

TH 423 LEC – LK (SPECIAL TOPIC: SCENOGRAPHY/SHAKESPEARE BY DESIGN)

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

Registration # 23050, 3 credits

Associate Professor: Lynne M. Koscielniak

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Office Hours: Wednesdays from 2:00-4:00pm or by appointment

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Course Meets: Tuesdays and Thursdays, 9:30am-10:50am Classroom: Alumni Arena 195

Course Description:

TH 423, spring 2016, focuses on a holistic approach to theatre making in pre-production. The course, using Shakespearean and Shakespeare-inspired texts, is geared for designers, directors, and all interested in collaboration. Emphasis is given to the demands inherent in the production of Shakespeare for a modern audience. Based in scenographic practice, students are challenged to integrate all visual and aural design elements when solving production challenges. Conceptual work is paired with technical assignments such that the student builds their designer “tool kit.” The course acknowledges that students come with varying degrees of fine art skills. Assignments that require visual communication are accessible and useful to both the beginning and advanced designer.

All students should refer to the TH 423 Blackboard on UBLeans. Course announcements, documents, attendance, and grades will all be posted on the Blackboard.

Student Learning Outcomes:

Course Learning Outcome	Program Outcomes / Competencies	Instructional Method(s)	Assessment Method(s)
Understand scenography in theory and practice.	Perspectives: Integrate the concerns of actors, directors, choreographers, designers, stage technicians/managers, and other arts practitioners in the collaborative process.	<ul style="list-style-type: none">• Establish a working definition of scenography for the purpose of this class.• Discuss stage design theory through the lens of Robert Edmond Jones' <i>Dramatic Imagination</i>.	Professor assesses the nature of the students' participation in class discussions about the reading. Students are expected to be engaged and offer observations from the readings assigned. (UNIT 1)
Understand how a designer approaches a text.	Communication: Articulation of concepts through words, kinesthetic awareness and visuals.	<ul style="list-style-type: none">• Guided analysis of Shakespeare's <i>The Tempest</i> and <i>A Midsummer Night's Dream</i>, as well as Carlton's <i>Return to the Forbidden Planet</i>.• Discussion critical essays relating to the text.	Research and self-generated visuals produced by the student show a clear connection to the text. (UNIT 2)

Place Shakespeare and his work in a historical and contemporary context.	Abstract Thinking: Creative/Scholarly Research and Critical Thinking	<ul style="list-style-type: none"> Lectures on the Elizabethan world picture. Guided investigation of the venues where Shakespeare's plays have been performed. Guest lectures from artists who work with some of the Nation's best Shakespeare companies. 	Student has recorded three key points from each of the 15 history/context talks in the form of a journal submission to be turned in at the end of the semester. Journal will be assessed by accuracy of information and level of detail. (UNIT 3)
Effectively apply dramatic imagination to solve design challenges in Shakespearean productions.	Concrete Doing/Practice: Theatrical Production Skills	<ul style="list-style-type: none"> Demonstrate fine art and technical skills relating to scenographic practice. Chart processes that allow a student to create a design proposal for Robot Ariel in the musical <i>Return from the Forbidden Planet</i> and a production concept for <i>A Midsummer Night's Dream</i>. 	Design projects 1-3 will be assessed on the how proficiently the student achieves the demonstrated technique. Design projects 4-6 will be assessed on adherence to graphic standards, design innovation, ability to meet objective, professional presentation, and ability to work at potential. (UNIT 4a & 4b)

Assessment:

UNIT 1	<ol style="list-style-type: none"> 1. What is scenography? Who is REJ? 2. Dramatic Imagination, Intro, I, & II 3. Dramatic Imagination, III & IV 4. Dramatic Imagination, V & VI 5. Dramatic Imagination, VII & VIII 	10%
UNIT 2	<ol style="list-style-type: none"> 1. Text Analysis 1 – <i>The Tempest</i> – Research Challenge/Exercise 2. Text Analysis 2 – <i>The Tempest</i> – Research Challenge/Exercise 3. Text Analysis – <i>RFTFP</i> – Research Challenge/Exercise 4. Music Analysis – <i>RFTFP</i> - Research Challenge/Exercise 5. B Movie Aesthetic – <i>RFTFP</i> – Visual Exercise 6. Text Analysis 1 – <i>AMND</i> – Research Challenge/Exercise 7. Text Analysis 1 – <i>AMND</i> – Research Challenge/Exercise 	20%
UNIT 3	<ol style="list-style-type: none"> 1. Reading Shakespeare – Terms and textual scavenger hunt 2. Who is Shakespeare? and The Elizabethan World Picture 3. Where has and is Shakespeare produced? – Floorplan exercise 4. <i>Shakespeare Our Contemporary</i>, Prospero's Staff 5. <i>Shakespeare Our Contemporary</i>, Titania and the Ass's Head 6. Shakespeare on stage now. A look at stage designs for contemporary productions. 7. Mediated Shakespeare 8. Shakespeare on Screen 9. Shakespeare in Delaware Park and Buffalo Bard 10. Chicago Shakespeare Theater on Navy Pier 11. At the Delacorte 12. Shakespeare Theatre Company, DC 	10%

	13. Production Dramaturgy, Stratford Shakespeare Festival, Stratford, Ontario 14. <i>AMND</i> at UB 15. <i>RFTFP</i> at UB	
UNIT 4a	1. Working in Scale; Building Basic Model Boxes 2. Model building techniques work stations: cut and fold furniture, layering architecture, make this look like that (paint, glue, and more) 3. Photoshop tutorial: making people, creating a backdrop through photo manipulation, floor treatments	10%
UNIT 4b	4. Rapid-fire process for stage design – “Design Bash” – Fairies in the Light Lab 5. Ariel Robot 6. <i>A Midsummer Night’s Dream</i> Design Proposal	50%

Attendance, Preparation, and Participation in class discussions¹

Final Grades:

Grade	Quality Points	Percentage	About Incompletes:
A	4.0	93.0% -100.00%	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-	3.67	90.0% - 92.9%	
B+	3.33	87.0% - 89.9%	
B	3.00	83.0% - 86.9%	
B-	2.67	80.0% - 82.9%	
C+	2.33	77.0% - 79.9%	
C	2.00	73.0% - 76.9%	
C-	1.67	70.0% - 72.9%	
D+	1.33	67.0% - 69.9%	
D	1.00	60.0% - 66.9%	
F	0	59.9 or below	

For more information, please go to: <http://undergrad-catalog.buffalo.edu/policies/grading/explanation.shtml>

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.

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. Refer to the university website for cancellations/delays due to weather or other unforeseen events (<http://emergency.buffalo.edu/campus-weather-alerts.html>).

More at: <http://undergrad-catalog.buffalo.edu/policies/course/attendance.shtml>

Smart phones and laptops are encouraged for conducting research and note-taking. Please refrain from any non-academic use of devices, including texting, during class.

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

Do the assigned reading. Certainly read the plays. Read the plays 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 effort and growth are grading factors.

Be respectful during class critiques. We will openly discuss everyone's work.

Department disclosure statement: Training and study in theatre and dance occasionally involve material that may be personally disturbing, even offensive, to some. This includes issues of gender, race, sexuality, religion, and morality. Trust is an essential aspect of all learning environments. If you experience any problems with these issues during the course, please speak to me about them.

Accessibility Resources

If you have any disability which requires reasonable accommodations to enable you to participate in this course, please contact the Office of Accessibility Resources, 25 Capen Hall, 645-2608, and also the instructor of this course. The office will provide you with information and review appropriate arrangements for reasonable accommodations. <http://www.student-affairs.buffalo.edu/ods/>

REQUIRED READING

Return to the Forbidden Planet Text

- By Bob Carlton
- Full Length Musical
- Publisher: Samuel French
- ISBN: 9780573695995

Return to the Forbidden Planet CD on reserve in Alumni 195C

Shakespeare's *The Tempest*

- **Series:** Folger Shakespeare Library
- **Mass Market Paperback:** 218 pages
- **Publisher:** Simon & Schuster; 1 edition (July 1, 2004)
- **Language:** English
- **ISBN-10:** 0743482832
- **ISBN-13:** 978-0743482837

Shakespeare's *A Midsummer Night's Dream*

- **Series:** Folger Shakespeare Library
- **Mass Market Paperback:** 256 pages
- **Publisher:** Simon & Schuster (January 1, 2004)
- **Language:** English
- **ISBN-10:** 0743477545
- **ISBN-13:** 978-0743477543

Shakespeare Our Contemporary (Norton Library) Paperback – October 17, 1974

by J. Kott (Author)

- **Paperback:** 400 pages
- **Publisher:** W. W. Norton & Company; New edition (October 17, 1974)
- **Language:** English
- **ISBN-10:** 0393007367
- **ISBN-13:** 978-0393007367

The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre, Reissue (Theatre Arts Book) 1st Edition

by Robert Edmond Jones (Author)

- **Series:** Theatre Arts Book
- **Paperback:** 176 pages
- **Publisher:** Routledge; 1 edition (July 28, 2004)
- **Language:** English
- **ISBN-10:** 0878301844
- **ISBN-13:** 978-0878301843

TH423 Required Supplies:

3-ring binder

Journal

Pencils and Eraser

T-square

Metal Ruler or Model Building Straight Edge

Triangles (45°, 30°/60°) and/or Adjustable Triangle

Architectural Scale Rule

Masking Tape

Exacto Knife with #11 Blades

Spray Adhesive

Sobo or Tacky Glue

Scissors

Sheets of modeling board provided by instructor

Students may require additional supplies for UNIT 4b, projects 5 & 6.

SAMPLE CLASS NOTES AND STUDENT WORK - *A Midsummer Night's Dream* & *Return to the Forbidden Planet*



Midsummer Costume Design Explorations – Results from Group Activity

Next Steps: Let's look at your fairy designs and discuss the visual cues each offers. Make sure to take notes!

Objective: to create an environment in which the fairies lull Titania asleep, and one that provides a myriad of staging opportunities for other scenes in the woods. The design must meet the staging needs and "make sense" as a space in which your fairy can exist.

Install: a linset schedule in your model box, a dowel or cut strip of foam core can serve as a batten.

Sketch: a ground plan - any objects that sit on the deck should appear in a thick line. Any objects that are suspended should appear in a dotted line. Refer to your list of what makes a scenic design dynamic. Work as many ideas as possible into the design. Although standard masking has been illustrated, you may choose to replace it with custom structures that function as masking while remains in the aesthetic of the show. Conversely, you may frame the space in black as drawn. This ground plan is a "thinking drawing," not a final draft. Use it as a tool. You may stray from it when modeling.



***Midsummer* in Production**
Costumes by Ariel Kregal
Set by Jeremiah King

ARIEL ROBOT PROJECT – Due: 3.10.16

Objectives:

- Propose a costume design for Ariel from RETURN TO THE FORBIDDEN planet in the form of a “maquette.”
- Use design studio skills learned in class in order to create your design proposal.
- Make design decisions about front side and back.

Requirements:

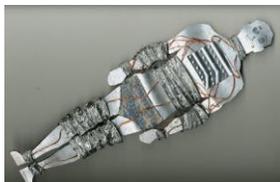
- Work in 3” = 1’0” scale. Create foam core armature. (use grid process, example below)
- Take inspiration from your “Mosaic Montage Ariel” and “4 Image Ariel Robot Research Project.”
- Sketch your design idea. Make notes on your drawing.
- Complete, typed, text analysis table as discussed in class. (example below)
- Model clothes on the body. Clothes should have dimensionality.
- A dressing list is everything an actor wears from head to toe. Type a dressing list for your design.
- Type a list of “bells and whistles” – a list of the wearable technology you envision for the design. Each design must propose at least three wearable technologies. You don’t need to understand the technology, you need to be clear on the effect you need.

TASK: TEXT ANALYSIS – Ariel French Scene Breakdown with Notes, Complete the table!

Page #s	Ariel’s Actions	Song (if applicable)	Notes
20-22	Enters through airlock Goes Haywire Gets electric shock Sent to find shuttlecraft	Good Vibrations	Thing of metal Makes fire Fetches wood
Add rows as needed			

TASK: Make 3”=1’0” scale body/armature – use the grid method

- Draw a 3” grid on the foam core
- Draw a 1” grid on the body
- Draw the silhouette on the foam core
- Cut out silhouette



Ariel Robot Maquette by Bethany Kasperek



Forbidden Planet in Production, Sets & Lights by Bethany Kasperek, Costumes by Gina Boccolucci

