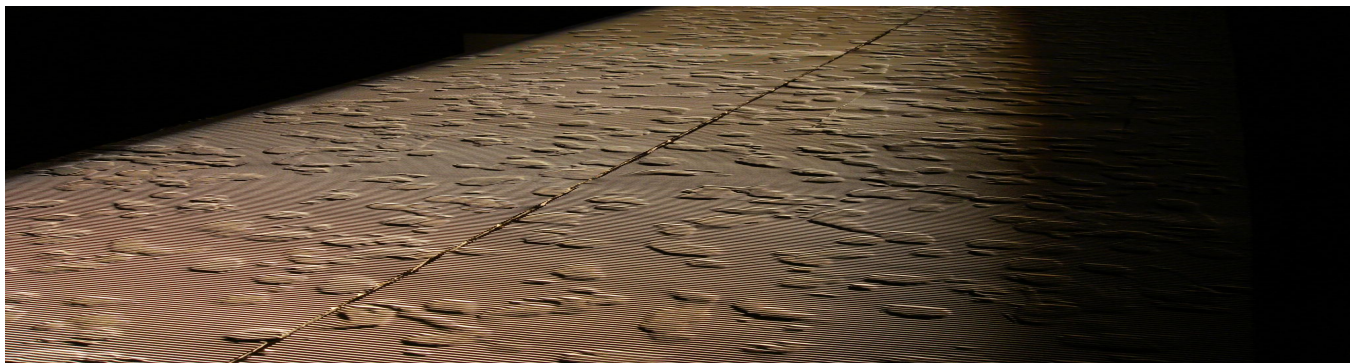


**THEA 220 (CRN 11150)**  
**SCENOGRAPHY: INTRODUCTION TO THEATRICAL TECHNOLOGIES  
AND PERFORMANCE DESIGN**



**Teaching Staff**

Course coordinator is **James Davenport** (77 Fairlie Terrace/203, phone 463-6842, james.davenport@vuw.ac.nz). The course administrator is **Jo Bean**, the Theatre Programme Administrator (FT77/307, phone 463-5359, theatre@vuw.ac.nz). Please see the Administrator for routine queries about, workshops, submitting essays, visits to theatres, etc.. Office hours will be posted on office doors.

**Class Times and Venue**

Second trimester. Tuesday and Thursday 10:00am to 11:50pm. 77 Fairlie Terrace, 102

**Additional information**

Any additional information, or changes to the course, will be announced in class and posted on Blackboard and the Theatre Programme notice boards on Level 3 of 77 Fairlie Terrace.

**Course Content**

This course will explore the theoretical and practical elements of scenography and stagecraft necessary in mounting theatrical productions. The core of this course is intensive hands on training in performance technologies together with playtext and production design analysis, historical research, student presentations, and class discussions. Students will gain an overall understanding into the different disciplines of performance design, technical production roles, and theatre technologies past and present.

**Required Text**

There are no required texts for this course

**Course Materials**

Students are required to purchase a design materials package (NZ \$ 80.00) from The French Art Shop at 70 Ghuznee Street, Wellington

Students must also purchase mask making supplies from the course coordinator (NZ \$25.00)

**Course Objectives**

By the end of the course, students should have:

- Gained a full understanding of core technical principles in mounting a theatrical production.
- Learned stage terminology, stage directions, and the different kinds of theatrical spaces and their parts.
- Developed an understanding of all the responsibilities of the various designers and technicians involved in creating a theatrical production.
- Acquired a sound understanding of the basic elements of design, including scenic, lighting, sound, costume, and multi media design.
- Developed the skills to operate safely the theatre's technical equipment, including lighting units, lighting console, power tools, sound, and AV /multi media equipment.
- Gained an historical and theoretical insight into theatrical technologies.

- Developed a deeper understanding of the different types and styles of live performance and how technologies impact on them.

### **Mandatory Course Requirements**

In order to pass this course you must:

- **Complete ALL assignments.**
- Achieve at least a C grade overall.

### **Assessment:**

1000 word scenographic critique of a play in production	20%
Design project presentations	30%
Workshop participation	20%
Two in-class tests	30%

Assessment will consider:

- Evidence of reflective, constructive, critically engaged appraisal
- Sensitivity to the design projects, and the tasks.

**COVER SHEETS REQUIRED FOR ALL WRITTEN ASSIGNMENTS: It is your responsibility to download the SEFTMS Assignment Cover Sheet from the course Blackboard page, complete and sign the form, and staple it to your assignments. Email submissions of assignments are NOT allowed except in extraordinary circumstances and by prior arrangement with the Course Coordinator.**

### **Notes:**

1) **FORMAT:** All written assignments must be presented in accordance with the style required in *Guidelines for SEFT Students: Minimum Standards for Presentation of Essays* (see *Required Texts* above).

### **2) THEATRE PROGRAMME Extensions Policy**

If you wish to ask for an extension (e.g., because of pressure of work) please do so well before the due date. Extension requests on the day the assignment is due will not normally be accepted.

Requests for extensions must be made in writing, by filling out the extension form [available on your course Blackboard site] and getting your Course Co-ordinator to sign it. Only Course Co-ordinators may grant extension, not tutors. The signed Extension form must be attached to the assignment when it is submitted, plus any relevant documentation. If circumstances prevent you from accessing the extension form, you must attach an email from the Course Co-ordinator, which confirms that an extension has been granted, to your assignment. In real emergencies we can of course be flexible, but the most important thing is for you to somehow let us know as soon as possible.

Extensions will not be granted beyond 23 October except under exceptional circumstances. The University does not permit the School to accept work after the last day of the examination period [31 October for Trimester 2, 2008].

Work submitted late without an extension will be considered, as long as it is received within two weeks of the due date. Unless there are exceptional circumstances (e.g., medical reasons with certificate) work handed in late will normally lose a grade (i.e. drop from B+ to B, etc) for each day or part day late, starting from the hour the work is due. Comments on late work will be minimal. Note: if you fail to hand in work before this two week deadline, you may be considered as having failed to meet a mandatory requirement and therefore fail the course.

Aegrotat provisions may apply if you are unable to submit your final project for unavoidable reasons. The Aegrotat procedures are listed in *Victoria University Calendar* available in hardcopy or under “about Victoria” on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

In such a case you should also contact the course co-ordinator. There is a university policy on reasonable accommodation with respect to assessment procedures for students with disabilities (see *Calendar* as above).

### **Relationship Between Assessment and Course Objectives**

The scenographic critique is designed to involve you as an active participant in theatre as a dynamic form of social and artistic expression. It asks you to view a current production in an informed, critical way by analysing a play in performance. The scenographic critique allows you to extend and demonstrate your ability to analyse and write about plays scenographic elements in performance as well as contextualising them in relation to historical, critical,

and cultural factors. The test is an opportunity for you to establish how effectively you can identify and discuss essential elements of design, terminology, drama, and critical approaches. The tutorial and workshop exercises will allow you to explore and demonstrate performance designs and creative aspects of theatre.

### **Workshop Participation**

The workshops will be scheduled in the Mid Trimester Break and students are required to attend at least 16 hours. There will also be extra workshop times in early September for those who have conflicts. Specific workshop days and times will be set within the first day of class after a conflict sheet is circulated with the students. **Workshop participation is part of the mandatory course requirements**; anyone for whom attendance presents intractable difficulties should contact the course coordinator immediately.

### **Workload**

It is always difficult to precisely specify the workload of courses which have a high practical and creative content. The university anticipates that you should be able to devote about 15 hours per week to a 22 point course at 200-level. Therefore you should probably expect to spend on average about 10 hours per week (apart from class time) in reading, image collecting, thinking, writing and design work. The intensive practical nature of this course means that there will be periods during project and production work when these hours will be significantly increased, particularly during the major production period in August and September. **YOU SHOULD THEREFORE TAKE SPECIAL CARE WITH YOUR TIME MANAGEMENT**, making sure you can balance your workload on this course with your work on other university courses. You should also take particular care with your general health and wellbeing.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. **Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:**

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words. *Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **GENERAL UNIVERSITY STATUTES AND POLICIES**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html) <

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

<<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>>

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

This information can also be found on the course Blackboard site under the Course Recourses

**THEA 220 SCENOGRAPHY: INTRODUCTION TO THEATRICAL TECHNOLOGIES  
AND PERFORMANCE DESIGN 2008 Teaching Schedule**

Wk	CLASS (Tuesday 10:00am to 11:50am)	CLASS (Thurs 10am–11.50am)	NOTES
1	8 July Course Intro; Creativity, The Kernel, Scribble #2	10 Design History Overview/ Design Fundamentals	Mask image collections
2	15 Mask Design Fundamentals	17 Mask Design	Lighting image collections
3	22 Lighting Design Fundamentals	24 Lighting Design	AV image collections
4	29 Audio Visual	31 Audio Visual	Read play <i>Marisol</i>
5	August 5 Playtext discussion of <i>Marisol</i>	7 Individual Research Presentations	
6	12 Individual Research Presentations	14 Individual Research Presentations <b>Test #1</b>	
	Mid -Trimester Break <b>Workshop Participation</b> Set Build Mt. Cook Production	<b>Workshop Participation</b> Set Build Mt. Cook Production	
7	Sept 2 Stage/Production Management Guest Speaker	4 Producing Guest Speaker	Costume image collections
8	9 Costume Design Fundamentals	11 Costume Design	
9	16 Costume/ Moquette Presentations	18 Scenic Design #1 Fundamentals	Scenic design collections
10	23 Model Building #1	25 Model Building #2 <b>Test #2</b>	
11	30 Scale Scenic Design #2	October 2 Scale Scenic Design #3	
12	7 Final Design Presentations	9 Final Design Presentations <b>Scenographic Critique Due</b>	