

**THTR 250: Directing**  
*Fall 2007*

Instructor: **D. Ohlandt**  
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**MWF 2:30pm - 3:50pm**  
**Buchanan 200**

office hours: T 2pm - 3:30pm  
F 10:30am - 12noon

**Texts:**

**The following books have been ordered through the Lake Forest College bookstore–**

*The Director's Companion*, by Mel Shapiro  
*A Director Prepares*, by Anne Bogart  
*A Sense of Direction*, by William Ball  
*Thinking Like A Director*, by Michael Bloom

**You should acquire for yourself a copy of the following plays that you will be able to use throughout the entire term–**

*The Piano Lesson* by August Wilson  
*The Glass Menagerie* by Tennessee Williams  
*The Baltimore Waltz* by Paula Vogel

**Regular Class Attendance:**

When you are in class, you should be focused on class: turn off cell phones, no food, no writing letters or reading for other classes. *Bring with you any texts under discussion that day.* Wear comfortable clothes that allow a range of movement.

You are required to attend all class meetings, and to arrive on time, ready to work. Attendance will be taken every day (tardies will be noted). A number of unexcused absences or late arrivals will result in a lower grade for the course, at my discretion.

Excused absences will be granted for *verifiable* medical and family emergencies, as well as for observed religious holidays, if brought to my attention ahead of time.

**Field Trip Attendance:**

Going to Chicago to see professional performance is a hallmark of the Theater program at Lake Forest College, and an educational opportunity unmatched at other colleges. Of necessity, many of these trips will take place outside of normal class meeting time. *Please note: There will be a fee associated with the costs of attending performances in Chicago. Your attendance is mandatory on class field trips.* I expect that you will adjust your schedule of non-College activities in order to attend these field trips. In the event that an unavoidable conflict arises with a class field trip, I *may*, at my discretion, agree to one of the following options for full credit:

- you may arrange at your own expense to attend the same event at a different time, as long as you do so in time to participate in class discussions and/or projects relating to the missed event
- you may propose an alternative event or project in line with the goals of the event, which (in my opinion) requires equal or greater work on your part, again to be completed in time to participate in class discussions and/or projects relating to the missed event

You will not, under any circumstances, be reimbursed for your ticket or travel expenses for a missed field trip. You may, however, sell or give your ticket to a friend if you must miss a

field trip.

### **Special Accommodations:**

Everyone is built a little differently, and it shouldn't be surprising that everyone has different needs when it comes to learning in the classroom. Please come and talk with me if I am not meeting your needs.

I am happy to provide large-print copies of any materials that I hand out, and I can also make available written outlines of the things that I have prepared to say in class. If differences in your ability to see, hear, or learn require more elaborate aids than this– if, for example, you need outlines of what everyone else says in class– then you will need to alert me early in the term, and you will also need to arrange for services through the college.

If you have concerns about mobility requirements for any assignment or physical access to the classroom, performance spaces, or any resources, please see me and we will work together to resolve the problem.

### **Email vs. Voicemail:**

As a member of the email generation myself, I use my email far more than I use my phone. Particularly if you have an urgent or time-sensitive issue, email me rather than calling my office phone. Please give me a minimum of four hours to respond to an urgent email. I typically will not respond to emails sent after 7pm until the next morning, or to emails sent anytime on Saturdays and Sundays until Monday afternoon. If I choose to make an exception to this policy from time to time, that does not mean that I will do so every time.

### **Submitting written work via email or Moodle:**

I encourage you to submit written work in electronic form to me at [<ohlandt@lakeforest.edu>](mailto:ohlandt@lakeforest.edu) or via our class webpage on Moodle. (Please be patient, I am just learning Moodle for the first time this year.) Papers submitted electronically MUST be uploaded as an attachment, and they MUST be formatted like other papers– double-spaced, paginated, with a title and your name, in MLA format, etc.

ONLY the following formats are acceptable: 1) .pdf (Adobe Acrobat) - preferred, 2) WordPerfect, 3) MS Word.

### **Assignments:**

- scene and/or performance exercises, usually every week
- written and verbal critiques of your classmates' scene work
- written analytic responses to the performances we attend
- a final scene from one of the class plays, presented publicly

### **Grading:**

**40% Scene/performance exercises:** Each assigned exercise will be graded pass/fail with comments during the term. In November you and I will meet individually to review your growth and improvement in scene work. From this meeting will come the scene work portion of your grade. *Note: Although I intend for this portion of your grade to be determined with your input and cooperation, in the case of dispute, disagreement, or dissatisfaction, I retain the final authority to assign a grade for your scene exercises.* Guidelines for exercises will be distributed as the term progresses, to allow flexibility to address the interests and needs of the class. Some of the

exercises may be more written or preparatory work than performance.

LATE WORK - No extensions will be granted for scene/performance exercises. Exceptions will be made for college-approved absences (only if arranged ahead of time) or for verified emergencies.

PARTICIPANTS - You will be responsible for recruiting actors for scene exercises. You may use each other or you may recruit from outside of class, but you may not be in your own scene.

**20% Participation:** Written and verbal critiques of your classmates' scene work will constitute the major portion of your participation grade. Attendance, preparation, and discussion will also count here.

You may turn in your critiques of your classmates via email to <ohlandt@lakeforest.edu>.

**20% Written work:** Analytic response papers to the plays we will be seeing as a class will be graded with a number grade out of 10 points. All assigned papers will be averaged into one grade for written work.

LATE WORK - Papers become late at the start of the class period in which they are due. Papers will be docked 1 point if they are turned in after the start of class but before midnight on the day they are due, and an additional point for each day they are late after that. No extensions will be granted, except for verifiable emergencies.

EMAIL - I *encourage* you to turn papers in electronically via email <ohlandt@lakeforest.edu> or Moodle. Papers turned in electronically **MUST** be in MSWord, WordPerfect, or Adobe PDF format– inline text will be returned to you without credit, with penalties for lateness applied.

**20% Final scene:** Your final scene will be graded according to criteria determined by the goals of the class. This criteria will be made explicit by the time work begins on the final scenes. *It would take a dire emergency indeed for me to accept a final scene after the due date.*

TECHNICALITIES - Your final scene must be selected from one of the three class plays. It should be approximately 15 minutes in length. Your start and end point must make sense logically and theatrically. You **MAY NOT** make cuts to the dialogue in the middle of your scene; you **MAY** make minor cuts of the first or last five lines in order to make the action clearer.

PARTICIPANTS - You will be responsible for recruiting actors for your final scenes. You may use each other or you may recruit from outside of class, but you may not be in your own scene.

Your actors must have memorized lines for the final scene performances. You will be graded on your directing of the scene, not on the quality of your actors, although their failure to memorize well suggests poor organization or motivation on the part of the director, or else a lack of rehearsal time.