THEA 3110-001 Beginning Stage Directing
Fall 2019 | M/W 2:00-3:55 pm
Building 73, Room 109

Instructor: Alexandra Harbold, pronouns: she/her/hers
Email: alexandra.murray@utah.edu (preferred method of contact)
Department Telephone: 801-581-6448
Office Hours: online or by appointment
Office Location: Building 73, Office 218

Course Description
For Theatre Majors and Minors. An introduction to the fundamentals of play directing. Students will study and experience the craft of directing including play analysis, interpretation, rehearsal, and performance. Participants will create a director’s vision that integrates all play and production elements into a unified artistic whole, and examine the evolution of the director’s role in the theatre.

Prerequisite: C or better in (THEA 1713 AND (THEA 1220 OR THEA 1120 OR THEA 1033)) OR Instructor Consent.

Credit Hours: 3 units

Teaching and Learning Methods
Teaching and learning methods will include discussions, rehearsals, collaborative work, experiential learning, problem-based learning, screenings, performances, and presentations.

This is a studio class. As such, much class time will be spent doing hands-on exercises related to the development of specific skills. Students will generally prepare for class by reading, preparing for an in-class exercise, or rehearsing their scenes. You are expected to bring your rehearsal scripts with you to each class, as we will often work with these during class time. Grading will be determined by a combination of objective and subjective criteria, including attendance and class participation, performance assignments, initiative, creative effort, the quality of your work and your growth over the semester.

This course takes the view that the stage director is the collaborative artist par excellence. The director must lead a team on a creative journey to an unknown destination—the performance before an audience. Not only must directors develop their imaginative capacity, but also their analytical, communication, organizational, and leadership skills. To these ends, students will complete a series of directing projects over the course of this semester.

During the first half of the semester, students will begin developing directing skills as they cast and stage composition work and scenes. Students are encouraged to Enter weekly field notes to document key points in the readings, record discoveries and challenges that arise in studio work and rehearsal processes. For the midterm, students will direct a scene from Annie Baker's *Uncle Vanya*.

The second half of the semester will be devoted to further developing directorial skills and implementing feedback from the midterm performance in the final performance of the scene. Again, students will be asked to keep a director’s notebook through weekly field notes responding both to the readings and rehearsal work. The coursework will culminate in a collaborative final project.

Course Objectives & Outcomes
Students who successfully complete this course will be able to:

- Analyze texts as a director, interpreting structure and narrative into stage action
- Organize ideas into a cohesive play-world and synthesize analysis and instincts into actable, clear direction
- Experiment with various working methods to build a toolbox of effective rehearsal techniques
- Identify effective practices to recognize and build company-sense and collaborative process
- Develop directorial approaches to open scenes, scripts, and devised work
- Select, cast, rehearse, stage a scene and produce an evening of collaged text in collaboration with other directors
- Collaborate effectively on a final project with a cast and creative team: actors, stage managers, designers, and Artistic Director/Producer
- Reflect in writing and discussion on their own process and work
- Respond to the work of fellow artists in constructive, generative way through a critical response process

Required Materials

➢ For purchase online or at the Campus Bookstore:

➢ For purchase online or available online:

➢ Available online via Marriott Library:
  Bogart, Anne. *And Then You Act*
  Kiely, Damon, *How to Read a Play*
  Mitchell, Katie. *The Director's Craft*

➢ Other assignments will be available via Canvas.

Facility and Equipment Use

As you know, reserving rehearsal space in the U Theatre buildings is a challenging task. But many directors, especially at the beginning of their careers, have to secure rehearsal space. There are other spaces on campus that students may reserve—e.g., the Student Union, the Marriott Library. If you use furniture from other spaces for a rehearsal, it is your responsibility to return that item to its home space immediately. Do not use or borrow equipment without express permission.

Attendance and Punctuality Policy

Policy 6-100III-O: *"The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor."*
Additional Policies

- **Rehearsal Space**
  
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  *Note: If you use furniture from other spaces for your rehearsals/scenes, it is your responsibility to return that item to its home space immediately. Do not borrow or use equipment without express permission.*

- **Student names and personal pronouns**

  Class rosters are provided to the instructor with the student’s legal name as well as “Preferred first name” (if previously entered by you in the student profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class, on papers, exams, group projects, etc. Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected.

- **Accomodations Policy 6-100**

  “Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students’ sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not obligle the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs.”

**Faculty and Student Responsibilities**

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

“Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning.* (6-316)

**Resources**

**Americans with Disabilities Act (ADA) Statement**

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.
Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Campus Safety

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Career Services

The University provides a variety of career services that you can access throughout your time at the University. 201 S. 1460 E, Room 350. http://careers.utah.edu, 801-581-6186.

Center for Ethnic Student Affairs

The living mission of the Center for Ethnic Student Affairs (CESA) is to provide support to students of color at the University of Utah. While primarily serving the needs of African American, American Indian, Asian American, Latina-Latino, and Pacific Islander students, CESA promotes an environment of acceptance that honors all forms of diversity. The center is committed to providing programming that assists students in navigating cultural, economic, social, and institutional barriers in order to achieve academic excellence. http://diversity.utah.edu/students/cesa.

Center for Wellness & University Counseling Center

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu; 801-581-7776; and the University Counseling Center: http://counselingcenter.utah.edu, 801-581-6826.

Learners of English as an Additional/Second Language

If you are an English language learner, please be aware of several resources on campus that will support you with your language development and writing. These resources include: the Department of Linguistics ESL Program (http://linguistics.utah.edu/esl-program/); the Writing Center (http://writingcenter.utah.edu); the Writing Program (http://writing-program.utah.edu); the English Language Institute (http://continue.utah.edu/eli/). Please let me know if there is any additional support you would like to discuss for this class.

LGBT Resource Center

If you are a member of the LGBTQ community, I want you to know that my classroom is a safe zone.* Additionally, please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Oplin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: http://lgbt.utah.edu/. Please also let me know if there is any additional support you need in this class.

*What is a Safe Zone? The LBGT Resource Center offers Safe Zone trainings for faculty, staff and instructors at the U. The aim of the training is to promote inclusive teaching and foster a respectful, safe environment for lesbian, gay, bisexual, transgender, queer and questioning individuals in our classrooms. In order to define your classroom as a Safe Zone, you need to participate in this training.
Office of Equity and Diversity

The University of Utah is deeply committed to enhancing the success of diverse faculty, students, and staff, as part of our broader goal to enrich the educational experiences and success of all members of our University community. We recognize that a diverse and inclusive University enriches the educational experiences of all students, and enhances our excellence as a world-class institution for 21st Century learners. The Office for Equity and Diversity is proud to lead the University’s efforts to support the success and achievement of faculty, students, and staff who self-identify as African American, Latina/o or Chicana/o, Asian American, Pacific Islander, American Indian, members of the Lesbian, Gay, Bisexual, Transgender and Questioning community, and women in underrepresented fields. http://diversity.utah.edu, 801-581-7569.

Women's Resource Center

The Women’s Resource Center (WRC) at the University of Utah serves as the central resource for educational and support services for women. Honoring the complexities of women’s identities, the WRC facilitates choices and changes through programs, counseling, and training grounded in a commitment to advance social justice and equality. http://womenscenter.utah.edu/

The Writing Center

If writing is difficult for you, if you’re new to college and don’t yet feel quite able to meet college writing expectations, or if you simply would like to improve your writing, I encourage you to visit the Writing Center: www.writingcenter.utah.edu, 587-9122.

Evaluation Methods

- Professionalism: attendance, punctuality, preparation and engaged participation. Treat class as you would any rehearsal: come on time and prepared to work. Turn off cell phones. As a theatre artist, you are responsible for the energy and focus you bring into the room. Be the collaborator you want to create with.
- Investigation and practice of the director's craft through scene work, composition and devised work, and a documentation of the creative process through field notes. Each week, you are asked to document your observations and questions sparked by the readings, exercises, and performances.
- Collaboration, constructive feedback, and community building.

Reading and scene assignments are posted on our Canvas Assignment and Calendar pages.

Tentative Schedule

“We find only the world we look for.” Henry David Thoreau

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<thead>
<tr>
<th>WK/DATE</th>
<th>TOPIC</th>
<th>ASSIGNMENT</th>
<th>DUE DATE</th>
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<tbody>
<tr>
<td>8/19/19</td>
<td>Welcome &amp; Syllabus&lt;br&gt;Field notes&lt;br&gt;Open scenes</td>
<td>For Wednesday:&lt;br&gt;Read:&lt;br&gt;- Anne Bogart’s blog: Heat (online: <a href="http://siti.org/content/heat">http://siti.org/content/heat</a>)&lt;br&gt;- The Viewpoints Book</td>
<td>8/21/19</td>
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<td>1-A History of Viewpoints &amp; Composition&lt;br&gt;2-Viewpoints &amp; Composition: What Are They?&lt;br&gt;• Document field notes on Canvas</td>
<td>8/26/19</td>
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<p>| 8/21/19 | Discussion of reading and field notes&lt;br&gt;Open scenes | For Monday:&lt;br&gt;• Read: Part One: Shape in Backwards &amp; Forwards: A Technical Manual for Reading Plays, pgs. 3-36 (Canvas) | 8/26/19 |</p>
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
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<tbody>
<tr>
<td>2</td>
<td>8/26/19</td>
<td>Domino hits and events&lt;br&gt;Composition exercise</td>
<td>Fairy tale or myth&lt;br&gt;For Wednesday: Read pgs. 39-67 from Backwards &amp; Forwards: A Technical Manual for Reading Plays by David Ball (Canvas)&lt;br&gt;Enter field notes</td>
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<tr>
<td></td>
<td>8/28/19</td>
<td>Beginning <em>Uncle Vanya</em></td>
<td>For Wednesday, read:&lt;br&gt;• Foreword to <em>How to Read a Play</em>, pgs. ix-xi&lt;br&gt;• <em>Uncle Vanya</em> by Anton Chekhov, a new version by Annie Baker</td>
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<td>3</td>
<td>9/4/19</td>
<td>LABOR DAY – NO CLASSES</td>
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<td></td>
<td>9/11/19</td>
<td><em>Uncle Vanya</em> scene work&lt;br&gt;(bring your scripts to class)</td>
<td>Read pgs. 32-51 of <em>How to Read a Play</em> by Damon Kiely, Survey of Current Practices&lt;br&gt;[<a href="https://utah-primoprod.hosted.exlibrisgroup.com/permalink/f/1rn6k8i/UUU_ALMA51457348970002001">https://utah-primoprod.hosted.exlibrisgroup.com/permalink/f/1rn6k8i/UUU_ALMA51457348970002001</a>](<a href="https://utah-primoprod.hosted.exlibrisgroup.com/perl">https://utah-primoprod.hosted.exlibrisgroup.com/perl</a></td>
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<td></td>
<td>9/16/19</td>
<td><em>Uncle Vanya</em> scene work&lt;br&gt;(bring your scripts to class)</td>
<td>Read pgs. 51-106 of <em>How to Read a Play</em> by Damon Kiely, Survey of Current Practices&lt;br&gt;<a href="https://utah-primoprod.hosted.exlibrisgroup.com/permalink/f/1rn6k8i/UUU_ALMA51457348970002001">https://utah-primoprod.hosted.exlibrisgroup.com/permalink/f/1rn6k8i/UUU_ALMA51457348970002001</a></td>
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<td>6</td>
<td>9/25/19</td>
<td>Discussion&lt;br&gt;STAGING</td>
<td>Read 2-The Target from <em>The Actor and the Target</em> by Declan Donnellan&lt;br&gt;Enter field notes and final scene selection (5-10 min; must not exceed 10 minutes with staging); please include a high-quality pdf of scene</td>
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<td>9/30/19</td>
<td>Discussion&lt;br&gt;ACTIONING</td>
<td>Viewing: Sam Mendes in conversation</td>
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<td>Date</td>
<td>Event</td>
<td>Details</td>
<td>Notes</td>
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| 9/30/19    | MIDTERM SCENES | UNCLE VANYA | View: Big Think: The Anatomy of Teamwork: Master the Art of Collaboration | Director Diane Paulus [13:04]  
https://youtu.be/ECvL2IdCxxQ | Enter field notes | 10/2/19 |
| 10/2/19    | MIDTERM SCENES | UNCLE VANYA | Read: Carrie Cracknell | Getting Directions (available on Canvas)  
Prepare for Meet & Greet with Designer and Stage Manager | Enter field notes | 10/14/19 |
| 10/14/19   | 2:00-3:30 pm CLASS | COLLABORATIVE SPACE | Assignment TBD | 10/16/19 |
| 10/16/19   | MEET & GREET | COMPOSITION/ETUDES | Read 1-Memory from *A Director Prepares*, pgs. 21-41 (available online at the Marriott Library):  
https://utah-primoprod.hosted.exlibrisgroup.com/permalink/f/dtufc4/UUU_ALMA51456358810002001 | Enter field notes | 10/21/19 |
| 10/21/19   | FINAL PREP |  | Read 2-Violence in *A Director Prepares* (pgs. 43-60) | Enter field notes | 10/23/19 |
| 10/23/19   | FINAL AUDITIONS |  | TBD | 10/28/19 |
| 10/28/19   |  |  | Read ‘3-Eroticism’ (pgs. 61-77) in *A Director Prepares* | Enter field notes | 10/30/19 |
| 10/30/19   |  |  |  | 11/4/19 |
| 11/4/19    | Discussion |  | Read ‘4-Terror’ in *A Director Prepares* (pgs. 79-90) | Enter field notes | 11/6/19 |
| 11/6/19    | Discussion |  | Read ‘5-Stereotype’ in *A Director Prepares* (pgs. 91-111)  
Continue scene work  
Enter field notes (structural tension) | 11/11/19 |
| 11/11/19   | Discussion |  | Read ‘6-Embarrassment’ in *A Director Prepares* (pgs. 113-135)  
Continue scene work  
Enter field notes | 11/13/19 |
| 11/13/19   |  |  | Read ‘7-Resistance’ in *A Director Prepares* (pgs. 137-155)  
Enter field notes | 11/18/19 |
<p>| 11/18/19   | Discussion |  | TBD | 11/20/19 |</p>
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<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Notes</th>
<th>Date</th>
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<tr>
<td>11/20/19</td>
<td>Directing exercise</td>
<td>• Enter field notes</td>
<td>11/25/19</td>
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<td>Discussion</td>
<td>• TBD</td>
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<td></td>
<td>Directing exercise</td>
<td>• Enter field notes</td>
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<td>Week 14</td>
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<td>11/25/19</td>
<td>Final Project prep</td>
<td>• TBD</td>
<td>11/27/19</td>
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<td></td>
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<td>• Enter field notes</td>
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<td>11/27/19</td>
<td>Final Project prep</td>
<td>• TBD</td>
<td>12/2/19</td>
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<td>• Enter field notes</td>
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<td>Week 15</td>
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<tr>
<td>12/2/19</td>
<td>5:00 pm DESIGNER RUN</td>
<td>Note: For director/stage managers who need to be at She Kills Monsters for rehearsal they can go first, that way they can get to rehearsal on time. This may mean doing the scenes out of order</td>
<td>12/4/19</td>
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<tr>
<td>12/4/19</td>
<td>In-class rehearsals</td>
<td>• TBD</td>
<td>12/6/19</td>
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<td>• Enter field notes/Structural tension</td>
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<tr>
<td>12/6/19</td>
<td>10:00am-3:00pm DAYTIME TECH</td>
<td>Note: Each scene will get approximately 20 minutes to tech their piece, which includes transitions in and out of the scene.</td>
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<tr>
<td>12/7/19</td>
<td>5:30 CALL</td>
<td>• Enter field notes/assessment of final scene process</td>
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<td></td>
<td>6:30 PERFORMANCE</td>
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<td></td>
<td>6:30-9 STRIKE</td>
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**Course Policies | Attendance & Punctuality**

**Attendance Policy:**

Per the ATP Student Handbook, students are allowed 2 absences (excused or unexcused) within any performance course (Acting, Voice, Movement, etc...). The final grade will drop a full letter grade with a 3rd absence, and a half letter grade for each subsequent absence. For instance, a student who misses 5 classes within a primary performance class will result in a grade no higher than a B-.

Please note: having a medical excuse does not exempt you from the attendance policy. Each situation will be considered on a case-by-case basis by the Faculty. If an absence due to extraordinary circumstances occurs - including urgent medical appointments, prolonged severe illness, or a major emergency - that takes you beyond the two (2) absences per class limit, you must contact your faculty to discuss the situation.

Please communicate with me prior to any absences or immediately following, or if you are having any problems with attendance. It’s your responsibility to communicate directly to me rather than through your classmates.

**Punctuality:** 5 minutes late marks you as tardy. Three tardies equals one absence. This policy also applies to “leaving early”.

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**Punctuality:** 5 minutes late marks you as tardy. Three tardies equals one absence. This policy also applies to “leaving early”.

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University Policy 6-100III-O: "The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor."

Grading Policy (Evaluation Methods & Criteria)

Grading will be determined by a combination of objective and subjective criteria, including attendance and class participation, performance assignments, initiative, creative effort, the quality of your work, and your growth over the semester.

The following guidelines are borrowed from Educator/Dancer/Choreographer Penny Campbell, with whom I studied Creative Process. Her guidelines speak to the substantive exploration and growth that is possible over course of our work this semester:

A: Excellent work, pursued actively and consistently. Articulate written and movement work that evidences tenacious, effective thinking and processing, an effort to synthesize presented concepts and practice. Breakthrough in some area(s). Demonstrated ability to make productive choices and follow through. Courage.

B: Above average work. All basic requirements met and exceeded. Class participation and written work indicate that the material of the course is absorbed and put to use. Demonstrated expansion in thinking and doing. Involvement with work in independent, intelligent way.

C: Average work. Basic requirements met. Indicates that a student is present, has heard the basic principles (perhaps with some key gaps, misunderstandings or resistances), and is producing work. There may be a significant weakness in one area (writing, producing work, attendance.) Some aspect of self (physical, intellectual) may not be fully engaged in the work.

D: Unsatisfactory work. Incomplete and/or careless. Minimal, erratic, or uninformed participation. Written and class work demonstrates inattention or inability to engage presented concepts. Ineffectual follow-through on help if sought.

E: Doesn’t come to class. Doesn’t turn in work. Doesn’t bother to seek help. + and – indicate modulations from the basic thrust of a grade category.

Grading Scale

A 93-100  B+ 87-89  B- 80-82  C 73-76  D+ 67-69  D- 60-62
A- 90-92  B 83-86  C+ 77-79  C- 70-72  D 60-62  E 0-59

NOTE: Please contact me to schedule a meeting at any time during the semester to discuss your grade or any other concerns. Please do not hesitate to contact me if you are having any trouble with the concepts or exercises in the class. If I don’t know what’s wrong, I won’t be able to help. A meeting can usually set things right.

Non-Contract Statement

This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the Schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

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Rule 1  FIND A PLACE YOU TRUST AND THEN
TRY TRUSTING IT FOR A WHILE.

Rule 2  GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER.
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.

Rule 3  GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.

Rule 4  CONSIDER EVERYTHING AN EXPERIMENT.

Rule 5  BE SELF DISCIPLINED. THIS MEANS
FINDING SOMEONE WISE OR SMART AND
CHOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.

Rule 6  NOTHING IS A MISTAKE. THERE’S NO WIN AND
NO FAIL. THERE’S ONLY MAKE.

Rule 7  The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT’S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME
WHO EVENTUALLY CATCH ON TO THINGS.

Rule 8  DON’T TRY TO CREATE AND ANALYSE AT THE
SAME TIME. THEY’RE DIFFERENT PROCESSES.

Rule 9  BE HAPPY WHENEVER YOU CAN MANAGE IT.
ENJOY YOURSELF: IT’S LIGHTER THAN YOU
THINK.

OUR OWN RULES. AND HOW DO WE DO THAT?
BY LEAVING PLENTY OF ROOM FOR X QUANTITIES.” JOHN CAGE