1-2014

THTR 475.01: Directing II

Jere Hodgin

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THTR 475 (01)  
*Directing II*  
3 CR  
CRN 35396

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

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

**Term:** Spring 2014- 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 (Supplied to you electronically)  
*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 one listed below is a new play with Native American
themes written by a Native writer who is examining the patterns and impact “white”
domestication has taken on Native cultures. The play is compelling and contains
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
Ward 54 by Jessica Goldberg
Mockingbird by Julie Jensen
Dinner With Friends by Donald Margulies

(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

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

Graded Course Requirements:

Written Exercises: Character, Action, Plot, and Script Analysis (20%)
Participation (20%)
Presentations (15%)
Scene Work and Presentation (40%)
Rehearsal Journal and Profile of 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.
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 January</td>
<td>Tuesday</td>
<td>Introduction</td>
</tr>
<tr>
<td>30 January</td>
<td>Thursday</td>
<td>Wm. Ball’s “Consciousness, Belief, Unity” and “Intuition, Creativity, Positation”</td>
</tr>
<tr>
<td>4 February</td>
<td>Tuesday</td>
<td>Wm. Ball’s “The Cornerstones for Success”</td>
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<tr>
<td>6 February</td>
<td>Thursday</td>
<td>Wm. Ball’s “Auditions and Casting” and “Relation to Actors”</td>
</tr>
<tr>
<td>11 February</td>
<td>Tuesday</td>
<td>Wm. Ball’s “Objectives”</td>
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<tr>
<td>13 February</td>
<td>Thursday</td>
<td>Benedetti’s “Understanding the Action,” and “The Shape of the Drama”</td>
</tr>
<tr>
<td>18 February</td>
<td>Tuesday</td>
<td>Benedetti’s “Understanding Character”</td>
</tr>
<tr>
<td>20 February</td>
<td>Thursday</td>
<td>Discussion of <em>Ward 54</em> and <em>Mockingbird</em>; Analysis Paper Due</td>
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<tr>
<td>25 February</td>
<td>Tuesday</td>
<td>Discussion of <em>Tombs</em> and <em>Dinner With Friends</em>; Analysis Paper Due</td>
</tr>
<tr>
<td>27 February</td>
<td>Thursday</td>
<td>Ann Bogart’s <em>A Director Prepares</em>; Presentation of The Dramatic Theory of Preface, Introduction and Essays One, Two,</td>
</tr>
<tr>
<td>4 March</td>
<td>Tuesday</td>
<td>Ann Bogart’s <em>A Director Prepares</em>; Presentation of The Dramatic Theory of Essays Three, Four, Five</td>
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<tr>
<td>6 March</td>
<td>Thursday</td>
<td>Ann Bogart’s <em>A Director Prepares</em>; Presentation of The Dramatic Theory of Essays Six and Seven</td>
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<tr>
<td>11 March</td>
<td>Tuesday</td>
<td>Staging and Blocking Exercises</td>
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<tr>
<td>13 March</td>
<td>Thursday</td>
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</tr>
<tr>
<td>18 March</td>
<td>Tuesday</td>
<td>Discussion- <em>Book of Days</em></td>
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<tr>
<td>20 March</td>
<td>Thursday</td>
<td>Staging and Blocking Exercises; Scene Selection</td>
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<tr>
<td>25 March</td>
<td>Tuesday</td>
<td>In-Class Rehearsal Scene 1</td>
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<tr>
<td>27 March</td>
<td>Thursday</td>
<td>In-Class Rehearsal Scene 1</td>
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<tr>
<td>1 April</td>
<td>Tuesday</td>
<td>SPRING BREAK</td>
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<td>3 April</td>
<td>Thursday</td>
<td>SPRING BREAK</td>
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<tr>
<td>8 April</td>
<td>Tuesday</td>
<td>In-Class Rehearsal Scene 1</td>
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<tr>
<td>10 April</td>
<td>Thursday</td>
<td>Presentation/Critique of Scene 1</td>
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<td>15 April</td>
<td>Tuesday</td>
<td>Presentation/Critique of Scene 1</td>
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<td>17 April</td>
<td>Thursday</td>
<td>In-Class Rehearsals of Scene 2</td>
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<td>22 April</td>
<td>Tuesday</td>
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<td>24 April</td>
<td>Thursday</td>
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<td>29 April</td>
<td>Tuesday</td>
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<tr>
<td>1 May</td>
<td>Thursday</td>
<td>Presentation/Critique of Scene 2</td>
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<tr>
<td>6 May</td>
<td>Tuesday</td>
<td>Presentation/Critique of Scene 2</td>
</tr>
<tr>
<td>8 May</td>
<td>Thursday</td>
<td>Discussion- <em>Midsummer</em>; Rehearsal Journals Due</td>
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