Theatre 351, Elements of Scenic Design  
Spring 2013

Room: MC 214  
Meeting Time: Tuesdays & Thursdays 10:30-11:45am  
Instructor: Raquel Davis  
RaquelDavis@BoiseState.edu  
Office: Morrison Center C110  
Office Hours: By appointment only

Overview: What is the world of the play? How can we, as designers, organize and influence three-dimensional space to support and energize the performance, honor the playwright’s underlying themes, and ignite the imagination of the audience? How can research be used to inform the conceptual foundations of production design? How can we effectively communicate these ideas: 1. two-dimensionally as rendering, drafting, photographic collage, storyboarding and 2. three-dimensionally in scale model & sculptural form.

Outcomes: The primary goal of this class is to encourage the students' development of a process that will rigorously define and shape their philosophy of design that is expressive, interpretive and evocative yet coherent, logical and practical.

Format: There will be 2 scripts read and utilized during the semester for the basic steps of the design process. Each of the projects represents approximately three to six weeks of concentration. Students present their process work for critique by the instructor and the group. Participation in group discussion is considered a crucial element of every class. Expressing ideas in a clear, non-judgmental way is an essential tool in the collaborative process. Each student's work is critiqued at every class. Students are expected and required to attend every class for the entire set of presentations, not just their own. The final project will be a complete design with all aspects and documentation of a professional design and process. You must save all process work and bring it to class as reference during critique/creative sessions, as this is one of the most important skills a young designer can learn!

Expectations: This is a rigorous course. You will need to budget at least three to five hours per week outside of regularly scheduled class time to complete the assignments.

• Attendance and punctuality are mandatory. There is an adage from Equity, the professional actors’ union, “If you’re not five minutes early, you’re late". I adhere to this principle and expect you to as well. Being late is disruptive and disrespectful: latecomers will not be admitted into class and this will therefore result in an unexcused absence. You are allowed three excused absences (valid reason, approved by me prior to class). Every unexcused absence over this limit will result in a full grade reduction. Students missing more than six classes will receive an F for the semester.
• Research presented: (a) must be limited to its primary source; (b) may not exceed 75% from internet sources; (c) each image must be printed, in color (unless original source material is black & white) and not be smaller than 8-1/2 x 11.

• I do not accept research presented on the screen of your laptop or through projection. All research must be printed.

• No extensions will be granted for assignments. Plan ahead.

• Cell phone use of any kind during class (including but not limited to texting, checking your voice mail, email, recent calls, etc.) is strictly prohibited. Laptops should be used in class only for material directly related to class activities. Updating your Facebook status and checking your email are not directly related to class activities. Violations will result in grade reduction.

• You are responsible for acquiring the required reading. To the extent possible, I will use my best efforts to make most of it available to you in a digital format. I will not, however, provide hard copies for you.

• Adult subject matter and language will be encountered in some class materials and, to the extent that is relevant, may be discussed in class. Academic freedom is enshrined at Boise State University. Being offended by certain writings, images or material, is not an excuse for not completing an assignment. You are encouraged to express these feelings during class discussion, in your written work or with me personally in a scheduled appointment.

• You will keep a personal sketchbook/journal of your process work, assigned “space observations”, and self evaluations. The journal will be shown in class and collected for grading at midterm (3/12) and at the end of the semester (5/9). There will be a minimum of 20 dated entries.

• Production Attendance:
Students will be expected and required to attend all departmental Productions. We will discuss the design elements of these productions during a class period that follows strike/closing night. A signed and dated program will be due to the instructor at the beginning of class.

Boise State Theatre Productions - Spring 2013

Thoroughly Modern Millie: by Tesori, Scanlan, and Morris
Tech Week, March 11th-13th
Performances: March 14th - 17th
Discussion: March 19th

The Misunderstanding, by Camus
Loadin /Tech Week, April 8th - 17th
Performances: April 18th - 28th
Discussion: May 7th
Assessments: Students are graded individually (i.e., not on a curve) based on sustained individual performance and demonstrated progress toward (a) participation in class discussion and critique; (b) general grasp of the subject matter; (c) extent to which the student demonstrated genuine effort; (d) extent to which the student contributed complex and original insights into texts or issues; and (e) extent to which the student enhanced or served as a stimulus to the participation of others.

Grading:
- 20% class participation
- 10% quizzes
- 20% journal
- 50% assignments (and demonstrated progress in design)

Supplies:
- Sketchbook/Journal (roughly 8”x10”)
- Pens & pencils you like to draw with (graphite and colored)
- Water Colors/gauche (primary and secondary colors), paper, and brushes
- Scale Ruler **inches! not metric**
- Model making supplies include: foam core, spray adhesive, craft glue, x-acto knives, cutting matt, cork backed ruler (18”), etc
- Drafting supplies include: tracing paper, masking tape, fixed or adjustable triangle, French curve, T-square

WEEK 1
January, 22
Introductions, L.O.’s, syllabus scavenger hunt, Journals/Sketchbooks
Assign: Journal and Art Supplies | Due: 1/24
Bb reading: Chapter 5 – Elements of Design

January, 24
Elements of Design, Looking at art Visual Communication (composition and materials)
Assign: “Virtues/Sins” project | DUE: 2/5
Bb reading: Chapter 3 (pgs.62-69) – Research

WEEK 2
January, 29
Present “Virtues/Sins” Research Collage
Thumbnail sketches & Visual Brainstorming
Assign: 3 sketches of ideas for “Virtues/Sins”

January, 31
Scale, Texture, and Color
Basic Model Building
Basic Ground Plan
Assign: Finish “Virtues/Sins” project

WEEK 3
February, 5
Present “Virtues/Sins” projects
Color Mixing, Water color intro
Assign: Color Wheel & 2 Scales (Tint, Shades)
Bb reading: Chapter 1 – Script Analysis
February, 7  
Present Color Wheels and Scales  
Script Analysis & Emotional Reaction  
Assign: *Oedipus the King* project | Due 3/12  
Emotional Reaction Object/Sculpture  
Bb reading: Chapter 2 – Objectives of Design

**WEEK 4**

February, 12  
Present Emotional Reaction Object/Sculpture  
Discuss Objectives of Design  
Assign: Scene Breakdown, Given Circumstances

February, 14  
Present process work  
Visual Metaphor  
Collaboration Discussion  
Assign: Research and Sketches  
Bb reading: Chapter 6 – Design Principles

**WEEK 5**

February, 19  
NO CLASS – ACTF  
Bb reading: Chapter 7 – Scenic Design

February, 21  
NO CLASS – ACTF

**WEEK 6**

February, 26  
Present Research Collage and Sketches – Visual Metaphor  
Discuss Spaces and Actor Audience (A/A) Relationships  
Styles and “Isms”  
Assign: Pick your configuration

February, 28  
Present and defend your A/A Configuration  
Renderings and Elevations  
Assign: Color Rendering

**WEEK 7**

March, 5  
Present Color Rendering and process work  
Ground Plan and Section  
Assign: Working GP and Section

March, 7  
Present Working GP and Section  
Assign: Finish *Oedipus the King* project

**WEEK 8**

March, 12  
Present *Oedipus the King* project  
Bring Journals to class (Midterm Self Eval)  
Assign: *Buried Child* (Full Design) | Due 5/16

March, 14  
NO CLASS – High School Festival

**WEEK 9**

March, 19  
Discussion of *Thoroughly Modern Millie*  
Discuss *Buried Child* – Emotional Reaction & Collage
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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>March, 21</td>
<td>USITT Conference – Midterm Quiz (with guest)</td>
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<td><strong>WEEK 10</strong></td>
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<td>March, 26</td>
<td>NO CLASS – SPRING BREAK</td>
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<td>March, 28</td>
<td>NO CLASS – SPRING BREAK</td>
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<td><strong>WEEK 11</strong></td>
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<td>April, 2</td>
<td>Present <em>Buried Child</em> - given circumstances, Scenic research</td>
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<td>Concept Statements</td>
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<td>Assign: Thumbnail sketches &amp; Concept</td>
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<td>April, 4</td>
<td>Drafting 101 – Graphic Standards</td>
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<td>Assign: Finish Drafting “Copy”</td>
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<td><strong>WEEK 12</strong></td>
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<td>April, 9</td>
<td>Present scenic sketches and Concept Statement</td>
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<td>Assign: Rough model</td>
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<td>April, 11</td>
<td>Drafting 102 – Scenic Drafting to White model</td>
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<td>Assign: Ground plan and Elevations</td>
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<td><strong>WEEK 13</strong></td>
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<td>April, 16</td>
<td>Present <em>Buried Child</em> Elevations</td>
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<td>Assign: Transfer to Bristol Board</td>
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<td>April, 18</td>
<td>Bring art supplies to class – studio day making white model</td>
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<td><strong>WEEK 14</strong></td>
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<td>April, 23</td>
<td>Studio Days: Model</td>
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<td>April, 25</td>
<td>Studio Days: Model</td>
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<td><strong>WEEK 15</strong></td>
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<td>April, 30</td>
<td>Studio Days: Paint Elevations</td>
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<td>May, 2</td>
<td>Studio Days: Paint Elevations</td>
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<td><strong>WEEK 16</strong></td>
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<td>May, 7</td>
<td>project check-in</td>
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<td>May, 9</td>
<td>History of Set Design</td>
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<td><strong>Finals</strong></td>
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<tr>
<td>May, 13</td>
<td>Final Presentation: <em>Buried Child</em> (Full Design)</td>
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