TFMS 376 – SCENIC DESIGN FOR STAGE AND SCREEN
SPRING 2018

INSTRUCTOR: Leah Mazur
EMAIL: lcmazur@smcm.edu
OFFICE HOURS 9:00AM-10:30AM- **M**, **W**, OR BY APPOINTMENT

Course Objectives: A study of the processes and techniques of creating scenic environments for theatrical and film productions, this course will approach scene design from such perspectives as realism, conceptual or thematic aesthetics, cultural traditions, and/or period styles. An understanding of the visualization of space and place will be realized through research, script analysis and interpretation, drawing, painting, drafting, model making, computer aided design/rendering, and portfolio presentation. **Students will be required to participate in a design-related production crew during the semester.** This course includes a lab fee. *Prerequisites: TFMS 170, 171, or consent of the instructor.*

Learning Objectives: At the end of TFMS 376, students will be able to:

-Deconstruct scenic designs as demonstrated by utilizing the basic five elements of the design

-Design set pieces that benefit the visions of both the director and playwright as demonstrated by addressing the needs of the script and collaborating with the director

-Modify visual effects of perspective in rendering as demonstrated by altering the position of the audience in relation to the stage and the size, tilt, and grade of scenic elements

-Demonstrate a detailed knowledge of character(s) development as demonstrated by completing a thorough script and character analysis

-Integrate quality research into the design process as demonstrated by purposefully seeking out primary sources of historical research for reference and inspiration

Course Structure: This course meets two times a week on Tuesday and Thursday from 10:00AM to 11:50AM in Montgomery Hall 163, the Design Studio, accessible from the scene shop as well as the southern hallway corridor. Students will have access to the design studio to complete renderings, projects, etc. Students have 24/7 access to the design studio via the door in the main corridor of Monty. The access code is 3-1-2.

Attendance Policy: This class will be conducted in a professional manner. Students should be developing professional habits. There will be **two** free absences given, as specified by the student handbook.

Any further absence will result in the loss of 1/4 a letter grade. Unexcused Tardiness in excess of 20 minutes will result in loss of 10 points from overall grade.
If class is missed, it is the student's responsibility to make arrangements to gather notes, make up work, ETC.
***Please be aware that assignments are due at specified times during the semester for peer review; should the project not be present at the due date, CREDIT WILL BE DEDUCTED AT THE VALUE OF A FULL LETTER GRADE FOR EACH DAY THEY ARE LATE. ***

Text: There are *two* required texts for this course:
-*Drafting for the Theatre*, Dennis Dorn & Mark Shanda
-*The Handbook of Model-making for Set Designers*, Colin Winslow

We will be working on two separate design assignments for this course including the following scripts:

PROJECT 1 -*A Doll's House* by Henrik Ibsen, -OR- *Detroit '67* by Dominique Morrisseau, -OR- *Eclipsed* by Danai Gurira

PROJECT 2 -*Macbeth* by William Shakespeare, -OR- *Nora* by Ingmar Bergman, -OR- *Late, a Cowboy Song* by Sara Ruhl

Course Materials:
- A sketchbook of at least 11"x14" will be utilized for drawing
- An architect's scale rule
- A set of drawing pencils, ranging from 2B-6H, including kneaded and gum erasers
- Other materials as the course requires; your course fee will help make large purchases, such as model-building materials, razors, etc.

Grading:

Class Participation, Attendance:	10%
Lab Hours/ Crew Assignment:	10%
10 Sketchbook Assignments:	10%
Nameplate Assignment:	10%
Model Box Assignment:	10%
Design Assignments:	20%
-Two assignments @ 10% each	
Final Project:	30%

Academic Integrity: If work submitted is determined to not be a student's own work, or if completed with unauthorized assistance, the student will receive no credit for the work and it will not be made up, as well as the recourse stipulated in the SMCM handbook. **You are responsible for knowing the policies concerning academic misconduct (cheating, plagiarism, disruption of class, etc.)**

Blackboard & Email: Check your email, Google classroom feed, and blackboard often. Announcements/information are important to your success in this class.

Final: The final will be comprised of the complete scenic design for a show from a pre-approved list. This design will include research, *EITHER* a ¼" or ½" scale model, a written concept for the show, a ground plan of the set, and at least one paint elevation.

Changes to syllabus: Circumstances may cause changes to this syllabus. The instructor will be as fair as possible in this regard.

OS3 Statement: The academic advising office provides students with the tools to identify those abilities, needs, and interests to achieve their optimal academic performance. The program is grounded in:

- an understanding of the developmental needs of the student throughout the college experience

- the importance of collaboration and active engagement on the part of all individuals involved in the student's education

- the value of the breadth and depth of a liberal arts education

Advising is an on-going and multi-faceted process that focuses on the development needs of the student. While the advisor serves as a facilitator for communication and planning related to academic progress, it is the student who bears ultimate responsibility for monitoring progress towards graduation.

To find out more, contact either Joanne Goldwater at jagoldwater@smcm.edu, or Mary Dorsey at mfdorsey@smcm.edu, or visit https://www.smcm.edu/student-support-services/.

COURSE OUTLINE

This is an outline, as stated in the course syllabus; this is subject to change in any case of unforeseen circumstances.

WEEK ONE:
1/15   Introduction, syllabus, & research/drawing overview
1/17   Who is a scenic designer? The Scenic Design Process
WEEK TWO:
1/22   Perspective, in-class drawing (Sketchbook #1 due- 1 interior room view)
1/24   Writing & Drafting, Name Plate Project Overview
WEEK THREE:
1/29   Drafting Continued: scale
        Name Plate Project DUE (Sketchbook #2 due- 1 building exterior)
1/31   Drafting Continued: Vector Works & your title block
WEEK FOUR:
2/5   Drafting Continued: Vector Works (Sketchbook #3 due- 1 room ground plan)
2/7   The Scenic Designer's Tools: Drafting, elevations, renderings, & models
WEEK FIVE:
2/12   Beginning the Design: Conceptualizing a Show (Sketchbook #4 due- revised GP)
2/14   Concept Boards, Concept Sketches

WEEK SIX:
2/19	Model Building Basics
2/21	Model Building Continued, Build Model Box

WEEK SEVEN:
2/26	BEGIN PROJECT 1: Script discussions, research presentations (Sketchbook #5 due- 3 concept sketches for project 1)
2/28	PROJECT 1: Rough GP Due, Rough Rendering Due

WEEK EIGHT:
3/5	PROJECT 1: Revised GP due, Revised Rendering Due
3/7	PROJECT 1: Final GP due, Final Rendering Due, peer review

WEEK NINE:
3/12	::NO CLASS:: SPRING BREAK:: NO CLASS::
3/14	::NO CLASS:: SPRING BREAK:: NO CLASS::

WEEK TEN:
3/19	PROJECT 2: Script Discussions, research presentations (Sketchbook #6 due- 1 scenic rendering master study)
3/21	PROJECT 2: Concept Sketches DUE BEGIN: Paint Elevations

WEEK ELEVEN:
3/26	::NO CLASS:: ADVISING DAY:: NO CLASS:: ADVISING DAY::
3/28	PROJECT 2: WORK DAY (Sketchbook #7, 3 chairs)

WEEK TWELVE:
4/2	PROJECT 2: WORK DAY (Sketchbook #8 due, 3 tables)
4/4	PROJECT 2: DUE, Peer Review

WEEK THIRTEEN:
4/9	Developing & Maintaining a Design Portfolio, FINAL PROJECT discussions
4/11	BEGIN: Website & Portfolio (Sketchbook #9 due, 5 final project concept sketches)

WEEK FOURTEEN:
4/16	CONTINUE: Website & Portfolio FINAL PROJECT: Work Day
4/18	FINAL PROJECT: Work Day

WEEK FIFTEEN:
4/23	FINAL PROJECT: Work Day (Sketchbook #10 due, 1 building exterior)
4/25	CHECK IN: Website & Portfolio FINAL PROJECT: Work Day

FINAL: FRIDAY, MAY 3, 2:00-4:15
FINAL PROJECT PEER REVIEW

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Sketchbook & Project Breakdown

Sketchbook #1 due- 1 interior room view: This sketchbook assignment is meant to assess where you are in terms of your rendering and technical drawing abilities. Set yourself up in an area of the room in which you have an unimpeded line of sight. Do your best to draw the room, just as you see it, on your sketchbook page.

Sketchbook #2 due- 1 building exterior: This assignment is meant to assess where you are in terms of your rendering and technical drawing abilities. Find a building on campus, set yourself up in an area in which you have an unimpeded line of sight. Do your best to draw the building, just as your see it, on your sketchbook page.

Sketchbook #3 due- 1 room ground plan: Take a look at your dorm room. Where are the openings? Which way do the doors in your room swing? Where is furniture placed? Do you have a closet? Keeping each of these things in mind, draw a ground plan of your room.

Sketchbook #4 due- revised GP: Now that you have some drafting basics, use your *Drafting for the Theatre* book and revise your ground plan. Measure each wall, the distance between openings, etc. Accurately hand draft the GP on in your sketchbook in either ¼" or ½" scale.

Sketchbook #5 due- 3 concept sketches for project 1: After reading your script and doing some research, where does your mind go? For this assignment, you should sketch a *minimum* of three conceptual ideas for your first in-class project. Each small sketch should be at least 6" tall and 8" wide. Don't spend a ton of time sussing out details just yet. You'll have plenty of opportunity for that after you get feedback.

Sketchbook #6 due- 1 scenic rendering master study: One of the best ways to learn your craft is to study the masters that have gone before you. For this sketchbook assignment, you will need to find a scenic rendering done by a designer and copy it as closely as possible in your sketchbook. Do your best to mimic their techniques. Think about which methods of theirs you would like to utilize in your future design work.

Sketchbook #7, 3 chairs: Just like drawing room interiors and building exteriors, you should start to get an idea of how to render furniture to put in your designs. Find three *distinctly* different chairs and render them in either ½" or 1" scale.

Sketchbook #8 due, 3 tables: Now that you've got the chairs, find three *distinctly* different tables and render them in ½" or 1" scale.

After reading your script and doing some research, where does your mind go? For this assignment, you should sketch a *minimum* of five conceptual ideas for your final project. Each small sketch should be at least 6" tall and 8" wide. Don't spend a ton of time sussing out details just yet. You'll have plenty of opportunity for that after you get feedback.

Remember the building you sketched back in sketchbook #2? Draw it again and see how far you've come in your rendering abilities. You should be proud of your progress.

DESIGN PROJECTS

PROJECT 1: Project 1 is a 50-point project and will consist of a rendering and ground plan of one of the following scripts:

-*A Doll's House* by Henrik Ibsen
-*Detroit '67* by Dominique Morrisseau
-*Eclipsed* by Danai Gurira

The graded materials needed for the project will include:

-Conceptual & historic research	10 points
-3 concept sketches (due in your sketchbook)	(graded as sketchbook)
-1, 11"x14" rendering	20 points
-1, ¼" Scale Ground Plan	20 points

PROJECT 2: Project 2 is a 100-point project and will consist of a ¼" scale model, ground plan, and section view of one of the following scripts:

- *Macbeth* by William Shakespeare
- *Nora* by Ingmar Bergman
- *Late, a Cowboy Song* by Sara Ruhl

The graded materials needed for the project will include:

-Conceptual & historic research	15 points
-4 concept sketches, ~4"x6" each	25 points
-1, ¼" Scale Model	30 points
-1 Drafting Pack including:	30 points
¼" Scale Ground Plan	
¼" Scale Section View	