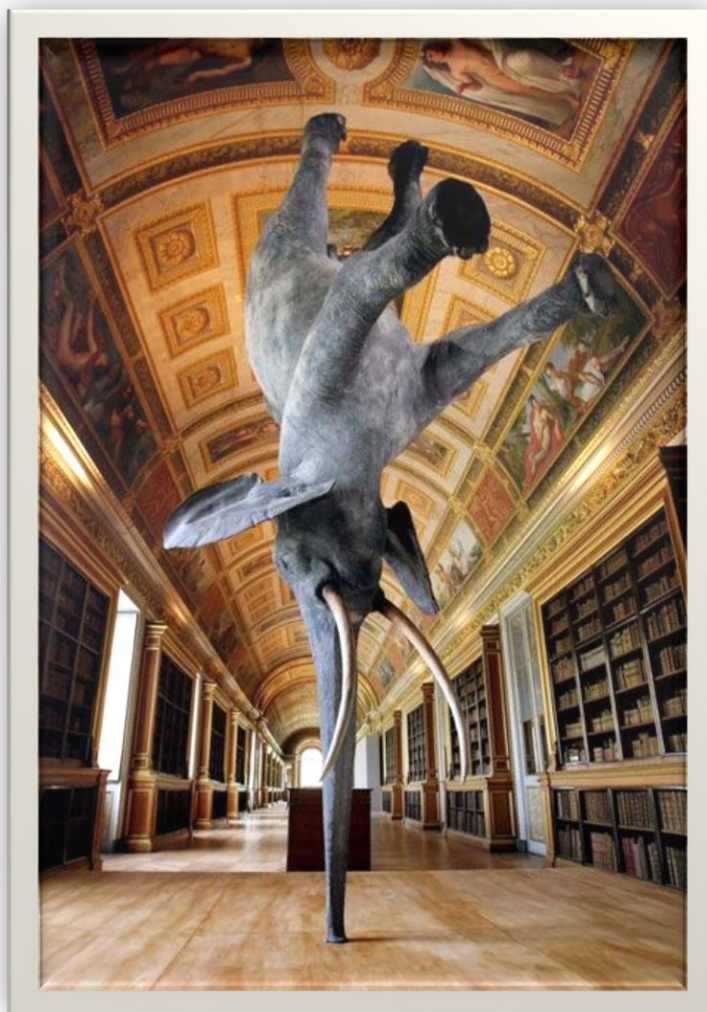


THEA 308 Scenography: The Scenographic Imagination

Trimester 1 2016

29 February to 29 June 2016

30 Points



Elephant in the Galerie Perrotins, Paris by Daniel Firman

IMPORTANT DATES

Teaching dates:	29 February to 5 June 2016
Easter break:	24 to 30 March 2016
Mid-trimester break:	25 April to 1 May 2016
Last assessment item due:	3 June 2016

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Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

CLASS TIMES AND LOCATIONS

Lectures

Wednesdays and Fridays 2.10pm – 5pm FT77 102

NAMES AND CONTACT DETAILS

Course Coordinator: James Davenport james.davenport@vuw.ac.nz 463 6842 FT77 310

Technician: Nick Zwart nick.zwart@vuw.ac.nz 463 5091 FT77 204

Office Hours: By appointment

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be announced in class, communicated by email, and posted on Blackboard.

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
4. Know and apply the basic elements of performance design into a live theatrical production.
5. Work independently and collaboratively on a live theatrical production.
6. Communicate design concepts clearly through presentations.
7. Realise design concepts into scenography for live performance.
8. Critique and discuss historical, theoretical design concepts, and working methodologies used in live

performance.

9. Evaluate and critically reflect on their own and peers' contributions to the creative process
10. Accurately define and distinguish between the different types and styles of live performance and how technologies impact on them.

TEACHING FORMAT

THEA 308 will be taught through seminars, rehearsal, studio workshops, and performance. There are no lectures, and all learning activities are active. Students are expected to prepare appropriately and contribute actively to every session. Students must attend rehearsals as negotiated in class.

MANDATORY COURSE REQUIREMENTS

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

- Complete at least 8 out of 10 responses to fortnightly prompts in the reflective journal.
- Complete all assignments.
- Attend all rehearsals, production meetings, technical rehearsals and performances, as arranged with the director and course coordinator.

Any student who is concerned that they have been (or might be) unable to meet any of the MCRs because of exceptional personal circumstances, should contact the course coordinator as soon as possible.

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 the project and production work when these hours will be significantly increased, particularly during the mid-trimester break at rehearsal/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.

In practical production work, it is vitally important that students support each other, in a collective and collaborative sense. Please **always** be prompt at classes and rehearsals, abide by the company's code of conduct, and **always** take full responsibility for tasks allotted to you, or for which you volunteer.

NO THEATRE WORK OUTSIDE OF YOUR THEATRE COURSES SHOULD BE TAKEN ON WITHOUT DISCUSSION WITH THE COURSE COORDINATOR BEFOREHAND.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 Research presentation , and written resume' on a topic pertinent to our creative process – using the <i>pecha kucha</i> format. Students will develop 7 minute oral/visual presentation on a topic to be chosen in class, and moderate a Q & A/discussion session on their topic. Complete criteria and assessment procedures will be circulated in class and on Blackboard.	20%	6,8,9	Week 2
2 Peer evaluation – Students will complete evaluations of Two of their peer's presentations. Student feedback in these peer evaluations do not contribute to assesment. The quality of the student evaluations are assessed by course coordinator. Complete criteria and assessment procedures will be circulated in class and on Blackboard.	15	9	Week 4
3 Reflective Practice: Students will use a system of critical reflective practice to document and track progress towards their learning objectives. Guidance and prompts will be given online with formative assessment, and students will nominate entries for summative assessment. Detailed criteria and assessment procedures will be circulated in class and on Blackboard.	15	3, 6	Fortnightly
3 Creative Contribution , as documented in your Reflective Journal . Students will contribute in one or more creative roles to the development and performance of an original performance piece. Contribution will be assessed based on the quality of contributions to the creative environment. More specific criteria will be discussed and set in class, including post-production critique and self-assessment, approximately equivalent to 3000 words.	50	1,2,3,4,5, 6,7,10	Checked daily, assessed 3 June.

Group work: Obviously, this course consists largely of group work. All assessment, however, is individual.

Criteria: Criteria and rubrics will be distributed on Blackboard. Note that by the aegrotat date deadline (15 May), students will have completed at least 35% of assessment requirements.

SUBMISSION AND RETURN OF WORK

Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the "Assignments and Turnitin" section.

The Reflective Journal will be in a Hardcopy journal and handed in on last day of class 3 June. Pecha Kucha presentations can be submitted electronically on Blackboard. All marks and feedback from instructor will be distributed through email and in class.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Wednesday 15 June 2016**

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 spend up to \$80.00 to attend (TBA) theatre productions

SET TEXTS

All readings will be a selection distributed via Email, Blackboard, or in-class hard copies
Much Ado About Nothing by William Shakespeare

RECOMMENDED READING

Collins, Jane and Andrew Nisbet. *Theatre and Performance Design*. New York, Routledge, 2010
Schechner, Richard. *Theatre, Spaces, Environments: Eighteen Projects*. New York, 1975
Taymor, Julie. *Playing with Fire*. New York, Harry N. Abrams inc, 1999
Pecktal, Lynn. *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

Overall the changes made in 2015 improved the course significantly thru restructuring the assessed work to align better with the course content. The student feedback indicates there are two areas of THEA308 which need improvement which include, course organization and communication of important information regarding assessments, due dates, and other course related matters. 2015 was the first year I attempted to use Blackboard which I struggled with. This year I plan to get further Blackboard training and tutoring as well as send course information via email as second line of communication.

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
- 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
- Special passes: refer to the *Assessment Handbook*, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
- 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
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Terms and conditions: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- 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

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THEA 308 COURSE PROGRAMME

Week 1	Date 29 Feb – 4 March	Welcome
Week 2	Date 7 – 11 March	<i>pecha kucha</i> Presentations
Week 3	Date 14 – 18 March	Group Workshops
Week 4	Date 21- 23 March	Showing 1
Easter Break: Thursday 24 March to Wednesday 30 March		Design Laboratory (Time TBA)
Week 5	Date 31 March – 1 April	Showing 2
Week 6	Date 4 – 8 April	Revising
Week 7	Date 11- 15 April	Final Showings
Week 8	Date 18 – 22 April	Build 1
Mid-Tri Break: Monday 25 April to Friday 29 April		(Build 2 TBA)
Week 9	Date 2 – 6 May	Build 3
Week 10	Date 9 – 13 May	Tech
Week 11	Date 16 – 20 May	Performances
Week 12	Date 23 – 27 May	Strike and Contribution Assessment
Week 13	Date 30 May – 3 June	Debrief