



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA
Course Title: DRAM 610: Selected Problems in Directing
Session: Fall (2014)

Instructor	Dawn McCaugherty
Office	Craigie Hall D222
Email	dmccaugh@ucalgary.ca
Office Hours	Thursday 2:00-3:00 p.m., Friday 12:00-1:00 p.m. (or by appointment)
Location and Time of class	F.R. Matthews Theatre (CHF101) Tuesday 4:00–5:50 p.m. Thursday 3:00-5:50 p.m.
Text(s)/Readings	<p>REQUIRED READING:</p> <p>Assorted additional readings will be assigned throughout the year.</p> <p>Ball, David; <i>Backwards and Forwards</i>, Southern Illinois University Press, 1983. Black, George; <i>Contemporary Stage Directing</i>, Holt, Rinehart and Winston, Inc., 1991. Call # PN 2053.B59 '91</p> <p>Hodge, Francis; <i>Play Directing: Analysis, Communication and Style</i>, most recent edition, Prentice-Hall, Inc., 1994. Call # PN 2053.H62 '94</p> <p>SUPPLEMENTAL READING:</p> <p>Cohen, Robert & Harrop, John; <i>Creative Play Direction</i>, Prentice-Hall, Inc., 1984. Call # PN 2053.C633 '84</p> <p>Dean, Alexander and Lawrence Carra; <i>Fundamentals of Play Directing</i>, 4th edition, Holt, Rinehart & Winston, 1980.</p> <p>Shapiro, Mel; <i>The Director's Companion</i>, Harcourt Brace College Publ., 1998. Call # PN 2053.S36 '98</p> <p>Sievers, W. David, and Harry Stiver and Stanley Kahan; <i>Directing for the Theatre</i>, Wm. C. Brown Co. Publishers</p>
Prerequisites	Admission to the MFA Directing Program.
Course Description	This advanced course for student directors will examine directing challenges presented by various theatrical styles and/or historical periods. Emphasis will be placed on the analysis and interpretation of text, and the use of theatrical conventions in performance.
Course Objectives	<p>Objectives and outcomes for this course will be in part determined by the interests and readiness of the individual student. They may include:</p> <ul style="list-style-type: none"> - clarification of personal aesthetic and vision - ability to recognize and assess personal artistic challenges in order to address them - development of practical skills and tools applicable to directing – eg. text analysis, working with actors, staging, collaboration with the creative team, planning and scheduling production and rehearsal requirements - exploration of the varied requirements of different genres <p>engagement in directing as a field of creative research academic practice, involving theoretical and practical areas of theatre study</p>
Course Activities and Content	<p>COURSE CONTENT:</p> <p>Structured in a combined workshop and seminar format, the course consists of: the preparation and presentation of five scenes in the studio theatre; a fully mounted theatrical presentation (the pre-thesis) as part of the Taking Flight Festival in the Reeve Theatre; written components of research and analysis in support of each directing project; one seminar presentation per term covering the preparatory styles and rehearsal techniques of a noted director. As well, preparation and submission to the Graduate Committee of proposals for the student's thesis productions are included as part of Drama 610. Exercises may be assigned throughout the year, as required to</p>

supplement the scene work and the readings.

COURSE ACTIVITIES:
 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 may be self-acted (this is simpler) or an actor may be engaged. 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.

Scenes 2 through 5 - 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.

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):

- scene breakdown analysis
- exploration of the themes of the play
- study of a historical period or character
- familiarity with the body of work of a particular playwright or time period
- investigation of particular issues raised in the text
- strategies for accomplishing performance and rehearsal objectives
- assembly of a visual/auditory library of images, design and technical considerations, etc.

It is essential to plan ahead, as there will be times when projects overlap.

The Director's Process – In each term, select a director and research whatever areas seem appropriate and relevant in an investigation of his or her practice, philosophy and contribution to the art of theatre - e.g. body of work, background, affiliations, influences, approaches, rehearsal practices, philosophical / aesthetic / ideological / social views of theatre and life. Orally present your discoveries of the director's vision and process (20-30 minutes), with reference to her/his body of work. Provide copies of the bibliography of your sources.

Pre-thesis Production - this final project is a complete and mounted production of a Shakespearean play, edited to be no longer than 65 minutes in length. 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.

Assessment	Fall term:			
	Scene #1	Autorama	9/25	5%
	Scene #2	Realism	Research and Analysis	10/09
			Presentation	10/23
Scene #3	Greek Tragedy (including a choral ode)		15%	

	<p style="text-align: center;">Research and Analysis 11/13 Presentation 11/27</p> <p style="text-align: center;">(Thesis Proposals (5) submitted 11/20)</p> <p>The Director's Process 12/04 5%</p> <p>Winter term:</p> <p>Scene #4 Extended 15%</p> <p style="text-align: center;">Research and Analysis 1/15 Presentation 1/29</p> <p>Scene #5 Director's Choice 15%</p> <p style="text-align: center;">Research and Analysis 2/10 Presentation 2/26</p> <p>Pre-thesis Play 30%</p> <p style="text-align: center;">Research and Analysis 3/12 Taking Flight Festival 4/02</p> <p>The Director's Process 4/14 5%</p>																												
Grading Scale	<table border="0"> <tr> <td>A+</td> <td>4.0</td> <td>95-100%</td> <td>Superior performance</td> </tr> <tr> <td>A</td> <td>4.0</td> <td>90-95%</td> <td>Excellent, showing comprehensive understanding and application</td> </tr> <tr> <td>A-</td> <td>3.7</td> <td>85-89</td> <td>Very good performance.</td> </tr> <tr> <td>B+</td> <td>3.3</td> <td>77-84</td> <td>Good performance.</td> </tr> <tr> <td>B</td> <td>3.0</td> <td>72-76</td> <td>Satisfactory performance.</td> </tr> <tr> <td>B-</td> <td>2.7</td> <td>68-71</td> <td>Minimal pass.</td> </tr> <tr> <td>C+</td> <td>2.3</td> <td>63-67</td> <td>All grades below 'B-' are indicative of failure at the graduate level and cannot be counted towards graduate degree course requirements</td> </tr> </table>	A+	4.0	95-100%	Superior performance	A	4.0	90-95%	Excellent, showing comprehensive understanding and application	A-	3.7	85-89	Very good performance.	B+	3.3	77-84	Good performance.	B	3.0	72-76	Satisfactory performance.	B-	2.7	68-71	Minimal pass.	C+	2.3	63-67	All grades below 'B-' are indicative of failure at the graduate level and cannot be counted towards graduate degree course requirements
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Attendance	Attendance at all classes and scheduled rehearsals is mandatory. Please be in contact with the instructor immediately if problems arise.																												
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • 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 artsads@ucalgary.ca or call us at 403-220-3580. You can also visit the Faculty of Arts website at http://arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns. • 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 success@ucalgary.ca or visit their website at http://www.ucalgary.ca/ssc/ for more information or to book an appointment. • For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Library Block 117. 																												
ACADEMIC ACCOMMODATION	http://www.ucalgary.ca/access																												
FOIP	http://www.ucalgary.ca/secretariat/privacy																												

ACADEMIC STANDING	http://www.ucalgary.ca/pubs/calendar/current/f.html
CAMPUS SECURITY	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.
COURSE OUTLINES FOR TRANSFER CREDIT	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 student's 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.
DEFERRALS OF EXAMS/TERM WORK	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.
EMERGENCY EVACUATION	http://www.ucalgary.ca/emergencyplan/assemblypoints
LETTER OF PERMISSION	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.
PLAGIARISM	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 rd Floor) if you have any questions regarding how to document sources.
SAFEWALK	220-5333 anytime. http://www.ucalgary.ca/security/safewalk
STUDENT MISCONDUCT	http://www.ucalgary.ca/pubs/calendar/current/k.html
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca
UNDERGRADUATE ASSOCIATIONS	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