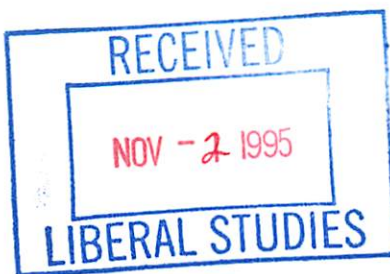


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App 1/16/96
Senate App 2/6/96

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Brian Jones Phone 357-2965

Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

TH 116 **COURSE** Fund Theatrical Dsgn
Suggested 20 character title

XXX New Course * TH 116 Fundamentals of Theatrical Design
Course Number and Full Title

____ Course Revision _____
Course Number and Full Title

____ Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

____ Course Deletion _____
Course Number and Full Title

____ Number and/or Title Change _____
Old Number and/or Full Old Title

New Number and/or Full New Title

____ Course or Catalog Description Change _____
Course Number and Full Title

____ **PROGRAM:** ____ Major ____ Minor ____ Track

____ New Program * _____
Program Name

____ Program Revision * _____
Program Name

____ Program Deletion * _____
Program Name

____ Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Department Curriculum Committee

Department Chair

College Curriculum Committee

College Dean

+ Director of Liberal Studies (where applicable)

* Provost (where applicable)

SYLLABUS OF RECORD

I. Catalog Description

TH 116 Fundamentals of Theatrical Design

3 credits
3 class hours
(3C-01-3sh)

Prerequisites: None

This course introduces the fundamentals of scene, costume, lighting and sound design for theater and dance. It is focused on creative processes used by designers to make choices. Topics include script analysis, director and designer communication and the integration of the design elements into a unified production.

II. Course Objectives

Upon completion of this course, the student will be able to:

1. express an understanding of how theatrical designers use the elements of design and principles of composition to create the visual world of the play.
2. describe and evaluate the relationship between scenery, costume, lighting and sound design and the dramatic action on stage.
3. demonstrate a knowledge of script analysis from a designer's point of view.
4. read design graphics, and explain how they are used.
5. identify some major historical and contemporary theatrical designers.
6. describe the collaborative, creative processes between members of the production team.
7. demonstrate a knowledge of environmental and safety issues in the theater.
8. use the vocabulary of theater spaces to identify and describe design choices.

III. COURSE OUTLINE

SECTION I. THE DESIGNER AT WORK

- A. The Designer As Interpretive Artist (1 week)
 1. Script Analysis
 2. Interpreting Unscripted Work

- a. Dance
 - b. Improvisation
- 3. Developing the Design Concept
- B. The Designer as Creative Artist (1 week)
 - 1. Design Process
 - 2. Collaboration

SECTION II. THE DESIGNER'S TOOLS

- A. Elements of Design (1 week)
 - 1. Line
 - 2. Color
 - 3. Shape
 - 4. Texture
 - 5. Mass
- B. Principles of Composition (1 week)
 - 1. Balance
 - 2. Unity
 - 3. Proportion
 - 4. Emphasis
 - 5. Harmony
 - 6. Rhythm
 - 7. Symmetry
- C. Application of Design Elements and Principles (2 weeks)
 - 1. Scenery
 - 2. Costumes
 - 3. Lighting and Sound
- D. Principles of Design Graphics (2 weeks)
 - 1. Mechanical Drawing
 - a. Floorplans
 - b. Elevations
 - c. Sections
 - 2. Perspective Drawing and Models
 - 3. Costume Rendering and Figure Drawing
 - 4. Lighting Plot and Schedules

SECTION III. DESIGN COMMUNICATION

- A. Production Team Organization and Communication (1 week)
 - 1. Designer/Play/Playwright
 - 2. Designer/Director/Choreographer
 - 3. Designer/Designer
 - 4. Designer/Performer
 - 5. Designer/Production Staff
- B. Getting the Design Built: the Production Calendar (1 week)
- C. Ecological Thinking/Environmental Issues (1/2 week)
 - 1. Conserving Materials
 - 2. Reducing Waste

3. Recycling Materials

D. Theater Safety (1/2 week)

SECTION IV. THE DESIGNER'S HISTORICAL PERSPECTIVE

A. The Vocabulary of Theater Spaces (2 weeks)

1. "Geography" of the Theater Space
2. Ancient Foundations
3. Medieval "Open" Forms
4. The Renaissance Roots of Proscenium Staging
5. The 20th Century

B. Survey of Historical and Contemporary Theatrical Designers (Presentation of Student Research Papers) (1 week)

IV. EVALUATION METHODS

The final grade for the course will be determined by the following:

- 20% Class participation includes, but is not limited by the following: attendance, attitude and active participation in class discussion and demonstrations, effective completion of out of class assignments.
- 50% There will be four section exams. The exams will consist of objective (multiple choice, true and false, and matching) and short answer questions. The exams will test the students comprehension and application of major concepts addressed in the course.
- 10% A research paper, three to five typed pages, on the work of a contemporary or historical designer. The assignment will be evaluated on the evidence of adequate research, understanding the material and an ability to explain the designer's contribution to the profession.
- 20% A final written or graphic project grounded in one of the areas of theatrical design which demonstrates an understanding of the elements of design, principles of composition and design graphics.

Grade Scale: 100%-90= A, 89%-80=B, 79%-70=C, 69%-60=D,
59%-0 Failure

V. REQUIRED TEXT

Currently there is no single text in the field, a selection of readings and handouts will be assembled for students.

VI. SPECIAL RESOURCE REQUIREMENTS

Pencils/drafting paper/collage materials

VII. BIBLIOGRAPHY

Anderson, Barbara & Cletus, Costume Design, Holt, Rinehart and Winston, New York, NY 1984

Baker, Georgia O'Daniel, A Handbook of Costume Drawing, Butterworth-Heinemann, Stoneham, MA 1992

Bracewell, John L., Sound Design in the Theatre, Prentice Hall, Englewood Cliffs, NJ 1993

Ching, Francis D. K., Architecture: Form, Space & Order, Van Nostrand Reinhold, New York, NY 1979

Colison, David, Stage Sound, Revised Edition, Cassell Books, London, 1982

Corson, Richard, Stage Makeup, Prentice Hall, Englewood Cliffs, NJ 1989

Fried, Larry K., Theresa J. May, Greening Up Our Houses: A Guidebook to an Ecologically Sensitive Theatre Organization, Theater In The Wild, Seattle, WA 1992

Hays, David, Light on the Subject, Stage Lighting for Directors and Actors -- and the Rest of Us, Proscenium Publishers Inc., New York, NY 1989

Jones, Robert Edmond, The Dramatic Imagination, Theatre Arts Books, New York, NY 1978

Kobayashi, Shigenobu, A Book of Colors, Kodansha America, Inc., New York, NY 1987

Leacroft, Richard and Helen, Theatre and Playhouse, Methuen, Inc., New York, NY 1984

Mackintosh, Iain, Architecture, Actor and Audience, Routledge, New York, NY 1993

McCandless, Stanley, A Method of Lighting the Stage, Theatre Arts Books, New York, NY 1973

Palmer, Richard H., The Lighting Art: The Aesthetics of Stage Lighting Design, Prentice Hall, Englewood Cliffs, NJ 1994

Payne, Darwin Reid, The Scenographic Imagination, Southern Illinois University Press, Carbondale, IL 1984

Pecktal, Lynn, Costume Design: Techniques of Modern Masters, Backstage Books, 1993

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

Pecktal, Lynn, Designing and Painting for the Theatre, Holt, Rinehart and Winston, New York, NY 1975

Rose, Rich, Drawing Scenery for Theater, Film and Television, Betterway Books, Cincinnati, OH 1994

Russell, Douglas A., Stage Costume Design: Theory, Technique, and Style, Prentice-Hall, Inc., Englewood Cliffs, NJ 1985

Salzer, Beeb, The Skeptical Scenographer, Broadway Press, Shelter Island, NY 1995

Sweet, Harvey, Graphics for the Performing Arts, Allyn and Bacon, Inc., Newton, MA 1985

Thomas, Beverly Jane, A Practical Approach to Costume Design and Construction, Allyn and Bacon, Inc., Boston, MA 1982

Walne, Graham, Sound for the Theater, A Theater Arts Book, Routledge, New York, NY 1990

Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course fits into the core curriculum of the Theater Department. This course is designed for theater majors and replaces TH 115.
- A2 This course does not require changes in the content of existing courses.
- A3 This course has never been offered at IUP.
- A4 This course is not a dual-level course.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions do offer similar introductory courses in design: Texas Woman's University, Allentown College, University of Iowa and West Chester University.
- A7 The content of this course is based on the "General Standards for All Undergraduate Degrees in Theatre" of the National Association of Schools of Theatre (NAST). The course is designed as a beginning level course in theatrical design and can not be incorporated into any existing course.

Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 The content of this course does not conflict with any course offered by another department.
- B3 Seats will be made available to the School of Continuing Education.

Section C: Implementation

- C1 Faculty resources are adequate.
- C2 Adequate resources exist.
- C3 Does not apply.
- C4 This course will be offered once every year, usually in the spring semester.
- C5 One section per semester.

- C6 Each section can accommodate 15 to 18 students due to the size of the design studio and the nature of the material.
- C7 This is the typical number of students for this type of course.

Section D: Miscellaneous

Please refer to the attached document:

"General Standards for All Undergraduate Degrees in Theatre"
Section IV. pages 57-58.
National Association of Schools of Theatre Handbook 1994-1995