

THEATRE 374 - Scenic Design

Fall 2014

Professor: Tony Hardin
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Office: 116a Design Studio
Hours: MW 9am - 12:00pm
or by appointment

Course Description: Lecture/studio course analyzing scripts for scenic needs and creating scenic designs. Work on departmental productions recommended.

Text: *The Tempest* – William Shakespeare
The Last Days of Judas Iscariot - Stephen Guirgis
Arcadia - Tom Stoppard
True West - Sam Shepard

Course Objective: This is an introduction to the process of creating images which illuminate the action and idea of drama. The class will explore scenic design through a variety of plays and production styles.

Course Goals: Upon completion of this course students will have acquired the basic skills necessary for a beginning scenic designer or assistant scenic designer. This will include:

- A demonstration of advanced skills and techniques used in researching a play and analyzing a script
- A demonstration of basic skills and techniques used in communicating ideas to other designers and directors: sketches, collages, renderings, models, etc...
- Comprehend a strong work ethic, and the ability to think critically

Supplies:

Sketchbook (minimum 9x12) unique to this class

Drawing pencils (2B, HB, 2H)

Kneaded eraser or Magic Rub eraser

Architect's scale rule (not engineer's scale rule)

X-acto knife & blades

*Brushes #'s 6-16 round, brushes ¼" – 2" flat

*Basic tube watercolor set (9-12 colors)

*Watercolor paper (min. 140 lb. cold press)

*Bristol Board, Foam Core, Cold-pressed Illustration Board

* a case to transport these supplies in, a tackle box for example.)

Grading:

	Grade Received	Grade Possible	Total to Date
Project I		100	
Project II		100	
Project III		100	
Project IV		100	
Project V		100	
Project VI		100	
Research Presentation		100	
Class Participation		200	
Design response paper		100	
Total		1000pts	

A=1000-900

B=899-800

C=799-700

D=699-600

E=599-0

Tentative Schedule

Week 1

Aug 28

Introduction & Information

Week 2

Sept 2-4

Elements of Design & Principles of Composition

Week 3

Sept 9-11

Project 1 (Room) critique

Week 4

Sept 16-18

The Tempest discussion

Week 5

Sept 23-25

Model Making & *The Tempest* work in class

Week 6

Sept 30-Oct 2

Project 2 - *The Tempest* critique

Week 7

Oct 7-9

True West discussion & Properties

Week 8

Oct 14-16

Color Theory & Photoshop

Week 9

Oct 21-23

Project 3 - *True West* critique

Week 10

Oct 28-30

The Last Days of Judas Iscariot discussion

Week 11 Nov 4-6	Project 4 (Color Theory) - Photoshop critique
Week 12 Nov 11-13	<i>Arcadia</i> discussion/Project 5 critique <i>The Last Days...Iscaiot</i>
Week 13 Nov 18-20	<i>Arcadia</i> work in class
Week 14 Nov 25	Oral Presentations / <i>Thanksgiving</i>
Week 15 Dec 2-4	Oral Presentations continued
Week 16 Dec 9-11	<i>Arcadia</i> work in class
Finals Week Dec 15	<i>Arcadia</i> Presentation project 6 (10:30am)

Course Requirements: You must complete all of the required assignments in the class in order to pass the course. This means that skipping a project, or failing to turn in a sketchbook, will result in a grade of “E” for the course.

Attendance: Due to the nature of the material presented, students are expected to attend class. Attendance will not be taken, but there is a class participation grade. Choosing to be absent repeatedly will lower your grade. Students absent on days of projects will be given a grade of zero for that particular quiz or project. **Cellphone use is prohibited in class.** If your cellphone is out during class, you will be counted absent.

Disability Statement: It is the responsibility of any student with a physical or learning disability to communicate with the instructor at, or immediately following, the first class meeting to discuss means of meeting said disability.

Midterm Grades: The student will be notified of their Midterm grade in person and electronically. The grade will consist of points accumulated from projects 1-3.

Withdrawal policy: A student may withdraw from this course in accordance with the college policy as outlined in the college catalog.

Incompletes: Incompletes will only be given under extreme circumstances. No student who currently has a grade of ‘E’ will be given an incomplete.

Alcohol and Drug policy: Do not come to class under the influence of, or in possession of alcohol or any illegal substance. Anyone caught doing so will be denied

access to class. This would count as an unexcused absence. It may also result in further disciplinary action.

Bibliography (These books can be found in the library or in the instructor's collection.)

Burris-Meyer, Harold and Edward C. Cole. Scenery for the Theatre. Boston: Little, Brown and Company, 1971.

Crabtree, Susan and Peter Beudert. Scenic Art for the Theatre. Boston: Focal Press, 1998.

Cunnigham, Glen. Stage Lighting Revealed. Cincinnati: Betterway Books, 1993

Gillete, A.S. Stage Scenery; It's Construction and Rigging. 2nd Ed. New York: Harper and Row, 1972.

Innes, Jocasta. The New Paint Magic. New York: Pantheon Books, 1992.

Ionazzi, Daniel A. The Stagecraft Handbook. Cincinnati: Betterway Books, 1996.

Jackson, Albert and David Day. The Complete Manual of Woodworking. New York: Alfred A. Knopf, 1996.

Jones, Robert Edmond. The Dramatic Imagination. New York: Routledge, 2004.

Miller, Judith & Martin Miller. Period Finishes and Effects. New York: Rizzoli, 1992.

Parker, W. Oren and R. Craig Wolf. Scene Design and Stage Lighting. 7th Ed. New York: Harcourt Brace College Publishers, 1996.

Parramon, Jose M. Color Theory. New York: Watson-Guption Publications, 1989.

Pecktal, Lynn. Designing and Painting for the Theatre. New York: Harcourt Brace College Publishers, 1975.

Pecktal, Lynn. Designing and Drawing for the Theatre. New York: McGraw-Hill, Inc, 1995.

Rose, Rich. Drawing Scenery for Theatre, Film, and Television. Cincinnati: Betterway Books, 1994.

Sloan, Annie. Decorative Antiques and Effects. Montreal: Reader's Digest, 1995.

Taylor, Joshua. Learning to Look: A Handbook for the Visual Arts. Chicago: University Of Chicago Press, 1981.