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Fall 9-1-2018

# THTR 475.01: Directing II

Pamyla Stiehl

*University of Montana, Missoula*, [pamyla.stiehl@umontana.edu](mailto:pamyla.stiehl@umontana.edu)

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# DIRECTING II

THTR 475-01 / Fall 2018 / 3 credits / CRN 74445  
T / TH 12:30 – 1:50 pm, McGill Studio  
School of Theatre & Dance – University of Montana

<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 T/R 2:30-4:00 & by appointment

**COURSE AIM:** *In addition to exploring an in-depth, versatile and creative approach to the director's textual analysis, the course will examine and engage more comprehensive and complex approaches to and practices of directorial conceptualization, production practices and director/actor relationships. Areas of study include analyses of complex and diverse texts, directorial concept developments/realizations, design collaborations, production coordination, rehearsal techniques, and tangible directorial processes/products (e.g., scenes and monologues).*

**COURSE OUTCOMES:** *Upon successful completion of this course, you will be able to*

- *Analyze scripts -- initially devise directorial approaches, explore models of action, character & narrative development;*
- *Conceptualize scripts -- theatrical/stylistic requirements, aesthetic qualities & directorial potentialities/interpretations;*
- *Develop methodologies for realization of staged production from initial concept discussions thru performance, including charrettes, conceptualizations, production meetings, designer collaborations, auditions, castings & rehearsal processes;*
- *Create rehearsal schedules, tech support lists, promptbooks, ground plans, regie books and other tools for script analyses, production visualization, conceptualization models, designer collaboration & rehearsal process documentation;*
- *Identify the means for realizing impactful stage composition/picturization, concept visuals, movement & space utilization;*
- *Collaborate effectively with actors and other production team members, working in a variety of styles;*
- *Interrogate and evaluate live theatre events by attending UM School of Theatre & Dance stage productions, then communicate, through discussion, directorial reactions to and analyses of the productions.*

## **REQUIRED TEXTS:**

*Notes on Directing* by Frank Hauser and Russell Reich (available for purchase in bookstore)

*A Sense of Direction* by William Ball (excerpts provided on Moodle)

*Play Directing: Analysis, Communication, and Style* by Francis Hodge (excerpts provided on Moodle)

*The Director's Companion* by Mel Shapiro (excerpts provided on Moodle)

*A Director Prepares: Seven Essays on Art and Theatre* by Anne Bogart (excerpts provided on Moodle)

## **REQUIRED PLAYS:**

- *Rhinoceros* by Eugène Ionesco (electronic text is provided on Moodle)
- *Vinegar Tom* by Caryl Churchill (electronic text is provided on Moodle)
- *The Illusion* adapted by Tony Kushner, based on Pierre Corneille original (electronic text is provided on Moodle)
- *Roosters* by Milcha Sanchez-Scott (electronic text is provided on Moodle)
- *The White Snake* by Mary Zimmerman (electronic text is provided on Moodle)

**NOTE:** Most reading materials are provided as PDFs on Moodle (Ball, Bogart, plays, etc.). As advanced directors, you may want to compile all excerpts (hard or electronic) into a director's notebook for future reference. You may also want to purchase the entire books and plays, again building your director's library.

## **REQUIRED LIVE PRODUCTION ATTENDANCE:**

*You are required to attend the following UM School of Theatre & Dance's theatre productions this semester:*

Evening curtain times on weekdays and Saturdays are 7:30 p.m., while Sunday matinees begin at 2:00 p.m.:

*Summer and Smoke*

Masquer Theatre

Oct 3-7 and Oct 10-14

*White Christmas*

Montana Theatre

Nov 20, 23-25 and Nov 28-Dec 2

You are also required to attend the "Performance & Practice Responses" for both productions on the following dates (the Mondays after the shows close):

*Summer and Smoke*

October 15

Time/Place: 5:10 p.m.; Masquer Theatre

*White Christmas*

December 3

Time/Place: 5:10 p.m.; Masquer Theatre

## COURSE REQUIREMENTS:

### 1. ATTENDANCE and PARTICIPATION:

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 and must include **good citizenry**, e.g., respect and support of fellow classmates, constructive feedback and sharing of the floor during discussions/exercises. **Tardiness is not acceptable** – "on time" is five minutes early. **As graduate students, unapproved and unexcused absences are not permitted. Such absences, lateness and participation issues will lower your final grade.**

### 2. FIVE (5) PLAY CHARRETTES:

The "charrette" system will be discussed and explained in class. It is a collaborative process in which directors conceptualize their productions through image and word with their design teams, often using a joint collage to initially inspire and develop the look, feel, and direction of a production. (Charrettes are also used in a variety of other industries to jointly conceptualize projects and solve design problems.) The assigned plays will have charrette assignments attached. The project will serve as proof that you have read the play and are ready to discuss and conceptualize it as a "director," working with a production team. After each assigned director explains his/her vision of the play (based on directorial play analysis), all group members will contribute to and help develop a collage based on the director's vision and interpretation of the play. See "[Directing Charrette Prompt](#)" on Moodle for detailed assignment specs and grading criteria.

EACH CHARRETTE = 10 POINTS; TOTAL POSSIBLE POINTS = 50

### 3. MONOLOGUE COACHING:

You will all work as monologue coaches through two class periods. **Every student should have a 30-second monologue prepared for class.** You will work with a partner; each will assume the role of actor and director/coach, then switch roles. The graded coaching sessions will last **approximately 25 MINUTES TOTAL per pair and be observed by the rest of the class.** You are only graded as the director/coach – not the actor – based on level of interpersonal work with actor, knowledge of craft, and application of coaching techniques. POINTS POSSIBLE = 20

### 4. AUDITION EXERCISE – *The Illusion*:

We will spend several class periods on auditions and casting. Everyone will assume the role of director as we simulate a callback audition and casting process for several lead roles for *The Illusion*. Some of you will also be asked to assume the role of auditioning actors (thus, you will wear two hats in this exercise). Grade will reflect level of active and knowledgeable participation, as well as **documented results and reflections.** POINTS POSSIBLE = 10

### 5. REHEARSAL SCHEDULE and PROP LIST – *Vinegar Tom*

You must produce a fully realized rehearsal schedule for YOUR production of *Vinegar Tom*, as well as a prop list. **Refer to the detailed "[Rehearsal Schedule Prompt](#)" on Moodle, as well as sample rehearsal schedules and prop lists** for your reference. REHEARSAL SCHEDULE POINTS = 20; PROP LIST POINTS = 10; TOTAL POSSIBLE POINTS = 30

### 6. MIDTERM: REGIE BOOK – Curriculum Play of Choice

The midterm project is a visually, aurally and otherwise rendered conceptualization assignment that addresses a play chosen from the works required for this course. This is an applied assignment in which you create your own visuals, audios, and textual treatments in terms of **scenic design, costumes, sound, media, and other aesthetic elements; as well as any specific textual treatments and other conceptual approaches.** The goal is to help an outside participant "see, hear and feel" your production as you conceptually "see, hear, and feel" it. The compilation of all these elements is your regie book for the production, which you will not only submit for a grade but must **present to the class (15-minute max).** See "[Regie Book Prompt](#)" on Moodle for specific assignment criteria. TOTAL POSSIBLE POINTS (Book & Presentation) = 40

### 7. FINAL DIRECTED SCENE with PROMPTBOOK / GROUND PLAN and DIRECTOR'S JOURNAL:

The final for the class is your own directed two-person scene, along with two accompanying textual elements:

**PART I / PERFORMED SCENE:** Using any play that we have read this semester OR an outside selection, you will direct a 2-person scene of choice, no longer than 7-8 minutes (*please talk to me if you would like to use an outside play – I must be convinced of your knowledge of and proficiency with the play as a director; and you are not allowed to direct a scene that you have directed in the past*). You are required to cast actors outside the Directing class in your scene (UM theatre majors not cast in Fall productions are strongly preferred candidates). There will be some class time devoted to rehearsal, with individual rehearsal periods observed by the class (instructor feedback will be provided), and the scenes will ultimately be performed before an invited audience during our final exam period. Due to limited class time shared by all of you, every director will also need to work outside of class with her/his actors. The final scene is graded on the director's process, effort, and application of learned techniques. *We will discuss possibility of formal audition and casting process during the semester for these scenes; as I would like the final event to also serve as a performance showcase for majors/minors who were not cast in the general production season.*

**PART II / PROMPTBOOK and GROUND PLAN:** For the performed scene, you will turn in its promptbook and ground plan, with blocking, units/beats, and some pertinent scoring descriptors noted (each principal's scene objective, give-and-take tactics, mood, tempo and any relevant given circumstances, as well as any findings as to "victories/violence," "nasty/nice," "love/sex," relationship dynamics, etc.).

**PART III / DIRECTOR'S JOURNAL:** You will also be asked to journal your directorial process and rehearsals for this scene, turning in the journal after the scene's performance. This is a personal account and reflection which needs detail and introspection, as well as chronicling your preparation and rehearsal process (victories and challenges). You are graded on the effort and detail of this journal (*hint: a "thorough" journal is longer than 2 pages . . .*).

PERFORMED SCENE = 20 POINTS; PROMPTBOOK/GROUND PLAN = 20 POINTS; JOURNAL = 10 POINTS  
TOTAL POINTS POSSIBLE = 50

### Grading Breakdown:

Five (5) Charrettes (10 pt grade scale each)	50 pts
Monologue Coaching	20 pts
Audition Exercise – <i>The Illusion</i>	10 pts
Rehearsal Schedule + Prop List – <i>Vinegar Tom</i> (20 / 10 pts)	30 pts
Midterm Regie Book (materials and presentation)	40 pts
Final Scene + Promptbook/Ground Plan + Journal (20 / 20 / 10 pts)	50 pts

**Total Course Points Possible = 200 pts**

**\*\*\* Attendance can further affect final grade \*\*\***

## OTHER CRITICAL COURSE POLICIES

### **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:**

- **Handbook Practices & Procedures:** 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** during the class. Please let me know in writing if you have a medical exception to this policy. **Liquid beverages in capped containers** are acceptable. Absolutely **no weapons**, real or fake, are allowed in the classroom. When class has ended, please return space to its original condition (in other words, **clean up** after yourselves). Lastly, **electronic devices are to be stowed away** during class unless permission has been given to access them. It is crucial to the success of the course that you stay directly engaged during class. Please check with me if you feel you need an exception to this rule. Rest assured, **my subject recaps/outlines are electronically posted and should be used as reference resources, along with other handouts.** Further, you may use your laptops and devices for all in-class assignments or project work, so bring them to class.
- **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.

<b>Course Grade % Scale :</b>					
<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:**

Remember to **check Moodle** throughout the week for new and/or updated announcements, information, and **GRADES**. I will also be emailing you regularly with updates, reminders, links and general information. Feel free to email me regularly with questions, concerns, or to simply touch base and/or further discuss a topic. I will do my best to answer within 24 hours.

Reading assignments are due by the start of class on the date by which they are listed. Please **BRING PLAYS, TEXTBOOK and READING ASSIGNMENTS** to class, as well as **POWERPOINT LECTURE MATERIALS**. **Compiling all of these materials into a hardcopy or electronic notebook is required.**

I have a **"NO LATE ASSIGNMENT"** policy – no exceptions . . . . I also have a **"NO MAKE UP"** and **"NO ADDITIONAL / EXCEPTIONAL ASSIGNMENTS"** policy. Please plan accordingly.

T 8/28 Course Intro and Orientation / Directing Overview

R 8/30 Reading the Play: Given Circumstances; Dialogue; Dramatic Action/Units; Character

- Have read **"Objectives"** Moodle PDF – William Ball
- Have read introductory sections (pp. xv-xxv) and **"The Director's Role"**(pp. 9-14) -- Hauser Notes

T 9/4 Reading the Play (cont.): Character; Idea; Mood and Tempo  
The Charrette System

- Have read **"Understanding the Script"** (pp. 1-6) -- Hauser Notes
- Have read **"Building Blocks"** (pp. 33-36) -- Hauser Notes

- R 9/6 Collaborating with Designers
- Have read *Rhinoceros (Moodle)*; be prepared with directorial analysis/concept for charrette
- T 9/11 Collaborating with Designers cont.
- Have read *Vinegar Tom (Moodle)*; be prepared with directorial analysis/concept for charrette
- R 9/13 Other Partners and Teammates – producers, stage managers, assistants, dramaturgs
- [DUE Rhinoceros Charrette or Vinegar Tom Charrette](#)
  - Have read *The Illusion (Moodle)*; be prepared with directorial analysis/concept for charrette
- T 9/18 Working with Actors / Miscellaneous Strategies and Techniques
- Have read *Roosters (Moodle)*; be prepared with directorial analysis/concept for charrette
  - Have read "Talking to Actors" (pp. 39-51) and "Getting a Laugh" (pp. 53-56) -- Hauser Notes
- R 9/20 Working with Actors / Miscellaneous Strategies and Techniques (cont.)
- [DUE The Illusion Charrette or Roosters Charrette](#)
  - Have read "Violence" (43-60) and "Eroticism" (61-77) Moodle PDFs – Anne Bogart
- T 9/25 Working with Actors / Auditions and Casting
- Have read *The White Snake (Moodle)*; be prepared with directorial analysis/concept for charrette
  - Have read "Auditions and Casting" Moodle PDF – Ball
  - Have read "Casting" (pp. 17-20) – Hauser Notes
- R 9/27 Auditions and Casting / Nontraditional Casting
- [DUE The White Snake Charrette](#)
  - Have read "Stereotype" Moodle PDF (pp. 91-111) – Bogart
- T 10/2 Auditions and Casting
- [DUE In-Class Audition Exercise -- Callbacks \(bring The Illusion script to class\)](#)
- R 10/4 Rehearsal Prep & Beginnings – Scheduling, Read-Thru, Table Work (bring *Roosters* to class)
- Have read "First Reading – Sitting Rehearsal" Moodle PDF – Ball
  - Have read "First Read-Through" (pp. 23-25) and "Rehearsal Rules" (pp. 27-31) – Hauser Notes
- T 10/9 Rehearsals – Stage Composition and Picturization
- [DUE Rehearsal Schedule and Prop List \(Vinegar Tom\)](#)
  - Have read "Composition and Picturization" Moodle PDF – Ball
  - Have read ""Composition / Picturization" Moodle PDF (pp. 94-117) – Hodge
- R 10/11 Rehearsals – Stage Composition and Picturization cont. (bring *The White Snake* to class)
- Have read "Ground Plans" Moodle PDF – Shapiro
- T 10/16 Rehearsals – Working with Actors / Blocking
- Have read "Blocking" and "Improvisation" Moodle PDF – Ball
  - Have read "Elements of Staging" (pp. 59-67) – Hauser Notes
  - Have read "The Promptbook" Moodle PDF – Hodge
- R 10/18 Rehearsals – Working with Actors / Shaping and Pacing (bring *The Illusion* to class)
- Have read "Aphorisms on Comedy" Moodle PDF – Ball
- T 10/23 Regie Book Presentations
- [DUE REGIE BOOK](#)
- R 10/25 Regie Book Presentations (cont.)

T 10/30 Monologue Sessions

R 11/1 Monologue Sessions (cont.)

- **DUE Final Scene chosen and approved – actors in mind (unless formal audition scheduled)**

**T 11/6 ELECTION DAY – NO CLASS (Vote!)**

R 11/8 The Director and Tech Week; Opening; Production Maintenance

- Have read "Technical Rehearsal (Barrel-On-Thru) through Dress Rehearsal" *Moodle PDF* – Ball
- Have read "Last Tips" through "Epilogue" and Appendixes (pp. 69-102) – Hauser *Notes*

T 11/13 Diverse Directing Styles / Methods / Aesthetics

R 11/15 Open Scene Preparation / Rehearsal Period *(no official class held this day)*

T 11/20 Diverse Styles / Methods / Aesthetics (cont.)

----- **THANKSGIVING TRAVEL / BREAK – 11/21 – 11/23** -----

T 11/27 In-class Scene Rehearsals\*

R 11/29 In-class Scene Rehearsals\*

T 12/4 In-class Scene Rehearsals\*

R 12/6 In-class Scene Rehearsals\*

*\* Actors cast in scenes need to be available for a portion of ONE of these class periods – I will designate 25-minute rehearsal segments per scene/director – 3 rehearsals per class period. We will schedule prior to this rehearsal period, taking into account actor availability. ALL scenes must have an in-class rehearsal period.*

**FINAL EXAM: MONDAY Dec 10 -- 10:10 a.m.-12:10 p.m.  
SCENE PRESENTATIONS with textual elements (promptbooks/groundplans/journals) DUE**