



**THE 541 – SEMINAR IN STAGE DIRECTION: DIRECTING THEORY
COURSE SYLLABUS: SPRING 2013
T 4:30 p.m. – 7:10 p.m. Performing Arts Center #112**

Instructor: Dr. Carrie Klypchak, Associate Professor of Acting and Directing
Office Location: Performing Arts Center #129
Office Hours: M/W 2:00 p.m. – 3:30 p.m. and T/H 3:30 p.m. – 4:30 p.m. (and by appointment)
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COURSE INFORMATION

Required Textbooks:

***A Director Prepares: Seven Essays on Art and Theatre* by Anne Bogart.**

*Amazon lists used and new versions of this paperback from \$20.98 - \$26.66 (plus shipping).

***Twentieth Century Actor Training* by Alison Hodge.**

*Amazon lists used and new versions of this paperback from \$26.99 – \$83.28 (plus shipping). You may also purchase the second edition of this text instead, called *Actor Training* by Alison Hodge (this text contains the same material, plus some additional chapters, and you may be able to find it cheaper than the first edition online; however, the bookstore should have used copies of the first edition for your purchase).

MLA Handbook for Writers of Research Papers. 7th Edition.

You are highly encouraged to acquire this text as soon as possible for your work in this course and throughout your graduate studies. While the bookstore will probably have copies of this text in stock for your purchase, you can also find it used online for as low as \$13.48 (plus shipping). Please *do not* purchase an earlier edition of this text; significant differences in information exist.

**Note: In addition to readings in the above texts, other readings in this course will come from published journal articles, interviews, and chapters of other texts that the instructor will either provide or that will be placed on reserve in the library for photocopying by the student. Many of the journal articles can also be accessed electronically by the student through the library.*

Required Viewing:

A Midsummer Night's Dream

directed by Dr. Jim Al-Shamma

produced in the Main Stage Theatre by the University Playhouse at Texas A&M-Commerce
 February 19, 20, 21, 22, and 23 at 8:00 p.m. and February 24 at 3:00 p.m.

An Evening of One-Act Plays

“Execution” by Jeffrey Stirl; directed by Christine Sheehan &
 “The Note” by William Jonathan Carr; directed by B.F. Steddum
 produced in the Studio Theatre by the University Playhouse at Texas A&M – Commerce
 April 23, 24, 25, 26, and 27 at 8:00 p.m. and April 28 at 3:00 p.m.

Tickets are available for a nominal fee from the University Playhouse Box Office (PAC 101) from 1:00 p.m. – 5:00 p.m. on weekdays. Or, you may make advance reservations by phone at any time by calling 903-886-5900 or by email at playhouseboxoffice@tamuc.edu.

Ticket Prices:

TAMU-C Students (with Valid Student ID) and Children under 18 - \$3.00

Senior Citizens (ages 60+) - \$8.00

Adults - \$10.00

TAMU-C One-Act Play Festival

Thursday, March 7 and Friday, March 8

As part of this course, each student is required to successfully work at least one position shift in TAMU-C’s One-Act Play Clinic/Festival on Thursday, March 7 or Friday, March 8. Most work shifts last approximately four to six hours and are scheduled throughout the day and evening hours.

**Note: Please understand that viewing a performance of both of the University Playhouse shows listed above and working at the One-Act Play Festival are absolute requirements of the course. Part of becoming a skilled director is viewing other directors’ successes and challenges. Clear your schedule now! If you cannot attend all of these events, for whatever reason, you must consult with the instructor in advance in order to receive an alternate written assignment(s) for these portions of your overall grade in the course.*

Course Description:

The goal of this course is to examine the evolution of the director’s role during the course of the 20th century and beyond. Since the director’s vision of theatre cannot be realized except as part of a collaborative venue, the course will also include attention to acting theory and approaches to performance training. Such study should lead you to consider new perspectives and approaches in your future directing endeavors. Students will engage with written materials as a point of departure for considering issues relating to staging, performance, and the shifting roles of theatre artists. They will engage with these materials through in-class discussion, oral presentations, exercises, and written work.

**Note: Although not a formal prerequisite for this course, it is expected that all students enrolled have had some sort of practical directing experience (either through undergraduate coursework or otherwise) to serve as a point of departure in these theoretical studies. If you have not yet practically engaged in directing, it is recommended that you wait to take this course until you have had sufficient experience.*

Student Learning Outcomes: By the end of this course, the student will be able to:

1. display a learned knowledge of influential theatre directors' artistic approaches.
2. critically, knowledgably, and professionally evaluate varying approaches to actor training and directing.
3. synthesize academic/artistic research into cohesive scholarly writing and oral presentation.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

ACTIVE PARTICIPATION (10%): Your Active Participation will play a substantial role in acquiring your final grade – for good reason! This graduate course is structured to support a “community of learners.” In order to contribute to the community, you must come to class fully alert (not under the influence of... anything!), prepared, and ready to actively participate in discussions of assigned readings or engagement in determined activities, etc. Please be advised that your attendance at both University Playhouse productions will be considered part of your Active Participation grade as well. Be aware that the “participation” aspect of your grade requires more than simply being present or arriving to class on time (although absences and late arrivals/early departures will significantly reduce your Active Participation grade). *Please keep in mind that you must be present in order to participate.* Lack of demonstrable preparation will have a substantial negative impact on your course grade.

As graduate students you should realize the importance of acquiring skill in voicing your opinions during discussion in positive and respectful ways. Realize that sometimes you will have to agree to disagree with other members of the class. As I know that you all can do: avoid “knee-jerk reactions” and frame your comments respectfully, with scholarly intelligence, and as a point of academic discourse. *Disrespect, rudeness, or offensive language of any kind has no place in the classroom. If such an instance occurs (either toward another student or the instructor), I will ask the student to leave and/or substantial points will be reduced from the student's Active Participation grade.*

Participation grades will be calculated daily and reflected upon/tabulated at the end of the semester. *Each student will begin with a mid-passing Participation grade of an 80.* Strong effort or lack of effort during each class and over the course of the semester as a whole will either raise or lower that grade.

**Measures Student Learning Outcomes 1 and 2.*

READINGS PRESENTATIONS (20% - 2 at 10% each): Over the course of the semester, will be asked to make two, formal, oral presentations over assigned readings, as well as to lead discussion for a portion of those days' class. Each presentation/discussion should last thirty to forty-five minutes. Although you are welcome to use a power point presentation as support for your ideas, please understand that you are responsible for leading and facilitating the class discussion as well – not just summarizing points and lecturing to the class. You should plan your presentation very carefully as you are developing a thirty to forty-five minute lesson plan (shorter/significantly longer presentations will receive substantial grade deductions.) You should

provide each person in the class (including the instructor) with a handout or study guide, which will include, but will not be limited to: relevant biographical information and professional accomplishments garnered through outside research, an outline of major points in the reading, suggestions for additional reading, etc. *You must also come prepared with questions and topics to stimulate class discussion.* One of the goals of this assignment is to give you an opportunity to hone your teaching and presentation skills. Be imaginative in your presentational strategies, including audiovisual material, activities, etc. The student that is presenting is in charge of arranging for any equipment to be present in PAC 112 that is necessary for the day's activities. You will be graded on the content of your presentation/handout, the structure/construction of your presentation/handout, ability to lead class discussion effectively, ability to field your peers' questions, and the overall professionalism/preparedness exhibited. I will provide you with a more in-depth overview of presentation requirements during class.

**Measures Student Learning Outcomes 1, 2, and 3.*

GUIDED CRITICAL DISCUSSION PROJECT (5%): each graduate student will prepare to guide a short, round-table, critical class discussion over a specifically assigned section of *A Director Prepares*. One of the goals of this assignment is to give you an opportunity to hone your critical discussion facilitation skills through interaction with your colleagues. Please understand that you are responsible for leading the class discussion – not just summarizing points and lecturing to the class – and you must come prepared with questions and topics to stimulate that class discussion effectively! Plan your discussion prompts very carefully. Each guided discussion will last approximately fifteen minutes in length. You will be graded on the effectiveness of your ability to evoke and facilitate fruitful artistic/scholastic discussion and the depth of your insights (in both your presentation and in response to your colleagues'). More detailed description of this assignment will be discussed in class.

**Measures Student Learning Outcomes 1, 2, and 3.*

SUMMARIES (40% - 8 at 5% each): Each student will complete eight short writing assignments of one page each. There will be eight reading summaries/précis over the material assigned for discussion during designated class sessions. A student is exempt from submitting a summary on a day that s/he is in charge of any part of the week's major reading presentations. Each of these short writing assignments will be worth 5% of the student's overall grade in the course. Summaries will be graded on both content and construction and will include appropriately formatted citations and bibliographic information per MLA format. Additional criteria will be provided to the student during class.

**Measures Student Learning Outcomes 1 and 3.*

TAMU-C ONE-ACT PLAY FESTIVAL PARTICIPATION (5%): As mentioned above, as part of this course, each student is required to successfully work at least one position shift in TAMU-C's One-Act Play Clinic/Festival on Thursday, March 7 or Friday, March 8. Students are welcome to sign-up for more shifts should s/he so desire and availability allow. You will be allowed to request preferences for your position/time slot closer to the festival (graduate clinician, host, technical crew, etc.) in order to avoid conflict with your classes, etc. Either in your designated position or otherwise during the festival, each student *must* view at least one of the visiting schools' performances in order to observe another director's work with actors. *Clear your schedule now!* Specific requirements for successful participation/grading will be discussed in further detail during class.

**Measures Student Learning Outcome 2.*

RESEARCH PROPOSAL (5%): An initial proposal for your final research paper presentation of 250 words will be submitted in abstract form. You should spend considerable time and effort in developing your abstract. The abstract will count as 5% of your overall grade in this course. The abstract should include an introduction to your proposed topic, primary research question and/or thesis statement, your primary method(s) of research, relevancy of the study, etc. After your topic has been approved, you may prepare your final essay for presentation. Your research proposal will be graded on both content and construction. I will provide you with a sample abstract proposal as a guide and discuss requirements in more depth during class.

**Measures Student Learning Outcomes 1 and 3.*

RESEARCH PAPER PRESENTATION (15%): You will be required to write and present a conference-length research paper on a topic of your own selection that is informed by theoretical and/or historical work in the fields of theatre and/or performance and that intersects with the topic of this course in some way, falling within the timeframe of 1880-present. *You may not choose to focus on a director for which you have provided a readings presentation in this class.* Your paper should be comprised of original, focused research on a selected topic which could eventually lead to a formal conference presentation or be built upon for publication. You are strongly encouraged to develop a paper that could inform your thesis or 595 paper. Your essay should use acceptable quality writing practices, and you should utilize an acceptable number (and variety) of *scholarly* sources. The paper should be approximately eight pages long – typed and written in a standard scholarly form. You are required to present a fifteen minute formal reading of your research essay in a mock conference format; you may incorporate visual aids if you so choose. You will be assigned to a specific panel of 3-4 presenters, and you will also be required to submit a short bio to the panel chair for introduction at the presentation. After all of the panel participants have presented their papers, the panel chair will then field a discussion and answer period regarding the papers with the audience.

Please plan all elements of your presentation carefully and offer it to the class in a formal, well-rehearsed manner. You should dress appropriately for a conference presentation in business attire as well. You will be graded on the content and construction of your essay (you *must* use your very best writing skills to develop a tight, well-researched, well constructed, and well-written essay for presentation – this is absolutely *not* “stream of consciousness writing” – this absolutely *is* writing a formal research essay to the *very* best of your abilities and then taking the project one step further and preparing it for oral presentation!!!), your preparedness, your ability to knowledgeably respond to questions from the audience, and the professionalism exhibited in your formal presentation. We will have additional in-depth discussion about the requirements of this assignment during class sessions.

**Measures Student Learning Outcomes 1, 2, and 3.*

Grading:

GRADING SCALE: The following grading scale will be used to determine all individual grades as well as the student’s overall grade in the course:

A	90%-100%	(Exceptional Quality Work)
B	80%-89%	(Good Quality Work)
C	70%-79%	(Average Quality Work)

D	60%-69%	(Below Average Quality Work)
F	0%-59%	(Fails to Meet Acceptable Expectations in Quality of Work)

Note: Numerical correlations for individual assignments receiving awarded letter grades in this class may be calculated as follows: A 95%; A- 90%; B 85%; B- 80%; C 75%; C- 70%; D 65%; D- 60%.

GRADING RUBRIC:

Assignment	Grade
Active Participation (10%)	
Readings Presentation #1 (10%)	
Readings Presentation #2 (10%)	
Guided Critical Discussion Project (5%)	
Summary #1 (5%)	
Summary #2 (5%)	
Summary #3 (5%)	
Summary #4 (5%)	
Summary #5 (5%)	
Summary #6 (5%)	
Summary #7 (5%)	
Summary #8 (5%)	
TAMU-C OAP Festival Participation (5%)	
Research Paper Proposal (5%)	
Research Paper Final Presentation (15%)	
Semester Grade	

TECHNOLOGY REQUIREMENTS

WORKING EMAIL REQUIREMENT: It is a course expectation that you have a working email address that you check daily. If you have not already acquired an email address through the university or otherwise, please make arrangements to do so before the next class meeting. There may be times that I need to contact you with important information and email is often the speediest and easiest way of doing so.

SAVING OF ASSIGNMENTS: Unfortunately, papers/projects do occasionally get lost. Please, for your sanity, save your work on a disc or thumb drive, etc. Do not depend on your paper staying on the hard drive of any university computer, as it will be deleted, altered, or worse – turned in by someone else as his/her work! Be aware that it is a course expectation that you keep copies of your graded and original assignments until you receive your final grade for the semester.

COMMUNICATION AND SUPPORT

Contacting Dr. Klypchak:

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me. It is not an imposition. I am usually in my office a great deal.

Communicate, communicate, communicate! If something is occurring that is presenting you with difficulties in this class, let me know. Don't be intimidated. I am here to assist you in success and will do my best to help you achieve it. Talk to me! The easiest and most reliable way to contact me is via email. I check it fairly frequently. Please do not leave a message for me in the main department office.

Student Resources:

Department of Mass Media, Communication and Theatre

Performing Arts Center (PAC) #101
 Phone: 903-886-5346 (Main Office)
<http://www.tamuc.edu/mmct/default.asp>

Communication Skills Center

Hall of Languages #103
<http://www.tamuc.edu/litlang/CSC/index.htm>

TAMU-C Actor's Lab

Klypchak Hours: M and W 3:30 p.m. – 5:00 p.m.

Al-Shamma Hours: TBA

The TAMU-C Actor's Lab is an acting coaching program run by Dr. Carrie Klypchak and Dr. Jim Al-Shamma. Acting coaching is generally scheduled in 30 minute time-slots each week during the faculty member's designated available times. The program is open to all declared Theatre Majors/Minors and students auditioning for, or cast in, University Playhouse productions. In order to participate in Actor's Lab, a student must bring a memorized piece and sign up at least twenty-four hours in advance on the sign-up sheet that has been posted on Dr. Klypchak's door (PAC #129) or Dr. Al-Shamma's door (PAC #130). Sign-up sheets are posted every Friday for the upcoming week. Please be advised that in Actor's Lab, we promote the highest level of professional standards. Thus, under normal circumstances, if a student makes an appointment for Actor's Lab and fails to keep his/her appointment without significant advance notice to the determined instructor, the student revokes the privilege of Actor's Lab for the remainder of the semester.

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Course Specific Procedures:

ATTENDANCE: Prompt attendance is expected at all class meetings. If, for any reason, you have more than one absence during the semester, this will have a substantial impact on your overall course grade. You are expected to have completed all reading material and/or assignments for a given date prior to class time; the totality of your knowledge of reading materials will be evaluated on the basis of your contributions to group discussion. You are allowed one *emergency* absence in this course. Under normal circumstances, upon the second absence, the student will receive a deduction of six points from his/her final grade; upon the third absence, the student will receive another six point deduction from his/her final grade; *due to the discussion-based and participatory nature of this course, upon the fourth absence the student will either be administratively dropped from or receive an automatic F in the course (depending on the point in the semester).*

*for more information on the university attendance policy please go to the following link:
<http://www7.tamuc.edu/registrar/attendance.asp>

LATE ARRIVALS: Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class. Please be on time out of consideration to your learning process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 4:30 p.m.! If you arrive after 4:40 p.m., please do not enter the classroom (you will be marked absent regardless). If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. Arrival within the ten minute grace period constitutes a “tardy.” Also, you are expected to stay until you are dismissed from class. An early departure will significantly reduce your participation grade as well. *Two late arrivals (within the ten minute grace period) or early departures (or any combination of the two) may be counted as one absence in the class.*

SUBMISSION OF ASSIGNMENTS: All assignments must be submitted in hard copy to the instructor. While you are welcome to email me any questions that you may have, unless otherwise announced during class, please understand that I cannot accept emailed student work at this time.

LATE ASSIGNMENTS: Under normal circumstances: 1) late written assignments will not be accepted in this graduate-level class; 2) presentations must be made during the assigned class sessions or these will not count toward the final grade (an absence on the date of an assigned presentation will result in a grade of zero for the assignment).

ADAPTATION OF ASSIGNMENTS: Due to the fluid nature of this class, some assignments may need to be adapted. All changes will be announced prior to implementation.

INCOMPLETES: Under normal circumstances, an Incomplete (X) will not be given as a final grade in this course.

CELL PHONES AND LAPTOPS: Please turn off all cell phones upon entering the classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course. Further, you are welcome to take class notes on a laptop computer. However, laptops should only be used for taking notes over the current discussions. If I suspect that laptops are being used for other purposes, I will ban them from the classroom.

EXTRA CREDIT: As a general rule, there is no extra credit offered in this class – please, do not even ask.

University Specific Policies and Procedures:

ACADEMIC DISHONESTY: This course adheres strictly to the college’s guidelines for Academic Dishonesty printed in the *Student’s Guide Handbook*. Plagiarism, cheating, or otherwise representing another’s work or ideas as your own without proper attribution will not be tolerated.

Note: All work must be new and created for this class during this semester by you; otherwise, you can be accused of plagiarizing yourself – which falls under the category of academic dishonesty. It is your responsibility to ensure that you understand the definition of Academic Dishonesty at Texas A&M-Commerce. If such an instance occurs, the student will receive an automatic zero for the work in question, and I will immediately report the incident to the head of the department, who will in turn decide the appropriate course of action. Remember: Citing=good; Not Citing=very bad! Make sure that you understand the intricacies of citations,

formatting, etc., so that you avoid unintentional plagiarism at all costs. (Please be aware that an instance of academic dishonesty could result in dismissal from school without credit for the semester or worse – suspension from the program.)

STUDENTS WITH DISABILITIES: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
James G. Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

**Note: Please be aware that under no circumstances can I implement any disability accommodations without official documentation from the Office of Student Disability Resources and Services at Texas A&M University - Commerce.*

STUDENT CONDUCT: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Student's Guide Handbook*, Policies and Procedures, Conduct.)

COURSE OUTLINE / CALENDAR

Very Tentative Schedule: (subject to change at the discretion of the instructor – many adjustments may take place as a result of the final number of students enrolled in the course)

Tuesday, January 15

Introduction to Course
Introductory Discussion: A Director's Vision
Overview of Guided Critical Discussion Project

Tuesday, January 22

Introduction to Anne Bogart
Guided Discussion Projects: *A Director Prepares: Seven Essays on Art and Theatre* (Bogart)
Overview of Summaries and Readings Presentations
DUE: GUIDED CRITICAL DISCUSSION PROJECT

Tuesday, January 29

NO FORMAL CLASS MEETING – Texas Educational Theatre Association Conference
Library Day – Independent Research/Readings Presentation Development

Tuesday, February 5

Historical Grounding – Duke of Saxe Meiningen (Reserve Reading)
 Stanislavsky (Ch. 1 in Hodge)
 Overview of Research Essays/Presentations
 DUE: SUMMARY

Tuesday, February 12

Meyerhold (Ch. 2 in Hodge)
 Jacques Copeau (Ch. 3 in Hodge)
 Michael Chekhov (Ch. 4 in Hodge)
 DUE: SUMMARY

Tuesday, February 19

NO FORMAL CLASS MEETING – View *A Midsummer Night's Dream*
 DUE: RESEARCH PROPOSALS – Submission via email attachment in .doc or .docx *only* by
 4:30 p.m. to Carrie.Klypchak@tamuc.edu

Tuesday, February 26

Strasberg (Reserve Reading)
 Adler (Reserve Reading)
 Meisner (Reserve Reading)
 DUE: SUMMARY

Tuesday, March 5

Brecht (Ch. 5 in Hodge)
 Artaud (Reserve Reading)
 Peter Brook (Ch. 9 in Hodge)
 DUE: SUMMARY

Thursday, March 7/Friday, March 8

TAMU-C ONE-ACT PLAY FESTIVAL PARTICIPATION

Tuesday, March 12

NO CLASS – SPRING BREAK

Tuesday, March 19

Jerzy Grotowski Cont. (Ch. 10 in Hodge)
 Eugenio Barba (Ch. 11 in Hodge)
 Practical Considerations of the Director
 DUE: SUMMARY

Tuesday, March 26

Wlodzimierz Staniewski and the Gardzienice Theatre Association (Ch. 12 in Hodge)
 Stacy Klein and Double Edge Theatre (Reserve Reading)
 Practical Considerations of the Director
 DUE: SUMMARY

Tuesday, April 2

Joseph Chaikin (Ch. 8 in Hodge)

Richard Schechner and the Performance Group (Reserve Reading)

Practical Considerations of the Director

DUE: SUMMARY

Tuesday, April 9

Elizabeth Lecompte and the Wooster Group (Reserve Reading)

Ariane Mnouchkine (Reserve Reading)

Practical Considerations of the Director

DUE: SUMMARY

Tuesday, April 16

Robert Wilson (Reserve Reading)

Peter Sellars (Reserve Reading)

Mock Conference Format Discussion/Organization

DUE: SUMMARY

Tuesday, April 23

Augusto Boal (Reserve Reading)

View: *An Evening of One-Act Plays*

DUE: SUMMARY

Tuesday, April 30

DUE: RESEARCH ESSAY FINAL PRESENTATIONS #1

Tuesday, May 7 (final exam period during normally scheduled class time)

DUE: RESEARCH ESSAY FINAL PRESENTATIONS #2