

# DIRECTING II



**Directing II | THEA 4300 | CRN: 28653 | Spring, 2019**

**Tuesday/Thursday, 12:00-1:20pm, D178**

**Instructor: Greg Beam**

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**Office Hours: Monday, 10:30-11:50am & 1:30-3:30pm; Wednesday, 10:30-11:50am -  
Worrell Hall 114, or by appointment**

## COURSE DESCRIPTION

Building on the skills learned in Directing I, this course sharpens the director's understanding of stagecraft, scene work, and effective communication while introducing the use of creative interpretation and integrating production elements. The first few weeks of the course will focus on a set of exercises geared toward ensemble building, improvisation, and devising original work. The rest of the semester will be devoted to the rehearsal and production of short pieces for public performance.

## COURSE OBJECTIVES

- To build a deeper, more sophisticated understanding of character, narrative, theme, and stage aesthetics.
- To learn how to apply the practical requirements of staging a scene to the full arc of a play.
- To develop optimal methods of communication with collaborators, including actors, stage managers, and designers.

## LEARNING OUTCOMES

- The ability to lead an ensemble in devising an original short piece of theatre.
- The ability to direct a successful production of a short play, with basic production elements (i.e. lights, scenery, sound, and costumes).
- The ability to communicate a clear production concept and to demonstrate effective collaboration with actors, designers, and stage management in executing this concept.

## DECORUM

We will move further in the direction of applying full professional standards and protocols than we did in Directing I. While it will be appropriate to challenge ourselves and our collaborators, please address your colleagues with respect, maintain an environment of mutual support, and remember that emotional and physical safety are paramount.

## MATERIALS

You will need to acquire the script of the play you choose for your final project and to provide copies for your actors, designers, and crew.

Any required or suggested readings will be posted in the 'Readings' folder on Blackboard.

Any props you may need for rehearsal or exercises, please bring from home.

## COMMUNICATION

You must have an active UTEP email address and check it regularly. You should also have regular access to Blackboard. These will be my primary means of communicating with you outside of class. Please note that I will not respond to emails sent from personal email accounts. If you want to contact me, use your UTEP email address.

## ACCOMMODATIONS STATEMENT

The Center for Accommodations and Support Services (CASS) at UTEP provides students with disabilities accommodations and support services to help them pursue their academic, graduation, and career goals. If you are dealing with a mental, physical, emotional, or sensory disability, you are encouraged to contact them for a confidential consultation. For more information, visit <http://sa.utep.edu/cass/>.

## ATTENDANCE

Attendance is expected at all class sessions. Absences, as well as consistent tardiness, will have a direct impact on your final grade. If you know you will need to be absent for a particular class, please inform me by email or in person as soon as possible. It's easier to make arrangements to make up anything you miss if advanced notice is given. But please be mindful that in-class assignments often cannot be made up (which is to say, if you don't show up when you have work due, you might get a big goose egg on that assignment). If you are running late to class, please send me an email as soon as you can safely do so. (Pull over if you're driving.)

## ACADEMIC INTEGRITY

Any incident of academic dishonesty will result in a grade of zero on the assignment and possible disciplinary action. This includes cheating and plagiarism. Please check the UTEP Student Handbook for more information on academic dishonesty, and if you're in doubt about whether your use of a source is acceptable, don't hesitate to check with me.

## ELECTRONIC DEVICES

The use of cell phones, tablets, and computers is forbidden, unless used for research or other class-related work under the direct supervision of the instructor. If you would like to use your phone or tablet to look something up, please ask me before doing so. If you are using your phone during class, I will ask you to put it away, and it will be awkward for everyone involved.

## **SUBJECT MATTER**

Some of the materials used in this course may touch on mature subject matters, including violence, abuse, sexual activity, and verbal obscenity. Consequently, some of the coursework will require discussion of adult subject matter and adoption of strong language (in reference to text, *never* directed at people in the class). I will do my best to give you a heads up about any troubling material that may appear.

If you have concerns about viewing or discussing specific subjects, please see me as soon as possible to discuss possible accommodations. I expect all discussions, including any that may occur outside of class, to be conducted in a respectful and professional matter.

# ASSIGNMENTS & GRADING

## IN-CLASS WORK (20%)

We will conduct a series of exercises and explorations during the first few weeks of the semester. You will be expected both to direct your own work and perhaps to participate in your classmates' work. Please note that I will not always be announcing in advance what we are doing on a given day, so any absences might prevent your participation in some really cool goings-on.

## LIVE PERFORMANCE ATTENDANCE & RESPONSES (10%)

You are expected to see both department theatre productions this semester, *The Humans* and *Oedipus El Rey* and to write a one-page response to each.

Responses through the Assignments folder on Blackboard one week after the final performance of each production.

## FINAL PROJECT (40%)

You will direct a short play (15-20 minutes), or an equivalent portion of a longer work (more on that later), which will be presented publicly in the second half of the semester.

## SUPPORT WORK (20%)

In addition to your own final project, you will all serve as the crew for one another's projects. You will be graded principally on your reliability and professionalism in discharging whatever duties you are assigned.

ASSIGNMENTS	POSSIBLE POINTS	
In-class Work:	30	A = 90-100 points
Performance Attendance & Responses:	10	B = 80-89 points
Main Project:	40	C = 70-79 points
Support Work:	20	D = 60-69 points
TOTAL:	100	F = 0-59 points

## COURSE SCHEDULE (Subject to Change)

<b>Class Meeting</b>	<b>Exercises</b>	<b>Assignments</b>	<b>Reading</b>
<b>Week 1: Introduction &amp; Auditions</b> Tuesday, Jan. 22 Thursday, Jan. 24	Casting & Prep		<b>Potential scripts for final project</b>
<b>Week 2: Environment &amp; Ensemble</b> Tuesday, Jan. 29 Thursday, Jan. 31	Milling, Mirroring, Circle work, Simultaneous actions		<b>Potential scripts for final project</b>
<b>Week 3: Improvisation</b> Tuesday, Feb. 5 Thursday, Feb. 7	Guided improvisations		<b>Potential scripts for final project</b>
<b>Week 4: Composition - combining elements</b> Tuesday, Feb. 12 Thursday, Feb. 14	Compositions		<b>Potential scripts for final project</b>
<b>Week 5: Composition - building a gestalt</b> Tuesday, Feb. 19 Thursday, Feb. 21	Compositions	<b>Script for final project selected</b>	<b>TBA</b>
<b>Week 6: Return to text - creative interpretations</b> Tuesday, Feb. 26 Thursday, Feb. 28	Short scenes	<b>Final project cast and cut (if necessary)</b>	<b>TBA</b>
<b>Week 7: Return to text - creative interpretations</b> Tuesday, Mar. 5 Thursday, Mar. 7	Short Scenes	<b>Production 'concept' due Tuesday, Mar. 5, in class</b>	<b>TBA</b>
<b>Week 8: Rehearsal &amp; Production</b> Tuesday, Mar. 12 Thursday, Mar. 14	Final Scene	<b>Read through for final project conducted by Thursday, Mar. 14</b>	<b>TBA</b>

Class Meeting	Exercises	Assignments	Reading
<b>Week 9: Spring Break</b>	—	—	—
<b>Week 10: Rehearsal &amp; Production</b> Tuesday, Mar. 26 Thursday, Mar. 28	Final project		TBA
<b>Week 11: Rehearsal &amp; Production</b> Tuesday, Apr. 2 Thursday, Apr. 4	Final project	<b>Response to <i>The Humans</i> due Sunday, Apr. 7, by end of day</b>	TBA
<b>Week 12: Rehearsal &amp; Production</b> Tuesday, Apr. 9 Thursday, Apr. 11	Final project		TBA
<b>Week 13: Rehearsal &amp; Production</b> Tuesday, Apr. 16 Thursday, Apr. 18	Final project		TBA
<b>Week 14: Rehearsal &amp; Production</b> Tuesday, Apr. 23 Thursday, Apr. 25	Final project		TBA
<b>Week 15: Rehearsal &amp; Production</b> Tuesday, Apr. 30 Thursday, May 2	Final project	<b>Response to <i>Oedipus El Rey</i> due Sunday, May 5, by end of day</b>	TBA
<b>Week 16: Rehearsal &amp; Production</b> Tuesday, May 7 Thursday, May 9	Final project		TBA
<b>Finals Week</b> Final: Tuesday, May 14, 1:00pm-3:45pm		<b>Feedback on final projects during final exam period</b>	