
THTR - 440

Directing: Page to Stage

Fall 2019 - Monday / Wednesday 1:30pm-3:20pm

Instructor: Dr. William Lewis (Dr. Will)

Email: wwlewis@purdue.edu

Office: PAO 2185

Office Hours: Mondays 12-1pm and Thursdays 2-4pm. Email for appointment.



Introduction.....	3
Philosophy	3
Course Guidelines.....	4
Course Objectives	4
Learning Outcomes	4
Required Materials	4
Expectations.....	5
Attendance Policy	5
Assignment Descriptions.....	6
Collaboration for Performance Assignments.....	6
Assignment Point Values.....	6
Grade Scale	7
Schedule.....	8
University/Course Policies	12
CLASSROOM BEHAVIOR.....	12
ACADEMIC INTEGRITY	12
ACADEMIC DISHONESTY	12
CELLPHONE AND LAPTOP USAGE.....	12
ACCESSIBILITY AND ACCOMMODATIONS	13
CAMPUS EMERGENCIES.....	13

Introduction

*“to create theatre that is full of terror, beauty, love, and belief in
the innate human potential for change.”*

-Anne Bogart

William W. Lewis, PhD is a scholar, teacher, director, and performance maker. His research and directing practice focus on using alternative and devised forms of experience making that include site specificity, locative technology, gaming, projection, and digital media. Dr. Will received a PhD in Theatre and Performance Studies from the University of Colorado Boulder, a MA in Theatre History and Criticism from CUNY/Hunter College, and a BFA in Performance with an emphasis in directing and performance art from the University of Memphis. He recently served as a faculty member in the directing area at Texas State University. He has been a member of the Attic Theatre Company in Los Angeles and First Look Theatre Company housed inside NYU's Department of Dramatic Writing where he worked with MFA playwrights. Dr. Will has also worked as an independent film and theatre practitioner in NYC, Los Angeles and regionally. Selected professional directing credits include *A Doll's House*, *Sight Unseen*, *The Dumbwaiter*, *Runaways*, and *All in the Timing*. Recent directing projects that implement technology, devised performance, and physical theatre include *Woyzeck: The Endless Cycle 1.0*, *Everyman*, *Quantified Self*, and *Medea/Mediated*. *Woyzeck* was selected as a KCACTF Region 7 finalist in 2016 and *Quantified Self* was funded by a prestigious Knight Foundation Media Innovation Grant. Examples of Dr. Will's work are available at: www.williamwlewis.net

Philosophy

As a teacher my goal is to serve as a guide toward inquiry, knowledge, compassion, and growth, allowing students agency to learn in their own way. Each student has different needs and abilities and I attempt to match my knowledge and experiences to fit their expectations. Students will also have varying levels of talent, multiple types of intelligence, and a diverse range of capabilities but it is what they do with their given assets that count. Their curiosity, motivation, and discipline to excel will ultimately determine how successful they will be in coursework and in life. I expect students to come prepared and willing to ask questions about the work as well as how they interact with the world around them. I will do my best to encourage their curiosity and show them how and where to find the answers to your questions. I believe there are few wrong answers as long as one takes the time and effort to think critically and consciously. We may not always agree in the class but out of the disagreement usually fruitful discussion will result. Most importantly, I believe the necessity of taking responsibility for one's actions and being a thoughtful and respectful member of the world.

Course Guidelines

Course Objectives

The goal of this course is to give students an introduction to the techniques, theory, and craft of stage directing. Although directors can be understood to have a variety of functions, we will adopt one common goal: the director's responsibility is to *create an unique and specific experience for the audience*. In many cases this means working with actors, designers, and writers to tell a clear and compelling story. In other instances, this means exploring how to think of our audiences as the central character in the experiences we make.

We will divide time between script analysis; applying conceptual and practical means for bringing dramatic material to life on stage; workshopping scenes in progress; and developing and implementing critical tools. Readings from *The Director's Craft* and *A Student's Guide to Play Analysis* guide preparation and rehearsal practices including: script analysis for action, plot, and character; conceptualization processes; collaboration with designers and production team; rehearsal-practices focused on actor communication and safety, blocking, and movement; as well as staging principles of stage picture, tension, and pacing. Students will also create an analysis journal based on fourteen plays. These plays offer a variety of directing challenges and may be used for final scene work.

Learning Outcomes

At the end of the course students will be able to:

- Analyze and interpret dramatic material from a director's point of view.
- Collaborate with other artists to conceptualize (develop?) theatrical material for production
- Plan and execute effective rehearsal strategies and methods of communicating with actors.
- Implement directorial skills in staging, including blocking, composition, stage picturization, and developing tension and affective pacing.
- Evaluate application of these tools in their own and in peers' work.

Required Materials

Textbooks:

The Director's Craft: A Handbook for the Theatre by Katie Mitchell

A Student Guide to Play Analysis by David Rush

Plays:

A Doll's House - adapted by Frank McGuinness (hardcopy required)

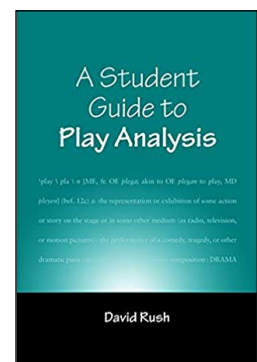
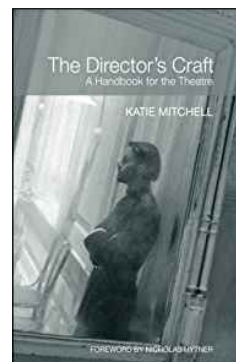
Love and Information - Carol Churchill

Sweat - Lynn Nottage

The Humans - Stephen Karam

Fun Home - Lisa Kron and Jeanine Tesori

The Flick - Annie Baker



Angels in America: Millennium Approaches - Tony Kushner

This is Modern Art - Idris Goodwin and Kevin Coval

Water by the Spoonful - Quiara Alegría Hudes

Eurydice - Sarah Ruhl

White Rabbit/Red Rabbit - Nassim Soleimanpour

Straight White Men - Young Jean Lee

Ink - James Graham

She Kills Monsters - Qui Nguyen

1984 - Robert Icke and Duncan Macmillan

Required Production:

These Shining Lives - September 20-29 (Purchase your tickets early!)

Expectations

- This is largely a practice-based course, and as such, the main course material will be exercises and information that are primarily experienced during class. **In order to excel in this course regular attendance and a positive willingness to engage are crucial!**
- Students are expected to come to each class prepared to discuss any reading assignments or videos detailed on your syllabus or assigned during class. Readings will come from material on Blackboard and from required books.
- Some of the subject matter/exercises in this course may become controversial within the course community and prompt emotional responses. As a class we will work to develop a toolbox of openness, conscientiousness, and empathy when/if these moments occur.
- Performing and directing can be a difficult artforms to excel at and require a lot of dedication and self-understanding.
- Often students will be asked to be critiqued by and to critique your fellow classmates. Each student should come prepared to speak truthfully and respectfully so as to create a safe and supportive environment.
- Please respect the acting studio, theatre spaces, and all properties within them. Please return these spaces into the assigned configuration and clean up when done using. Part of the practice of making theatre entails understanding how these elements are shared and integral to each individual's unique process.
- Late work will not be accepted for credit.

Attendance Policy

This is a practice-focused course. In order to learn material and demonstrate knowledge, students need to be present in class.

- Each student is given 2 total absences (excused or unexcused) without impact to their final grade. Any absences above 2 will result in a lowering of the student's grade by 40 points per additional absence. Those with no absences will be rewarded with 25 points extra credit on their final grade
- Absences on scheduled workshop days are not allowed and will result in a 0 for the student's assignment for that day. Arriving more than 10 minutes late for class will count as an absence.

Assignment Descriptions

- **Play Analysis Journal** – 250-word minimum dramaturgical analysis of each of the 14 plays listed in required material. Emphasis is on Action/Plot, Character, and Conceptualization.
- **Live Performance Review** – 500 to 750-word production analysis focusing on action/objectives, acting, conceptualization, and composition.
- **Director's Book (2)** - Primary dramaturgical analysis and planning necessary for the director before first rehearsal with actors.
- **Rehearsal Book** - Planning and assessment tool for rehearsing final scene. Student should contribute 250 words per hour of rehearsal with a minimum of 7 hours for full credit.
- **In Class Journal/Participation** – Daily notes of in-class observations combined with active in-class participation. Graded twice per semester. Weighted as such (Journal 75%/Participation 25%)
- **Experiential Concept Project** - Collaborative imagination and planning exercise conducted by a team of theatre makers focusing on interactive/experiential performance without a dramatic text.
- **Directing Scenes (2)** - 5 to 6 minutes scenes for two characters focusing on staging/blocking, communication/objectives, and pacing/tension. These scenes are cast with actors from inside and outside the class. Scene 1 is from *A Doll's House*, Scene 2 is student's choice with instructor permission.

Collaboration for Performance Assignments

Theatre is a collaborative art: one in which we all depend on the commitment of others. Conscientious participation in all teamwork is expected and will have an impact on one's final grade. Please exchange contact information and arrange rehearsal times as soon as you receive an assignment.

- For **Scene 1 (*A Doll's House*)** students will serve in the role of both actor and director for scenes. They will need to serve as actor in a minimum of two scenes. They are also expected to do the book work for their character and memorize lines for the performance.
- For **Scene 2** students must cast two actors from outside of class and maintain a rehearsal schedule for these actors. The actors must also be available for one in-class workshop, one in-class showing, and on the day of the final.
- For the **Experiential Concept Project** students will work in teams of 3 to 6 and serve as actor, director, producer, and "designer" during the conceptualization process.
- Please plan to rehearse for no less than 7 and no more than 15 hours each for Scene 1 and Scene 2. For the collaborative conceptualization project, students should plan to devote a minimum of 5 hours of outside class time with their team.

Assignment Point Values

Play Analysis Journal – 200

Live Performance Review – 50

In Class Workshop Journal/Participation - 150

Director's Book 1 - *A Doll's House* - 50

*World of the Play Assignment - 12.5

*Action Analysis - 12.5

*Character Analysis - 12.5

*Ground Plan/Blocking Script - 12.5

Scene 1 - *A Doll's House* - 100

*Workshop - 25

*1st Showing - 25

*Final Showing - 50

Scene 2 Rehearsal Book - 50**Experiential Concept Project - 100**

*Experiential Project Plan - 50

*Experiential Project Presentation - 50

Director's Book 2 - Student Choice - 100

*World of the Play Assignment - 20

*Action Analysis - 20

*Character Analysis - 20

*Ground Plan/Blocking Script - 20

*Concept Assignment - 20

Scene 2 - Student Choice - 200

*Workshop - 50

*1st Showing - 50

*Final Showing - 10

Total Points = 1000

- Grading for performance projects (Scene 1, Scene 2) is based on the overall process. This includes Planning, Observation, Participation, Self-Analysis, Growth, Professionalism, and Presentation are all under consideration. Putting a full effort forward in all elements of the process. Grading for these elements are evaluated on an individual basis with feedback given throughout the process.
- Participation is graded in this class based on your ability to prove that you are engaged and contributing to the overall learning environment of the classroom. You are expected to maintain a journal of in-class work and to contribute to class discussion, practical exercises, and peer critique/evaluation.

Grade Scale

970 - 1000 A+	730 - 769 C
930 - 969 A	700 - 729 C-
900 - 929 A-	670 - 699 D+
870 - 879 B+	630 - 669 D
830 - 869 B	600 - 629 D-
800 - 829 B-	599-Below F
770 - 799 C+	

It is against department and university policy to discuss grades electronically. If you wish to discuss your grades, please set up a time to talk with the instructor during office hours.

Schedule

Date	Assignment/Reading Due	In Class Activity
M - Aug 19	Read Syllabus	Introductions and Class Breakdown
W - Aug 21	Read Mitchell - Introduction thru Chapter 2	What is a Director and what do they do?
M - Aug 26	Read Fuchs - <i>Visit to a Small Planet</i> Read Mitchell - Chapter 3	World of the Play and Big Ideas Exercise with <i>Eurydice</i>
W - Aug 28	Read Rush - pp. 19 - 66 Read Mitchell - Chapter 4	Plot and Action Analysis Exercise with <i>Eurydice</i>
M - Sept 2	NO CLASS	Labor Day
W - Sept 4	Read Rush - Chapter 4 Read Mitchell - Chapter 5	Discuss Character and Concept with <i>Eurydice</i>
M - Sept 9	Read 9 Viewpoints Handout Read Blocking and Staging Handout	<i>Love and Information</i> Demonstration - Staging and Movement *

Date	Assignment/Reading Due	In Class Activity
W - Sept 11	Read Silent Tension Handout Read Objectives Handout Play Analysis Journal 1 Due (<i>Eurydice, Love and Information, The Flick</i>)	<i>Love and Information</i> Scene Demonstration - Objectives and Tension *
M - Sept 16	Read <i>A Doll's House</i> Watch <i>A Doll's House</i> Clips on Blackboard	Discuss World of Play and Concept
W - Sept 18	Read Rehearsal Objectives Handout Read Mitchell - Chapters 9-11	Choose Scenes and Schedule Rehearsals - Discuss Rehearsing
M - Sept 23	Read <i>A Doll's House</i>	Discuss Character and Action
W - Sept 25	Director's Book 1* Due (<i>A Doll's House</i>)	First Workshops - Day 1
M - Sept 30	Live Performance Essay 1 Due	First Workshops - Day 2
W - Oct 2	Play Analysis Journal 2 Due (<i>This is Modern Art, Millennium Approaches, Sweat, White Rabbit/Red Rabbit</i>)	First Workshops - Day 3
M - Oct 7	NO CLASS	October Break

Date	Assignment/Reading Due	In Class Activity
W - Oct 9		First Workshops - Day 4
M - Oct 14		First Workshops - Day 5
W - Oct 16		First Workshops - Day 6
M - Oct 21 Last Day to Drop with a "W"	Play Analysis Journal 3 Due (<i>She Kills Monsters</i>, <i>Water by the Spoonful</i>, 1984, <i>Ink</i>)	<i>A Doll's House</i> First Showing (Schedule Time to Meet with Dr. Will for Notes on First Showing)
W - Oct 23	Read Lewis - <i>Designing Interaction</i> Read/Watch Material on Immersive Theatre Scene 2 Selections Due	Discuss Experiential Project
M - Oct 28	In-Class Journal 1 Due	<i>A Doll's House</i> Final Showing
W - Oct 30		Discuss Experiential Project Continued
M - Nov 4	Experiential Project Plan Due	Present Experiential Projects

Date	Assignment/Reading Due	In Class Activity
W - Nov 6	Director's Book 2 Due	Second Workshops Day 1
M - Nov 11		Second Workshops Day 2
W - Nov 13	Play Analysis Journal 4 Due (<i>Fun Home</i>, <i>The Humans</i>, <i>Straight White Men</i>)	Second Workshops Day 3
M - Nov 18		Second Workshops Day 4
W - Nov 20		Second Workshops Day 5
M - Nov 25		Second Workshops Day 6
W - Nov 27	No Class	Thanksgiving Break
M - Dec 2		Scene 2 First Showing (Schedule Time to Meet with Dr. Will For Notes on First Showing)
W - Dec 4	In Class Journal 2 Due	Class Wrap-up Discussion
Final - TBD	Rehearsal Journal Due	Scene 2 Final Presentation

This schedule and material contained is subject to change.

University/Course Policies

CLASSROOM BEHAVIOR

Students at Purdue University are expected to be in compliance with the Campus Code of Conduct at all times. Failure to abide by this code will not be tolerated in this course. Examples of inappropriate behavior include threatening, harassing, or discriminating comments or behavior toward others. Students who engage in inappropriate behavior will be asked to leave the classroom; will receive no credit or attendance for that day; and must meet with me prior to re-joining the class. Severe cases will be referred to the Dean of Students. Campus Code of Conduct.

https://www.purdue.edu/studentregulations/student_conduct/index.html

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Inappropriate behavior in the classroom may result in a request for the offending student to leave class. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

ACADEMIC INTEGRITY

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty. Instances of academic dishonesty will be handled in accordance with university policy, available via <https://www.purdue.edu/odos/osrr/academic-integrity/index.html>.

Academic integrity is one of the highest values that Purdue University holds. Individuals are encouraged to alert university officials to potential breaches of this value by either emailing integrity@purdue.edu or by calling 765-494-8778. While information may be submitted anonymously, the more information that is submitted provides the greatest opportunity for the university to investigate the concern.

Academic Honor code: "As a Boilermaker pursuing academic excellence, I pledge to be honest and true in all that I do. Accountable together - we are Purdue."

ACADEMIC DISHONESTY

Academic Dishonesty is a serious offense. Examples of Academic Dishonesty include: cheating, plagiarism, or knowingly furnishing false information to the University. Such instances will be reported to the Dean of Students for appropriate disciplinary action.

The integrity of our work is critical to why we are all at Purdue, both as students and as faculty. It is through this integrity that we maintain a culture of continued learning, as well as personal and professional growth and development. To preserve the quality of education offered to students, the University is responsible for maintaining academic integrity and for protecting all those who depend on it, including Purdue's community partners and institutional affiliates. Students are responsible for their scholarship and original creative work. Plagiarism will not be tolerated.

It is the expectation of this course, and all courses at Purdue University, that you are aware of and abide by all academic policies regarding plagiarism. Any student who is unclear on what plagiarism is or how to prevent acts of plagiarism in academic writing may consult with me or seek assistance at the Purdue Writing Lab prior to submitting work.

CELLPHONE AND LAPTOP USAGE

Always be respectful of the abilities, opinions, focus and comfort of your fellow students. Please keep cell phones silenced all times while in the classroom. You may use them to take notes or to record material but if you are using the technology in a distracting manner you will be requested turn it off. I encourage the use of laptops or tablets but ask that you do so only to engage in activities directly related to what is happening in the class at the moment.

ACCESSIBILITY AND ACCOMMODATIONS

Purdue University strives to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, you are welcome to let me know so that we can discuss options. You are also encouraged to contact the Disability Resource Center at: drc@purdue.edu or by phone 765-494-1247. <http://www.purdue.edu/drc/faculty/syllabus.html>

CAMPUS EMERGENCIES

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Check Blackboard and email for updates.

- To report an emergency call 911 or use a campus emergency phone. To sign up for Purdue Alert text messages, view www.purdue.edu/ea
- Fire alarm: evacuate the building, and proceed outdoors, away from the building. Do not use the elevator. We will use the front doors and then meet near Transformation (black obelisk across Marsteller Street) unless instructed otherwise by emergency personnel.
- Shelter in Place for a tornado: shelter in the lowest level of this building away from windows and doors. Please use the staircase across the hall from 2154, go all the way to the basement, and gather near the dressing rooms.
- Shelter in Place for a hazardous materials release or a civil disturbance: shelter in our classroom, locking or securing the door, and turning off the lights.