

THEATER 4221 - 001
DIRECTING II

Spring 2010
MW 11:00-1:00
Conference Room/Lab Theatre

Instructor: James Vesce
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Office Hours (Robinson 364): by appointment only

A. Course Description

Directing II is an advanced and intensive study and practice of theatrical directing. It assumes a basic knowledge of the role and work of the director in the theater and the directing process (THEA 3221: Directing I) and previous directing experience. In this course we will examine the theory and practice of directing and pursue advanced directing projects.

B. Textbooks (available at the UNC Charlotte and Gray's College Bookstores, and online)

Plays for Purchase

Beyond The Horizon (Eugene O'Neill)
Dover Publications, 1996, ISBN 0486290859

Euripides I: Alcestis (Translated by Richard Lattimore).
The University of Chicago Press 1955, ISBN 0226307808

Henry IV Part 1 (Shakespeare)
Washington Square Press; New Folger Library edition (March 1, 1994), ISBN 0671722638

I Ain't Yo' Uncle: The New Jack Revisionist Uncle Tom's Cabin (Robert Alexander)
Dramatic Publishing 1991, ISBN 0871296470

Nocturne (Adam Rapp)
Faber & Faber 2001, ISBN 0571211321

One Way Pendulum (N.F. Simpson)
Samuel French 1960, ISBN 0573013217

She Stoops To Conquer (Oliver Goldsmith)
Dover Publications 1991, ISBN 0486268675

Tales of the Lost Formicans (Constance Congdon)
Broadway Play Publishing (February 2006 Printing), ISBN 088145091X

Photocopies (Do Not Purchase – these will be photocopied/distributed for class)

In The Master's House There Are Many Mansions (Cherry Jackson)

The Who's Tommy: The Musical

Virtual Devotion (Eric Coble)

Other handouts and materials will be used as needed.

C. Requirements and Grading Procedure

The following activities constitute the work for the semester:

Class Participation - 25%

Full and consistent oral and written participation in individual projects and assignments.

Text Analysis – 25%

In-class presentation and submission of a comprehensive text analysis of an assigned play

Written Work – 25%

Completion of a production book for the Short Play project.

Short Play – 25%

Direction of a short play to be fully produced by the class and staged in an evening of plays in late April. This will include an individual conference.

Department of Theatre Studio Class and Performance Protocol

Attendance

One absence is permitted. After one absence the instructor reserves the right to lower your grade one full letter for each additional absence. Only under special circumstances will a student be allowed to miss additional classes, and then only with advanced notice and appropriate documentation, subject to the rules and regulations of the University and the discretion of the instructor. Exceptions may include but are not limited to the following: religious holidays, medical emergencies, university athletic events, family emergencies, professional opportunities. *Please do not call or email the instructor explaining absences.* Failure to honor rehearsal schedules and time commitments is unprofessional and unacceptable, and will result in a lower grade. Absence at out-of-class rehearsals and group meetings will be considered as class absences.

Tardiness

Tardiness is defined as arriving late once class has begun. *If the door to the classroom is closed at the beginning of class you may not enter late.* If the door remains open you may enter but will be considered tardy. 3 tardy arrivals constitute 1 absence. If you are tardy by more than 15 minutes and choose to come to class it will still result in 1 absence.

Coursework

You may not use one of your 2 absences as an excuse for missing a class presentation. If you are absent from class on a day of a presentation or written assignment, the assignment, when presented or turned in, will be graded without prejudice and then lowered by one full letter grade. In the case of performance presentations - you are not guaranteed the chance to present your assignment late (if going back causes a schedule problem). Late assignments will not be accepted.

The following excuses are no longer acceptable in the electronic age: computers and printers that don't work, emails and phone messages you never receive, no time to attend a show.

Please submit hard copies of all written assignments. Email copies alone are unacceptable.

The best way to contact me is by email generally during the day. Phone messages are helpful but I can't always guarantee a response. Be sure your email address is accurate and active. And, I strongly discourage you from using my classroom as a youth hostel. Sleeping in class is at the very least most annoying!

Course Materials

It is expected that you will use the textbooks and materials recommended for this course. Otherwise, you run the risk of inconsistency among translations and adaptations, dissimilar pagination, and all of the other inconveniences to classmates that follow from different versions of the same play or text. You might also jeopardize your preparation for exams. Printer and software failure are unacceptable excuses

Guests

Visitors to class are allowed with permission of the instructor only.

Department of Theatre Mission Statement

The Department of Theatre strives to inspire our students to expand their vision of the world and themselves through the study and practice of the craft of theatre, preparing them for leadership as practitioners, educators, and artists.

Disability Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Services, Fretwell 230, 704/687-4355, as early as possible in the term. It is your responsibility to make your special needs known so that we may be of assistance.

The UNC Charlotte Code of Student Academic Integrity Student Guidelines

As a student at UNC Charlotte, you have certain rights and responsibilities under the UNC Charlotte Code of Student Academic Integrity. The Code defines these responsibilities and guarantees you certain rights that ensure your protection from improper accusations of academic integrity violations. You should familiarize yourself with the provisions and procedures of the Code. Please refer to the full Code, available online at: <http://www.legal.uncc.edu/policies/ps-105.html>

DIRECTING II
Schedule

January 11		Introduction and Course Assignments In Class Reading: <i>In The Master's House</i> (Cherry Jackson)
	13	Directing Theory The Directing Process The Evolution of Directing as a Discipline in Theatre The Role of the Director (Style/Politics/Psychology) Handout: Anne Bogart: "Terror, Disorientation and Difficulty"
	18	Martin Luther King Holiday (No Class)
	20	Text Analysis for Production
	25	<i>Tales of the Lost Formicans</i> Text Analysis & Discussion
	27	<i>Tales of the Lost Formicans</i> Text Analysis & Discussion
February	1	<i>Beyond The Horizon</i>
	3	<i>Alceste</i>
	8	<i>I Ain't Yo' Uncle</i>
	10	<i>Virtual Devotion</i>
	15	<i>She Stoops To Conquer</i>
	17	The Who's <i>Tommy</i> : The Musical
	22	<i>Nocturne</i>
	24	<i>One-Way Pendulum</i>
March	1	<i>Henry IV, Part 1</i>
	3	Short Play Research/Audition/Preparation
	5	Text Analyses Due (Not a class date)
	8, 10	Spring Break (No Class)
	22, 24	Short Play Auditions
	29, 31	Short Play Concept Presentations/Rehearsals Begin
April	5-25	Short Play Rehearsals/Limited Class Schedule/Conferences
	26-30	Short Play Performances

Directing Bibliography

Theory

- Appia, Adolphe, *The Work of Living Art and Man is the Measure of All Things*.
Miami: University of Miami Press, 1960.
- Artaud, Antonin, *The Theater and Its Double*. New York: Grove Press, 1958.
- Boal, Augusto, *Games For Actors and Non-Actors*. New York: Routledge, 1992.
- Bogart, Anne, *A Director Prepares*. London: Routledge, 2001.
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- Brook, Peter, *The Empty Space*. New York: Atheneum, 1968.
- Copeau, Jacques, *Texts On Theatre*. Ed. by John Rudlin and Norman H. Paul.
New York: Routledge, 1990.
- Craig, Edward A., *Gordon Craig: The Story of His Life*. London: Gollancz, 1968.
- Grotowski, Jerzy, *Towards A Poor Theatre*. New York: Simon and Schuster, 1968.
- Holmberg, Arthur, *The Theatre of Robert Wilson*. Cambridge: Cambridge Univ. Press, 1996.
- Johnstone, Keith, *Impro*. New York: Theatre Arts Books, 1979.
- Kiernander, Adrian, *Ariane Mnouchkine and the Theatre du Soleil*.
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- Mamet, David, *True and False: Heresy and Common Sense For The Actor*.
New York: Pantheon Books, 1997.
- Menta, Ed, *The Magic World Behind The Curtain: Andrei Serban in the American Theatre*.
New York: Peter Lang Publishing, 1995.
- Quadri, Franco, et. al., *Robert Wilson*. New York: Rizzoli International, 1997.
- Saint-Denis, Michel, *Training For The Theatre*. New York: Theatre Arts Books, 1982.
- Stanislavski, Konstantin, *An Actor Prepares*. New York: Theatre Arts Books, 1936.
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- Stanislavski, Konstantin, *Creating A Role*. New York: Theatre Arts Books, 1961.
- Vsevolod Meyerhold*, ed. by Robert Leach, New York: Cambridge University Press, 1989.

Interviews/Profiles

Bartow, Arthur, *The Director's Voice*. New York: Theatre Communications Group, 1988.

Cole, Toby, and Helen Krich Chinoy, *Directors On Directing*. New York: Bobbs-Merrill, 1953.

Delgado, Maria, and Paul Heritage, *In Contact With The Gods? Directors Talk Theatre*.
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Textbooks

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Benedetti, Robert, *The Director at Work*. Englewood Cliffs, NJ: Prentice Hall, 1985.

Bloom, Michael, *Thinking Like a Director: A Practical Handbook*.
New York: Faber and Faber, 2001.

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Hauser, Frank, and Russell Reich, *Notes on Directing*. New York: Walker & Company, 2003.

Hodge, Francis, *Play Directing: Analysis, Communication, and Style*.
Boston: Allyn and Bacon, 2000.

O'Neill, R.H., *The Director as Artist: Play Direction Today*.
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Whitmore, Jon, *Directing Postmodern Theatre*.
Ann Arbor: The University of Michigan Press, 1994.