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THTR 476.01: Directing III

Jere Hodgin
University of Montana - Missoula, jere.hodgin@umontana.edu

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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  
*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](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](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 Mockingbird & Juliet; Analysis Paper Due
Thursday 18 February  Discussion of Tombs and Standoff at Hiway 37; Analysis Paper Due
Tuesday 23 February  Ann Bogart’s A Director Prepares; Presentation of The Dramatic Theory of Essays One, Two, Three
Thursday 25 February  Ann Bogart’s A Director Prepares; Presentation of The Dramatic Theory of Essays Four and Five
Tuesday 1 March  Ann Bogart’s A Director Prepares; Presentation of The Dramatic Theory of Essays Six and Seven
Thursday 3 March  Outside Research
Tuesday 8 March  Discussion- Hot ’n’ Throbbing;
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- All In The Timing
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- Blink

Tuesday 3 May  Discussion- Blink
Thursday 5 May  Discussion- Romeo & Juliet