

**Department:** DRAM

**Course No.:** 4711W

**Title:** The Director in the Theatre

**Credits:** 3

**Contact:** D. A. Stern

**WQ:** W

**Catalog Copy:**

Current Title and Catalog Copy

4711W. The Director in the Theatre. Either semester. Three credits. Prerequisite: DRAM 2130, 2131; ENGL 1010 or 1011 or 3800; open to juniors or higher. An analysis of the role and function of the director in the theatre from historical, aesthetic, and practical points of view.

Revised Title and Catalog Copy

4711W. The Director in the Theatre. Either semester. Three credits. Prerequisite: DRAM 2130, 2131; ENGL 1010 or 1011 or 3800; open to juniors or higher. Open to dramatic arts majors only. An analysis of the role and function of the director in the theatre from historical, aesthetic, and practical points of view.

**RATIONALE FOR ACTION REQUESTED**

All of the Dramatic Arts Department's upper division performance and design/technical courses are part of its professional theatre, BFA training programs. Most remaining upper-division courses in theatre history, literature, and criticism are among the core offerings that fulfill other requirements for all of our undergraduate majors. Our limited faculty and facility resources do not permit us to make courses that are not part of our General Education offerings available to the general student population. The most efficient way of avoiding unwarranted enrollment in these 3000 and 4000-level courses is for them to be open to Dramatic Arts majors only. Directors of different programs within the department will consider petitions on a case-by-case base from non-majors who believe their individual backgrounds warrant their enrollment in any of these courses.

**Course Information:** This is not a "hands-on" course in which students direct actors. Rather, the course analyses the role and function of the director in the theatre from historical, aesthetic, and practical perspectives. Students will develop awareness and increased understanding of (a) the various types of directors with whom they are likely to work, (b) the central issues and questions with which directors must grapple to successfully communicate their artistic visions, (c) the basic aesthetic and practical functions and responsibilities of the director, and (d) the many "roles"

directors play as they organize the efforts of many artists, represent the playwrights' interests, and “stand in” for the audience during the rehearsal process.

Exam Format/Course Grading:

Ø Mid-term exam on readings and lectures--short answer and short essay format --20% of course grade

Ø Final exam on readings and lectures--short answer and short essay format--20% of course grade

Ø Class participation and discussion--10% of course grade

Ø Two 7½ page papers (directorial analyses)--50% of course grade (See Item #1 under “W Criteria” below for a more detailed discussion of the nature and scope of the writing assignments.)

Themes:

1. The evolution of the director in theatre history, including the emergence of the “collaborative” and “revisionist” school of directing
2. Duties and responsibilities of the director in contemporary theatre
3. Consideration of the leading, modern theatrical directors
4. The director's interpretation of the play's theme
5. The director's tool of script analysis
6. Composition of “stage pictures” and the movement of actors
7. The director's research process

## **SYLLABUS:**

Online URL: ( [https://web2.uconn.edu/senateform/request/course\\_uploads/evg02003-1251982216-syllabus%20Drama%204711W.docx](https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1251982216-syllabus%20Drama%204711W.docx) )

**W Criteria:** a. Each student will write two (2) papers, each of which will be a minimum of 7½ typed, double-spaced pages in length.  
b. Each paper will constitute 25% of the course grade.  
c. Each paper will be a “directorial analysis” of a specific play to be assigned by the professor.  
d. Through these directorial analysis papers, students will continue to develop, reinforce and demonstrate their understanding of four of the course's major themes/topics (Items 4-7 in the above list). The writers will state and justify their perception of the play's theme, analyze the contents and structure of the script as it relates to the stated thesis, identify and justify the staging and movement style they propose, and identify all areas of research that would be required in preparation for directing the production.

Modes of Instruction:

- a. Early in the semester the professor will teach a brief unit on the form and style of writing required for the course papers.
- b. Students will also receive handouts listing various principles of content and organization and examples of the most common errors of grammar, punctuation, and style that are to be avoided.
- c. The professor will also inform students of specific grading criteria as they relate to the contents and organization of papers as well as the form and style of the writing.

Revision:

- a. After the professor has read first drafts, each student will be required to attend a one-on-one writing tutorial session for feedback prior to beginning revisions for the final draft.
- b. Appropriate written comments will also appear on the first draft to reinforce notes that students take during the tutorial session.

F Clause:

- a. Each paper will constitute 25% of the course grade.
- b. The course syllabus will contain the following statement : “Under no circumstances can a student pass Drama 263W without having received a passing grade in the writing component of the course.”