



COURSE OUTLINE : T ART 121
D Credit – Degree Applicable
COURSE ID 001279
Cyclical Review: September 2020

COURSE DISCIPLINE : T ART
COURSE NUMBER : 121
COURSE TITLE (FULL) : Stage Scenic Design I
COURSE TITLE (SHORT) : Stage Scenic Design I

CATALOG DESCRIPTION

T ART 121 is a practical course with emphasis on originality of theatrical scenic design and the collaborative process. Through evaluation of an assigned script, visual and historical research, sketches, students will create original scenic designs and physical scale models. Hands-on experience will be gained in scenic construction, painting, and installation of sets for Glendale Community College theatrical productions.

CATALOG NOTES

Additional materials including model making, craft, and art supplies may be required.

Total Lecture Units: 1.00

Total Laboratory Units: 1.00

Total Course Units: 2.00

Total Lecture Hours: 18.00

Total Laboratory Hours: 54.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 72.00

Total Out-of-Class Hours: 36.00

Prerequisite: None.



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ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1				N/A	No

EXIT STANDARDS

- 1 Design sets that reflect the play's intended mood, action, characterization, time and place, theme, and staging;
- 2 recognize set design as a visual art and a collaborative process;
- 3 assess the process of effective scenic design from the preliminary conceptualization of a play to its final, visual presentation;
- 4 apply the concept of scale in technical drawings used in the theatre;
- 5 synthesize knowledge of a play, scale, and composition by designing an appropriate set and constructing a scale model.

STUDENT LEARNING OUTCOMES

- 1 identify theatre terminology as it relates to areas of design
- 2 identify the role and function of a set designer in a production team
- 3 discuss the process of effective scenic design from script to performance based on the needs of a given script



COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	Purpose of Scenic Design Introduction <ul style="list-style-type: none"> • Roles, responsibilities, and chain of command in the theatre • Theatrical terminology • Theatre spaces and layouts • Introduction to the scene shop: Orientation and safety training Function of Scene Design <ul style="list-style-type: none"> • Placing the action • Staging the story • Characterization • Time and place • Establishing Mood • Reinforcing the theme Scenic Design and Collaboration <ul style="list-style-type: none"> • Crafting a cohesive world with other designers • The role of projections • Props and furniture • Scenic and lighting, sound, and costumes 	3	4	7



2	<p>Scenic Design as a Visual Art</p> <p>Fundamentals of Design</p> <p>Composition and the elements of design</p> <ul style="list-style-type: none"> • Line • Mass • Composition • Texture • Color <p>The Principles of Composition</p> <ul style="list-style-type: none"> • Unity • Balance • Movement • Rhythm • Focus • Contrast • Pattern • Proportion <p>The Principles of Composition</p>	3	0	3
3	<p>Scenic Design and the Theatre</p> <p>History of Scenic Design</p> <ul style="list-style-type: none"> • Ancient to modern day • Major contributors • Major movements: realism, anti-realism, metatheatricality, abstraction, etc. • Role of scenic design in storytelling <p>The Physical Stage</p> <ul style="list-style-type: none"> • Sightlines • Staging in different theatrical spaces: proscenium, black box, thrust, arena, immersive spaces • Soft Goods • Fly systems • Rakes • Traps • Pits • How we move scenic elements on and offstage 	3	2	5



4	<p>Scenic Design and the Play</p> <p>Analysis of the play</p> <ul style="list-style-type: none"> • Theatrical styles • Plot styles • Functions of Scenic Design as they relate to the story • Realistic, non-realistic, abstraction, and theatricality • Theatre space • Relationship between actor and audience • Central message, image, metaphor • Props and furniture <p>Beginning Scenic Design Process for Assigned Play</p> <ul style="list-style-type: none"> • Scenic Concept • Historical research • Mood imagery research • Rough sketches showcasing variations of early scenic concepts <p>Design Process through Production</p> <ul style="list-style-type: none"> • Collaboration and communication with the design team • Design meetings • Production meetings • Designer run-through • The scenic designer and the scene shop • Tech rehearsals • Dress rehearsals • Performances • Photo Call • Strike 	3	8	11
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5	<p>Communicating the Idea</p> <p>Perspective Drawing</p> <ul style="list-style-type: none"> • Two-dimensional perspective • Drop-point perspective • Exploration of rendering materials: marker, watercolor, gouache, acrylic, pastel, etc • Advance early sketches into perspective renderings <p>Introduction to draftings</p> <ul style="list-style-type: none"> • Drafting history: hand drafting • AutoCAD and Vectorworks • 2D drawings to 3D renderings • Line weight • Scale • Hatching • Annotations • Ground plans • Section View • Front Elevations • Creation of simple drafting package 	3	10	13
6	<p>Creation of Actual Scenic Designs</p> <p>Assigned scene shop lab hours may include:</p> <ul style="list-style-type: none"> • Scenic construction • Scenic installation • Scenic painting • Props creation or modification • Projections hang and focus • Hanging soft goods • Production strikes • Scenic crew roles in production <p>Construction of Scale Models</p> <ul style="list-style-type: none"> • Synthesizing concepts, renderings, and draftings into a physical model • Creation of ¼" or ?" scale models for mainstage or studio theatre 	3	30	33
				72



OUT OF CLASS ASSIGNMENTS

- 1 Group Projects (e.g. group project in which students explore the collaborative nature of the design process through visual research);
- 2 Individual projects (e.g. drawing assignments that explore the fundamentals of design and principles of composition);
- 3 Scenic Design portfolio (e.g. a portfolio consisting of research, drawings, technical draftings, and scenic model for a proposed design of an assigned play).

METHODS OF EVALUATION

- 1 on-going evaluation of student's ability at being conversant in the vocabulary related to set design.
- 2 graded evaluations of examinations, quizzes, in-class discussions, and practical hands-on skills based assignments.
- 3 written evaluation of term project (oral, visual and written presentations) based upon the guidelines presented by the instructor;

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	ISBN	Date
Scene Design and Stage Lighting	Required	Boston: Wadsworth	10		Wolf, R Craig	9781111344436	2014
The craft and art of scenic design: strategies, concepts, and resources	Required	Routledge	1	Print	Klingelhoef, Robert	9781138183773	2017