



THE 416: DIRECTING II
COURSE SYLLABUS: SPRING 2025
TR 11-12:15
PERFORMING ARTS #112

Instructor: Rebecca Worley, MFA, Associate Professor of Theatre
Office Location: Performing Arts Center #105
Office Hours: MW 12:30-2:30 p.m., T/R 9:30-10:30 a.m or by appointment
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Communication Response Time: M-F within 24 hours

COURSE INFORMATION

Required Textbook:

Thinking Like a Director by Michael Bloom
A Doll's House, Henrik Ibsen (**available for free at**
<https://www.gutenberg.org/files/2542/2542-h/2542-h.htm>)
Trojan Women, Euripides, trans. Richmond Lattimore (**.pdf, provided by instructor**)
 Various handouts

Recommended Texts:

The Director's Craft: A Handbook for the Theatre, Katie Mitchell
Interpreting the Playscript, Anne Fliotsos

Course Description:

Advanced explorations in directing with extended study in the organization, interpretation, casting, and staging of theatrical performance.

Prerequisite:

THE 415: Stage Directing I or permission of instructor.

Course Introduction:

Welcome! This course provides a practical introduction to directing techniques. This class will be challenging, invigorating, and participatory. Although there is a lecture/discussion component to this course, the nature of our work as directors requires substantial outside work – both inside and outside of the classroom. Please consider yourself part of a learning community where members support one another with suggestions and constructive criticism. Learning, observing, and sharing are central to this course. *Attitudes of awareness and openness are essential to your development and your contribution to the development of the other members of this class.*

Active participation in discussion and presentation of projects within the class is not only welcome; it is an essential requirement. Positive, helpful and constructive attitudes are also

required! Presentations must be well prepared and shared with the understanding that questions and discussion will follow. The ongoing critique of our work as directors is crucial to everyone's learning process. You should be aware that the vast majority of class time is composed of activities in which you are REQUIRED to actively participate.

In this course, I will serve as your teacher, director, guide, and outside eyes/ears as we work very specifically on your individual directorial efforts. I ask that you trust me and approach the work with an open mind, an open heart, discipline and commitment, and a willingness to try new things. Then, we can work through our artistic challenges together!

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

1. Define, analyze, and demonstrate the role and responsibilities of the director
2. Understand and demonstrate the range of approaches to stage direction in the contemporary theatre.
3. Apply concepts explored and discussed in class to the execution of direction in a variety of production opportunities.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

Talking Points (2 @ 1.5 pt. = 3 pts total): Each student will complete lucid and cogent talking points for each reading. These can be in whatever format you choose (bullet points usually work best) but should be questions and/or comments (anything that can assist with a class discussion) that struck you while reading. Though you may write in bullet points, it is expected that students will write at a level appropriate for upper-level course and will exercise critical thinking skills.

Initial Research (2 @ 2.5 pts. = 5 pts total): Students will submit initial research for each play. This can/should include: information about the playwright, the socio-political/economic climate of the time in which the play was written/is set, the play's production history, the play's genre/style, ideas that underpin the play, and any other information that might prove of use in developing your directorial approach. Similar to your Talking Points, this collection of information can be in whatever format you choose & can be somewhat informal.

Interpreting the Action (3 @ 2.5 pts. = 7.5 pts total): Following the steps listed in Bloom (pp. 31-45), students will submit three sets of formal script analysis for each play. We will discuss specifics for this analysis in class.

External Analysis (3 @ 2.5 pts. = 7.5 pts total): Following the steps listed in Bloom (pp. 46-66), students will submit three sets of formal script analysis for each play. We will discuss specifics for this analysis in class.

Initial Thoughts for Re-locating *Trojan Women* (1 @ 2 pts.): Students will submit a proposal for re-locating (time &/or place) their production of *Trojan Women*. This proposal should not only

include the re-location but, also, a brief justification (based on an understanding of the text, as well as initial research) for your directorial approach. You will also include your Vision & Concept statements for your approach(es).

Director's Breakdown (2 @ 10, 15 = 25 pts total): Students will submit a director's breakdown for each directing project (*A Doll's House*: 10 pts.; and *Trojan Women*: 15 pts.). The style of this breakdown should be pragmatic: an organized compendium of information that would be useful to you as a director. Among the categories of information that would likely be useful: historical and critical material; past productions; themes; style; ground plan and blocking; pacing; key moments; problematic aspects; set pieces; metaphors; sound; colors; lighting; resonances; analogies. Other approaches to the Breakdown will be handed out in class at a later date.

Director's Group Presentations (2 @ 10, 15 = 25 pts total): Over the course of the semester, you will deliver two partner/pair presentations of your directorial approaches of a play. The first presentation (*A Doll's House*) should last **fifteen-twenty** minutes. Your second presentation (*Trojan Women*) should last **twenty+** minutes. The format of these presentations should/will be similar to that of a first design/creative meeting in which you provide your design team with your directorial vision and inspiration for concept execution. Although you will use PowerPoint/Prezi/Google Slides (or some similar digital presentation platform) as support for your ideas, please understand that you are responsible for presenting your ideas – not just reading your presentation to the class. You should plan your presentation very carefully as you are developing a short directorial “pitch” (shorter presentations will receive substantial grade deductions). Among the categories of information that would be useful: themes, historical and critical material, inspirational items (images, sounds, etc.), metaphors, analogies, as well as any other information that would prove useful in communicating your ideas. **Each presentation MUST include your Vision Statement.** More specific expectations for each presentation will be given at a later time.

You must also come prepared to defend your directorial choices/ideas. One of the goals of this assignment is to give you an opportunity to hone your directorial communication skills.

You will be graded on the content and structure/construction of your presentation, ability to communicate your directorial vision effectively, ability to field your peers' questions, and the overall professionalism/preparedness exhibited.

Presentation Responses (2 @ 5 = 10 pts total): Each student will complete two written responses to their peers' presentations. Similar to your Talking Points, these should be questions and/or comments that struck you during the presentations. These should act as a guide for discussion during the feedback session. The goal of the feedback session is **NOT** to “tear down” your peers' ideas but is to help hone our critical thinking and communication skills as directors.

Directors' Reflection (15 pts): Your final examination will take the form of a **written reflection** of your directorial presentation & approach for *Trojan Women*, as well as your work over the course of the semester. This presentation should be a **point of critical thinking and self-**

reflection (an important, yet often overlooked, aspect of directing). You will, **briefly** address the ways in which you feel you excelled (your strengths), as well as the challenges you encountered (ie: what would you have done differently/changed) in developing and presenting your directorial approach for *Trojan Women* Though you will work in pairs for your *Trojan Women* presentation, your reflection should focus on **your** work (not the work of the pair).

Grading:

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

Talking Points	3 pts.	90-100 =	A
Initial Research	5 pts.	80-89=	B
Interpreting the Action	7.5 pts.	70-79=	C
External Analysis	7.5 pts.	60-69=	D
Re-locating Initial Thoughts	2 pts.	59 and below=	F
Director's Breakdown	25 pts.		
Director's Presentations	25 pts.		
Presentation Responses	10 pts.		
Director's Reflection	15 pts.		
Total	100 pts.		

Please note: A grade of "A" will not be assigned to an individual who has not completed ALL outside of class assignments, regardless of average.

TECHNOLOGY REQUIREMENTS

All course sections offered by ETAMU have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements:

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

COMMUNICATION AND SUPPORT

My Personal Policy:

Please keep in mind that I am a human. I have a family. As such, please see below for my boundaries so that I may maintain my own self-care yet still be available for you as my student:

- You may email me at any point for guidance, questions, etc. I will respond within 24 hours between the hours of **9 a.m.-5 p.m. Monday through Friday**
 - General course-specific questions: **review your syllabus/look at the handouts/check D2L/ask a classmate first**. If your question has already been addressed, then you will have the answer you need.
 - **When emailing me:** Please make your emails clear and concise. In addition, please follow some common “email etiquette” procedures in order to keep our electronic communication effective and efficient. Specifically:
 - Write a relevant subject line (ie: “Directing II class question,”)
 - Address me by name (ie: "Dear Professor Worley" or "Hi Becca" or just "Becca")
 - Concisely state what it is you need. If it can't be communicated in a concise manner, schedule an appointment (see below)
 - **Sign your name**
- I will **NOT** check email on the weekends, which means I will respond Monday morning.
- If you need to ask me an **URGENT** question regarding class at *night*, you may text me. Note, however, that I will **only respond between the hours of 5-8 p.m.**
- If you need me outside of the student/teacher relationship, please text me. I will respond (via text or phone call) as soon as I can.

Office Hours & Appointments:

If I am in my office & the door is open, feel free to visit me during my office hours. Scheduling an in-person or Zoom appointment in advance, however, is preferred. To schedule an appointment, scan the QR code below or go to: <https://forms.gle/QUFUr2ZZ5Sbvi39Q9>.



COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Attendance Policy:

You may accumulate two (2) absences before any penalty occurs. **There are no additional absences allowed without penalty. Grades will be dropped in ½ letter grade increments for every class absence beyond the first two absences.** Of course, if you have a prolonged illness or injury, or if a family emergency arises, speak with your instructor ASAP. **Students should not attend class when ill or after exposure to anyone with a communicable illness.** Communicate such instances directly with your instructor. I will work to support you getting access to missed content or completing missed assignments.

Late Arrivals:

The class will begin promptly at 11 a.m. If you arrive after 11:10 p.m., you will be marked absent. If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. Also, you are expected to stay until you are dismissed from class. **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.**

Cell Phones and Laptops:

Please turn off all cell phones while in class. Please do not check messages or engage in text messaging during class. Laptops should only be used for class purposes.

Late Work:

Under normal circumstances, I do not accept late work.

Extra Credit:

The instructor reserves the right to offer extra-credit to all students, and to gauge its application appropriately and uniformly for all.

Syllabus Change Policy:

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

Incompletes:

Under normal circumstances, an Incomplete (I or X) will NOT be given for a final grade in this course. Per University policy, students who **because of circumstances beyond their control** are unable to attend classes will, upon approval of their instructor, receive a mark of X (incomplete) in all courses in which they were ***maintaining passing grades at the time of the request*** for an incomplete.

University Specific Policies and Procedures:**Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

ETAMU Attendance

For more information about the attendance policy please visit the [Attendance Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

Academic Integrity

Students at ETAMU are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

[Undergraduate Student Academic Dishonesty Form](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

ADA Statement**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

ETAMU

Velma K. Waters Library Rm 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

ETAMU will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in ETAMU buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and ETAMU Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url: <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all ETAMU campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Mental Health

Please make sure that you are taking care of yourself, not just with the work in this class, but also balancing what is happening in your life. Know that there are people willing to listen and help if needed. If you or someone you care about is in need of any assistance, please reach out to me or use the following resources:

- The Counseling Center at ETAMU, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by **calling 903-886-5145**. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel
- The university aims to provide students with essential knowledge and tools to understand and support mental health. As part of our commitment to your well-being, we offer access to Telus Health, a service available 24/7/365 via chat, phone, or webinar. Scan the QR code to download the app or go to

<http://telusproduction.com/app/5108.html> and explore the resources available to you for guidance and support whenever you need it.

- Crisis Text Line: Text “MHFA” to 741741
- Lifeline Crisis Chat: www.crisischat.org
- National Suicide Prevention Lifeline:
 - Main Number: 1-800-273-TALK (8255)
 - Spanish: 1-888-628-9454
 - TTY (teletypewriter): Preferred relay service or daily 711 then 1-800-799-4889

AI Use in Courses (Draft)

ETAMU acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors’ guidelines. **If no instructions are provided the student should assume that the use of such software is disallowed.**

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

COURSE OUTLINE / CALENDAR

Reading and assignments are due on the days on which they are listed below. All written assignments are due via email in either a Word doc attachment or shared as a Google Doc. DO NOT send .pdfs & make sure you make me an editor if submitting Google Docs.

Bring all appropriate texts to class!

WEEK ONE

T Jan 14	Course Overview Vision & Concept – what is your directorial guide? Playing with Open Scenes – Vision & Concept
Th Jan 16	Discuss expectations for Director's Breakdowns & Director’s Presentations Determine groups for <i>A Doll’s House</i>

*****24-Hour TheatreFest Jan. 17-18*****

WEEK TWO

T Jan 21 **Reading:** Bloom, Intro - Part I (pp. 3-66) & *A Doll's House*
Talking Points #1 due
 Discuss Reading

Th Jan 23 Cont. discussion of Pt. I

WEEK THREE

T Jan 28 **Initial Research due** (follow pg. 25-30 as guide)
 Discuss findings in context of developing a production

Th Jan 30 **Interpreting the Action due** (follow pg. 31-45 as guide)
 Discuss findings in context of script analysis

WEEK FOUR

T Feb 4 **External Analysis due** (follow pg. 46-66 as guide)
 Discuss analysis

Th Feb 6 Wrap up script analysis of *A Doll's House*

WEEK FIVE

T Feb 11 **Reading:** Bloom, Part II (pp. 69-116)
Talking Points #2 due
 Discuss Reading

Th Feb 13 Cont. discussion of Pt. II
 Developing your approach for *A Doll's House*

WEEK SIX

T Feb 18 Cont. discussion of Pt. II
 Developing your approach for *A Doll's House*

Th Feb 20 Continue working on Director Presentation for *A Doll's House*

WEEK SEVEN

DoT Production *Agnes of God* Feb. 25-March 2

T Feb 25 **NO FORMAL CLASS MEETING – Work on *A Doll's House* presentation**

Th Feb 27 **NO FORMAL CLASS MEETING – Work on *A Doll's House* presentation**

WEEK EIGHT

****The Hater Auditions**** (March 3)

T Mar 4 **Director Group 1 Presentation – *A Doll's House***
Presentation Feedback Session #1

Th Mar 6 **Director's Breakdown for *A Doll's House* due!**
Director Group 2 Presentation – *A Doll's House*
Presentation Feedback Session #1

SPRING BREAK (March 10-14)

WEEK NINE

T Mar 18 **Reading: *Trojan Women***
 Discuss Final Director's Presentation (Re-locating *Trojan Women*)
 Determine pairs for *Trojan Women*
 Discuss *Trojan Women*

Th Mar 20 Continue *Trojan Women* discussion
 Review Bloom Pt. I in context of *Trojan Women*
Initial Research due (follow pg. 25-30 as guide)

WEEK TEN

T Mar 25 **Initial Thoughts for Time/Place due**
 Share & discuss

Th Mar 27 **Interpreting the Action & External Analysis due** (Prologue-Episode 2;
 lines 1-789)
 Share & discuss

WEEK ELEVEN

T Apr 1 **Interpreting the Action & External Analysis due** (Choral Ode 3-end; lines 790-
 end)
 Share & discuss

Th Apr 3 Review Bloom Pt. II in context of *Trojan Women*

WEEK TWELVE

DoT Production *The Hater* April 8-13

T Apr 8 Review Bloom Pt. II in context of *Trojan Women*, cont.

Th Apr 10 Work with partner on presentation

WEEK THIRTEEN

T Apr 15 Work with partner on presentation

Th Apr 17 Work with partner on presentation

WEEK FOURTEEN

T Apr 22 Work with partner on presentation

Th Apr 24 **Director Group 1 Presentation – Trojan Women**
Presentation Feedback Session #2

WEEK FIFTEEN

T April 29 **Director Group 2 Presentation – Trojan Women**
Presentation Feedback Session #2

Th May 1 Director's Breakdown revisit session
Work on Director's Breakdown & Reflection Presentation

WEEK SIXTEEN

Final: 5/6, 10:30-12:30 - Directors' Reflection Presentation & Director's Breakdown due