rubric:

A = 94-100	A- = 90-93
B+ = 87-89	B = 83-86
B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72
D+ = 67-69	D = 63-66
D- = 60-62	E = <60

SCHEDULE OF CLASSES (please note where *in person* meetings are scheduled)

(Note: This schedule is subject to change. Please have your syllabus accessible to keep up with changes as they happen. Readings and responses are DUE on the date listed.)

Tuesday 9/1	Introduction to course: <i>class meets in person</i>
Thursday 9/3	The Role of the Director Read & Respond: Catron, Chapters 1 & 2 and questions on page 30 only Watch & Respond: Howlround, The Global Voices Panel and the National Institute for Directing & Ensemble Creation
Tuesday 9/8	Objects! In! Space! Due: List of 100 Things Read & Respond: Chapters 4 & 5 and questions
Thursday 9/10	Objects! In! Space! Part! Two! Read & Respond: List of 100 Things
Tuesday 9/15	Script Analysis for the Director Read & Respond: Three plays, choose your play and scene, read and respond to critical article that accompanies your chosen play. Schedule 2-3 rehearsal times between now and October 6
Thursday 9/17	Script Analysis for the Director Read: Catron Chap 6, 7, 8 & Complete Questions (using your selected play) Read & Respond: Bogart, Memory (Ch. 1)
Tuesday 9/22	Groundplans & Stage Picture Read: Catron, Chapter 16 and questions
Thursday 9/24	Blocking Read & Respond: Catron, Chapter 17 and questions
Tuesday 9/29	Blocking Read & Respond: Catron, Chapter 18 and questions
Thursday 10/1	Director Presentations Read & Respond: Bogart, Violence (Ch. 2)
Tuesday 10/6	Rehearsals for Short Scene #1 – <i>class meets in person</i> groups A, B, C Alternate assignment for groups not in person: Watch & Respond: <i>Hamilton</i>
Thursday 10/8	Rehearsals for Short Scene #1 – <i>class meets in person</i> groups D, E Alternate assignment for groups not in person: Watch & Respond: <i>Hamilton</i>
Tuesday 10/13	Short Scene #1 Presentations – <i>class meets in person</i>, All

Thursday 10/15	Short Scene #1 Presentations – <i>class meets in person</i>, All
Tuesday 10/20	Working with Actors Read & Respond: Bogart, Eroticism (Ch. 3)
Thursday 10/22	Working with Actors Read & Respond: Bogart, Terror (Ch. 4)
***Friday 10/23	Disaster & the Body Virtual Event! Attendance Required, 6:00-7:30pm Disaster and the Body is a three-day residency with artists from the Caribbean and the Gulf Coast who create theatre and dance pieces as sites of healing and social critique in response to hurricanes and other forms of (un)natural disasters. In collaboration with each other and UF students, artists will begin to create a performance about the ways in which disasters affect bodies, which can become sites of resistance. This collaborative time will result in a public panel in which the artists can share their work through video, discussion, and demonstrations with faculty, students, staff, and interested Gainesville residents. Following the panel, a public roundtable discussion will include Drs. Colleen Rua, Rachel Carrico, Alana Jackson, and Antonio López. In advance of the live event in January, we will host a virtual event in October 2020, during which time the artists will share their work and meet UF students.
Tuesday 10/27	Devising Workshop
Thursday 10/29	Work on devised pieces; Asynchronous assignment. Read & Respond: Director's Vision, Chapter 15 and complete questions
Tuesday 11/3	Present Devised Pieces Respond: <i>Sweat</i> (SoTD production)
Thursday 11/5	Working with Actors Continued Read & Respond: Catron, Chapter 20 and complete questions
Tuesday 11/10	Short scene #2 Rehearsals – <i>class meets in person</i> Groups A, B, C only Alternate assignment for groups not in person: Read & Respond: Bogart, Embarrassment (Ch. 6)
Thursday 11/12	Short Scene #2 Rehearsals – <i>class meets in person</i> Groups D, E only Alternate assignment for groups not in person: Read & Respond: Bogart, Embarrassment (Ch. 6)
Tuesday 11/17	Short scene #2 Presentations – <i>class meets in person</i>, All
Thursday 11/19	Short Scene #2 Presentations – <i>class meets in person</i>, All
Tuesday 11/24	Working with Actors Continued

Respond: SoTD Musical

Thursday 11/26 No class – Thanksgiving Holiday

Tuesday 12/1 **Working with Actors Continued**
Read & Respond: Bogart, Resistance (Ch. 7)
Read & Respond: Howlround, Shaping the Future of the Directing Field

Thursday 12/3 **Scene #3 Presentations and Concepts**

Tuesday 12/8 **Scene #3 Presentations and Concepts**

Tuesday 12/15 Read: Catron, Chapter 10 to prepare for assembling director's book
Due: Director's Book, including reflection

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Accommodations:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Online Course Evaluation Process:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/publicresults/>.

UF Honesty Policy:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the 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." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Campus Resources:

Health and Wellness:

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out.

Counseling and Wellness Center: <https://counseling.ufl.edu/>, 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 Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. <https://career.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 On-Campus: <https://sccr.dso.ufl.edu/policies/student-honorcode-studentconduct-code/>

On-Line Student Complaints: <http://distance.ufl.edu/student-complaint-proces>