

COURSE IMPLEMENTATION DATE: January 2008  
COURSE REVISED IMPLEMENTATION DATE:  
COURSE TO BE REVIEWED: November 2009  
(Four years after UPAC final approval date) (MONTH YEAR)

**OFFICIAL COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.  
**Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor**

FACULTY/DEPARTMENT: <b>THEA 451</b>	<b>THEATRE</b>	<b>4</b>
COURSE NAME/NUMBER	FORMER COURSE NUMBER <b>DIRECTING II</b>	UCFV CREDITS
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course continues the exploration of the fundamentals of directing introduced in Theatre 450. Students will investigate directing history and theory from 1960 to the present and engage in workshop sessions in the application of directing practice. Each student will prepare and present a one act play for public performance.

PREREQUISITES: **THEA 450**  
COREQUISITES:

SYNONYMOUS COURSE(S)	<b>SERVICE COURSE TO:</b>
(a) Replaces: _____ (Course #)	_____
(b) Cannot take: _____ for further credit. (Course #)	_____

TOTAL HOURS PER TERM: <b>90</b>	TRAINING DAY-BASED INSTRUCTION
<b>STRUCTURE OF HOURS:</b>	LENGTH OF COURSE: _____
Lectures: <b>15</b> Hrs	HOURS PER DAY: _____
Seminar: <b>30</b> Hrs	
Laboratory: _____ Hrs	
Field Experience: _____ Hrs	
Student Directed Learning: _____ Hrs	
Other (Specify): Workshop <b>45</b> Hrs	

MAXIMUM ENROLLMENT:	<b>24</b>
EXPECTED FREQUENCY OF COURSE OFFERINGS:	<b>Every other year</b>
<b>WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No
<b>WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<b>TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No

**AUTHORIZATION SIGNATURES:**

Course Designer(s): _____ Ian Fenwick	Chairperson: _____ Raymond Welch ( <i>Curriculum Committee</i> )
Department Head: _____ Ian Fenwick	Dean: _____ Eric Davis
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: December 7, 2005

**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

1. Learn how a director works effectively as part of a creative team
2. Deepen understanding of how to stage a scene and assist actors in the development of character
3. Learn to choose, analyze, cast and rehearse a one act play for public performance
4. Extend understanding of the directing process as applied to the musical and Greek tragedy
5. Improve research, leadership and presentation skills

**METHODS:**

Lectures, seminars, workshops, videos

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check:)  Yes  No

**METHODS OF OBTAINING PLAR:**

Portfolio review and exam

**TEXTBOOKS, REFERENCES, MATERIALS:**

[Textbook selection varies by instructor. An example of texts for this course might be:]

In Contact With the Gods? Directors Talk Theatre by Maria M. Delgado and Paul Heritage, Manchester: Manchester University Press, 1996

Notes on Directing by Frank Hauser and Russell Reich, New York: RcR Creative Press, 2003

Orestes by Euripides translated by William Arrowsmith, New York: Washington Square Press, 1968

**SUPPLIES / MATERIALS:**

Cost of travel and tickets to three professional theatre productions

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

Quiz	10%
Report on Director	20%
Production concept	20%
Play analysis	15%
Final Project	35%

**COURSE CONTENT:**

[Course content varies by instructor. An example of course content might be:]

Week One – Workshop exploring the director’s creative process; working with the design team

Week Two – The director today – theory and practice from 1960 to the present

Week Three – The director today continued

Week Four – The director’s preparation – a classic Greek play

Week Five – Staging a classic Greek play

Week Six - One act play analysis and preparation of prompt script

Week Seven – Workshop on casting and auditions; select cast for one act presentations

Week Eight – Workshop exploring the use of sound and music in theatre production; production scheduling

Week Nine – Directing the musical and opera

Week Ten – Workshop on rehearsal techniques

Week Eleven – Coaching sessions

Week Twelve – Workshop on working with technical elements, cueing, communication; confronting specific challenges

Week Thirteen – Coaching Sessions

Week Fourteen – Final presentations