

**Location:** SCD

**Instructor:** Robert Bailey

**Office Hours:** Mon/Wed 11:00 am- 12:00 pm.,  
or by appointment

**Contact Info:** [rebailey@usc.edu](mailto:rebailey@usc.edu) 310 795 3759 (cell)

### **Course Description**

Introduction to directing for the stage: principles of effective leadership and collaboration in the theatrical (or cinematic) realization of a written text.

### **Learning Objectives**

Examination of the directorial process, from the initial encounter with a script, artistic response to its theme and choice of collaborators, to the process of creating the world of the play and presenting it to the public. Special emphasis will be placed on the director's role in shaping an effective working method with writers, actors, designers, and technicians. Reading, discussion, in-class exercises, two scene presentations, a vision presentation, and a digital Directors Production Book will be required in the successful completion of the course.

**Recommended Preparation:** courses that have introduced the student to dramatic literature, either through practice or critical studies.

### **Required Readings**

Tips: Ideas for Directors by Jon Jory (Smith & Krause paperback) ISBN 9781575252414  
Blue Surge by Rebecca Gilman  
Who You See Here by Matt Hoverman (provided)

### **Supplementary Materials**

- A notebook is required that has the ability to hold inserts and handouts that will be accumulated across the semester. It will serve primarily as your personal Directors Journal during the semester, and will provide a means for you to notate reactions to readings, classroom discussions, observations and commentary upon viewing other students' in-class rehearsals and scene presentations, as well as your own preparatory and rehearsal notes, inspirations, sketches and brilliant insights.

### **Description and Assessment of Assignments**

Students should be prepared to discuss all assigned readings and perform class work, including observed rehearsals and vision presentations, in a timely manner. Scheduled scene presentations must be performed at the time indicated, and Production Books must be submitted by the due date. Questions, passionate responses and debate are encouraged. Lack of attention or enthusiastic participation in these areas will seriously weaken your grade.

## Grading Breakdown

|           |  |
|-----------|--|
| 30 points | In-Class Participation (including Observed Rehearsals and Exam Period) |
| 15 points | First Scene Presentation   |
| 15 points | Vision Presentation  |
| 20 points | Second Scene Presentation  |
| 20 points | Directors Production Book  |

---

100 total points possible

## Grading Scale

Course final grades will be determined using the following scale

|    |              |
|----|--------------|
| A  | 95-100       |
| A- | 90-94        |
| B+ | 87-89        |
| B  | 83-86        |
| B- | 80-82        |
| C+ | 77-79        |
| C  | 73-76        |
| C- | 70-72        |
| D+ | 67-69        |
| D  | 63-66        |
| D- | 60-62        |
| F  | 59 and below |

## Assignment Submission Policy

Assigned scenes and Vision Presentations must be completed upon the scheduled presentation date ONLY. Directors Production Book is to be submitted electronically NO LATER THAN the beginning of the final exam.

## Grading Timeline

Grades for indicated assignments will be provided upon completion of instructor's review and assessment.

## Sharing of course materials outside of the learning environment

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

### *SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

## Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with with me as the instructor to offer any feedback on the course.

## **Additional Policies**

1. This is a process-oriented class. Attendance is imperative. Class exercises and discussions are experiential in nature and “make-up work” is not possible. Scheduled observed rehearsals that are missed **will not be rescheduled**.
2. Late work will be accepted at the discretion of the instructor and then will be docked no less than 2 points per day past due. Written work that is accepted after the due date must be **date-stamped** in the DRC administrative office before being placed in the instructor’s mailbox. All written work must be submitted in hard copy.
3. To give yourself the most positive experience in 305A, be punctual, prepared and responsible, as other students are depending on you. Remember: you are the director.
4. There will be no unexcused absences. Three tardy episodes constitute one absence.
5. Acting in a classmate’s scene is encouraged and will count as 1-point of extra credit toward your final grade. A maximum of 2-extra credit points are possible per semester.
6. Check your email regularly. Scheduling changes and other timely information may be sent over the internet.
7. **Use of cell phones, tablets, laptops or other devices, without express permission of instructor, is prohibited in class. Scene material must be PRINTED out; actors may not carry a laptop, cell phone or any other device while working on the material.**

## **Academic Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university’s mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity’s website](#), and university policies on [Research and Scholarship Misconduct](#).

## Policy for the use of AI Generators

This course aims to develop creative, analytical, and critical thinking skills. Therefore, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated text, code, or other content is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

## Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

## Course Schedule: A Weekly Breakdown

|   | Topics/Daily Activities   | Readings and Homework  | Deliverable/ Due Dates   |
|---|---|--|--|
| <b>Week 1</b><br>1/13,<br>1/15              | <b>Course Outline described. Discussion: the role of the director. Group exercise in directing.</b> | <b>Read BLUE SURGE and WHO YOU SEE HERE for Week 2.</b>  | <b>Prepare to discuss both plays.</b>  |
| <b>Week 2</b><br>1/22<br>(NO CLASS<br>1/20) | <b>First Encounter with the Text: personal and analytical.</b>                                      | <b>Read <i>Tips: Ideas for Directors</i> by Jon Jory, pages 30-36 and p. 42 (from "the play"), pp.241-251(from "the director's homework") and pp. 2-15 ("casting") for Week 3.</b> | <b>Prepare 2 Audition sides from plays for exercise in Week 3.</b>                     |
| <b>Week 3</b><br>1/27,<br>1/29              | <b>Auditioning, Casting and First Read-through.</b>   | <b>Read Jory, pp. 18-27 ("vocabulary"), pp. 62 -66 ("beginning") and pp. 68-76 ("table work") for Week 4.</b>  |  |
| <b>Week 4</b><br>2/3, 2/5                   | <b>Initial Work with Actors: how to speak their language.</b>                                       | <b>Read Jory, pp. 118-174 ("working with the actor") for Week 5.</b>   | <b>Indicate preference of scene to work on. Submit 3 top choices by end of Week 5.</b> |

|  |   |  |   |
|--|---|--|---|
| <b>Week 5</b><br>2/10,<br>2/12   | <b>Rehearsal Techniques.</b><br><b>Working the beats.</b><br><b>Defining Objectives.</b>  | <b>Read Jory, pp. 78-116</b><br><b>(“blocking”) for Week 6.</b>  | <b>Scene choices due.</b>   |
| <b>Week 6</b><br>2/19<br><b>(NO</b><br><b>CLASS</b><br>2/17)                     | <b>Begin Observed</b><br><b>Rehearsals. Finding</b><br><b>physical life of play.</b><br><b>Staging and Action.</b>  | <b>Rehearse scene outside of</b><br><b>class time: two-hour</b><br><b>minum per week.</b>  | <b>Begin search for a play of</b><br><b>student’s individual choice. Vision</b><br><b>Presentation and Second Scene</b><br><b>and Production Book will come</b><br><b>from this play.</b> |
|  |   |  |   |
| <b>Week 7</b><br>2/24,<br>2/26   | <b>Continuation of Obseved</b><br><b>Rehearsals.</b>  | <b>Continuation of outside</b><br><b>rehearsal.</b>  | <b>Play choice due by beginning of</b><br><b>Week 8.</b>  |
| <b>Week 8</b><br>3/3, 3/5  | <b>Final round of Observed</b><br><b>Rehearsals. Vision</b><br><b>Presentation and</b><br><b>Directors Production</b><br><b>Books explained.</b>  | <b>Final outside rehearsals.</b>   | <b>Play Choice approved by</b><br><b>instructor. Students begin</b><br><b>assembling materials for Vision</b><br><b>Presentations, scheduled for</b><br><b>Weeks 10-12.</b>               |
| <b>Week 9</b><br>3/10,<br>3/12<br><b>SPRING</b><br><b>BREAK</b><br>3/16-<br>3/23 | <b>Presentation of Scenes:</b><br><b>BLUE SURGE and</b><br><b>WHO YOU SEE HERE</b>  | <b>Read Jory pp. 44-59 (“the</b><br><b>team”)</b><br><b>Continue assembling</b><br><b>materials for Vision</b><br><b>Presentations.</b><br><b>SPRING BREAK</b><br><b>3/16- 3/23</b>  | <b>Vision Presentations readied for</b><br><b>scheduled time. Scene Choice and</b><br><b>cast for student’s approved play</b><br><b>due by end of Week 11.</b>                            |
| <b>Week 10</b><br>3/24,<br>3/26  | <b>The World of the Play:</b><br><b>Visualizing and</b><br><b>Collaborating with</b><br><b>Designers. Use of Playing</b><br><b>Areas, Staging the</b><br><b>Action. Begin Vision</b><br><b>Presentations.</b> | <b>Read Jory, pp. 252-262</b><br><b>(from “the director’s</b><br><b>homework”) and pp. 176-</b><br><b>192 (from “rehearsal</b><br><b>process”).</b><br><b>Prepare rehearsal plan for</b><br><b>Second Scene; make notes</b><br><b>on characters,</b><br><b>relationships, given</b><br><b>circumstances, objectives,</b><br><b>staging and beats. Have</b><br><b>questions ready for cast.</b> | <b>Be ready for remaining scheduled</b><br><b>Vision Presentations.</b>   |
| <b>Week 11</b><br>3/31, 4/2  | <b>Vision Presentations</b>   | <b>Read pp. 193- 218 (from</b><br><b>“rehearsal process”).</b><br><b>Continue to develop</b><br><b>rehearsal plan.</b>   | <b>Be prepared for scheduled</b><br><b>Observed rehearsal.</b>  |
| <b>Week 12</b><br>4/7, 4/9   | <b>Vision Presentations.</b><br><b>Begin Observed</b><br><b>Rehearsals, Second</b><br><b>Scene.</b>   | <b>Begin developing Directors</b><br><b>Production Book (pdf)</b><br><b>using the Vision</b><br><b>Presentation materials as</b><br><b>starting point. Sketch out</b><br><b>the general blocking</b><br><b>pattern for each scene of</b>   | <b>Directors Production Books will be</b><br><b>due at the beginning of Final Exam</b><br><b>and should be submitted to</b><br><b>instructor in pdf file by email.</b>                    |

|                                 |  |   |  |
|---------------------------------|--|---|--|
|                                 |  | your play. Include relevant research.   |  |
| <b>Week 13</b><br>4/14,<br>4/16 | Observed rehearsals.   | Outside rehearsal, minimum two hours per week.  |  |
| <b>Week 14</b><br>4/21,<br>4/23 | Observed rehearsals.   | Outside rehearsal.  | Final Scene Presentations due per scheduling in Week 15. |
| <b>Week 15</b><br>4/28,<br>4/30 | Final Presentations, Second Scene.   | Read Jory pp. 220-2226 (“comedy”) and pp. 228-239 (“the final stage”). Review notes and reading materials and have questions ready for Final Exam discussion. | Selected topics indicated for Final Exam by Instructor.  |
| <b>FINAL</b>                    | Final Exam Friday<br>May 9, 8:00 to 10:00 am.<br>MANDATORY ATTENDANCE.<br>Director Production Books Due.<br>Group Discussion and Wrap-Up on Selected Topics. |   |  |

#### RECOMMENDED READING

- David Richard Jones *Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook*
- John Cassavetes *Cassavetes on Cassavetes* (edited by Ray Carney)
- Harold Clurman *On Directing*  
*The Fervent Years*
  
- Jerzy Grotowski *Towards a Poor Theatre*
- Peter Brook *The Empty Space*
- Konstantin Stanislavsky *An Actor Prepares*  
*Building a Character*  
*Creating a Role*
  
- Elia Kazan *A Life*
- Alan Schneider *Entrances*
- Anne Bogart *A Director Prepares*

## **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

### **Equity, Diversity & Inclusion + Intimacy in Theatre Consent Culture Statement**

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

### **SDA Student Support & Reporting Form**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

### **Statement on University Academic and Support Systems**

#### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services \(OSAS\)](#) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

#### **Student Financial Aid and Satisfactory Academic Progress:**

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate-](#) and [graduate-level](#) SAP eligibility requirements and the appeals process.

#### **Support Systems:**

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-2500

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.