

THEA 308 Scenography: The Scenographic Imagination

Trimester 1 2012

5 March to 4 July 2012

30 Points



Titus Andronicus, designed by Jean-Guy Lecat

TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 to 22 April 2012

Study week: 11 to 15 June 2012

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 Coordinator	James Davenport	james.davenport@vuw.ac.nz	463 6842	FT77/Rm 310
Course Administrator	Cathy McCullagh	cathy.mccullagh@vuw.ac.nz	463 5359	FT83/Rm 202

CLASS TIMES AND LOCATIONS

Lectures

Tuesday	2.10pm – 5pm	FT77 102
Friday	1.10pm – 4pm	FT77 102

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.

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.

COURSE 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.

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

Essential texts:

Summerfolk by Maxim Gorky

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, 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 4 of the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to 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.

MATERIALS AND EQUIPMENT

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

ASSESSMENT REQUIREMENTS

Assessment:

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

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 Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

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)

You are expected to 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 handwritten work is required you are expected to write clearly. If this 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>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at 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. Most statutes and policies are available at

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 (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.

School of English, Film, Theatre, & Media Studies
THEATRE PROGRAMME COURSE OUTLINE THEA 308

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	6 MARCH Ice Breaker/Who are we/Why Design? Course Outline Scenographic Preference Ranking Lecture: Methods of Creating Visual Statements THEA 301/THEA 302 Design Discussion	9 MARCH Present Visual Statements in Music Video or Commercials Project Discuss <i>Summerfolk</i> Collage Exercise	Schechner Handout Read <i>Summerfolk</i> by Tues March 13
2	13 MARCH Discuss <i>Summerfolk</i> text <i>Summerfolk</i> Collage Exercise	16 MARCH LED Lighting Workshop	
3	20 MARCH Costume with Gillie Coxill Power Tools/Welding	23 MARCH Costume with Gillie Coxill Power Tools/Welding	
4	27 MARCH Discuss Schechner Handout #1 Scale Elevation Drawings Drafting Excercise	30 MARCH One Thing Exersize (AV)	
5	3 APRIL Discuss Schechner Handout #2 <i>Summerfolk</i> Design Workshop Final Design Project Discussion	6 APRIL – GOOD FRIDAY (Public Holiday)	DUE: 2500 word essay 5th April (30%)
Mid Trimester Break /Build for <i>Summerfolk</i> Friday 6 April – Sunday 22 April 2012			
6	24 APRIL Discuss Schechner Handout #3 <i>Summerfolk</i> Final Design Presentation	27 APRIL (Field Trip) Man and Nature Juxtaposition Exploration/Capture and Crituque	
7	1 MAY Scenic Painting/ Wood Graining	4 MAY Scenic Painting/ Wood Graining	
8	8 MAY Pack in for THEA 302	11 MAY TECH Rehearsal THEA 302	
9	15 MAY Discuss Schechner Handout #4 TBA Workshop	18 MAY TBA Workshop	THEA 302 Season May 15 to May 19
10	22 MAY Pack in <i>Summerfolk</i>	25 MAY (Field Trip) Proscenium Theatres/ ST James Theatre	
11	29 MAY Discuss Schechner Handout #5 TECH Rehearsal THEA 301	1 JUNE TECH Rehearsal THEA 301	Summerfolk Cue to Cue Sat June 2. Tech Dress Sun June 3
12	5 JUNE Design Project Due (40%) Final Design Presentations Lobby set up for Designs	8 JUNE Design Project Due (40%) Final Design Presentations Final wrap up and course evaluation	THEA 301 Season June 5 to 9 Due; Design Project June 5 May and 3 June (40%)

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