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THTR 476.01: Directing III

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THTR 476 (01)
Directing III
3 CR
CRN 34703

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

Term: Spring 2016- TR 11:10- 12:30

Location: Masquer and Montana
Theatres

Description:

In addition to exploring a more in-depth approach to the director's unique textual analysis, the course will examine the director/actor relationship. We will examine diverse rehearsal techniques for the director to utilize in approaching specific directing challenges. The ultimate goal will be to work extensively with the text and explore storytelling through exercises and rehearsals.

Objectives:

To review textual analysis and the unique method of interpreting a script a director employs when Orchestrating Action, Shaping Dramatic Moments, and Creating Character as they relate to storytelling.

To explore the unique relationship between the director performer and develop the director's communications skills with actors.

To explore the use of space and staging in storytelling.

To explore the formation of a Production Concept as a means of storytelling.

Texts:

A Director Prepares by Anne Bogart
A Sense of Direction by William Ball
Blink by Malcom Gladwell
The Director at Work by Robert Benedetti (Supplied to you electronically)

In addition, you are assigned four plays to read. We will use these works for scenes for in-class exercises and they could be used for directing too. Though a working knowledge of all four plays is expected, you will prepare a written analysis and production concept

for one of the plays. The first two listed below are new plays with Native American themes written by Native writers who are examining the patterns and impact “white” domestication has taken on Native cultures. Both are compelling and contain powerful insights into the eradication of traditional values and practices. The other two are new works by playwrights who explore contemporary themes of selfhood.

Tombs of the Vanishing Indians by Marie Clements
Standoff at Hiway 37 by Vickie Ramirez
And
& *Juliet* by Robert Caisley
Mockingbird by Julie Jensen

All plays will be supplied to you electronically.

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.

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/umarts/theatredance/About/handbook.php>.

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

Graded Course Requirements:

Written Responses to Plays/Production Concepts (20%)
Written Exercises: Character Analysis, Plot, Script Analysis (15%)
Participation (20%)
Presentations 20%
Scene Work and Presentation (30%)
Rehearsal Journal (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. **As graduate students, unapproved and unexcused absences are not permitted.**

Calendar:

Tuesday	26 January	Introduction
Thursday	28 January	No Class
Tuesday	2 February	The Director's Analysis: Benedetti's "The Director's Mind...The Director As Translator"
Thursday	4 February	The Director's Analysis: Benedetti's "The First Encounter," "Understanding the Action," The Shape of Drama"
Tuesday	9 February	Outside Research- Assigned plays
Thursday	11 February	The Director's Analysis: Benedetti's "Understanding Character"
Tuesday	16 February	Discussion of <i>Mockingbird & Juliet</i> ; Analysis Paper Due
Thursday	18 February	Discussion of <i>Tombs</i> and <i>Standoff at Hiway 37</i> ; Analysis Paper Due
Tuesday	23 February	Ann Bogart's <i>A Director Prepares</i> ; Presentation of The Dramatic Theory of Essays One, Two, Three
Thursday	25 February	Ann Bogart's <i>A Director Prepares</i> ; Presentation of The Dramatic Theory of Essays Four and Five
Tuesday	1 March	Ann Bogart's <i>A Director Prepares</i> ; Presentation of The Dramatic Theory of Essays Six and Seven
Thursday	3 March	Outside Research
Tuesday	8 March	Discussion- <i>Hot 'n' Throbbing</i> ;
Thursday	10 March	The Director's Analysis: Benedetti's "Forming a Production Concept"
Tuesday	15 March	Presentations: "Production Concept"
Thursday	17 March	Presentations: "Production Concept"
Tuesday	22 March	Discussion- <i>All In The Timing</i>
Thursday	24 March	In-Class Rehearsals- Scene 1
Tuesday	29 March	In-Class Rehearsals- Scene 1
Thursday	31 March	Presentation/Critique- Scene 1
Tuesday	5 April	SPRING BREAK
Thursday	7 April	SPRING BREAK
Tuesday	12 April	In-Class Rehearsal of Scene 2
Thursday	14 April	In-Class Rehearsal of Scene 2
Tuesday	19 April	In-Class Rehearsal of Scene 2
Thursday	21 April	In-Class Rehearsal of Scene 2
Tuesday	26 April	Presentation/Critique of Scene 2
Thursday	28 April	Discussion- <i>Blink</i>
Tuesday	3 May	Discussion- <i>Blink</i>
Thursday	5 May	Discussion- <i>Romeo & Juliet</i>