

9-2013

MART 577.01: Firm Directing I

Michael R. Murphy

University of Montana - Missoula, michael.murphy@umontana.edu

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Recommended Citation

Murphy, Michael R., "MART 577.01: Firm Directing I" (2013). *Syllabi*. 529.
<https://scholarworks.umt.edu/syllabi/529>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

MAR 577 Media Directing I
Autumn 2012 - The University of Montana, Missoula
Professor Michael Murphy / email: michael.murphy@mso.umt.edu

COURSE DESCRIPTION

This is a graduate level directing seminar and laboratory course in the craft of directing. To break down the areas I have placed the work in the following categories:

Personal connection with Story

- Meaning making—what matters
 - Character—he/she who believes or struggles toward belief
 - Relationship—communication/connection
 - History—the circumstances/seeds of the growth of character/meaning
 - Setting—where it occurs—the physical constraints/opportunities
 - Philosophy—Why it is important—the broader construct of meaning and point of view

Spatial Exploration and Articulation of Psychology

- Without a Frame
 - The floorplan
 - Homes
 - Public Spaces
 - Unmarked spaces
 - The one—personal space/given circumstances
 - The two—The Bubbles--Public/Personal/Intimate
 - The three—Competitive focus
 - The four—balance/imbalance
 - The five—community of relations

Exploration of the Mise en scene (the shot) Staging an Action

- Setting
- Composition
 - The vertical axis
 - Volume/Shape
 - Gradation
 - Open vs. Closed Frame
 - Realism vs. Formalism
- Movement/Blocking
 - Actors
 - Camera
- Costume
- Production Design
- Lighting

Working with the Actor

- Casting!
- The Read-thru/discussion
- Rehearsal
- Production/Shooting

Criteria for the class

You will be graded in this class by my analysis of your ability to:

- be able to articulate dramatic action, structures and patterns through script and film analysis
- block camera and actors accounting for the psychology of space and mise en scène
- work meaningfully in rehearsal
- articulate dramatic action in moment-to-moment with actors and D.P.
- organize the mise en scène to reflect the world of the story
- tell the story with shots
- tell the story through realistic acting
- give constructive feedback to your classmates
- apply faculty critique to your work
- MEET DEADLINES!

Graded Class Projects:

1. Staging a Scene from an existent screenplay using actors. No filming
2. Performing script analysis on that screenplay
3. Staging and shooting the same scene on-camera to be edited in MAR 515
4. Staging and shooting a scene from a screenplay of yours as a sequence shot

Reading for the class either all of or sections from the following books:

1. *Directing Actors* by Judith Weston (all)
2. *The Courage to Create* by Rollo May
3. *On Directing Film*, by David Mamet
4. *and then you act...*, by Anne Bogart
5. *Erik Erikson's Developmental Phases*
6. *Elia Kazan "On What Makes a Director"*
7. *The Student, the Fish, and Agassiz*

There will also be various handouts over the course of the semester.

CLASS TOPICS, ASSIGNMENTS, AND DUE DATES

<p>Week 1 Aug. 26/28</p>	<p>Aug. 26 View: <i>Strand: Under the Dark Cloth</i>. Have read: Rollo May <i>The Courage to Create</i>, Elia Kazan <i>What Makes a Director</i> Discuss: What is a director? What is creativity? Assignment: Favorite Films (5) Favorite Directors/Films Why? Pick one and be ready to discuss it next class Aug. 28 Discuss: Favorite Film/Nature of the films Assignment: Read Mamet <i>On Directing Film</i> Chapter 1</p>
<p>Week 2 Sept. 2/4</p>	<p>Sept. 2 Discussion: <i>Kick the Duck</i>: the making of a film/the Mamet chapter Assignment: A personal story/incident to make into a short film Sept.4 Discussion: Personal incidents and shaping POV character/theme/plot Assignment: Read <i>The Savages</i> by Tamara Jenkins Read "Script Analysis" in Judith Weston's <i>Directing Actors</i></p>
<p>Week 3 Sept. 9/11</p>	<p>Sept. 9 Discuss: <i>Agassiz and the Fish</i>, Two Poems (read in class) Sept. 11</p>

	Discuss: <i>The Savages</i> re <u>Personal Connection with Story/ Weston Reading</u> Assignment: Research Topics "Savages" Collage/Thematics/Production Design CORE
Week 4 Sept. 16/18	Sept. 16 Discuss: Research Presentations Assignment: Character Essentials/Images/Metaphors/Polarities Sept. 18 Discuss: Character and Action Assignment: Weston: Casting 21: Internal Casting Discussion/Session for <i>The Savages</i>
Week 5 Sept. 23/25	Sept. 23 Observation and Interaction re <u>Spatial Exploration and Articulation of Psychology</u> Assignment: Weston: Rehearsal Sept. 25 Discuss Weston, Work on Psychological space/Mise en scène
Week 6 Sep. 30 Oct. 2	Sept. 30 Rehearsing/Shooting "Savages" Scenes Casting: Scene #2 Assigned from Acting for Film class Assignment: Weston: Result Direction + Quick Fixes, Moment by Moment, Listening and Talking Oct. 2 Rehearsing/Shooting "Savages" Scenes
Week 7 Oct. 7/9	Oct. 7 Rehearsing/Shooting "Savages" Scenes Oct. 9 Finish Shooting Savages Discuss: Weston: Result Direction, etc. Assignment: LEADERSHIP/Erickson's Stages of Development
Week 8 Oct. 14+Fri.	Oct. 14 Discuss: Erickson and Leadership Friday: Shooting Sc. 1 in Acting for Film class
Week 9 Oct. 21+Fri.	Oct. 21 Viewing Footage/Rough Cut from sc. 1 Friday: Shooting Sc. 2 in Acting for Film class Assignment: Anne Bogart "and then, you act" Intro/#1 Context

Week 10 Oct. 28 + Fri.	Oct. 28 Viewing Footage/Rough Cut sc. 2 Discuss: Bogart Intro/#1 Context Friday: Shooting Sc. 3 in Acting for Film class Assignment: Anne Bogart "and then, you act" #2/#3 Articulation/Intention
Week 11 Nov. 4/6	Nov. 4 Final Project Production Meetings (in conjunction with writing/production classes) Nov. 6 Discuss: Bogart #2/#3 Articulation/Intention Assignment: Anne Bogart "and then, you act" #4/#5 Attention/Magnetism

Week 12 Nov. 11/13	Nov. 11 Production Meetings cont. Nov. 13 Discuss: Bogart #4/#5 <i>Attention/Magnetism</i> Assignment: Anne Bogart "and then, you act" #6/#7 Attitude/Content
Week 13 Nov. 18	TBA THANKSGIVING BREAK
Week 14 Nov. 25/27	Nov. 27 EDITING Nov. 29 Discuss: Bogart #6/#7 <i>Attitude/Content</i>
Week 15 Dec. 2/4	Dec. 4 EDITING Dec. 6 EDITING
Finals Class	TBA

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at <http://www.umt.edu/SA/vpsa/index.cfm/page/1339>