

# THD 115: Introduction to Theatrical Design and Technology

Fall 1 - 2020 - August 31 - October 16 (classes) and Exams Oct. 21

<b>WEEK 1 - From Page to Stage/ Architecture and Perf. Genre</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Reading and Interpreting Script - Play Analysis (and Intro Syllabus)	Aug. 31	M	1,4	Scene Breakdown, Syllabus		Begin VW & Audacity Acquisition
b. Play Analysis Continued - Intro Theatre Architecture	Sep. 2	W	1,4	<i>Dutchman</i> and <i>Los Vendidos</i>		
c. Performance Genres and Elements of Design/Composition	Sep. 4	F	1,2,4,7	Parker/Wolf- Ch. 1-3, Pecktal Elements of Design		
<b>WEEK 2 - Technical Drawing/Communication</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Line Weights, Symbols, Views, and Design Packages (and necessary tools)	Sep. 7	M	1,2,	Handouts, P/W - Ch. 7, Woobridge/Tine -Ch. 3 - 5	Podcast Assignment	Begin Paint Material Acquisition
b. Detail Drawings	Sep. 9	W	1,2,3,8	W/T - Ch. 18 (Theatre)		
c. 3D Drafting - Examples, methods, and possibilities	Sep. 11	F	1,2,3,4,7,8	VW - (Die Draft and Model)		
<b>WEEK 3 - Scenery</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Flats, Platorming, Stairs	Sep. 14	M	1,2,6	Pecktal - Dev. Design/Model, Handouts, Gillette- Ch. 11	Die and Detail Drafting Assignments	Begin EOS Nomad Acquisition
b. Scenic Painting Techniques - Color Theory, Basics	Sep. 16	W	1,2,6,7	Pecktal - Scene Painting, Video		
c. Moving Scenery, machinery, and implementation	Sep. 18	F	1,2,3,4,5,7	Gillette - Ch. 4, Videos		
<b>WEEK 4 - Lighting</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Qualities of Light, Lighting Fixtures, Design and Photometric Decisions	Sep. 21	M	1,2,3,4,7	P/W - Ch. 14 & 17	Scenic Paint Elevation Assignment	Begin Mask Material Acquisition
b. Basic Electricity, Theatrical Systems, Patching and Control Options	Sep. 23	W	1,2,4,,7	Cadena - Ch. 1-3, Gillette, Ch. 15 & 16		
c. DMX and Intelligent Fixtures	Sep. 25	F	1,2,4,7	Video - DMX Control, LEDs, Etc.		
d. Design Idea to Implementation (Plots, electrical balance, cue writing, and more)		?	1,2,3,4,5,6,7	Video ??? - Huntington- Pg. 67-80		
<b>WEEK 5 - Costume</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Costume Design Process - Concept, Organization, and Implementation	Sep. 28	M	1,2,4,7	Gillette - Ch. 18	Virtual Light-a-Song	Begin QLab or other acquisition
b. Costume Construction Considerations - Materials, Tools, Accessories	Sep. 30	W	1,2,3,4,5,7	Gillette - Ch. 19		
c. Makeup, Masks, and Character	Oct. 2	F	1,2,3,4,5,6,7	Gillette - Ch. 20		
<b>WEEK 6 - Sound</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Design Elements, Introduction to Accoustics	Oct. 5	M	1,2,4,5,7	Movie Clips, Accoustics ??	Mask Project	Prepare Final Reflection Questions
b. Theatrical Sound Systems - Components, Considerations, and Implementation	Oct. 7	W	1,2,3,4,8,	Gillette - Ch. 21		
c. Performance Structure and Cueing for Live Performance	Oct. 9	F	2,3,4,5,7,8	Sound and Music for the Theatre, Ch. 3-5		
<b>WEEK 7 - Management and Running the Show</b>	<b>Date</b>	<b>Day</b>	<b>Learning Outcomes</b>	<b>Readings</b>	<b>Assignments</b>	<b>Assignment Prep</b>
a. Stage Crew Positions - How do prior sections work during the run of the show?	OCT. 12	M	2,3,4	??	Sound Design Project	
b. Stage Managers - calling the show and managing crew	OCT. 14	W	2,3,4,5,	Stage Managers' Toolkit - Ch. 4-6		
c. Producing - Contemporary Theatre Structure, Collaboration, and Building Perf.	OCT. 16	F	2,3,4,5,6,8	Gillette - Ch. 1		
<b>WEEK 8 (Exams ?)</b>	TBD				Final Reflection	

## LEARNING OUTCOMES

1. To develop a vocabulary of theatrical and aesthetic terminology
2. To develop an understanding of design and production processes, often referred to as "from page to stage"
3. To develop an understanding of the contemporary organizational model of theatre production, the duties, responsibilities of, and the working relationships between producers, production artists, performance artists, and technicians.
4. To encourage critical analysis and problem solving complicit in the transformation of design idea into practical production elements.
5. To create an understanding of the collaborative imperative in performance production
6. Provide a safe and supportive experiential environment in which to acquaint students with standard production techniques and practices discussed during lecture periods.
7. To expand creative and imaginative sensibilities through a series of design related exercises.
8. Prepare students through lecture, laboratory experience, and practical application of course material to tackle a wide variety of production positions professionally and/or to build, install, and run a small production here at Grinnell.