



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA**  
**Course Title: DRAM 510A: Advanced Directing for the Stage**  
**Session: Fall/Winter (2014/15)**

<b>Instructor</b>	Dawn McCaugherty
<b>Office</b>	Craigie Hall D222
<b>Email</b>	<a href="mailto:dccaugh@ucalgary.ca">dccaugh@ucalgary.ca</a>
<b>Office Hours</b>	Thursday 2:00-3:00 p.m., Friday 12:00-1:00 p.m. (or by appointment)
<b>Location and Time of class</b>	F.R. Matthews Theatre (CHF101) & CHD015 Tuesday 4:00–5:50 p.m. Thursday 3:00-5:50 p.m.
<b>Text(s)/Readings</b>	<p><b>REQUIRED READING:</b></p> <p>Assorted additional readings will be assigned throughout the year. Texts will be available in Reserved Reading in the TFDL when possible.</p> <p>Brook, Peter; <i>The Empty Space</i>, Touchstone, 1995 (reprint).          Hodge, Francis; <i>Play Directing: Analysis, Communication and Style</i>, Prentice-Hall, Inc., 2009 (most recent edition).          Shapiro, Mel; <i>The Director's Companion</i>, Harcourt Brace College Publ., 1998.</p> <p><b>SUPPLEMENTAL READING:</b></p> <p>Black, George; <i>Contemporary Stage Directing</i>, Holt, Rinehart and Winston, Inc., 1991.          Cohen, Robert &amp; Harrop, John; <i>Creative Play Direction</i>, Prentice-Hall, Inc., 1984.          Dean, Alexander and Lawrence Carra; <i>Fundamentals of Play Directing</i>, 4<sup>th</sup> edition, Holt, Rinehart &amp; Winston, 1980.          Sievers, W. David, and Harry Stiver and Stanley Kahan; <i>Directing for the Theatre</i>, Wm. C. Brown Co. Publishers</p>
<b>Prerequisites</b>	DRAM 410 and consent of the department.
<b>Course Description</b>	DRAM 510 is an advanced course in the technique and creativity of directing for the stage. Both the conceptual and executive functions of the director are examined through the preparation and presentation of scenes and a fully mounted one-act play.
<b>Course Objectives</b>	<p>Directing for the stage is a highly complex activity, requiring that skills in several diverse areas often be implemented simultaneously in an environment of constant change. For this reason, the primary medium for learning to direct is directing. In DRAM 510, the goal is to come to fully comprehend the scope of the director's responsibilities and influence and to continue to identify and develop the requisite skills and techniques for success as a director. While others may emerge over the course of study, objectives include:</p> <ul style="list-style-type: none"> <li>• Developing practical skills and technique for the director – including text analysis, staging, planning and scheduling production and rehearsal requirements.</li> <li>• Deepening an understanding of and appreciation for text analysis, including understanding the structure of a play, aspects of language and variety of dramatic styles.</li> <li>• Identifying the themes and ideas within a play, and from these arriving at a concept for the production.</li> </ul>

	<ul style="list-style-type: none"> <li>• Exploring the director / actor relationship and developing strategies to further work in the rehearsal hall.</li> <li>• Investigating the impact of storytelling in the context of theatre.</li> <li>• Collaborating with other theatre artists as a creative team (actors, designers, stage managers) in the process of production.</li> <li>• Engaging in directing as research in practice.</li> </ul>
<b>Course Activities and Content</b>	<p><b>COURSE CONTENT:</b>  Structured in a combined workshop and seminar format, the course consists of: the preparation and presentation of four scenes in the studio theatre; a fully mounted theatrical presentation as part of the Taking Flight Festival in the Reeve Theatre; written components of research and analysis in support of each directing project. As well, preparation and submission to the Season Selection Committee of proposals for the Taking Flight Festival are included as part of Drama 510. Exercises may be assigned throughout the year to supplement the scene work and the readings. Some seminar classes will combine both the 510 and 610 classes; some will be led by a TA.</p> <p><b>COURSE ACTIVITIES:</b>  Autorama - ten minutes in length. A one-person piece - the depiction of some aspect or element of the director's life in a theatrical form. Think in terms of metaphor and model, the 'production matrix' discussed in Chapter 2 of Black's Contemporary Stage Directing. The project will be self-acted. The first pass on September 16 should be a realized version of the piece, albeit perhaps at an early draft stage. The final pass on September 25 must be a fully realized presentation. Further information regarding this project can be found in Chapter 1 of Shapiro's The Director's Companion. A working process journal is the written requirement for this assignment.</p> <p>Scenes 2 through 4 - approximately 15-20 minutes in length. Performances will be during the scheduled class time in the Matthews and audience is invited. The director is responsible for selecting the scene (in consultation with the instructor), arranging and conducting auditions, preparing rehearsal schedules, booking rehearsal space and running the rehearsals. Props and costumes are available on loan from the department. The use of audio-visual equipment may be arranged with ComMedia. No technical support will be provided by department staff. Consult with the instructor if other support is required, including audio-visual, lighting and sound equipment.</p> <p>The grade for each project will also reflect the research and analysis component. This will consist of a written statement of the production matrix, a post-presentation written overview and assessment of the project, and one or more additional areas of investigation (as necessitated by the project and determined in consultation between the director and instructor). Such research may include (but not be limited to):</p> <ul style="list-style-type: none"> <li>• scene breakdown analysis</li> <li>• exploration of the themes of the play</li> <li>• study of a historical period or character</li> <li>• familiarity with the body of work of a particular playwright or time period</li> </ul>

	<ul style="list-style-type: none"> <li>• investigation of particular issues raised in the text</li> <li>• strategies for accomplishing performance and rehearsal objectives</li> <li>• assembly of a visual/auditory library of images, design and technical considerations, etc.</li> </ul> <p>Taking Flight Festival Production - this final project is a complete and mounted production of a one-act play, to be no longer than 50 minutes in length. Collaboration with a designer/s and stage manager are a primary focus of this project. Performances (3-5) will be mounted in the Reeve Theatre as part of the 'Taking Flight' festival, the final mainstage production slot of the winter term (dates TBA late March/early April). Some technical and design support will be provided. (Further information regarding this can be found in the handbook to be available this fall.) A full analysis of the play, accompanied by relevant research, will comprise the written portion of the project.</p>																																																								
<b>Assessment</b>	<p><b>Fall term:</b></p> <table border="0"> <tr> <td>Scene #1</td> <td>Autorama</td> <td>9/25</td> <td>5%</td> </tr> <tr> <td colspan="2">Taking Flight proposals (2) submitted</td> <td>10/16</td> <td></td> </tr> <tr> <td>Scene #2</td> <td>Contemporary</td> <td></td> <td>15%</td> </tr> <tr> <td></td> <td>    Research and Analysis</td> <td>10/16</td> <td></td> </tr> <tr> <td></td> <td>    Presentation</td> <td>10/30</td> <td></td> </tr> <tr> <td>Scene #3</td> <td>Classical</td> <td></td> <td>20%</td> </tr> <tr> <td></td> <td>    Research and Analysis</td> <td>11/13</td> <td></td> </tr> <tr> <td></td> <td>    Presentation</td> <td>12/02</td> <td></td> </tr> </table> <p><b>Winter term:</b></p> <table border="0"> <tr> <td>Scene #4</td> <td>Shakespeare Scene</td> <td></td> <td>20%</td> </tr> <tr> <td></td> <td>    Research and Analysis</td> <td>1/22</td> <td></td> </tr> <tr> <td></td> <td>    Presentation</td> <td>2/12</td> <td></td> </tr> <tr> <td>Taking Flight Play</td> <td></td> <td></td> <td>40%</td> </tr> <tr> <td></td> <td>    Research and Analysis</td> <td>3/19</td> <td></td> </tr> <tr> <td></td> <td>    Taking Flight Festival</td> <td>Dates TBA</td> <td></td> </tr> </table>	Scene #1	Autorama	9/25	5%	Taking Flight proposals (2) submitted		10/16		Scene #2	Contemporary		15%		Research and Analysis	10/16			Presentation	10/30		Scene #3	Classical		20%		Research and Analysis	11/13			Presentation	12/02		Scene #4	Shakespeare Scene		20%		Research and Analysis	1/22			Presentation	2/12		Taking Flight Play			40%		Research and Analysis	3/19			Taking Flight Festival	Dates TBA	
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<b>FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES</b>	<ul style="list-style-type: none"> <li>• Have a question, but not sure where to start? The Faculty of Arts Program Information Centre (PIC) is your information resource for everything in Arts! Visit us for answers about course registration, graduation checks, and the ‘big picture’ on programs and majors. Drop in at SS102, email us at <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a> or call us at 403-220-3580. You can also visit the Faculty of Arts website at <a href="http://arts.ucalgary.ca/undergraduate">http://arts.ucalgary.ca/undergraduate</a> which has detailed information on common academic concerns.</li> <li>• For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at <a href="mailto:success@ucalgary.ca">success@ucalgary.ca</a> or visit their website at <a href="http://www.ucalgary.ca/ssc/">http://www.ucalgary.ca/ssc/</a> for more information or to book an appointment.</li> <li>• For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at <a href="mailto:futurestudents@ucalgary.ca">futurestudents@ucalgary.ca</a> or visit them at the MacKimmie Library Block 117.</li> </ul>
<b>ACADEMIC ACCOMMODATION</b>	<a href="http://www.ucalgary.ca/access">http://www.ucalgary.ca/access</a>
<b>FOIP</b>	<a href="http://www.ucalgary.ca/secretariat/privacy">http://www.ucalgary.ca/secretariat/privacy</a>
<b>ACADEMIC STANDING</b>	<a href="http://www.ucalgary.ca/pubs/calendar/current/f.html">http://www.ucalgary.ca/pubs/calendar/current/f.html</a>
<b>CAMPUS SECURITY</b>	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
<b>COURSE OUTLINES FOR TRANSFER CREDIT</b>	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the <b>student's</b> responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
<b>DEFERRALS OF EXAMS/TERM WORK</b>	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.
<b>EMERGENCY EVACUATION</b>	<a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a>
<b>LETTER OF PERMISSION</b>	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
<b>PLAGIARISM</b>	Using any source whatsoever without clearly documenting it is a serious academic offense. For details see the University of Calgary Calendar. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3 <sup>rd</sup> Floor) if you have any questions regarding how to document sources.
<b>SAFEWALK</b>	<b>220-5333 anytime.</b> <a href="http://www.ucalgary.ca/security/safewalk">http://www.ucalgary.ca/security/safewalk</a>
<b>STUDENT MISCONDUCT</b>	<a href="http://www.ucalgary.ca/pubs/calendar/current/k.html">http://www.ucalgary.ca/pubs/calendar/current/k.html</a>

<b>STUDENT UNION CONTACT STUDENT OMBUDSPERSON</b>	Faculty of Arts reps: <a href="mailto:arts1@su.ucalgary.ca">arts1@su.ucalgary.ca</a> ; <a href="mailto:arts2@su.ucalgary.ca">arts2@su.ucalgary.ca</a> ; <a href="mailto:arts3@su.ucalgary.ca">arts3@su.ucalgary.ca</a> ; <a href="mailto:arts4@su.ucalgary.ca">arts4@su.ucalgary.ca</a>
<b>UNDERGRADUATE ASSOCIATIONS</b>	DUS: Drama Undergraduate Society, CH C 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CH F 219 undmusic@ucalgary.ca PIVOT: Dance Undergraduate Society, CH E 211 pivotdancers@gmail.com