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| Department or Program: | Theater |
| When you click submit, a copy of your submission will be automatically emailed to you. Please include your full email address here: | [abc@csbsju.edu](mailto:abc@csbsju.edu) |
| Please enter your department chair's email here: | [def@csbsju.edu](mailto:def@csbsju.edu) |
| Today's Date: | 22 August 2013 |
| 1. Instructor(s): | Jon Dough |
| 2. Department or Program: | Theater |
| 3. Course Number: | THEA-### |
| 4. Course Title: | Directing |
| 5. Is this a NEW course? | No |
| a. Abbreviated Course Title (limit 20 spaces) |  |
| b. Semester and year this course will first be offered: |  |
| |  |  |  | | --- | --- | --- | | c. Frequency course will be offered: | every term | False | | annually (Fall) | False | | annually (Spring) | False | | alternate years (fill in terms below) | False | | |
| if offered in alternate years - terms to be offered: |  |
| d. Will reassignment of current faculty cover this course? |  |
| e. Cost and brief description of needed additions to library/media resources: |  |
| f. Cost and brief description of needed additional computer software and/or hardware: |  |
| g. Cost and brief description of needed addtional equipment and/or instrumentation: |  |
| h. Unusual classroom or space needs for this course, if any: |  |
| 6. List all other Common Curriculum designations applied for and received: | None |
| 7. List all other Common Curriculum designations applied for but not yet received: | None |
| 8. Are there any prerequisites for this course? | yes |
| a. If YES, please list all prerequisites: | Prerequisites: THEA XXX--Stagecraft THEA XXX—Acting Foundations THEA XXX—Intermediate Acting or permission of instructor. |
| How many credits is this course worth? | Four |
| a. What prior knowledge and skills will students be asked to apply? This prior work can come from another course, or something that is done in this course before the experiential portion. | Directing class experiential learning activities will ask students to apply skills gained from prerequisite courses (Stagecraft, Acting Foundations, and Intermediate Acting) and from the Directing course. Here is an outline of some of the prior knowledge and skills students will apply: • From the Acting classes: dramatic analysis, character analysis, acting techniques in voice and movement, acting terminology, and acting concepts. • From Stagecraft: tool usage, materials, theatrical construction techniques, theatrical space organization, and theater artists’ role clarity. • From Directing: directorial conceptualization, rehearsal methods, and production planning.  A Directing student will apply these skills as she collaborates with Actors and Designers on directing activities. She must communicate with Actors in acting terms about the characters in the play, and she must communicate with Designers in design terms about the costumes and scenic elements. She will not succeed in her directing project without applying her prior knowledge and skills. |
| b. Where/how will the experiential learning take place? | Students will complete at least two directing projects during the semester. The first will be directing a substantial scene selected from a major play (e.g., plays like Macbeth, Pygmalion, Our Town, The Crucible), and the second project will be directing a complete act from a major play or a complete one act play by a major playwright. The experiential learning will take place during these directing projects as student Directors do the work that Directors do. This work breaks down into these six basic phases:  (1.) Research and Conceptualization—in this phase a student Director studies the play rigorously to develop his original production conceptualization. His conceptualization focuses the production and guides all the collaborators to create a unified performance for the audience.  (2.) Design Collaboration—in this phase the student Director collaborates with Designers to define the visual interpretation of the play (costumes, props, and scenic elements).  (3.) Casting—in this phase the student Director leads auditions and selects the actors who will act the play’s characters.  (4.) Rehearsals—in this phase the student Director plans and leads the actors through a schedule of focused rehearsals to prepare the actors for the performances.  (5.) Performances—in this phase the prepared performances and design elements are presented in a unified way to audiences.  (6.) Post-Performance Review—in this phase the student Director receives feedback from the audience, collaborators, classmates, and course faculty on the production process and product. He also makes a formal evaluation of his strengths and weaknesses in the process.  The experiential learning in the creative process outlined above takes place in a variety of spaces. Spaces students will use are: Design Studios, Rehearsal Halls, and Theaters. One-on-one meetings with collaborators and faculty members will take place in offices and conference rooms.  Directing a play is intensive work and demands preparation, focus, and energy. The Director is the leader and must guide his collaborators through the process. |
| c. How does the experiential learning encourage students to exercise initiative, responsibility, and judgment so that they actively shape the learning for themselves? | Here is how the Directing class experiential learning activities encourage students to exercise these skills:  Initiative—The Directing student is the project leader and main motivator for the directing project because it follows her original vision. She makes the initial creative statement (the conceptualization) that starts the design meetings and rehearsals. She must take charge and show commitment and energy, or the production will not succeed. The course instructor is there to supervise and support her leadership, but the student is viewed as the authority of the project.  Responsibility—A Directing student is responsible for every element in her directing project. Since all the elements are focused on realizing her conceptualization, she must communicate how the colors, shapes, and textures of the design elements, and the pace, volume, and emotional nuances of the performances fulfill her vision of the play.  Judgment—Directing is full of exercising judgment. The Directing student must choose one script from among many, she must choose which actors to cast into which roles, she must judge how well the rehearsals are working and make moment-to-moment adjustments, and she must make countess decisions about the design elements and staging (movements of actors). Though she must prepare thoroughly, directing projects will present several unexpected problems that she must solve creatively.  The work on a directing project is actively shaped by the student because she is LEADING it while she is DOING it. |
| d. What assignment(s) will you use to judge the degree to which students are able to integrate and apply the old knowledge to the new setting? We need a pertinent example; we aren't expecting you to have the whole syllabus ready. | The two directing projects will allow me to judge the degree to which students are able to integrate and apply old knowledge to a new setting. I will supervise and observe the six-phase process (outlined above) and through my direct observations I will see the Directing student integrating and applying the old knowledge in her project preparations, rehearsals and meetings.  An Example: Directing student Jennifer is directing Macbeth Act II, scene 2 (the scene in which Macbeth murders Duncan offstage and then brings his fears and the bloody daggers to Lady M). Jennifer has developed her conceptualization that Duncan, being king, is regarded as deity and Lady M wants Macbeth to usurp that divine power. Jennifer’s research supports the deity-king concept and she has highlighted evidence in the play that supports her vision. In rehearsal she directs the actors to use their physical postures to show the transformation from fearful, sub-ranked subjects with crouching postures (before Macbeth murders Duncan) to powerful, noble, near-deities with upright postures (after the murder). Jennifer’s research, analysis, and rehearsal actions are all encouraging evidence that Jennifer is integrating and applying skills she learned in Acting classes; however, later on in a performance the bloody daggers drip (fake) blood in a puddle on the stage floor, and the actor playing Macbeth accidently walks through it, not noticing it at all. That is evidence that Jennifer did not apply her knowledge from Acting and Stagecraft because she gained knowledge in those classes that, if applied, would have addressed this weakness in Jennifer’s directing: (1.) Duncan’s blood is “blood of deity” and she should have directed the actor to endow the fake blood with divine attributes—an Acting class skill, and (2.) it is clear that Jennifer did not give the actors enough rehearsal with the fake blood, and had she done so, they would know that it puddles—a Stagecraft class skill. |
| a. The Course Description calls for "a structured, formally evaluated written reflection on the connection between that practice and their prior learning." What would you ask your students to do to meet this goal? | The experiential learning activities—the directing projects—will require students to write a reflection on the connection between their directing practice and their prior learning. The reflection (phase six) will be structured to evaluate each of the previous five phases of the directing project. In each phase students will put prior learning into practice, and in the reflection, students will be required to evaluate how effectively they applied their prior learning. The reflection will ask students to consider performance feedback from a variety of sources, identify and analyze the strengths and weaknesses of their work, and to plan how they would keep their strengths and address their weaknesses in future directing work. |