Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 723.01
ADVANCED DIRECTING 2
SPRING 2011
LOCATION: FILM STAGE; TIME: TR, 34:50PM

INSTRUCTOR INFORMATION

Instructor: Scott Hayes
Phone: (W) 757-352-4717
Fax: 757-352-4279
E-mail: shayes@regent.edu
Office Hours: TBA
Office Location: COM 218

I have read and have a thorough understanding of the syllabus. I understand that any questions or concerns need to be addressed to the instructor.

Student's Initials and Date: ___________
PERSONAL GREETING
Welcome to the course! For directing concentration students, this is the culminating course! It is a pleasure and honor to teach this course and shepherd each director through their first production meant for our general audience. Looking forward to it!

ABOUT THE INSTRUCTOR
B.F.A., Acting, University of California, Santa Barbara
M.F.A., Acting, Florida State University/Asolo Conservatory for Actor Training
Union Affiliations: AEA, SAG
Memberships: ATHE, ATME, OTA, SETC
Blogs: parabletheatre.wordpress.com, scottmhayes.wordpress.com

COURSE DESCRIPTION
Examine the contributions of a variety of innovative directors of the 20th and 21st centuries. Research application and a variety of dramaturgical techniques are examined. An in-depth examination of the role and function of the director as visionary, artist, craftsman, team leader, dramaturge, scholar, and practitioner, also is a blend of scholarly research and practical application via selected scene work.

RATIONALE/COURSE OVERVIEW
Course Goals:
1. To introduce the student director to the directing problems inherent in play production.
2. To equip the student director with the critical and artistic tools to enable them to constructively work with a playwright in the development of a one-act script.
3. To introduce the student director to the directing problems inherent in non-realistic theatre.
4. To equip directors with techniques for actor coaching, auditioning, critiquing, and improvisation work.

FAITH AND LEARNING
“…and you shall know the truth, and the truth shall set you free” (John 8:32). All courses taught at Regent have as one of the objectives to address the issues and implications of our Christian faith in regard to the content of the class I wholeheartedly agree with this statement from my directing colleague Michael Kirkland: “The Apostle Paul also encourages us to strive to become the best workmen we can be (II Timothy 2:15). The more adept you are at your craft, the more effective you will be in telling the truth through your work. This course is designed to equip you with additional tools (and to give you expertise at using them) so as to make you an ‘approved workman,’ that you might more effectively worship God in spirit and in truth. It is my sincere hope you all rise to the level of artist as you hone, sharpen, and apply your God-given talents to your craft.” All readings and assignments should be considered in light of your personal faith. We should approach all course work like the Bereans – receiving the information with great eagerness and examining it for truth from Scripture (Acts 17:11). I will always invite and encourage you to raise questions and/or offer insights in this area for class discussion.

PREREQUISITES
Directing 1 (This course is intended solely for students in the Directing concentration)
MFA OUTCOMES
1. All MFA in Acting students will demonstrate mastery of objective-driven acting technique at a professionally competitive level.
2. All MFA in Acting students will demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.
3. All MFA in Acting students will articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.
4. All MFA in Acting students will demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.
5. All MFA in Acting students will effectively integrate and apply biblical principles of the Christian faith to their academic and creative work.

THE 700 COURSE OUTCOMES
Outcome: Be equipped to better approach the ensemble directing experience (MFA #2, 3).
Assessment: Final showing of *Caucasian Chalk Circle* scene
Outcome: Be prepared to work with writers on the development of new plays (MFA #5).
Assessment: Original Play assignment
Outcome: Be able to better conceive of and handle scene transitions (MFA #4).
Assessment: *Shorts!* Assignment
Outcome: Be able to analyze auditions of actor (MFA #3, 4).
Assessment: Audition component of *Shorts!* assignment
Outcome: Be able to provide testing techniques through improvisation (MFA #1).
Assessment: *Who’s Afraid of Virginia Woolf* scene and *Shorts!* assignment.

COURSE MATERIALS
Required Materials:
- A Sense of Direction; Ball, William; Drama Book Publishers; 9780896760820
- Thinking Like a Director; Bloom, Michael; Faber & Faber; 571199941

COURSE REQUIREMENTS
A. BLACKBOARD

Blackboard (Bb) has five primary purposes in our course: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes, writing assignments, and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials; and (5) to enable students to check their grades.
Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the Announcements section of Blackboard each week. Students must keep their email address current in Blackboard. Further, all email boxes should be kept well under “quota” by regularly archiving or emptying unanswered mail, mail left in message folders, etc. Students are expected to check their Regent email daily to ensure timely receipt of messages from the professor. Please use your regent.edu address, as it appears in Genisys when corresponding with your professor. Outside email may become lost in my Junk folder!

B. SUBMISSION OF ASSIGNMENTS

All submitted assignments should be in MS Word Document (.doc) or Rich Text File (.rtf) formats. Each student should label their assignments including their last name and the type of assignment. For example, I would submit a paper regarding our Bloom text as SHayes-Bloom.doc (or SHayes-Bloom.rtf). All files will be returned with markings from the Word Comment function – so please note these markings.

All assignments (unless otherwise instructed) for this course should be submitted via the Blackboard assignment link as an attachment. Every assignment must have your name on it, and, if it is more than one page, each page must have your last name and the page number in the upper right hand corner; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the Header and Footer option under the “View” button in Microsoft Word.

Losing computer access, a crashed computer hard drive, USB drive, or anything of this sort will not excuse lack of participation in the course. All monetary burdens for computer equipment, maintenance, and viable online access are borne by the student.

C. EMAILING YOUR INSTRUCTOR

The subject line of all email messages related to this course should include the course number (e.g., THE 723), the section of the course (e.g., .01) and the name of the student (Example: THE 723.01 ScottHayes). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include their first and last name at the end of all email messages.

Because instructors often need to reach students, all students are required to keep their mailing address, email address, and telephone numbers up to date in GENISYS.

D. LATE ASSIGNMENTS

The instructor reserves the right not to accept late assignments. Late assignments accepted by the instructor may be penalized up to 10% per day for each day late (including weekends). Legitimate emergencies will be addressed on an individual basis. (Being “overwhelmed” is not considered an emergency.)

COURSE ASSIGNMENTS

- *Who’s Afraid of Virginia Woolf Mini-Scene/ Caucasian Chalk Circle Scene* – directors will
produce two small scenes using class members from the undergraduate Contemporary Trends course and volunteers to illustrate and address the problems inherent in non-realistic plays. Following the final showing of each scene, directors will hand in a single-spaced essay detailing problems they encountered in the direction of the scene, and how the problems were addressed – 1–2 pages.

- **Play reviews** – All students will be required to write a short paper on the directing pros and cons of each of the Regent University main productions. They will be due one week after each show closes.
- **Original Script Workshop** – Throughout the term you will be meeting with and reporting on meetings with an assigned playwright from Gil Elvgren’s writing courses. This work will culminate at the end of the semester in a performance of a section of a full length play or a performance of a one-act. This is the second major project for this course.
- **Shorts! Production** – The first major and most publicly visible project for this course is the actual production of a series of short plays. This production is the second and final “SecondStage” show. With instructor approval, directors will choose material within a theme, work with designers, go through an audition process, and direct the finished production.

**EVALUATION AND GRADING**

Grades will be calculated based on the following scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene Work</td>
<td>20%</td>
</tr>
<tr>
<td>Original Script Directing</td>
<td>20%</td>
</tr>
<tr>
<td>Review Assignments</td>
<td>10%</td>
</tr>
<tr>
<td>Shorts Production</td>
<td>40%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>10%</td>
</tr>
</tbody>
</table>

### Course Schedule (WEEK-BY-WEEK)

*The primary in-class work for this course requires much time – uninterrupted class periods for presentations,*
be gauges the overall progress of the students to make decisions regarding the specific timelines of their assigned exercises. A course schedule for said exercises, even tentative, is therefore foolhardy! The instructor pledges to use time appropriately, to allow proper time for class preparation, and to progress methodically through the course using the required texts as guidelines.

A full schedule for the course will be available on a later syllabus.

DEPARTMENT RESOURCES

All departmental forms and policies can be found by visiting the following web page: http://www.regent.edu/acad/schcom/theatre/forms.htm

UNIVERSITY POLICIES AND RESOURCES

Please review the following links for important information on University policies:

- Academic Calendar/Registrar Information
- Bookstore
- Honor/Plagiarism Policy
- Regent Library
- Student Services (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- Technical Support – University Helpdesk
- Grading Policies (incompletes, extensions, IPs, etc.)
  - **Incomplete Grades Policy** - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

  - **In Progress Grades** - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the
student requests and extension and the approved form is submitted to the Registrar's Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms, a grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

- Student Course Evaluations
  - You will have the opportunity to evaluate this course and the instructor during the last week of classes. Student course evaluations are required. As Christians we are instructed to go to each other one-on-one, and express our concerns (Matthew 18:15). I look forward and encourage my students to talk with me anytime throughout the semester regarding the content and/or instruction of this course.

Last Updated: 10/23/2010

At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

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