

4146

THEA 4146:
STAGE CRAFT
III

SPRING 2019

TUES/ THURS
2PM- 4:20 PM

RTFP 137



Death of a Salesman Sketch, Joe Melliziner

COURSE DESCRIPTION & OBJECTIVES

FROM THE COURSE CATALOGUE:

"Design principles applied to theatrical scenery and properties; drafting of ground plans and sections, rendering and model building, theoretical application on many different types of theatrical productions including drama, musicals, dance and opera."

MORE ACCURATELY:

Exploration of theatrical scenic design techniques, genres, styles, venues and historical contexts. 2D, 3D and CAD visual communication techniques will be used in a variety of hands-on portfolio building projects.

COURSE OBJECTIVES:

- Develop your skills in and understanding of scenic design.

- Create a perspective of historic as well as current trends in western theatre scenic design.

- Proficient and artful use of the space to best encapsulate the objectives of the production.

- Development of portfolio level work to aid in post graduate employment.

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or by appointment



Max Reinhardt

"Many people confuse imagination with ingenuity, with inventiveness. But imagination is not this thing at all.

It is the peculiar power of seeing with the eye of the mind. And it is the very essence of the theatre."

— Robert Edmond Jones, *The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre*

Texts

Several of these scripts are available online and I have put their links on the Canvas site.

Although there may be several versions/ translation of a certain script be sure to ONLY use the one I have asked for since they were chosen for good reason and simplify communication.

Yes, I expect you to read ALL of the scripts.



required

MEDEA

Euripides

Follow the link on Canvas or type this out:

<http://www.stoa.org/diotima/anthology/EuripidesMedeaLuschnig.pdf>

MACBETH

Shakespeare

Any online version will do:

www.folgerdigitaltexts.org/htmlMac.html

IMAGINARY

INVALID

Moliere

www.archive.org/stream/theimaginaryinva09070gut/7mold10.txt

required

Crumbs from the Table of Joy**

Lynn Nottage
Purchase this script from a source of your choosing including Amazon

Musical

This is something I am working through to make sure that your portfolio is diverse & relevant.

Title TBD

suggested

Making the Scene: A History of Stage Design & Technology in Europe & the United States
-Brockett

Stage Design: A Practical Guide
-Thorne

Theatrical Design & Production
-Gillette

The Handbook of Model-Making for Set Designers
-Winslow

The Dramatic Imagination
-Jones

Alice Through the Proscenium: More Scenic Design
-DeVries

Class Supplies

Multimedia Sketchbook-
brought daily to class.

Internet access & Pinterest Board
Various Pens & Pencils & Markers
Architectural Scale Ruler
Metal straight edge
X-acto Knife and blades (#11)
Scissors

Various Glues & Tapes-
Elmer's, Rubber Cement, Super Glue
Bristol Board- at least 11x17
Watercolors & brushes
Access to a color printer
tracing paper

Throughout the semester you will need various project specific supplies including:

Black & White Foam core
Illustration Board
Water based paints
found objects
among others

Always Bring Your Supplies to Class.

You will be assigned a flat file and can use the lockers in the back of the classroom.

Classroom Access

The classroom should be able to be accessed during all normal building hours including the weekend.

Please check with the posted schedule and plan your days accordingly- DO NOT DISTURB ANY OTHER CLASSES THAT ARE MEETING.

Also, be sure to clean up your area after each and every work session or we will no longer be able to leave the doors open..

“Life is a theatre set in which there are but few practicable entrances.”

— Victor Hugo,
Les Misérables

Class Decorum

Come to Class, be on time and respectful of others.

For those who need specifics:

Each unexcused absence will result in a drop of 50 points from your Attendance grade. (If you miss 4 classes you will not be able to get above a C in the class.)

If you are more than 15 minutes late you are considered absent.

3 lates (1-15 minutes) will count as one absence.

Excuses will only be accepted for the following reasons:

- In the event of the death of a close relative or the hospitalization of yourself. Documentation must be provided.
- Absences for observation of a religious holy day are excused. Please alert the instructor with ample time prior to the absence.
- Excused absences will be allowed to turn in or make up any work in a reasonable amount of time.

Cellphones and other Electronics

Often we will be using our devices for research and reference. Please make sure they are silenced and only used in class as directed.

Your Fellow Classmates

Be kind. Theatre is a collaborative art form and we will be working with one another and giving constructive critiques. Anything but the utmost respect and patience will not be tolerated.

Be ready

This will be an intense class that will require daily work and not just night before cram sessions. Make a commitment to yourself and your mental and physical health that you will take this class as an opportunity to improve on your time management.

Come prepared with your supplies and with the reading completed. This will affect your participation and effort grade.



Indigo Jones

Grading Information

-Stage Craft III is a hands on course where you will be expected to generate projects that demonstrate your creativity as well as mastery of the subject matter.

-There will be limited written work and no tests.

-The Cumulative Grade in the course will be as follows:

1000-900= A 899-800=B 799-700=C 699-600=D 599-500=F

Individual Project Point Breakdown:

Medea: 100

Macbeth: 100

Moliere: 100

Crumbs: 100

Musical: 100

Report: 50/ 50

Portfolio: 200 (Website/ Design/ Tech Expo)

Attendance: 200

Extra Credit will be offered in the form of Scenic Design Response Papers for the Department Productions: The Memory Project or Summer & Smoke. Each paper is due the Tuesday after the closing and will count for a maximum of 25 points. Extra credit will ONLY count if you have turned in all of your course work. (If you are missing any assignments the extra credit will not count.) Please see the Scenic Design Response Paper Site on Blackboard for more information.

1000 vs. 4000

This class is a 4000 level course and will challenge you accordingly. For many of you scenic design is not your first passion but I would be remiss as an educator to not present the subject in a way that will best prepare you for a career in design. In my 1000 level exploratory courses your effort counted for a great deal where as your skill, talent and prior knowledge would not hold you back. In a 4000 level course I need to assume that you have had the prior course work, experience and will be able to work at a pace and quality that can be marketable to the professional world. This class will require several hours of outside work that you should allot for over several days. Passes increase creativity vs. night before work. Be prepared. Do it now. Eat healthy and exercise regularly. Intense project based work is what you will be doing for the rest of your life in theatre no matter your focus so start organizing your days accordingly.

Class Calendar

Subject to change
Updates will be made in class
& posted on Canvas

Week 1

1-15

CLASS: Introduction, Model Sketching
DUE:

1-17

CLASS: Greek Theatre, Medea
DUE: Supplies

Week 2

1-22

CLASS: Vituvius, Roman Theatre,
Research Review
DUE: Medea Research

1-24

CLASS: Medea Work Session
DUE: Supplies

Week 3

1-29

CLASS: Palladio, Medieval Theatre,
Medea Work Session
DUE:

1-31

CLASS: Medea Critique
DUE: Medea Model FINAL

Week 4

2-5

CLASS: Indigo Jones, Shakespeare,
Sketching Storyboards 101
DUE: Read Macbeth & Script Analysis

2-7

CLASS: MacBeth Research Review,
Perspective
DUE: MacBeth Research

Week 5

2-12

CLASS: Italian Renaissance
MacBeth
DUE: Macbeth Prelim Sketches

2-14

CLASS: MacBeth Prelim Critique
DUE: MacBeth Prelim Sketches

Week 6

2-19

CLASS: Richard Wagner, Neoclassicism/
Romanticism
DUE: MacBeth Finals

2-21

CLASS: nope

Week 7

2-26

CLASS: Max Reinhardt, Realism
MAC LAB
DUE: Read Moliere & Analysis

2-28

CLASS: Norman Bell Geddes, MAC LAB
DUE:

Week 8

3-5

CLASS: Adolph Appia, Modern/ Russian
MAC LAB

DUE:

3-7

CLASS: Joe Mellziner, Robert Edmund
Jones, Moliere Critique
MAC LAB

DUE: Moliere FINALish

SRRING BREAK

Week 9

3-19

CLASS: Robert Wilson, Modern Era
DUE: Read Crumbs & Analysis &
Research

3-21

CLASS: Mimi Lein, Model Box
DUE: Initial Ideas

Week 10

3-26

CLASS: Rob Howell, Crumbs Work
DUE:

3-28

CLASS: David Korins, Crumbs Work
DUE:

Week 11

4-2

CLASS: Santo Loquasto, Crumbs Work
DUE:

4-4

CLASS:
DUE: Crumbs FINAL

Week 12

4-9

CLASS: David Zinn, Musical Analysis
DUE: Read & Listen to Musical

4-11

CLASS: Scott Pask, Musical Work
DUE:

Week 13

4-16

CLASS: Michael Yeargan, Musical Work
DUE:

4-18

CLASS: Christine Jones, Musical Work
DUE:

Week 14

4-23

CLASS: David Rockwell, Musical Work
DUE:

4-24

CLASS: Donyale Werle, Critique
DUE: Musical FINAL

Week 15

4-30

CLASS: Design Tech Expo
DUE:

5-2

CLASS: Portfolio Review
DUE:

EXAM WEEK:

Tuesday May 7 @ 1:30

Your Website is due at the start of the
Exam Period.