

# THEA 324 Special Topic: The Scenographic Imagination

**Trimester 1 2011**

28 February to 2 July 2011

30 Points



## TRIMESTER DATES

Teaching dates:	28 February to 3 June 2011
Mid-trimester break:	18 April to 1 May 2011
Study week:	6 June to 10 June 2011
Last piece of assessment due:	3 June 2011

## WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

## NAMES AND CONTACT DETAILS

Course Co-ordinator: James Davenport, [james.davenport@vuw.ac.nz](mailto:james.davenport@vuw.ac.nz), Ph. 463 6842, Room 304 in 77 Fairlie Terrace (Office Hours by appointment)

Course Administrator: Claire O'Loughlin, [claire.oloughlin@vuw.ac.nz](mailto:claire.oloughlin@vuw.ac.nz), Ph. 463 5359, Room 202 in 83 Fairlie Terrace (Office hours Monday-Friday 10am-5pm)

## CLASS TIMES AND LOCATIONS

Tuesday and Friday, 1:00 PM to 4:00 PM, 102 (Studio 77), 77 Fairlie Terrace

## COURSE DELIVERY

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.

## 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.

## COURSE CONTENT

This course will explore the theoretical and practical elements of scenography and stagecraft necessary in mounting theatrical productions. Students will gain an overall understanding into the different disciplines of performance design, technical production roles, and theatre technologies past and present.

## LEARNING OBJECTIVES

Students passing the course 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, and sound 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.

## EXPECTED 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 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, design, 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-term 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.

## READINGS

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

### Essential texts:

Charles Mee's *Big Love* (<http://www.charlesmee.org/html/about.html>)

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

In-class handouts

### Recommended readings:

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

Materials and Equipment

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

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

## ASSESSMENT REQUIREMENTS

### Assessment:

2500 word essay	30%	<b>DUE: 27 April</b>
Design project	40%	<b>DUE: 31 May and 3 June for presentation</b>
Workshop participation	30%	<b>Awarded: week of 14 June</b>

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

- The 2500 word essay 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 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 for the play text of Big Love. The assessment mark will be determined on the design research, artistic merit, and overall presentation.
- Workshop participation is central to the learning in this course and the assessment mark will reflect your artistic work and personal contribution considering attendance, attentiveness, and professionalism in class and in all production work. You will be expected to work 30 hours outside of class on productions.

## ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Administration Office in 83 Fairlie Terrace.

## PENALTIES AND EXTENSIONS

Extensions will be granted only in exceptional and unforeseen circumstances. 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.

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.

### **MANDATORY COURSE REQUIREMENTS**

To gain a pass in this course you must:

- **Complete ALL assignments**
- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend all lectures and workshops

### **CLASS REPRESENTATIVES**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

### **STATEMENT ON LEGIBILITY**

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source

- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

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

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

#### WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study).

Find out how academic progress is monitored and how enrolment can be restricted at

[www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at

[www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

School of English, Film, Theatre, & Media Studies  
THEATRE PROGRAMME COURSE OUTLINE THEA 324

**THEA 324 COURSE PROGRAMME**

Wk	CLASS (Tuesday 1:10 pm to 4:00 pm)	CLASS (Friday 1:10 pm to 4:00 pm)	NOTES
1	March 1 Ice Breaker/Who are we/Why Design? Course Outline Scenographic Preference Ranking Lecture: Methods of Creating Visual Statements Discuss Visual Statements in Music Video or Commercials Project	March 4 Present Visual Statements in Music Video or Commercials Project Lecture: Scenic Icon Collage Project Discuss Scenic Icon Collage Project	Workshop Participation Schedule and Signup THEA 302/ THEA 307/ THEA 203 John Downie's Script (307)
2	March 8 THEA 302/THEA 307 Design Discussion	March 11 LED and Moving Lighting Laboratory in 77 FT	Schechner Handout
3	March 15 Discuss Schechner Handout #1 Exersize: Body, Space, Light	March 18 Discuss Show, Tell & Sell Concept Presentations	
4	March 22 Present Scenic Icon Collage	March 25 Scenic Painting/ Wood Graining	Josef Svoboda Handout
5	March 29 Final Design Project Discussion Scenic Painting	April 1 Whirly Gig Project Discussion/ and Design in class	
6	April 5 THEA 406, 303 Directors Pitch Power Tools/Welding Whirly Gig Project	April 8 Sowing Fundamentals with Gillie Coxill Power Tools/Welding	
7	April 12 Sowing Fundamentals with Gillie Coxill Power Tools/Welding	April 15 TBA	
	April 18 - 22 Mid -Trimester Break THEA 307 Build	April 25 - 29 Mid -Trimester Break THEA 302 Build	<b>DUE: 2500 word essay 27 April (30%)</b>
8	May 3 Show, Tell & Sell Concept Presentations	May 6 Binge Culture Guest Workshop	
9	May 10 <b>TECH Rehearsal THEA 307 Tbc</b>	May 13 <b>TECH Rehearsal THEA 307 Tbc</b>	
10	May 17 Solo (in class) Design Work with Jim	May 20 (Field Trip) Proscenium Theatres/ ST James Theatre	<b>THEA 307 Season May 18 to May 22</b>
11	May 24 <b>TECH Rehearsal THEA 302</b>	May 27 <b>TECH Rehearsal THEA 302</b>	
12	May 31 <b>Design Project Due (40%)</b> Final Design Presentations Lobby set up for Designs	June 3 <b>Design Project Due (40%)</b> Final Design Presentations Final wrap up and course evaluation	<b>THEA 302 Season June 1 to 5</b> <b>Due; Design Project 31 May and 3 June (40%)</b>

**Workshop Participation Awarded week 14 of June 2010 (30%)**