

THEA 308 Scenography: The Scenographic Imagination

Trimester 1 2014

3 March to 2 July 2014

30 Points



Photo: *The Royal Ballet's Aeternum*. Set and costume design by Jean Marc Puissant. © Ivor Kerslake

IMPORTANT DATES

Teaching dates: 3 March to 6 June 2014

Easter/Mid-Trimester break: 18 April to 4 May 2014

Last assessment item due: 6 June 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

Tuesdays 2.10pm – 5.00pm FT77 102

Fridays 1.10pm – 4.00pm FT77 102

NAMES AND CONTACT DETAILS

Course Coordinator:	James Davenport	james.davenport@vuw.ac.nz	463 6842	77FT 310
Programme Administrator:	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	83FT 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. Analyse and critique the scenography of a professional live theatrical production through writing and class discussion.

TEACHING FORMAT .

The content of this course will be delivered using lectures, practical workshops, and class discussions. The core of this course is intensive hands-on training in performance technologies together with play text and production design analysis, historical research, student presentations, and class discussions.

MANDATORY COURSE REQUIREMENTS

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

- Submit 1 essay and 1 design project, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- **Complete ALL assignments**

You are expected to attend all lectures and workshops. If you are unable to attend these classes you must provide adequate documentation (i.e. medical certificate) and, where possible, sufficient notice beforehand to the relevant teaching staff.

WORKLOAD

The expected workload for a 30 point course is 300 hours over the trimester or 20 hours per teaching week.

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 300 total hours to a 30-point course. Therefore you should probably expect to spend on average about 19 hours per week (apart from class time) in reading, image collecting, thinking, writing, designing, and building 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 mid-trimester break build sessions and major production periods in May. **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.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	<p>Sceonographic Critique (2500 words)</p> <p>Marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision</p> <p>IMPORTANT: plan for the cost of the theatre ticket</p> <p>2–3 hours attending the performance,</p> <p>20–25 hours thinking and writing the first draft (encourage you to get feedback from a classmate but this won't happen in class),</p> <p>10-15 hours revising the final version 30–40 TOTAL HOURS</p>	30%	1,2,8,9,10	25 April

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2	<p>Final Design project /1.25 Scale Scenic Model</p> <p>Marking criteria: 20% for Strong Design Concept that Supports the Dramaturgy of Text, Unified Overall Design Aesthetic, Artistry, Limited Color Pallett, Composition, Transformation Element, Clarity of the Kernel of Design. 20% for Overall Execution of Design, Accurate to Scale, Exhibit Quality Construction, Clarity and Cleanliness of Model, Organization and communication of Research and Presentation</p> <p>6 -10 hours reading/re-reading play, scenic breakdown of play 20-25 hours construction of White Model (encourage you to get feedback from a classmate (Due May 9 for class feedback) 25-30 hours Construction of Final Display Quality Scale Scenic Model 50-65 TOTAL HOURS</p>	40%	1,2,6,7,9	3 June
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 individualy • 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>30 TOTAL HOURS outside of class on productions.</p>	30%	1,2,3,4,5, 6,7,9,10	Awarded: week of 9 June

Sceonographic Critique (2500 words)

30% **DUE: 25 April**

Final Design project /1.25 Scale Scenic Model

40% **DUE: 3 June for presentation**

Workshop preparation and contribution:

30% **Awarded: week of 9 June**

Specific information and details on these assessments and grading criteria will be passed out in class. Each of the assessment tasks are designed to develop your skills in and knowledge of scenographic processes and theories covered in the lectures and workshops:

- The 2500 word Sceonographic Critique is an analytical discussion of a live theatrical production. This will allow you to exercise critical thinking skills when considering and discussing the scenographic elements of a theatrical production. This essay will also enable you to examine and

discuss how the specific scenographic elements influence the play text and production thematically and stylistically. How clearly and succinctly you communicate your insights and critical arguments will affect your assessment mark.

- The Final Design Project allows you to use the foundations of the performance design theories, practices and analytical skills acquired during the trimester to realise your own scenographic design in a scale model. The assessment mark will be determined on the design research, artistic merit, and overall presentation.
- Workshop preparation and contribution is central to the learning in this course and the assessment mark will take the following into account:
 - i) Artistic contribution to the production
 - ii) Attend rehearsals
 - iii) Ability to work collaboratively with others and meet production deadlines
 - iv) Completion of required preparation work for classes and course production
 - v) You will be expected to work 30 hours outside of class on productions.

NO THEATRE WORK OUTSIDE YOUR THEATRE COURSES SHOULD BE TAKEN ON WITHOUT THE EXPRESS PERMISSION OF THE COURSE CO-ORDINATOR *BEFORE THE COURSE BEGINS*

SUBMISSION AND RETURN OF WORK

Hardcopy assignments are submitted in the drop slot outside the administration office: **83 Fairlie Terrace**. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. Issues of workload do not constitute exceptional and unforeseen circumstances. 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 without an extension will be accepted after Wednesday 25 June 2014. The Course Coordinator will not give an extension beyond Wednesday 2 July 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 (estimate NZ\$75.00) from Gordon Harris.

SET TEXTS

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

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- 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/resources/subjectcontacts.html>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

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THEA 308 COURSE PROGRAMME			
Wk	CLASS (Tuesday 2.10 pm to 5.00 pm)	CLASS (Friday 1.10 pm to 4.00 pm)	NOTES
1	4 MARCH Introduction Course Outline Lecture: Creating Visual Statements THEA302/308 <i>The horses are ready</i> Design Discussion	7 MARCH Present Visual Statements Discuss <i>horses</i> Research Collage Exercise	Read: <i>The horses are ready</i> by Tues 11 March Read: THE TWO NOBLE KINSMEN by Fri 14 March
2	11 MARCH Discuss <i>horses</i> text and groups present Research Collage	14 MARCH <i>horses</i> Design Workshop #1 Discussion: Final Design Project THE TWO NOBLE KINSMEN	
3	18 MARCH Theatre Technologies Workshop	21 MARCH Theatre Technologies Workshop	
4	25 MARCH <i>horses</i> Design Workshop #2	28 MARCH <i>horses</i> Preliminary Design	Read: Handout #1 by 1 April
5	1 APRIL Discuss Handout #1 Floorplan Exercise	4 APRIL Pecha Kucha Design Presentations for THE TWO NOBLE KINSMEN	DUE: Pecha Kucha Presentations 4 April
6	8 APRIL Scale Elevation Exercise	11 APRIL Theatrical Technologies Workshop	
7	15 APRIL <i>horses</i> Final Design	18 APRIL Good Friday NO CLASS	DUE: 2500 word essay (30%) 25 April
MID- TRIMESTER BREAK AND SET BUILD Monday 18 April to Sunday 4 May 2013			
8	6 May Theatrical Technologies Workshop	9 MAY Preliminary Scale White Model Presentation THE TWO NOBLE KINSMEN	Due: Preliminary White Model 9 May Read: Handout #2 by 13 May
9	13 MAY Discuss Handout #2 TBA Workshop	16 MAY TBA	
10	20 MAY TBA	23 MAY TBA	
11	27 MAY TECH <i>horses</i> THEA 302	30 MAY TECH <i>horses</i> THEA 302	THEA302/308 <i>horses</i> Tech Sat 31 May-Sun 1 June
12	3 JUNE Final Design Project Presentations THE TWO NOBLE KINSMEN (40%)	6 JUNE Debrief and Course Evaluation Pot Luck Celebration	