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### THTR 578.01: Directing V

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## **THTR 578**

### ***Directing V***

CRN 75486

School of Theatre & Dance  
College of Visual and Performing Arts  
jere.hodgin@umontana.edu  
PARTV 192  
243-2877

Office Hours: 11:00 am- 1:00 Monday; noon- 1:00 Wednesday; and by appointment.

**Term:** Fall 2014

**Location:** PARTV 192- Masquer Theatre

#### **Description:**

This class and lab are designed to provide an ability to devise a systematic approach to analysis of modern or contemporary non-linear plays, whose form, structure, and conventions are unique. Attention will be paid to directing plays written in verse or heightened language. The methods for developing a clear concept for these genres will be explored through concept presentations and studio rehearsal.

#### **Objectives:**

Through in class rehearsals of scenes we will address and develop techniques for approaching modern and contemporary non-traditional, non-realistic, non-linear plays from a range of 20<sup>th</sup> and 21<sup>st</sup> century playwrights including writers such as: Samuel Beckett, Eugène Ionesco, Jean Paul Sartre, Jean Genet, Harold Pinter, Edward Albee, Sam Shephard, Connor McPherson, David Mamet, Susan Lori-Parks, Sara Ruhland and others.

Enhance and continue to develop the director's communication skills with the actors through rehearsals, games, and scene work.

Increase the director's range of choices to achieve his/her objectives when working with non-traditional, non-realistic comedies and theatrical events.

To study the unique method of textual analysis a director employs for diverse genres.

#### **Text:**

*Style for Actors: A Handbook for Moving Beyond Realism* by John Barton

Other assigned reading will include various articles, essays, plays, and trade publications that relate to specific topics with which we deal in class.

## Graded Course Requirements:

Written Exercises: Character Analysis, Plot, Script Analysis (20%)  
Participation (25%)  
Scene Work and Presentation (40%)  
Profile of Self Development (5%)  
Class Presentation (10%)

## Academic Misconduct and the Student Conduct Code:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or 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://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php).

## School of Theatre & Dance:

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without consent of the instructor or director. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

## Disability Services:

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation

Note: As this class is based on participation, attendance is requisite. There are no unexcused absences permitted in this graduate studio. The collaborative and creative processes of theatre are the foundation of our class. Mutual feedback and a free exchange of ideas are necessary. Your attendance supports the work; your absence has affects on the work of the entire class.

## Calendar:

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25-29 August	Introduction; “Exploring Style: Displaced Style
1-5 September	“Displaced Style” Continued
8-12 September	“Genre Style: The Isms”
15-19 September	“Genre Style: The Isms” Continued
22-26 September	Selection and Research of Scripts Within Genres; Theatre of Paradox; Presentation of Production Concepts- Genre Script One
29 September- 3	In-Class Rehearsals of Genre- Scene One

October	
6-10 October	In-Class Rehearsals of Scene One; First Sharing of Scene One
13-17 October	In-Class Rehearsals of Scene One; Presentation and Critique of Scene One
20-24 October	Selection and Research of Scripts Within Genres- Scene Two; In-Class Rehearsals of Scene Two
27-31 October	In-Class Rehearsals - Scene Two
3-7 November	In-Class Rehearsals of Genre- Scene Two; First Sharing of Scene Two
10-14 November	Presentation and Critique of Scene Two; Selection and Research of Scripts Within Genres- Scene Three
17-21 November	In-Class Rehearsals of Scene Three
24-28 November	In-Class Rehearsals of Scene Three
1-5 December	Presentation and Critique of Scene Three; Final Profile Due