

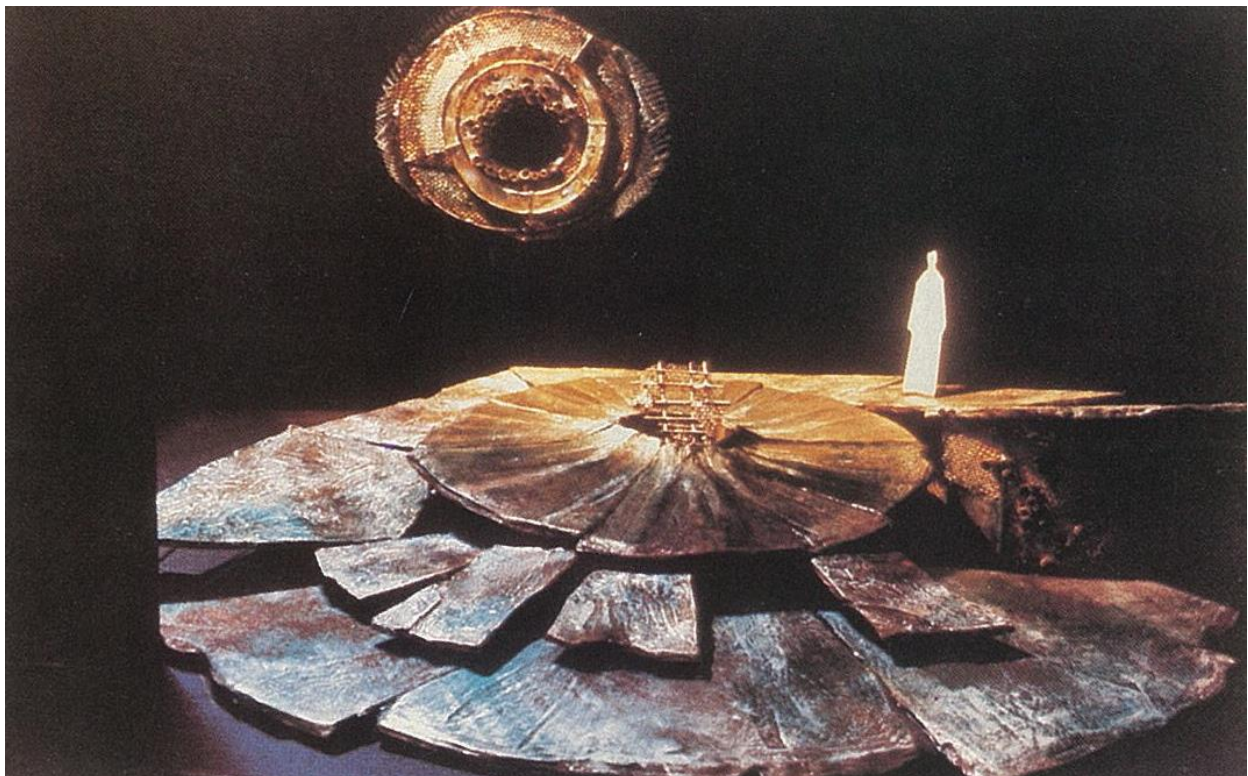
THEA 210 Scenography: Introduction to Theatre

Technologies and Performance Design

Trimester 2 2014

14 July to 16 November 2014

20 Points



(*Salome* by Richard Strauss, Scenic Design by Neil Peter Jampolis)

IMPORTANT DATES

Teaching dates:	14 July to 17 October 2014
Mid-Trimester break:	25 August to 7 September 2014
Last assessment item due:	17 October 2014

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Lectures

Tuesday, Friday 10:00 – 11:50am 77 Fairlie Tce, 102 (Studio 77)

NAMES AND CONTACT DETAILS

Course Coordinator:	James Davenport	james.davenport@vuw.ac.nz	463 6842	FT77/310
Theatre Technician:	Nick Zwart	nick.zwart@vuw.ac.nz	463 8950	FT77/204
Course Administrator:	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83/202

COMMUNICATION OF ADDITIONAL INFORMATION

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

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

PRESCRIPTION

This course explores theoretical and practical elements of scenography and stagecraft necessary in mounting theatrical productions, with intensive training in performance technologies with playtext and production design analysis, and historical research. Students will gain an understanding of the disciplines of performance design, technical production roles, and theatre technologies.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Understand the core technical principles in mounting a theatrical production.
2. Have a specialised understanding of performance technologies, stage terminology, stage directions, and identify the different kinds of theatrical spaces and their parts.
3. Safely operate the theatre’s technical equipment, including lighting fixtures, lighting console, power tools, sound, and AV /multi-media equipment.
4. Know and apply the basic elements of performance design into a live theatrical production.
5. Work both independently and collaboratively on a live theatrical production and in-class practical exercises.
6. Communicate their creative design concepts clearly through effective in-class presentations.
7. Realise and execute their creative concepts into unified performance designs demonstrated through finished scale models, elevation drawings, lighting plots, and sound scapes composed in QLAB.
8. Critique and discuss historical and theoretical design concepts and working methodologies used in live performance.

9. Accurately define and distinguish between the different types and styles of live performance and how technologies impact on them.
10. Clearly articulate your ideas and design concepts through presentations and class discussions.

TEACHING FORMAT

This course will be delivered using lectures, practical workshops, and class discussions.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50% students must:

- Complete all assignments on or by the specified dates (subject to such provisions as are stated for late submission of work).
- Attend at least 80% of class sessions.
- Complete at least 20 hours of workshop participation.

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	<p>Mask Project with Self Reflective Essay</p> <p>You will go through the steps of a design process including research, conceptualisation, scale design, rendering, fabrication and realisation of a theatrical mask, followed by a self-reflective short essay.</p> <p>This assessment has two components worth 15% each.</p> <ul style="list-style-type: none"> • The first component focuses on the creation of a theatrical mask. • The second component you will write a 1000 word self-analysis discussing how your research informed your creative process <p>Marking criteria:</p> <p>Mask</p> <p>Strong design concept that incorporates the provocation and research, construction, originality, and</p> <p>Self Reflection/Essay</p> <p>logically developed discussion, accurate and adequate use of examples, clarity and concision</p>	30%	1,2,3,4, 5,6,8,10	Tuesday 19 Aug

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	<p>20–25 hours thinking and writing the first draft (you are encourage you to get feedback from a classmate but this won't happen in class),</p> <p>10-15 hours revising the final version</p> <p>30–40 TOTAL HOURS</p>			
2	<p>Final Design project /1.50 Scale Scenic Model</p> <p>Marking criteria:</p> <ul style="list-style-type: none"> • 20% for Strong Design Concept that Supports the Dramaturgy of Text, Unified Overall Design Aesthetic, Artistry, Limited Color Palette, Composition, Transformational Element, Clarity of the Kernel of Design. • 20% for Overall Execution of Design, Accurate to Scale, Exhibit Quality Construction, Clarity and Cleanliness of Model, Organisation and Communication of Research and Presentation <p>5 -10 hours reading/re-reading play, scenic breakdown of play</p> <p>10-15 hours construction of preliminary model (Due 12 September for class feedback)</p> <p>15-20 hours Construction of Final Scale Scenic Model</p> <p>30-45 TOTAL HOURS</p>	40%	1,2,3,4, 5,6,8,9, 10	Friday 10 Oct
3	<p>Workshop preparation and contribution: the following will be taken into account</p> <ul style="list-style-type: none"> • Artistic contribution to the production (production and design roles) • Contribution to class and rehearsals (technical rehearsals) • Ability to work collaboratively with others and individually • Timely completion of required preparation work for classes and course production <p>Please note that technical and administrative staff may contribute comments which will affect this contribution mark.</p> <p>20 TOTAL HOURS outside of class on productions.</p>	30%	1,2,3,4, 5,6,7,9, 10	Awarded week of 20 Oct

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

Hardcopy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after 1 November 2014.**

Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

Students are required to purchase a design materials package (NZ \$75.00) from Gordon Harris.

Students must also purchase mask-making supplies from the course coordinator (NZ \$40.00).

SET TEXTS

Charles Mee, *Big Love*

Charles Mee, *Notes towards a Manifesto* (<http://www.charlesmee.org/html/about.html>)

In-Class Handouts

RECOMMENDED READING

Jane Collins and Andrew Nisbet. *Theatre and Performance Design*. New York, Routledge, 2010

Richard Schechner. *Theatre, Spaces, Environments: Eighteen Projects*. New York, 1975

Julie Taymor. *Playing with Fire*. New York, Harry N. Abrams inc, 1999

Lynn Pecktal. *Designing and Painting for the Theatre*. New York, Harcourt Brace, 1975

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin

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- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

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THEA 210 COURSE PROGRAMME

Wk	CLASS Tuesday 10:00am to 11:50am	CLASS Friday 10:00am to 11:50am	NOTES
1	July 15 Course Intro; The Kernel, The Blind Scribble.	July 18 Discuss, Unity, Contrast, and Topology Handout. Mask design Images/Provocation	Read Unity, Contrast, and Topology by July 18,
2	July 22 Mask image Presentation Mask workshop #1	July 25 Mask workshop #2	Mask image collections due July 22 Read: Charles Mee's Manifesto and Big Love by August 1
3	July 29 The DMX/LED Universe Lighting Exercise 204 Pack in/wash	August 1 Discuss Charles Mee's Manifesto/ <i>Big Love</i> Scenic break-down of <i>Big Love</i> Discuss Final Design Project	204 Pack in July 29/Performance Aug 4
4	August 5 Studio 77 FT Mini Me Model Model Building Scale Models	August 8 Introduction to Power Tools #1	
5	August 12 Introduction to Power Tools #2	August 15 Myth and Machine: Scenographic Creatures	Masks/Essay Due Aug 19
6	August 19 Masks/Essay Due	August 22 TBA	
	August 25 – September 7 Mid -Trimester Break	August 25 – September 7 Mid -Trimester Break	
7	Sept 9 204 Pack in Tartuffe	Sept 12 Preliminary Model Due	204 Pack in Sept 9/Performance Sept 15
8	Sept 16 Myth and Machine: Scenographic Creatures	Sept 19 Myth and Machine: Scenographic Creatures Presentation	THEA 304/210 Tech/Dress Sept Sat 20, Sun 21, Mon 22, Tues 23
9	Sept 23 TBA	Sept 26 Sound Design with Tane Upjohn-Beatson	THEA 304/210 Performances Season Sept 24,25,26,27 Packout after show on Sept 27
10	Sept 30 Sound Design with Tane Upjohn-Beatson	Oct 3 Sound Design with Tane Upjohn-Beatson	Read <i>From The Secret of Theatrical Space</i> Handout by Oct 7th
11	Oct 7 Discuss: <i>From The Secret of Theatrical</i>	Oct 10 Design Project Presentation Finished Set Designs for Big Love	Design Project Due Oct 10 THEA 301 Season Oct 7-11
12	Oct 14 Design Project Presentation Finished Set Designs for Big Love	Oct 17 Debrief Finale Theatre Appreciation Day/Jim and Nick's Chili Cook Off	Theatre Appreciation Day