

Spring 2-1-2017

THTR 577.01: Directing IV

Pamyla Stiehl

University of Montana, Missoula, pamyla.stiehl@umontana.edu

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DIRECTING IV

School of Theatre & Dance – University of Montana
THTR 577 / Spring 2017 / 3 credits / CRN 34701
M / W / F 11:00 – 12:50 pm; Schreiber Gym & Stiehl Office 212C

<u>Professor</u>	<u>Contact Info</u>	<u>Office / Office Hrs</u>
Dr. Pamyla Stiehl	Email: pamyla.stiehl@umontana.edu General Office: 406-243-4481	McGill 212C M / W 2:00-3:30 or by appointment

COURSE AIM: *To examine and explore the requisite skills for acting and directing Shakespeare through the study of and performance of his comedies, histories, tragedies, and romances and apply such knowledge to directorial work, incorporating language, movement, form, aesthetics, conceptualization, historicization, and staging.*

COURSE OUTCOMES: *By the end of the semester, you will demonstrate*

- *An ability to textually interpret, analyze, and conceptualize Shakespeare comedies, histories, tragedies and romances*
- *An ability to coach actors in the areas of speech, movement, method, and manner, examining and applying character expression through language, motive, action, movement, relationship and conflict*
- *An appreciation of verse and heightened prose, translating such to performance style and staging/aesthetic possibilities*
- *A technical approach and ability to create frameworks for character and scene development through subtext and imagery*
- *An ability to directorial re-envision or reinterpret a Shakespeare play through a contemporary staging lens*

REQUIRED TEXTS:

- *Shakespeare's Advice to the Players* by Peter Hall
- *Speaking Shakespeare* by Patsy Rodenburg
- *Style for Actors: A Handbook for Moving Beyond Realism* by Robert Barton
- **PLAYS:** *As You Like It, Hamlet, The Tempest, Henry V* [penguin editions preferred]
- **VIDEOS:** *As You Like It Documentary* (Fiona Shaw, pub. 2016 – YouTube), *Hamlet* (dir. Michael Almereyda, 2000 – video provided), *Behind the Scenes: Julie Taymor Tempest* (video provided), *Henry V* (dir. Kenneth Branagh, 1989 – YouTube or video provided)

RECOMMENDED TEXTS:

Playing Shakespeare by John Barton (in paperback or in 9 Episodes on dvd featuring some of the UK's greatest actors. Available on reserve at the UM Library, on loan from my library, or streaming on *youtube*.) **We will watch some of this material during class time in the early part of the semester – this material and any recommended viewings, conducted on your own, will be incorporated in our discussions and practice.**

Other assigned readings will include various articles, essays, and reviews that relate to specific topics with which we deal in class. (We will incorporate ideas from and borrow freely from various texts on acting.) Articles will be provided in hardcopy or on Moodle.

OVERALL COURSE ASSIGNMENTS / Criteria Grading Breakdown:

Reading & Video Assignments / Discussions	10 pts
Directorial Reflections & Presentations for Assigned Plays (5 pts ea play)	20 pts
Coaching of Acting VI Scenes, Soliloquies & Monologues	50 pts
Directorial Conceptualization Essay (5 pages -- play of choice)	10 pts
Final Regie Book and Class Presentation (play of choice)	10 pts

Total Course Points Possible = 100 pts

CRITICAL COURSE POLICIES & PROTOCOL

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/theatredance/about/handbook>.

Risk: 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.

Class Etiquette: There is **no eating, drinking, or gum chewing** during studio classes. **Water in a capped container** is acceptable. Absolutely **no weapons**, real or fake, are allowed in the classroom. When class has ended, we must return studio to its original condition. Lastly, **electronic devices are to be stowed away** during class -- unless we are working on a project that requires the devices.

Guests: 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 the instructor's consent. 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.

Course Grade % Scale :

<u>Grade</u>	<u>Percent</u>		<u>Grade</u>	<u>Percent</u>	
A	94-100	4.0	C+	77-79	2.3
A-	90-93	3.7	C	73-76	2.0
B+	87-89	3.3	C-	70-72	1.7
B	83-86	3.0	D+	67-69	1.3
B-	80-82	2.7	D	60-66	1.0
			F	0-59	0.0

CLASS SCHEDULE (subject to change):

WEEK ONE:

Mon: Studio/Schreiber

Hall: "Introduction," "Prologue," "Advice to the Players," "On a Personal Note"
Rodenburg: "Preface," "Foundation Craft" through "Consolidation"
Play: *As You Like It*
Studio work on first monologues

Weds: Media Classroom

Study *Playing Shakespeare* on dvd and other materials online and dvd

Fri: Stiehl Office -- Discussion

Hall: "Introduction," "Prologue," "Advice to the Players," "On a Personal Note"
Rodenburg: "Preface," "Foundation Craft" through "Consolidation"
Play: *As You Like It* – **DIRECTORIAL REFLECTION DUE**

WEEK TWO:

Mon: Studio/Schreiber

Hall: "Blank Verse" through "Scansion"
Rodenburg: "Consolidation" through "Hamlet's Advice"
Play: *Hamlet*
Studio work on first monologues

Weds: Media Classroom

Study *Playing Shakespeare* on dvd and other materials online and dvd

Fri: Stiehl Office -- Discussion

Hall: "Blank Verse" through "Scansion"
Rodenburg: "Consolidation" through "Hamlet's Advice"
Play: *Hamlet* – **DIRECTORIAL REFLECTION DUE**

WEEK THREE:

Mon: Studio/Schreiber

Hall: "The Caesura" through "Bawdy"
Rodenburg: "The Givens" through "Rhyme"
Play: *The Tempest*
Studio work on first monologues

Weds: Media Classroom

Study *Playing Shakespeare* on dvd and other materials online and dvd

Fri: Stiehl Classroom -- Discussion

Hall: "The Caesura" through "Bawdy"
Rodenburg: "The Givens" through "Rhyme"
Play: *The Tempest* – **DIRECTORIAL REFLECTION DUE**

WEEK FOUR:

Mon: Studio/Schreiber

Hall: "The Actor's Work On Himself" through "Telling" (Soliloquy Selections for Acting VI)
Rodenburg: "Prose" through "Soliloquy"
Play: *Henry V*

Weds: Media Classroom

Directorial presentations on *As You Like It & Hamlet*

Fri: Stiehl Office -- Discussion

Hall: "The Actor's Work On Himself" through "Telling"
Rodenburg: "Prose" through "Soliloquy"
Play: *Henry V* – **DIRECTORIAL REFLECTION DUE**

WEEK FIVE:

Mon, 20 February: President's Day Holiday, no classes.

Weds: Media Classroom

Directorial presentations on *The Tempest & Henry V*

***** From this point forward, all classes held in Schreiber *****

Fri: Rodenburg: "The Imaginative" section and "Checklists"
Soliloquy Rehearsals [chosen from one of four course plays]

WEEK SIX:

Barton: "Elizabethan Period Style: Theatre of Earth and Stars"
Rodenburg: "The Imaginative"
Soliloquy Rehearsals and Soliloquy Presentations/Critiques

WEEK SEVEN:

Mon: VIDEO -- *As You Like It* Documentary (Fiona Shaw, pub. 2016 – YouTube)
As You Like It Scene Rehearsals

WEEK EIGHT:

As You Like It Scene Rehearsals; Scene Presentations/Critiques
Fri: Directorial Conceptualization Essay DUE (choosing from four assigned plays)

WEEK NINE:

SPRING BREAK

WEEK TEN:

Mon: VIDEO -- *Hamlet* (dir. Michael Almereyda, 2000 – video provided)
Hamlet Scene Rehearsals

WEEK ELEVEN:

Hamlet Scene Rehearsals; Scene Presentations/Critiques

WEEK TWELVE:

Mon: VIDEO -- *Behind the Scenes: Julie Taymor Tempest* (video provided)
The Tempest Scene Rehearsals [see *Twelfth Night* at the Roxy April 11/18]

WEEK THIRTEEN:

The Tempest Scene Rehearsals; Scene Presentations/Critiques

WEEK FOURTEEN:

Mon: VIDEO -- *Henry V* (dir. Kenneth Branagh, 1989 – YouTube or video provided)
Henry V Scene Rehearsals

WEEK FIFTEEN:

Henry V Scene Rehearsals
Henry V Scene Presentations/Critiques
Fri: Final Presentation of Production Regie Book for a Shakespearean Play of Choice

FINAL EXAM SESSION -- PRODUCTION REGIE BOOK DUE / PRESENTATION

DIRECTORIAL REFLECTION GUIDE

Use this sheet (or a separate medium) to touch upon the various questions and points of reflection regarding a basic directorial approach to the play you have read. Of course, as a director dives more deeply into the play and its production, he/she will find these initial answers to be strongly enforced, in need of clarification, or even invalidated. Thus, stay loose and open as you begin to directorially address the plays. Answers can be informal, freeform, and even "shorthand." This is your tool as a point of directorial entry to the work.

NAME OF PLAY & PLAYWRIGHT: _____

1. **This is a play about . . . (in one sentence)**
2. What do you see as its **thematic idea, i.e., moral, message, or argument** (this is different than the above question)
3. What do you think the **title** means?
4. I see its **predominant element** to be (plot, character, theme, language, or spectacle):
5. My overall **metaphor** for this play is . . . (name a work of art, music, novel, food item, plant, event, city, activity, garment, etc. – let your imagination soar):
6. **Dialogue** – name any textual elements that caught your attention: (e.g., imagery, words, phrases, regional dialect, unique structure, punctuation, pauses, etc.):
7. Name the **principal characters** and cite their most prominent characteristics and relationship issues/dynamics as you see them. Go big, e.g., love, hate, nice, nasty, passion, violence, power, crises, sex, and polar attitudes (do they change or evolve?)
8. **Conceptualization / Environmental Ideas:** How might you treat or transplant the given circumstances/environment of the play and how much significance would you plan to give the given circumstances/environment in your production (esp. in terms of historical, societal, cultural, religious, political environments) or transform them to meet your directorial play concept?
9. Do any **other descriptive details** come to mind?
 - *Predominant Mood* (your own image or sensory descriptions)
 - *Predominant Tempo* (quick, relaxed, accelerating, etc. – can also use a music metaphor, e.g., jazzy)
10. Add a visual component – provide a visual or aural collage/montage that speaks to your current visual/sensual directorial reflection/concept of this play. This component must be attached to this reflection.