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Spring 2-1-2016

### THTR 375.01 - Directing I

Jere Hodgkin

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**THTR 375- 01**  
***Directing I***  
3CR  
CRN 30352

Jere Hodgkin  
Joel Shura- TA

School of Theatre & Dance  
College of Visual and Performing Arts  
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PARTV 192  
243-2877

Office Hours: 1:00- 3:00 Wednesday; 2:00- 3:00 Thursday; and by appointment

**Term:** Spring 2016

**Time:** 12:40- 2:00 pm  
Tuesday/Thursday

**Location:** PARTV- Masquer and MontanaTheatres

**Description:**

This class and lab are designed to introduce the student to the concept of the directorial function historically and to experience what a director does within the framework of production of a play—from preparation to performance.

**Objectives:**

To study the unique method of textual analysis a director employs

To explore the concepts of Action, Shaping of Drama, and Character as they relate to interpreting a script

To study Composition for the stage by exploring scenic, lighting, and sound design

To explore the formation of a Production Concept for a play

**Text:**

*Stage Directing*, 2<sup>nd</sup> edition by Jim Patterson

In addition, you are assigned two plays to read and analyze --

*Hamlet* by William Shakespeare  
*Proof* by David Auburn

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

### **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.

### **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.

### **Graded Course Requirements:**

Written Responses to Plays (30%)  
Written Exercises: Text Analysis, Script Analysis (10%)  
Rehearsal Journal (5%)  
Participation (20%)  
Monologue Work and Presentation (10%)  
Scene Work and Presentation (20%)  
Profile of Self Development (5%)

Note: As this class is based on participation, attendance is requisite. 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 an effect upon the work of the entire class. **More than three unapproved and unexcused absences will result in a full grade reduction of one level.**

## Calendar:

Tuesday	26 January	Introduction
Thursday	28 January	Outside Research
Tuesday	2 February	Discussion- The Directorial Function
Thursday	4 February	“The Director as Manager,” “The Director as Artist”
Tuesday	9 February	“Selecting the Play Script”; “Analyzing and Researching the Play Script”
Thursday	11 February	“Analyzing and Researching the Play Script” Contd.
Tuesday	16 February	“Discussion- <i>Hamlet</i> and <i>Proof</i> ; Analysis Paper Due
Thursday	18 February	“Conceiving the Production”
Tuesday	23 February	“Conceiving the Production,” Contd.; Monologue Selection/Monologue Criteria
Thursday	25 February	In-Class Monologue Rehearsals
Tuesday	1 March	In-Class Monologue Rehearsals
Thursday	3 March	In-Class Monologue Rehearsals
Tuesday	8 March	Discussion and Paper Due- <i>Hot ‘n’ Throbbing</i>
Thursday	10 March	Monologue Presentation/Critique
Tuesday	15 March	Monologue Presentation/Critique
Thursday	17 March	Scene Selection/Scene Criteria; “Rehearsals: Staging, Shaping, and Polishing”
Tuesday	22 March	Discussion and Paper Due- <i>All In The Timing</i>
Thursday	24 March	“Rehearsing: Intensifying and Polishing Action,”
Tuesday	29 March	“Rehearsing: Intensifying and Polishing Action,”; “Giving and Receiving Feedback”
Thursday	31 March	Production Concept Presentations- Scenes
Tuesday	5 April	SPRING BREAK
Thursday	7 April	SPRING BREAK
Tuesday	12 April	Production Concept Presentations- Scenes
Thursday	14 April	Production Concept Presentations- Scenes
Tuesday	19 April	In-Class Rehearsals of Scenes
Thursday	21 April	In-Class Rehearsals of Scenes
Tuesday	26 April	In-Class Rehearsals of Scenes
Thursday	28 April	Presentation of Scenes- Round One
Tuesday	3 May	Presentation of Scenes- Round Two
Thursday	5 May	Discussion and Paper Due- <i>Romeo &amp; Juliet</i> Rehearsal Journals Due: Profile of Self Development Due