

**Colorado College**  
**Department of Theatre and Dance**  
**Directing**

Spring, 2024 - Block 5  
Norbert Theatre

Class Meets: 9 am-12 pm Monday - Fridays (Exact times TBD with student input)

**NOTE: We will see two plays; one on FRIDAY, FEBRUARY 2 and one on FRIDAY, FEBRUARY 9. Please plan accordingly. Also afternoon sessions will likely be required for scene presentations based on your actors' availability.**

Course Number: TH 206 Directing

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Zoom Hours: By appointment.

### SYLLABUS

A syllabus serves as an initial agreement outlining expectations and providing the information that you need to be successful in the course. Due to the flexible and organic nature of theatre as well as my hope to remain responsive to the needs of our learning community, this outline is subject (and even likely) to change. Changes will be announced promptly in class and/or posted on our learning platform. If you discover that there are important elements that should be included in future syllabi to enhance the learning experience of others, please know your suggestions are welcomed. I value your thinking as it feeds my reflexive practice as an educator and helps shape future and improved iterations of this course.

### LAND AND LABOR ACKNOWLEDGMENT

Colorado College acknowledges its occupation of the unceded territory of the Ute Peoples. The earliest documented peoples also include the Apache, Arapaho, Comanche, and Cheyenne. We also acknowledge that academic institutions like Colorado College were founded upon histories of dispossession and forced removal and continue to enact exclusions and erasures of Indigenous Peoples today. Learn more about the extended list of tribal land occupied in Colorado in the [Colorado Tribal Acknowledgement List](#) and the [Crown Faculty Center resource for teaching and learning on indigenous lands](#).

The historical exploitation and enslavement of human beings played a significant role in establishing the economic prosperity and global dominance of the United States, including its higher education system. The legacy of slavery continues to persist today. Within the academy, it manifests as institutionalized anti-Black racism and the perpetuation of white supremacy culture.

Understanding and acknowledging our history is an essential step towards mitigating harm in the present and reconciling the mistakes of our past. However, this is only the first step. I am dedicated to an ongoing process of deepening my understanding and

analysis, as part of my commitment to actively dismantling oppressive systems rooted in settler colonialism and white supremacy. I strongly encourage everyone within our community to reflect upon historical inequities and privilege, and to then commit, in their own capacities, to working towards creating a better world.

## COURSE INFORMATION

### Course Description

This course provides a practical and theoretical introduction to the basics of directing and theatrical meaning-making. Emphasis will be placed on text interpretation; creative conception; collaboration; casting; rehearsal management; staging; and working with performers.

### My Intentions

As your course guide, I intend to:

- Promote an inclusive and equitable learning environment.
- Center your learning and decenter myself.
- Provide opportunities to engage with you outside of class meeting times.
- Be flexible so that we can pivot and change the intended agenda for a class meeting as necessary to meet learning needs.
- Facilitate engaging experiences and discussions.
- Effectively manage tensions that may arise.
- Provide you with tools that allow you to increase your resiliency and agency as a life-long learner.

### Emergent Outcomes

Through active engagement in this course, students will:

- Understand the responsibilities of a director, from script interpretation and conceptualization to casting decisions and the overall vision for a production.
- Engage a variety of approaches to textual interpretation.
- Employ dramaturgical research methods.
- Gain an experiential understanding of the meaning-making tools in theatre.
- Create a compelling and coherent artistic vision that guides their directorial process.
- Articulate and reflect on a personal artistic aesthetic.
- Practice constructive criticism and effective communication techniques.
- Understand how to foster a collaborative environment and lead a team toward a unified vision.
- Develop techniques for working with actors, including character development, blocking, and guiding performances.
- Develop strategies for conducting productive rehearsals, fostering a brave and creative space for exploration and experimentation.
- Develop a directing methodology, a means of preparation and organization that will serve as a blueprint for any project.
- Craft, manage, and assess their learning outcomes, developing the ability to articulate personal processes and progress.

### Course Methodology

The class is experientially and academically rigorous and requires a commitment to experimentation, research, creation, rehearsal, and performance. The approach incorporates theory and practices from Katie Mitchell's *The Director's Craft*, Anne Fliotsos *Interpreting the Playscript*; David Ball's *Backwards and Forwards*, the Viewpoints as articulated by Anne Bogart and Tina Landau, and Barbara Dilley's Red Square practices, as well as other diverse influences.

Short lectures, readings, and viewings will provide a contextual and critical framework for hands-on practices. You will be asked to experiment through individual and group exercises (both in and outside of the studio) and will then have the opportunity to apply skills gained from exercises to the direction of short scenes. You will be invited to share your observations and responses to theoretical material and from class activities in dyads, small groups, and class-wide discussions. You will also be asked to keep and share (with me) a process journal of your experiences, learning goals, labor, assessments of your progress, and reflections on a variety of readings and viewings. To achieve the learning outcomes of the course, plan to dedicate a minimum of 2-3 hours of personal practice and rehearsal outside of class time.

This is a grade-free zone (see below) and therefore we will collectively establish benchmarks to determine the amount of effort required to successfully complete the course. I will provide direct feedback on in-studio activities and written work that offers questions for reflection and encourages the refinement of your creative process. You are encouraged to incorporate my feedback as well as that of your peers (when appropriate). Toward the end of the term, you will have the opportunity to reflect on your progress and communicate the grade you believe should be recorded on your transcript. This grade should consider the intersection of the community benchmarks, feedback from your peers, as well as your personal circumstances, goals, and individual growth throughout the course.

## Text & Materials

### Required Texts

- *Interpreting the Playscript* by Anne Fliotsos
- *The Director's Craft: A Handbook for the Theatre* by Katie Mitchell
- *A Director Prepares: Seven Essays on Art and Theatre* by Anne Bogart
- *Theatre of the Unimpressed: In Search of Vital Drama* by Jordan Tannahill
- Various Readings/Viewings will be provided

### Required Materials

- Process Journal - Please purchase an unlined analog journal to record your reflections, inspirations, and sketches. Bring it with you to all class meetings and rehearsals, as there may be opportunities for reflection while in the studio.
- Large three-ring binder
- Various simple props, costume elements, lighting implements, and sound devices as needed.

**Recommended Texts** - These texts are not required for the course, but may be useful to you as you build your theoretical and praxis-based library as a theatre maker.

- *Stage Directing: The First Experiences* by Jim Patterson
- *The Viewpoints Book* by Anne Bogart and Tina Landau
- *The Queer Art of Failure* by Jack Halberstam

- *Social Acupuncture* by Darren O'Donnell
- *100 Essays I Don't Have Time to Write* by Sarah Ruhl
- *Wabi-Sabi for Artists, Designers, Poets & Philosophers* by Leonard Koren

### Major Assignments and Benchmark Activities

- Daily Praxis - Preparation for and engagement with classroom activities and discussions
- Process Journal - Reflections on readings, viewings, and personal experiences and growth.
- Director's Production Book - A compilation of dramaturgical research, script analysis and interpretation, script with notation, blocking notes, production schedule, rehearsal reports, etc. for your chosen scene.
- Scene Presentation
- Final Reflection Paper - A reflection on your work and creative process, summarizing your learning, and assessing the progress you have made toward the learning outcomes and your personal goals.

## COURSE AGREEMENTS AND EXPECTATIONS

### Towards an Anti-racist Praxis:

#### Cultivating an Inclusive and Equitable Container for Creativity and Learning

Theatre is a three-dimensional, holistic (whole body/mind/heart) experience and for this reason can be incredibly fun, uncomfortably awkward, deeply charged, emotionally messy, and transcendently joyous - in other words, all the things. This means it requires a great deal of mindfulness, care, and internal discipline. While I encourage us to enjoy the pursuit of this deep play, we will also need to build a container that builds trust and supports the rigor of our work. Together we create that container by agreeing to the following intentions:

- Best effort
- A supportive and honest atmosphere
- Heightened awareness
- Dedication to being fully present
- Full participation
- Accountability without excuses or denial
- Respect for self, others, and the learning environment
- Offering compassion and grace to yourself and others
- Speaking in draft and taking responsibility for revising (H/T Nicole Brewer)

These intentions are not rules. They are aspirational agreements that are upheld by all members of the community to enhance the work of the community. They are also adaptable. We will discuss and edit this list of provisional intentions, coming to a consensual agreement about what you and your classmates need to allow you to enter the space and work with courage. Remember that courage doesn't mean not being afraid, but rather experiencing discomfort and moving forward anyway.

We each bring ourselves – our bodies, our movements, and our different ways of knowing - into the shared learning space of the creative studio. The way we move, think, and create has in large part been shaped by our experiences, our bodily proclivities (not innate but learned), our physical and intellectual training, and our personal, cultural, and familial histories. Dance scholar Jill Green affirms “that there is no ideal body type, alignment or correct way to be in our bodies. We are taught how to live in our bodies; therefore, our bodies are not the same.”

My fundamental goal is to create an inclusive space where all persons are respected and recognized for how they move, how they think, and what they bring to the class. A space where we can all have a voice, create and speak freely, respectfully disagree, acknowledge mistakes, and constructively learn from one another. No space is neutral, no bodies are neutral, no creative process or aesthetic is universal, and bodily experience is not value-free. (adapted from Shawn Womack, Colorado College)

Ideally, this class will be a unique experience – one that challenges you to move beyond your current understanding, not only of Theatre but also of who you are and of what you are capable. To learn in this lab, you will need to be open and willing to expand yourself intellectually, emotionally, and physically. Growth happens outside of our comfort zone but within our range of tolerance. Together we will aspire to the creation of a positive, trusting learning environment: one in which we are each emboldened to take manageable risks and embrace uncertainty, ambiguity, paradox, and meaningful failure.

### **Content Notice**

We will work to create a brave “human needs first” space. This means you are encouraged to take care of your human needs as well as those of your ensemble. We will work to develop and practice a consent-based culture where you can explore your boundaries, learn to communicate them regularly, and honor those of your ensemble.

This course may include rigorous physical activity, which by its very nature can include an element of physical risk. Students are encouraged to remain alert, listen deeply, and be aware of potential hazards when working individually or with others. If you ever feel any concern for your own or someone else’s safety and/or boundaries, you are encouraged to speak up immediately. Keep me and your and peers informed of any physical limitations and boundaries that may affect your participation. Have fun, but be careful and smart about safety.

Theatre is most often about conflict and often deals with material that includes controversial subjects (e.g. sexuality, racism, violence, etc.) Some texts use imagery, explore situations, and/or employ language that you may find offensive. If you have boundaries about engaging with such materials, you are welcome to speak with me about your concerns. Your boundaries will be respected and celebrated and there won’t be any punitive actions taken against you for articulating what you need.

### **Touch as a Pedagogical Tool and Bodily Agency** (adapted from Shawn Womack, Colorado College)

It is common in movement- and theatre-based pedagogies to use touch as a teaching tool and as a source of creative exploration. Touch can be a powerful means through which to learn and discover in a bodily-based practice such as theatre. That said, each of you has the agency to make choices for your body. In fact, it’s your responsibility to do so. You have the option of whether or not to engage in physical contact in this course. I know that students have a vast array of experiences with touch and I honor the choices you make throughout the course to optimize your participation. I strive to be clear about how and why touch and physical contact are used in each class. I am committed to creating a learning environment in which everyone can be engaged. Please know I am available to hear and respect your needs and concerns. In addition, the Wellness Resource Center is available for guidance and support in navigating personal boundaries.

### **Attendance**

This is an experiential course. Therefore, a commitment to in-studio participation is crucial to the accomplishment of your and the ensemble's learning outcomes. The work we will do is an interdependent endeavor and the absence and/or tardiness of one student affects us all. Due to the ensemble nature of the course, it may not always be possible to make up missed in-class work. COMMUNICATION IS KEY. That said, I know that life happens. I will do my best to be flexible with you, acknowledging that you are an adult learner. If you are absent, please:

1. communicate your absence. If you know in advance that you will be unable to attend a class, please inform me as soon as possible.
2. watch the class recording so that you can stay up-to-date with the content covered and ensure that you don't miss any important discussions or demonstrations.
3. reflect and respond to the recorded material. Generate a brief written or video response, sharing your thoughts and questions. Or schedule a meeting with me to discuss your reflections in more detail.

### Accessibility

Colorado College is committed to creating a learning environment that meets the needs of its diverse student body. If you anticipate or experience any disability-related barriers to learning in this course, please discuss your concerns and/or approved accommodation with me. I would like us to discuss ways to ensure your full participation in the course. Additionally, if you have not already done so, please connect with Accessibility Resources, the office responsible for coordinating accommodations and services for students with disabilities: Phone: (719) 227 - 8285  
Office: Armstrong 219  
Email: [accessibilityresources@coloradocollege.edu](mailto:accessibilityresources@coloradocollege.edu).

### Office Hours and E-mail Policy

Please feel free to email me with questions and/or concerns. You are also encouraged to come to Office Hours Monday through Friday from 1-2 p.m. or to make personal appointments with me at any point in time to discuss studio work, receive personalized attention and support, and/or discuss whatever is on your mind. The most effective way to contact me is via email at [gbauer2023@coloradocollege.edu](mailto:gbauer2023@coloradocollege.edu). If seeking a virtual Zoom appointment or time outside of Office Hours, please suggest a few options for possible meeting times. In general, I will respond to you within 24 hours or by the end of the next business day. Please note that if you email me over the weekend, I may not respond to you until the following Monday, unless it is an emergency.

### GRADING PHILOSOPHY

(adapted from Ashleigh Reade, Boston University and Jeremy Sortore, University of Michigan)

This course is a grade-free learning environment. More information is available here: [\(Un\)Grading Philosophy & FAQ.](#)

Together, we will establish benchmarks reflective of the amount of labor required for varying degrees of learning in this class. At the end of the course, you will reflect on your progress and communicate the grade you believe is appropriate for transcript purposes. Your grade should be a reflection of your labor in comparison to the community benchmarks, peer feedback, as well as your individual circumstances, goals, and personal growth.

Please note that assignments still have expectations and deadlines. I and your ensemble expect you to "show up" by coming to class every day and regularly completing all

assignments. However, I know that we are all juggling various priorities and making strategic decisions. Rather than enforcing compliance, my role is to help you navigate your chosen workload and provide constructive feedback. Your success in this course ultimately rests in your hands. I am here to mentor and support you along the way.

## Community Benchmark Starting Points

### Benchmark "A": Proficient Fluency ("Excellent")

You have completed all major assignments and actively engaged with all reflective work. Your preparation for and engagement in class activities and discussions has been exemplary, consistently supporting the ensemble learning environment as an outstanding partner and colleague. Outside of class, you have dedicated substantial labor to fully understanding and embodying the course content, resulting in a high level of confidence in all the learning outcomes, including your own goals. Even when you couldn't attend class, you diligently reviewed the recordings, reflected on the content, and prepared accordingly. Your understanding and embodiment of the material are strong enough that you can independently incorporate these processes into your work as an artist and could effectively assist others in learning and practicing it.

### Benchmark "B": Solid Comprehension ("Good")

You have completed all major assignments and actively engaged with most of the reflective work. Your preparation for and participation in class activities and discussions has been consistently active, contributing positively to the ensemble learning environment as a reliable partner and colleague. Outside of class, you have dedicated considerable labor to grasping the course content, resulting in a solid level of confidence in all the learning outcomes. You have no more than two un-reviewed absences. While you comprehend and embody the material well, you may not feel completely confident in independently incorporating these processes into your work as an artist or in teaching it to others.

### Benchmark "C": Working Knowledge ("Fair")

You completed all major assignments and engaged with significantly more than half of the reflective work. You prepared for most classes and participated somewhat in class activities and discussions. You may not have contributed to the ensemble learning environment, but you did not undermine it through absence, inattention, or lack of preparation. You devoted some labor outside of class to mastering the content and feel somewhat confident with most (or confident with only some) of the course learning outcomes. You have no more than four un-reviewed absences. You understand and can embody at least 70% of the material. You are likely not confident in independently using these processes in your work as an artist or in teaching it to someone else.

### Benchmark "D": The Struggle is Real ("Poor")

You may have missed one major assignment or neglected a significant portion of the reflective work. Your preparation for and engagement in class activities and discussions has been minimal, but you have not disrupted the ensemble learning environment. Outside of class, you have invested little labor in mastering the content. You may have more than four un-reviewed absences.

### Benchmark "E": This Just Wasn't the Block ("Fail")

You may have missed multiple major assignments and/or neglected the majority of the reflective work. Perhaps you undermined the ensemble through absence, lack of preparation, or inattention. You have invested little to no labor in mastering the content and therefore would need to retake the course to learn the material and/or succeed in more advanced work.

## Thoughts on Benchmark Activities and Major Assignments

### Daily Praxis – 20%

- Cleanliness of Space – To respect the space, we must keep the studio and any other spaces we use clean. At the end of each class, it is your (and your ensemble's) responsibility to securely stow all items and return the space to a state of cleanliness. If you enter the studio and items are cluttering the space, it is your responsibility to clear them. Please do not enter the studio with anything other than water, your journal/computer (if needed), writing implements (if needed), and any assignments and/or materials due that day. Small bags, books, shoes, and additional clothing should be neatly stored outside of view.
- Punctuality and Early Departures - Class will begin and end on time. Punctuality and presence in a collaborative art form are essential as they demonstrate respect for your colleagues. Tardiness and early departures from class are disruptive to the learning environment and alter the group dynamic. Plan on arriving at the studio early enough that you are ready to work at the time when class is scheduled to begin. There is a saying in theatre, "If you are 15 minutes early, you are on time. If you are on time, you are late." Please take a moment to consider why this statement is so prevalent in theatre-making.
- Preparedness - Being prepared to work is essential to achieving student learning outcomes. You will often be asked to bring items with you to class, to rehearse outside of studio hours, and to read in preparation for class discussions and activities. A lack of preparedness not only keeps you from benefiting from activities, but it negatively impacts your ensemble.
- Participation - To achieve the learning outcomes of this course, you will benefit from being open and willing to commit fully both within and outside of the studio. This includes participation in exercises and discussions, timely completion of reading assignments and journal responses, as well as incorporating critique and feedback from me, yourself, and sometimes your peers. It also includes being ready to work at all times. Observation is a key means of working and learning in the Performing Arts. If you are not speaking or performing, you are still working by cultivating your ability to notice. Your attention supports the ensemble of performers. You are expected to be actively supportive and always ready. Everything that you do is part of the Work. This perhaps, above all else, requires the most inner and outer discipline. Be ever mindful and alert.
- General Decorum - The studio is an extra-ordinary space, please aspire to treat it as such. This means refraining from the use of cell phones and laptops unless they are required for an assignment or reflection activity. If you must take a call during a class, please let us know in advance and then step outside to speak. Limit consumption of food, gum, and beverages to our breaks or step outside if you have an immediate need. Try to avoid chatter, interruptions, and coming and going so as not to distract from our work. There is a sanctity to silence; it allows us to be more observant of ourselves and the world around us and encourages intentional communication.

### Process Journal - 20%

Writing prompts in response to readings and activities will be given regularly, but when they are not, you are still encouraged to make entries tracking your creative process and experience within and outside of the studio. Please be sure that your writing is legible. These journals are a record of your creative process and will be critical in the writing of your Final Reflection Paper and self-assessment. While I will always read your work to see how you are engaging with the prompt, I may comment only sparingly. If you want feedback on a specific entry in your process journal, please let me know and I will happily respond.



### Scene Production Book - 20%

You will be asked to compile a director's production book for your scene. This will be a compilation of your dramaturgical research, script analysis and interpretation, script with notation and blocking, production schedule, rehearsal reports, etc. for your chosen scene. DUE WEDNESDAY, FEBRUARY 14.

### Scene Presentation - 20%

You will be asked to cast, rehearse and direct a scene from a play of your choosing. (A list of plays will be provided, but you are welcome to propose alternatives.) Expect to apply what you have learned in class and in assigned readings. Scenes will require at least 10 hours of rehearsal time outside of class.

### Final Reflection Paper - 20%

The primary purpose of this paper is to benefit *you* by allowing you to reflect upon and articulate your experiences and learning during the semester. You will be asked to provide a brief rationale for the grade you are assigning yourself. DUE WEDNESDAY, FEBRUARY 14.

### Assigned/Written Work Policies:

Please plan to type the papers you turn in. Since the point of these papers is to convey your thinking to your reader, take the time to proofread your work so that it is free of spelling, grammatical, and typographical errors. I suggest reading your work out loud to check for clarity. There is a wonderful writing center available for you on campus – use it. (See below for more information). For your protection, keep copies of everything you turn in.

### Late Assignments:

Whenever possible, let me know in advance if you need to reschedule an in-class performance assignment. These can be very difficult to move without disrupting the entire course calendar, so in general, they must be completed on the assigned day and/or we may need to consider an alternate assignment.

If you need additional time to complete other types of assignments, please speak with me. I'm happy to help you by adjusting due dates slightly if this will help you manage your workload. That said, I don't want you to have to do any busy work, and putting off assignments for too long not only makes the work itself less useful, but also may impact your ability to keep up with the whole course.

## COURSE SCHEDULE

*subject to change*

### DUE DATES

### ASSIGNMENTS

Class #1 Mon., Jan.. 22	Discussion: Introductions, meta-practices, course expectations, community aspirations, and grading policy. Discussion & Studio Practice: <ul style="list-style-type: none"><li>● Consent and Boundaries</li><li>● Mindfulness</li></ul>
Solo Practice:	Purchase Journal Read: <ul style="list-style-type: none"><li>● Syllabus, (Un)grading Policy and reflect on Benchmarks and</li></ul>

Community Aspirations.

- *Interpreting the Playscript* (pp 1-34) by Anne Fliotsis
- *Stage Directing: The First Experiences* (pp 1-21) by Jim Patterson
- Sarah Ruhl's *Eurydice*

DUE DUE IN CLASS WEDNESDAY, JANUARY 24:

Journal Response:

- Syllabus, Community Aspirations, and Benchmarks
- Learning Goals
- Reflective Response (Exercise p. 8 from *Interpreting the Play Script*) to *Eurydice*
- 5 Associational Materials (Exercise p. 27 - Part 1 from *Interpreting the Play Script*) to *Eurydice*.

Class #2  
Tues., Jan. 23

Studio Practice: Mindfulness

Discussion:

- Consensual Community Aspirations
- Benchmarks (Labor Reports and Peer Assessments)
- The Role of the Director - Artist/Manager
- Reflections/Associations from *Eurydice*
- Facts and Questions - What, Where, When, and Who

Solo Practice:

Mindfully Read each of the following (Exercise pp 19-20 from *Interpreting the Play Script*):

- Shakespeare's *A Midsummer Night's Dream*
- Samuel Beckett's *Endgame*
- Annie Baker's *The Flick*
- Lloyd Suh's *Far Country*

NOTE - You may replace one of the above plays with a script of your own choosing. Please select wisely as one of the the four plays read will be used for the bulk of your work in this class.

Choose a play and scene from your play. Use the Play Selection Checklist pp 15-19 from Journal Response - DUE IN CLASS WEDNESDAY, JANUARY 24

- Reflective Response (Exercise p. 8 from *Interpreting the Play Script*) to the play of your choice (from the above list)
- 5 Associational Materials (Exercise p. 27 - Part 1 from *Interpreting the Play Script*) from the play of your choice (from the above list)

Class #3  
Wed., Jan. 24:

Studio Practice: Mindfulness, Thematic Ideographs, Facts and Questions continued.

Discussion: Responses and Associational Materials from the play of your choice

Lecture/Practice: Aristotle and Formalist Analysis, Production Calendar, and Casting

Solo Practice:

Research posters created for your chosen play

Read:

- *Interpreting the Playscript* (pp 35-75)
- *The Director's Craft* (pp 1-30)

Journal Response - DUE In class, THURSDAY, JANUARY 25:

- Identify the Aristotelian elements of *Eurydice* (Exercise p. 42 from *Interpreting the Play Script*)

- Create Facts and Questions List of Who, What, Where, and When for play of your choice. (*The Director's Craft*, Checklist p. 30)
- Choose 2-3 images that express the central theme of your chosen play. Using one, create a poster for your play. (Exercise p. 27 - Part 2 from *Interpreting the Play Script*)
- Create casting notices and a casting contract for your scene.
- Create a production calendar for your scene. Final scenes will be presented TUESDAY, FEBRUARY 13. Casting must be complete by MONDAY, JANUARY 29.

Class #4	Studio Practice: Mindfulness
Thur., Jan. 25:	Discussion: Aristotelian elements of <i>Eurydice</i> Studio Practice: Plot, Character, Idea, Language, Music, and Spectacle in <i>Eurydice</i>
Solo Practice:	Re-read your chosen play. Read: <i>The Director's Craft</i> - Chapters 2 and 7 Begin collating your Production Book materials for your chosen play. Include Aristotelian elements and answer questions about the plot, characters, ideas, language, music, and spectacle of your chosen play (Exercises p. 50, 52, 53, 55, 56, 58, and 59 from <i>Interpreting the Play Script</i> ). Journal Response: <ul style="list-style-type: none"> <li>• DUE in class, FRIDAY, JANUARY 26 - Identify the Aristotelian elements of your chosen play (Exercise p. 42 from <i>Interpreting the Play Script</i>).</li> </ul>
Class #5	Studio Practice: Mindfulness,
Fri., Jan. 26:	Discussion: Aristotelian elements of chosen plays Studio Practice: More on When - Timelines for <i>Eurydice</i>
Solo Practice:	Read <i>The Director's Craft</i> - Chapters 3-5 Continue work on Production Book: Collate materials from your chosen play. In addition to the materials noted above, include timelines for your play. Complete the Checklist on p. 42 of <i>The Director's Craft</i> . Journal Response - DUE MONDAY, JANUARY 29: <ul style="list-style-type: none"> <li>• Cast List and Rehearsal Schedule for Scene Presentation</li> <li>• Casting Report</li> <li>• Labor Report/Peer Assessment</li> <li>• Big Ideas of the Play - Complete Checklist from p. 51 of <i>The Director's Craft</i>.</li> </ul>
Class #6	Studio Practice: Mindfulness, Scene Break-down and Action Analysis of <i>Eurydice</i>
Mon., Jan. 29:	Lecture/Discussion: First Rehearsal - Expectations, Container
Solo Practice:	(community aspirations, consent and boundaries, etc.), Big Ideas, Design Concepts, Dramaturgy and Research Presentation, Table Read Read: <i>The Director's Craft</i> - Chapter 9 Continue work on Production Book. Include information generated through Big Ideas assignment as well as materials previously noted. Prepare Scene Break-down for your chosen play and an action analysis

for your scene.

Journal Response - DUE TUESDAY, JANUARY 30:

- First Rehearsal Outline

Class #7  
Tues., Jan. 30:  
Solo Practice:

Studio Practice: Mindfulness

First Rehearsal

Read: *The Director's Craft* - Chapters 10 and 11

Continue work on production book, be sure to include rehearsal reflections and blocking notes from each rehearsal as well as plans for future rehearsals.

Journal Responses:

- Rehearsal Report #1
- Detailed Rehearsal Plans for creating container and building the world of the play

Class # 8  
Wed., Jan. 31:

Studio Practice: Mindfulness

First Rehearsal Assessment

Lecture/Discussion: Creating the container and world of the play - exercises, research, etc.

Solo Practice:

Prior to Friday, find at least one more times to rehearse

Continue work on production book, be sure to include rehearsal reflections and blocking notes from each rehearsal as well as plans for future rehearsals.

Journal Responses:

- Detailed Rehearsal Plan for Beginning Scene Work

Class #9  
Thur., Feb. 1:  
Solo Practice:

Studio Practice: Mindfulness

Lecture/Discussion: Preparing for Scene Work, Rehearsal #2

View: "Icons and Innovators: an Interview with George C. Wolfe" by

Susan Fales-Hill - <https://www.youtube.com/watch?v=r8s5haRg2qY>

Read: Anne Bogart's *A Director Prepares* - Essays 1-3

Continue work on production book.

Journal Response:

- Detailed Plan for Scene Work - exercises, research, etc.
- "Icons and Innovators: an Interview with George C. Wolfe"
- *A Director Prepares* - Essays 1-3

Class #10  
Fri., Feb. 2:  
Solo Practice:

Studio Practice: Mindfulness

Rehearsal #3

View: "Sam Mendes on his rehearsal process" -

[https://www.youtube.com/watch?v=JevThnO92\\_c&list=PL494AA606A3F8B076](https://www.youtube.com/watch?v=JevThnO92_c&list=PL494AA606A3F8B076)

See: *Annapurna* at Springs Ensemble Theater

Read: Anne Bogart's *A Director Prepares* - Essays 4-7

Continue work on production book.

Rehearse at least one time over the weekend.

DUE MONDAY, FEBRUARY 5:

- Labor Report/Peer Assessment
- "Sam Mendes" video
- *A Director Prepares* - Essays 4-7

- Informal Review of *Annapurna*
- Rehearsal Reports # 2, 3 & 4

Class #11                    Studio Practice: Mindfulness  
 Mon., Feb. 5:            Discussion: Rehearsals 3 & 4, Directors on Directing  
 Solo Practice:            Prior to Friday, find at least two more times to rehearse your scene  
                                   Read: Jordan Tannahill's *Theatre of the Unimpressed* pp 1-69  
                                   Continue work on production book.  
                                   "A Conversation with Anne Bogart" by Les Waters/Humana Festival -  
                                   [https://www.youtube.com/watch?v=HC2ejBF2R\\_w](https://www.youtube.com/watch?v=HC2ejBF2R_w)  
 Journal Response TUESDAY, FEBRUARY 6:

- Learning Goals Check-in
- *Theatre of the Unimpressed* pp 1-69
- Conversation with Anne Bogart

Class #12                    Studio Practice: Mindfulness  
 Tues., Feb. 6:            Discussion: Problem Solving; *Theatre of the Unimpressed* essays,  
                                   Directors on Directing  
 Solo Practice:            Read: Jordan Tannahill's *Theatre of the Unimpressed* pp 71-149  
                                   Continue work on production book.  
 Journal Response WEDNESDAY, FEBRUARY 7:

- *Theatre of the Unimpressed* pp 71-149

Class #13                    Studio Practice: Mindfulness  
 Wed., Feb. 7:            Discussion: Problem Solving; *Theatre of the Unimpressed* essays  
 Solo Practice:            Read: Young Jean Lee's *Songs of the Dragons Flying to Heaven*  
                                   *Interpreting the Playscript* pp 76-113  
                                   Continue work on production book.  
 Journal Response THURSDAY, FEBRUARY 8:

- Reflective Response to *Songs of the Dragons*
- Answer Questions for Application, pp 96-97 in *Interpreting the Playscript*

Class #14                    Studio Practice: Mindfulness  
 Thur., Feb. 8:            Discussion: *Songs of the Dragons Flying to Heaven* and non-linear  
                                   scripts  
 Solo Practice:            Watch: "Young Jean Lee: A Conversation" -  
                                   <https://www.youtube.com/watch?v=1Y42ixoLHuM&t=979s>  
                                   Read: *The Director's Craft*: Chapters 12 & 13  
                                   Continue work on production book.  
 Journal Response:

- Young Jean Lee video

Class #15                    Studio Practice: Mindfulness  
 Fri., Feb.9:              Rehearsal 7  
 Solo Practice:            See: *Dream House* at ENT Center for the Performing Arts  
                                   Continue work on production book.  
                                   Rehearse at least once more before final presentation on TUESDAY,  
                                   FEBRUARY 13  
                                   Begin Final Reflection Paper Outline

DUE MONDAY, FEBRUARY 11:

- Labor Report/Peer Assessment
- Learning Goals Check-in
- Informal Review of *Dream House*
- Rehearsal Reports 5 - 7

Class #16 Studio Practice: Mindfulness  
Mon., Feb. 12: Discussion: *Dream House*, Rehearsal Reviews, Final Scenes and Director's Production Books (DPB)- What to include?

Solo Practice: Continue work on Production Book and Final Reflection Paper - DUE on WEDNESDAY, FEBRUARY 14.

DUE IN CLASS, TUESDAY, FEBRUARY 13 :

- Final Scene Presentation

Class #17 Studio Practice: Mindfulness  
Tues., Feb. 13: Final Scene Presentation  
Discussion: Final Scene Assessment/Post-Mortem

Solo Practice: DUE IN CLASS, WEDNESDAY, FEBRUARY 14

- Production Book - include final rehearsal and scene presentation reports as well as a post-mortem feedback.
- Final Reflection Paper

Class #18 Studio Practice: Mindfulness and Appreciations  
Wed., Feb. 14: Individual Meetings: Discussion of Final Grade

Solo Practice: DUE IN CLASS, WEDNESDAY, FEBRUARY 14

- Production Book - include final rehearsal and scene presentation reports as well as a post-mortem feedback.
- Final Reflection Paper

## STUDENT RESOURCES

<https://www.coloradocollege.edu/lifeatcc/support/>

ALL student resources can be found at the link above, or by clicking on the individual links below:

- [Mental Health Resources](#)
- [Sexual Assault, Stalking, and Intimate Partner Violence Resources](#)
- [Health Resources](#)
- [Financial and Social Service Resources](#)
- [Academic and Career Development Resources](#)
- [CC Community and Student Organizations](#)

- [International Students](#)
- [Community Standards/Title IX/Anti-Discrimination](#)
- [Campus Safety](#)