

TH303 – Scene Design 1

University at Buffalo - *Syllabus* – Fall Semester, 2016

Associate Professor: Lynne M. Koscielniak
Office: Alumni Arena 285
Office Hours: Wednesdays from 2:00-4:00pm or by appointment
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Course Meets: Monday/Wednesday 9:30am - 10:50am

Classroom: Alumni Arena 195

Course Description:

Students gain understanding of the scene designer’s process by creating production proposals for significant theatrical works. Particular attention is given to text analysis, research methods, style, and visual communication through spatial arrangement as it applies to theatre. Focus is given to tools and techniques of presentation: ground plans, models, etc. The course culminates in a portfolio review where the student will demonstrate his/her ability to create innovative and appropriate scenic environments for given texts in diverse venues.

There will be set design students of various degrees of experience in this course. Graduate students and the undergraduate teaching assistant will be asked to present on specific topics throughout the semester. Each topic should, at minimum, be accompanied by a one-page written response.

All students should refer to the TH 303 Blackboard on UBLeans. Course announcements, documents, attendance, and grades will all be posted on the Blackboard.

Learning outcomes and method of assessment:

<u>By the end of the course students should be able to...</u>	<u>Method of assessment...</u>
Analyze a text and articulate a point of view.	Formulation of design statements for three full length works.
Provide research from various sources.	Successful assembly of relevant denotative and connotative images in response to music and text.
Respond to text through collage, sketch, and model.	In-class presentation of process work relating to three texts.
Draw scenery, including props, in proper perspective.	Review of drawings archived in the digital portfolio.
Create dynamic environments for live action.	Assemble a portfolio of four set designs.

Assessment:

All grades are based on the following:

Project # 1 – DESIGN BASH - Building from Image	20%
Project # 2 – <i>The Motherf**ker with the Hat</i>	10%
Project # 3 – <i>10 out of 12</i>	25%
Project # 4 – <i>My Fair Lady</i>	25%
Project #5 - Digital Portfolio	20%
Attendance, Preparation, and Participation in class discussions ¹	

Class Policies:

¹Preparation and participation relate to your success in this class. All students are expected to honor due dates and to read the text in order to partake in class discussions. Problems in these areas will be reviewed on an individual basis with lower project and/or course grades as a possible consequence. The instructor may return assignments for revision or completion. This additional work does not exempt the student from meeting other deadlines. Please note that assignments not turned in on the due date will be marked down by one letter grade for each subsequent class period they are not turned.

Grade	Grade Points	Interpretation	About Incompletes: A grade of incomplete (“I”) indicates that additional course work is required to fulfill the requirements of a given course. Students may only be given an “I” grade if they have a passing average in coursework that has been completed and have well-defined parameters to complete the course requirements that could result in a grade better than the default grade. An “I” grade may not be assigned to a student who did not attend the course. http://undergrad-catalog.buffalo.edu/policies/grading/explanation.shtml#incomplete
A	4.0	High Distinction	
A-	3.67	High Distinction	
B+	3.33	Superior	
B	3.0	Superior	
B-	2.67	Superior	
C+	2.33	Average	
C	2.0	Average	
C-	1.67	Average	
D+	1.33	Minimum Passing Grade	
D	1.0	Minimum Passing Grade	
F	0.0	Failure	
>F<	0.0	Failure for Reason of Academic Dishonesty	
FX	0.0	Failure for Non-Attendance	

Sample Project Criteria	Pts. Possible
<ul style="list-style-type: none"> Written - articulate and complete design objective that introduces your point of view on the text. 	20
<ul style="list-style-type: none"> Significant design development between white and color model. 	20
<ul style="list-style-type: none"> Proficient use of color in relation to the design concept. 	20
<ul style="list-style-type: none"> Attention paid to sightlines. Legs, borders and actor crossovers are present. 	20
<ul style="list-style-type: none"> Completeness and effort. 	20

This course allows for two absences without penalty. Each subsequent absence will lower your overall course average by one letter grade. Arrival in class more than 15 minutes late, unless prearranged with the instructor, will be considered an absence. A “closed door” policy will be enforced if the instructor determines that late arrival constitutes a problem in this class. Sickness and weather delays do happen and this is why excused absences are provided. Please inform the instructor in case of crisis or emergency in order for appropriate considerations to be made.

Academic Integrity

Academic integrity is a fundamental university value. Through the honest completion of academic work, students sustain the integrity of the university while facilitating the university's imperative for the transmission of knowledge and culture based upon the generation of new and innovative ideas. When an instance of suspected or alleged academic dishonesty by a student arises, it shall be resolved according to the procedures available online at:
<http://undergrad-catalog.buffalo.edu/policies/course/integrity.shtml>.

Integrity in a Design Class

Read the play. Read the play multiple times while the project is on-going.
Don't waste everyone's time, including your own, coming up with design solutions based on synopses. Use the internet responsibly. All projects require research. Use credible sites, UB library databases, etc. Find 1-3 books in the library that can be great resources for design direction.
Make your own stuff! Don't borrow someone else's model box or model people. Be disciplined and fearless. Know that your grade is based on effort and ideas and growing proficiency in crafting aspects. Be respectful during class critiques. We will openly discuss everyone's work.

University Resources

Students with physical and learning disabilities should seek accommodations from UB's Accessibility Resources Office. Information is available online at: <http://www.student-affairs.buffalo.edu/ods/index.php>.

REQUIRED READING

Articles as Assigned

The Motherf**ker With the Hat

by Stephen Adly Guirgis (Author)

- **Paperback:** 56 pages
- **Publisher:** Dramatist's Play Service (March 2012)
- **Language:** English
- **ISBN-10:** 0822225484

Pygmalion and My Fair Lady Reissue Edition

by George Bernard Shaw (Author), Alan Jay Lerner (Author), Richard H. Goldstone (Introduction)

- Mass Market Paperback: 208 pages
- Publisher: Signet Classics; Reissue edition (April 1, 1975)
- Language: English
- ISBN-10: 0451524764

10 out of 12- Acting Edition

by Anne Washburn

Full Length Play, Comedy

8m, 6f

ISBN: 9780573799921

<http://www.samuelfrench.com/p/59191/10-out-of-12>

TH 303 supplies are provided by the lab fee. This may include, but are not limited to the following:

Pencils	3/16" Black Foam Core (purchased in 20"x30" or
Eraser	32"x40" sheets) (4 small or 2 big to start)
T-square	Strathmore Bristol Pad, 100lb Smooth 9"x12"
Triangles (45°, 30°/60°)	White Card Stock
Architectural Scale Rule	Spray Adhesive
Masking Tape	Sobo and Tacky Glue
Exacto Knife with #11 Blades	Straight Pins (Box of 100)
Scissors	Cutting Mat
Bass/balsa wood	Precision Mitre Cutter
Flexible curve	Illustration Board

Additional supplies (provided or acquired on an as needed basis):

Wire	Spray Paint
Museum Board	Gesso
Circle Template	Modeling Paste
Compass	Small Saw and Mitre Box
French Curve	Colored Pencils
Markers	Tweezers
Floral Foam	Acrylic Paints
Pad of watercolor paper – cold press	
Tube Watercolors (Set of 12 colors by Niji or Reeves)	
Paint tray and Water Cup	
Watercolor Brushes (1 larger wash brush, 5 assorted (small round and angled)	
Epoxy	

SAMPLE CLASS NOTES AND STUDENT WORK

Today's Design Bash takes you through a process where scenery and performance is inspired by site.

- In the end, you will model a set design in the drama theatre model box you have constructed. In doing so, you are tasked with making ordinary materials extraordinary.
- The site: Buffalo Botanical Gardens
- History: The South Park Conservatory was modeled after the famous Crystal Palace at Kew Gardens in England. It was designed as a tri-domed Victorian conservatory and was constructed of glass, wood, iron and steel. When completed in 1899, it ranked as the third largest public conservatory in the US and ninth in the world.
- Context: 1901 - Pan-American Exposition in Buffalo brings in tens of thousands of people.
 - Hydroelectric power harnessed from nearby Niagara Falls made Buffalo the first American city to have widespread electric lighting yielding it the nickname, the "*City of Light*". Electricity was used to dramatic effect at the Pan-American Exposition in 1901.
- Music of the time, a selection: *In the Shade of the Palm*, JW Myers, US Billboard 1 - Aug 1901 (7 weeks)

DESIGN PROCESS - FREE DRAW

- Each student has one large piece of paper and a crayon
- As the music plays, put crayon to paper and move with the music for the entire duration of the music

DESIGN PROCESS - DESIGNER INSTINCTS

- Give your drawing three descriptive adjectives (quality words)
- Circle the plant that relates most to your quality words and drawing
- Find a magazine image that relates to your quality words

DESIGN PROCESS - TRANSLATION - IMAGE INTO STORY

- Objective: write a plot-line that includes a dynamic action; use your drawing, plant image, and magazine image as fuel; the simple story needs a beginning, middle, and end
- Complete Story Prompt Handout

DESIGN PROCESS - TRANSLATION - IMAGE INTO ENVIRONMENT

- Your environment should provide a dynamic cross for the actor. Choose the "axis of power" for your set.
- Examples: USR to DSL, USL to DSR, US To DS, or SL to SR
- Draw this axis on the ground plan provided
- **Explore in three dimensions:**
- Each of you has been provided a floor board the size of the 1/4" scale model box. Use the paper clip provided as a person and tape it at center. Use the tape and packing material provided to sculpt an environment for your action to take place. This should be a poetic environment, one that is all encompassing and sets a tone - it may help to think of your performance as a dance, rather than a play.

DESIGN PROCESS - Ground plan and elevation

- Study your sculpted environment.
- Transcribe the contour lines of your sculpture into the plan view and elevation. Remember to draw a simple figure in the elevation.

DESIGN PROCESS - Finished Model

- In the drama theatre model box, and with the materials provided (string and one sheet of Bristol), build the final design idea.
- MATERIALS MUST BE TRANSFORMED
- GLUE AND PINS ARE THE ONLY ADHESIVES PERMITTED

Practically speaking....

- Remember to leave room in the wings for actors, quick changes, and the storage of props; leave room for an actor to cross upstage of the scenic elements
- Materials may be attached to the box
- Move your paperclip (person) to the model box and reference it for scale

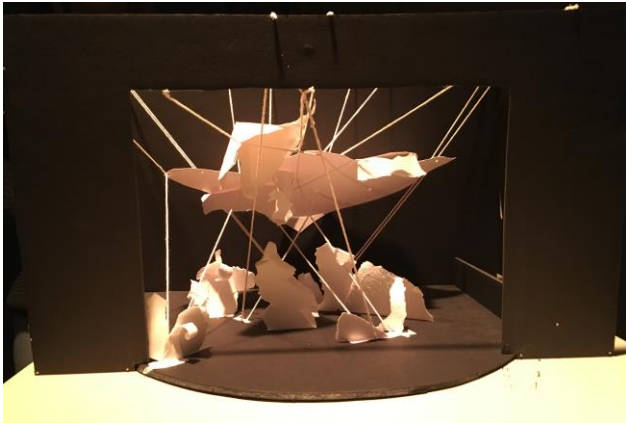
BE INSPIRED:

See the Lydia Okumura exhibit in the UB Art Gallery.

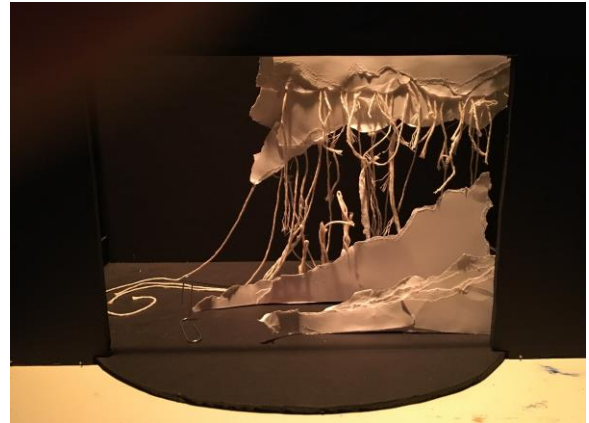
How does she use string to create an environment?

Student set designs inspired by the Buffalo and Erie County Botanical Gardens.

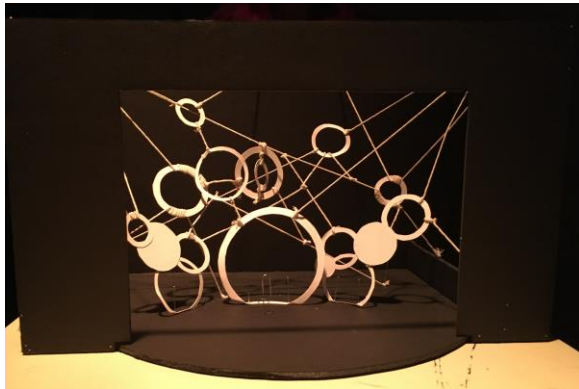
$\frac{1}{4}$ " = 1'0" scale models, restricted to card stock, string, and adhesives.



Emily Powrie



Jessica Wegryzn



Gina Boccolucci



Ernest Schieferstein

DESIGN BASH PART 2 - BUILD A SCENIC UNIT* INSPIRED BY YOUR MODEL

- *SCENIC UNIT is abstract in nature, and can function as a piece of public art
 - Can be installed indoors (on a stage) and outdoors (on a snow covered lawn)
 - A performer/spectator can move around or through it
 - Becomes spectacular or creates a spectacular effect when revealed with light
- Minimum actual size of scenic unit: 4'x4'x8', Maximum actual size of scenic unit: 12'x12'x20'
- True size of base provided: 20"x15"
- Choose a scale to model in. Your scenic unit needs to sit neatly on the base provided. Depending on the size of your scenic unit and the type of materials you choose, the following scales are possible:
 - $\frac{1}{2}$ "=1'0"
 - $\frac{3}{4}$ " = 1'0"
 - 1"=1'0"
 - 1 $\frac{1}{2}$ "=1'0"
 - 3"=1'0"
- \$500.00 budget (includes any and all lighting elements)
- Actual Materials: TBD
- Materials for modeling: zip ties, clear plastic sheets, mesh shelf liner, wooden sticks, and rice.

FRONT LAWN LIGHT ART

Through engagement in *Lumagination*, students in the UB Department of Theatre & Dance Design & Technology program gained hands-on experience in site specific design practices. The front lawn features two light art projects based on concepts by undergraduate designers. To arrive at these designs, Theatre students in the fall 2016 semester Scene Design course lead by Associate Professor Lynne Koscielniak were asked to write a short dramatic narrative inspired by the history, architecture, and plant life of the Buffalo and Erie County Botanical Gardens. Each student created a set design for their play, followed by a bash model of a scenic unit/public sculpture inspired by their own set design. Two of the resultant bash models, created with the limited materials provided, were translated into the large pieces of light art you see installed here today.

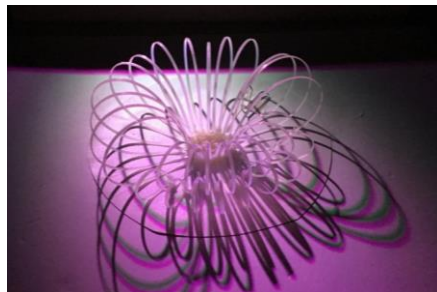


Title: *Palm*

Concept model by BFA Theatre Design & Technology major Alison Weinberger



As a first step in realizing these concepts, students drafted working drawings and submitted budget proposals. The Theatre Crafts course, led by Clinical Assistant Professor of Scenography Dyan Burlingame, conducted research on materials and lighting components specific to extreme weather conditions. To bring the designs to fruition, students worked under the technical supervision of Assistant Professor of Technology Jon Shimon. He led members of the UB United States Institute for Theatre Technology Students Chapter in fabricating the sculptures, installing the LED components, and loading-in the exhibition. Key undergraduate student researchers and technologists include: Gina Boccolucci, Alex Farley, Ariel Kregal, Katherine Metzler, Emily Powrie, and Alison Weinberger, along with Hayden Harter and Bethany Kasperek.



Title: *Orchid*

Concept model by BA Theatre major Emily Powrie

