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
THEATRE DEPARTMENT

THE 633
DIRECTING FOR THE STAGE
SUMMER 2012
COM 128 – MORNING/AFTERNOONS M-F

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

Please initial here to indicate that you have read and understood the requirements outlined in this syllabus

Student initials

INSTRUCTOR INFORMATION

Instructor: Scott Hayes
Phone: (W) 757-352-4717
Fax: 757-352-4275
E-mail: shayes@regent.edu
Office Hours: TBA
Office Location: COM 211
PERSONAL GREETING
Welcome to the course! I’m thrilled to be teaching my own advisees, in one of the most important classes to connect almost every discipline in theatre. I’m looking forward to vigorous discussion and projects! – this isn’t your typical directing class!

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

I. COURSE DESCRIPTION
(from Regent Catalog) An in-depth examination of a variety of theories and techniques for directing live performances for the stage. Emphasis placed on various principles, techniques, and approaches to directing dramatically effective presentations. The student will participate in classroom exercise work designed to prepare the student to apply what they learn in various types of performance presentations. Emphasis placed on script analysis, principles of staging, and collaborating with actors. Doctoral credit with approval.

RATIONALE/COURSE OVERVIEW
The creative process, image making and the exploration of space will be the main points of discussion and assignments using scene work directed for proscenium, thrust and arena style configurations. The student will also learn the facets of the designer/director relationship, the development of a central image concept, creating workable ground plans for different stage spaces, analysis work, and actor coaching.

CHRISTIAN PERSPECTIVE
“…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’m honored and humbled to lead a practice-based course in which the integration of faith and learning not pushed aside, but is one of the primary objectives. 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
None.
DEPARTMENTAL (THEATRE) PROGRAM OUTCOMES

MA OUTCOMES
1. Students will demonstrate the ability to integrate and apply the Christian faith and biblical truth and principles to the study and practices of communication within a theatre context.
2. Students will demonstrate a working knowledge of theatrical design elements and stage management techniques to theatrical arts endeavors.
3. Students will demonstrate the ability to effectively critique and review theatre literature in order to be able to evaluate varied theatre genres and to understand their structure and meaning.
4. Students will demonstrate a working knowledge of an approach to acting and directing techniques/theories for the stage to include directing and acting projects.
5. Students will demonstrate their obtained knowledge of theatre studies through realizing one of the following final projects: writing a thesis paper on some aspect of theatre theory, literature of creative endeavor in theatre; execute a creative portfolio; take a one/credit hr. comprehensive exam, which asks them to test their acquired knowledge in a series of take home questions researched and written over a week’s time.

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.
COURSE OUTCOMES

Competency: Students will be able to analyze a play script, create a concept, design a ground plan, and guide a small group of actors (fellow students) in scenes for proscenium, thrust and in-the-round stage venues, bringing their vision to life in dramatic form.

Measurement: Students will direct three scenes in the following configurations; one in proscenium, one in thrust, and one in the-round. An analysis, set, costume, lighting and sound concept will be required for each.

Competency: Students will be able to direct actors with pre-blocking and organic blocking.
Measurement: Students will demonstrate this competency, both with in-class exercises and the above mentioned scene work.

Competency: Students will be able to communicate effectively with actors – understanding the actor’s subjective point-of-view while also staying true to director’s objective vision.
Measurement: Students will journal about the communication process while rehearsing their scene work, detailing both communication successes and breakdowns. Students will also demonstrate this competency, both with in-class exercises and the above mentioned scene work.

Competency: Students will be able to utilize a comprehensive approach toward the evaluation and critique of stage productions.
Measurement: Each student will turn in a single production critique specifically dealing with directorial choices and class content.

COURSE MATERIALS

Required Materials:


Note: There will also be other reading, namely scripts that will be available online, placed on electronic reserve or in course packets produced on or before the first class meeting. Your instructor will inform you of advanced reading assignments, if any.

Recommended Texts:


Students are required to access a computer for written assignments including (but not limited to) the Blackboard Discussion Board, Blackboard Course Materials, Blackboard syllabus updates, et al.

Recommended Resources:

• See frequently updated Course Materials on course Blackboard Site
**Course Requirements and Assignments**

**A. Class Exercises / Participation (250 pts)**

In-Class exercises will include material prepared outside of the class meeting time (i.e.: the direction of all scene work, pre-blocking and organic blocking exercises, etc.), discussions and any other material that does not require preparation outside of class. There will be an online multiple-choice quiz based on the readings.

**B. Production Critique (100 pts)**

You will produce one (1) critique throughout the semester for the following Regent University productions. You may choose the offering produced by our own Regent Summer camp, or any other theatrical offering in the Hampton Roads area during our course schedule. The critique should be 3 (full) pages, double-spaced and should deal specifically with directorial choices and vocabulary discussed in class and textbooks.

**C. Scene Work (450)***

With the three scenes assigned (titles at a later date), you will develop a concept for the following design aspects for each – set, costumes, light and sound. You will then direct each scene in the following order, submitting a promptbook at the final presentation date for each scene.

- Scene 1 – Proscenium configuration (150 pts)
- Scene 2 – Converse exercise – Thrust configuration (150 pts)
- Scene 3 – Arena configuration (150 pts)

**D. Faith and Directing Theory Essay (100)***

This essay is to discuss how you will utilize your —faith as a tool for choosing strategies for coaching actors. 3 pages, double-spaced, MLA citing (if applicable).

**E. Journal (100 pts)**

Drawing from your reading, directorial exercises, or even other course correlations, the journal should be a daily reflection detailing your thoughts, problems, considerations, and discoveries throughout the course schedule as they pertain to concepts and theories in directing. Your journals will be submitted in three parts, as a component of the promptbook for each scene directed.

* Some of the work marked thus may be able to be completed prior to class meetings.

**F. 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!

G. 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.

H. EMAILING YOUR INSTRUCTOR

The subject line of all email messages related to this course should include the course number (e.g., THE 633), the section of the course (e.g., .01) and the name of the student (Example: THE 633.01 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.

I. 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.)

J. CLASS PROTOCOL

You are expected to participate and come to class fully prepared for all in-class exercises and discussion.
K. Attendance Policy
Due to our intense schedule, students are allowed a single absence from class for illness and other emergencies with no grade penalty. Subsequent absences lower the student’s final grade by one full letter grade per absence. Three late arrivals constitute an absence. After fifteen minutes, a tardy is considered an absence.

In the event of an emergency, it may be necessary for Regent University to suspend normal operations. During this time, Regent University may opt to continue delivery of traditional classroom instruction using the Blackboard Course Management System. It is the responsibility of the student to monitor the course Blackboard site in the event of campus closure.

Disclaimer:
Assigned texts will reflect the diversity of world views directors will face in the professional theatre, both in America and abroad. Since most working directors are asked to engage in this diverse spectrum of literature, my goal is to provide a safe environment in which to discuss diverse texts, literature which may not reflect the same world view as the director, engage in discussions about uncomfortable subject matter, debate the ethical implications of the author’s dictation of the display of private behavior in public and discuss faith-based criteria for guiding future professional decisions related to both personal artistic choices and choices that honor the intention of authors with diverse world views. I'm interesting in discussing matters of faith inside and outside of class, especially when it comes to weighing reasons to selecting material that reflect either private behavior for public consumption or a world view contrary to one’s own.

Evaluation and Grading

A. Weight

<table>
<thead>
<tr>
<th>Paper/Presentation</th>
<th>60%</th>
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<tbody>
<tr>
<td>Class Discussion</td>
<td>10%</td>
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<tr>
<td>Response to Theatre Essay</td>
<td>10%</td>
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<tr>
<td>Writing Rubric</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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</tbody>
</table>

B. Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>96–100</td>
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<tr>
<td>A-</td>
<td>93–95</td>
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<tr>
<td>B+</td>
<td>90–92</td>
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<tr>
<td>B</td>
<td>85–89</td>
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<tr>
<td>B-</td>
<td>81–84</td>
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<tr>
<td>C+</td>
<td>78–80</td>
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<tr>
<td>C</td>
<td>75–77</td>
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<td>C-</td>
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</table>
### Course Schedule (Week-by-Week)

The new course schedule will be posted closer to the starting date of this course. Below is a template for the actual schedule.

<table>
<thead>
<tr>
<th>DATE</th>
<th>DAY</th>
<th>Class Plan</th>
<th>Homework</th>
</tr>
</thead>
</table>
| 6/18/2012| Monday  | Intro, Syllabus, Analysis comparison (Ball, Catron, Practical Aesthetics, McKee) | Read Ball, “The Cornerstones for Success”  
Read Converse, “Projects C, D, and E”  
Read "Fools" (pdf on Blackboard)  
Complete analysis per lecture |
| 6/19/2012| Tuesday | Evaluate Analysis  
Assign “Silent Journey”  
Explain promptbook assignments for scenes | Review Converse pgs. 17-42  
Rehearse “Silent Journey”.  
Review Converse, “Project F” |
| 6/20/2012| Wednesday | Show/Discuss “Silent Journey”  
Assign “Free ‘n Fixed”  
Assign Faith and Directing Theory Essay | Review Converse pgs. 65-88  
Rehearse “Free ‘n Fixed” |
| 6/21/2012| Thursday | Show/Discuss “Free ‘n Fixed”  
Assign “Time to Let Go” | Rehearse “Broken Silence Breakdown”  
Review Converse pgs. 111-154 |
| 6/26/2012| Tuesday | Show/Discuss “Time to Let Go”  
Assign scene blocking “Blithe Spirit” | Read: “Blithe Spirit” (pdf on Blackboard)  
Complete scene paper blocking |
| 6/27/2012| Wednesday | Discuss blocking  
Assign directing review | Work “Blithe Spirit” |
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/2/2012</td>
<td>Monday</td>
<td>Show “Blithe Spirit”/Turn in Promptbook</td>
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<td>Assign Thrust staging “Joyful Noise”,</td>
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<td>Read Thrust and In the Round (Central/Arena) staging chapter.</td>
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<td>Paper block “Joyful Noise”- Thrust</td>
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<td>Compile problems “working with actors”</td>
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<td>Read Ball, “Relationships with Actors” and “Objectives”</td>
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<tr>
<td>7/3/2012</td>
<td>Tuesday</td>
<td>Discuss “Joyful Noise”, Discuss Working with Actors, blocking</td>
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<td></td>
<td>Rehearse “Joyful Noise”</td>
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<tr>
<td>7/4/2012</td>
<td>Wednesday</td>
<td>No Class</td>
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<td></td>
<td></td>
<td>Rehearse “Joyful Noise”</td>
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<tr>
<td>7/5/2012</td>
<td>Thursday</td>
<td>Rehearse “Joyful Noise”</td>
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<tr>
<td>7/9/2012</td>
<td>Monday</td>
<td>Presentation - “Joyful Noise”</td>
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<td>Turn in Promptbook – analysis of your choice</td>
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<td></td>
<td>Assign Arena Staging – “Becket”</td>
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<tr>
<td></td>
<td></td>
<td>Rehearse “Becket”.</td>
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<tr>
<td>7/10/2012</td>
<td>Tuesday</td>
<td>Working with Actors/Arena Staging – Discussion</td>
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<td></td>
<td>Complete Paper Blocking</td>
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<td></td>
<td></td>
<td>Rehearse “Becket”.</td>
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<tr>
<td>7/11/2012</td>
<td>Wednesday</td>
<td>First Showing, “Becket”, turn in blocking</td>
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<tr>
<td></td>
<td></td>
<td>Rehearse “Becket”.</td>
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<tr>
<td>7/12/2012</td>
<td>Thursday</td>
<td>Final Showing, “Becket”.</td>
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<tr>
<td></td>
<td></td>
<td>Turn in Promptbook – analysis of your choice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Faith and Directing Theory Essay due</td>
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<tr>
<td></td>
<td></td>
<td>Online exam due</td>
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<tr>
<td></td>
<td></td>
<td>Directing Review due</td>
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<td></td>
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<td>Have a great fall!!</td>
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</tbody>
</table>

**DEPARTMENT RESOURCES**

[Theatre Department Student Forms Page](#) (including prop check-out form)

**UNIVERSITY POLICIES AND RESOURCES**

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

- Academic Calendar/Registrar Information
- Bookstore
ACADEMIC INTEGRITY:
The instructor along with the Regent University community of teachers and scholars upholds the standard of academic integrity. Any instances of academic dishonesty (e.g., lying, cheating, defrauding) or plagiarism (e.g., failure to acknowledge indebtedness to another for the source of salient points, presenting the concepts or writings of another as one’s own) will not be tolerated. In addition to receiving an F on the assignment, additional discipline as noted in the Regent University Catalog and student handbook may also be in order.  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:

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.
UNIVERSITY WITHDRAWAL (from Catalog)

Students who wish to withdraw voluntarily from the university during a term shall meet with the dean of the school or his/her designee and secure school approval on the withdrawal form. Students must satisfy all financial obligations before leaving campus or they will not receive transcripts or be allowed to re-enroll. Grades of W (Withdrawn) or WF (Withdrawn Failing) shall be placed on the students’ transcripts for the courses in which they were enrolled.

The grade W (Withdrawn) will be posted on the transcript for all standard courses taken during the term if the student withdraws before the mid-point of the term; a grade of WF (Withdrawn Failing) will be posted thereafter. Withdrawal from courses taught in non-standard formats (i.e., modular cluster courses, etc.) will result in either a W or WF on the transcript, depending on the withdrawal deadline determined by the individual school. Students who have not attended any classes for which they are registered that term, or distance students who have not participated in instructional events by the end of the add/drop period will, in accordance with university practice, be assumed to have unofficially withdrawn and will be administratively withdrawn.

For students who leave the university during the term or for students who are suspended for disciplinary reasons, a grade of W or WF will be recorded on the transcript for the courses in which the students were enrolled. The regular refund policy applies for a student suspended for disciplinary reasons.

- Disability Statement – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disable students in their classes. [www.regent.edu/admin/stusrv/student_life/disabilities.cfm](http://www.regent.edu/admin/stusrv/student_life/disabilities.cfm)

- Student Course Evaluation - Students have the opportunity to provide feedback throughout the course through e-mail, telephone, and on-campus appointments. Near the end of the course, students will complete an anonymous online course evaluation form. Since the results contribute to improving course design and presentation, it is important that students be honest and constructive in their evaluations. Students will receive an e-mail reminder from the University when it is time to complete these evaluations. Please take time to provide this input. Students can access the online evaluation system at: [http://eval.regent.edu/regent/survey/students.cfm](http://eval.regent.edu/regent/survey/students.cfm). If you have questions about the online evaluation please contact evaluation@regent.edu.

Last Updated: 2/24/2012

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.