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THTR 552.01: Problems in Scene Design

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Prob in Scene Design - THTR 552 01

Spring 2014 Partv 190

Mon-Wed 9:10-10:30

3 credits, Prereq. THTR 335

Instructor: Alessia Carpoca

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Course Objectives:

The purpose of this class is to build your portfolio of work in design to a professional level of achievement. We will concentrate on enhancing your skills in all the graphic areas: technical drawing, modeling, rendering - and developing your personal voice and style as a designer.

Course Description:

A lecture and projects course to develop principles in set design for the stage. The emphasis on the design process will include text interpretation, sketching and model building techniques.

Writing Component: Each student will be responsible for a note book/resource file, for each play. This notebook will document in separate sections individual analysis of the script, class discussions, group discussions, graphic sources and supporting research (social, economic, political etc) From the notebook students will develop a free writing draft, outlining their concept of each project. This draft will discuss the metaphor discovered in the research and the students' design concept of the play. The draft will be shared with the rest of the class. The student will then revise the draft to a finished typed position paper solidifying their personal concept and design direction. This will result in a finished colored model for play 2 and 3. **A final Design Package will result. It will include: a notebook/resource file, sketches, concept paper and set model.**

Scenery Definitions:

A "Set" shall include but not be limited to: architectural design of the performance space, together with its surface treatment, masking, properties including hand properties (but not including costume accessories), furniture, set dressing, visible transitions, projected images and special effects related to it.

"Preliminary Design is defined as including a floor plan with measurements and a front elevation sketch or preliminary model exhibiting proportion and size, noting special treatment, mechanical devices or such additional information as to enable the theatre to estimate cost, on the understanding that the Preliminary designs reflect discussions among the designer, the director and the theatre.

"Completed Design" is defined as including coloured renderings and/or working scale model(s), accurate scale floor plan(s) and section(s), basic technical drawings detailing all scenic elements, painting elevations or equivalent, complete props list indicating colour and dimensions, a list of special effects, and any additional details pertaining to overall design sufficient for detailed costing and realization. Completed Design information shall be supplied to any other designers as requested.

"Approved Design" is defined as the Completed Design with all modifications and changes made to the satisfaction of the director, theatre, and designer, and which have been initialled and dated by the parties hereto. Commencement of the construction or implementation of any portion of the design shall also be deemed approval of that portion of the design.

Grading:

Assignments are due on the date given on the course outline. They will be presented to the class. If you skip the class because you aren't finished with the assignments you will just be sure you'll learn nothing at all for that day. Therefore, bring your work in progress to the class even if you aren't finished.

Here is what I will look for when grading, in order of priority:

- 1) did you complete the entire assignment?
- 2) did your work show signs of improvement from start to finish?
- 3) did you follow instructions as well as you could?
- 4) How "good" is your work compared to:
your other work in class

others' work in this class

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Student Handbook. The Handbook is available online at <http://www.umt.edu/theatredance/about/handbook>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Project #1:

Design scenery for "Hamlet Machine" by Heine Muller. This is a very difficult play to understand especially if you do not know Shakespeare's plays well (**if you have never read Shakespeare's Hamlet please read it now**) On the other end it gives you the opportunity to play as much as you would like since it could be easily design with an abstract or non realistic set. You are to do the design as if it would be staged in the Masquer Theatre . **The final presentation must include a notebook/resource file, concept paper and set sketches. This text will be available for you on Moodle.**

Project #2:

Design scenery for "Gianni Schicchi" by G. Puccini. This is a multiset period opera set in Florence in 1299 and as such it present a completely different challenge from a play or musical. You **MUST** retain the flavor and detail of the period that the author intended - no updates or other "change of date" concepts.) Ground plan and section drawing for an opera theatre will be provided. **The final presentation must include a notebook/resource file, concept paper and set model.**

Project #3:

Design scenery for "A Flea in her Ear" by Georges Feydeau. This is a signifigant period play that you are likely to encounter as a professional designer. Anyone who reviews your portfolio can be expected to have some acquaintance with this play, this is both a bonus (that person can have some opinion about your design) and a challenge (that person will have seen numerous designs for the show already) You are to do the design as if it would be staged in the Montana Theatre or similar size proscenium You **MUST** retain the flavor and detail of the period that the author intended - no updates or other "change of date" concepts.) **The final presentation must include a notebook/resource file, concept paper and set model for Act 1 and 2.**

Grade Weight:

Project 1	The final presentation must include a notebook/resource file (50), concept paper (50) and set sketches (100).	Feb 17	200
Project 2	The final presentation must include a notebook/resource file (100), concept paper(100) and set model (100).	March 17	300
Project 3	The final presentation must include a notebook/resource file (50), concept paper (50) sketches for entire opera (100) and set model (200).	May 15	400
Classwork	Class attendance, participation, collaboration and support on improvements of classmates during critique		100

Required Texts:

"Hamlet Machine" by Heine Muller provided on moodle

"Gianni Schicchi" by G. Puccini provided on moodle

"A Flea in her Ear" by Georges Feydeau.

Class Policies/ Attendance:

1. Good attendance is a good idea . Absences must be limited to reasons of illness or serious emergency and must be excused by the instructor. Your grade will drop one full letter grade after 3 unexcused absences. I expect you to be here for ALL meetings...

2. Your classmates and your teachers cannot read your mind. It is your right and responsibility to share your ideas, questions and needs with your colleagues in the classroom.
3. The instructor will make any effort to accommodate students with disabilities. Please talk to me.

Suggested Art and Crafts Materials:

- Pencils (lead not charcoal)
- Eraser
- Folders or binders. You'll turn in a research binder for project #1, #2 and #3
- Painting medium (will discuss in class)
- Model building supplies (will discuss in class)

Course Schedule:

Please note that this may change due to a variety of circumstances, large scale changes will result in the issue of a new schedule, minor alterations will be handled in class.

Date	Topic	Assignment / Activity	points
Jan 27	On your own <i>Lecture 1: Greek and Roman</i>	Read play 1	
Jan 29	On your own <i>Lecture 2 and 3 Medieval and Renaissance</i>	Start research for Play 1 write a concept	
Feb 3	On your own <i>Lecture 4 and 5: Baroque and 18th century</i>	More research and start a sketch of the Masquer	
Feb 5	Present research and concept statement for Play 1 Demo: perspective sketching for scenery in a black box theatre		
Feb 10	<i>Lecture 6: 19th century</i>	work on sketches	
Feb 12	Present to the class initial sketches	work on sketches	
Feb 17	HOLIDAY		
Feb 19	Critique: present to class finished sketches for Play 1	Read Play 2 and write a Concept Statement	200
Feb 24	Discuss Play 2 <i>Lecture 7: Edward Gordon Craig and Adolphe Appia</i>	Start research for Play 2	
Feb 26	Present to class concept statement, research and initial sketches for Play 2. Model box building <i>Lecture 8: Robert Edmund Jones, Boris Aronson.</i>	Build Model box for Masquer Theatre	
Mar 3	Materials for model building <i>Lecture 9: Donald Oeslanger, Mordecai Gorelick, Jo Mielziner and Tanya Moiseiwitsch</i>	More research and start sketching/	
Mar 5	Present sketch model	Work on model	
Mar 10	Building walls and furniture	Work on model	
Mar 12	Present revised model	work on sketch model	
Mar 12	Model painting workshop		
Mar 17	Critique: present to class finished model for Play 2	Read play 3	300
Mar 19	Discuss Play 3 and present to class initial thoughts <i>Lecture 10: Josef Svoboda, Ezio Frigerio and Ming Cho Lee Lecture</i>		
Mar 24	USITT conference	Research play 3 and work on sketches	
Mar 26	USITT conference		
Mar 31	SPRING BREAK On your own		
Apr 2	SPRING BREAK On your own read <i>Lecture 11: Ralph Funniceello, Santo Loquasto</i>		
Apr 7	Present finished research, concept and sketches for play 3		
Apr 9	<i>Lecture 12: John Conklin, Richard Hudson, Richard Jones & Anthony McDonald</i>		
Apr 14	Present revised sketches for play 3		

Apr 16	Sodering workshop		
Apr 18	Present sketch model play 3 Act 1		
Apr 21	<i>Lecture 13: Julie Taymor, George Tyspin and Robert Wilson</i>		
Apr 23	Present sketch model play 3 Act 2	Develop scene changes ideas	
April 28	<i>Lecture 14:PQ 2003-2007 designers</i>		
April 30	Present revised model Act 1 and Act 2	Finish model building and start painting	
May 5	Work on model in class		
May 7	Work on model in class	Work on painting both scenes	
	Critique: Present to class finished model for Play 3	10:10-12:00 on Thursday May 15th	400