REQUEST FOR ADDITION OF NEW COURSE

Department: Theatre  
College: Music and Dramatic Arts  
Date: June 7, 2017

PROPOSED COURSE DESCRIPTION

Rubric & No.: THTR 7422  
Title: Advanced Scene Design IIA

Short Title (≤ 19 characters): A D V S C N E D S G N I I - A

Semester Hours of Credit

If combination course type, # hrs. of credit for:
Lecture: X  
Lab/Sem/Rec:

Repeat Credit Max. (if repeatable): 4 credit hours  
Graduate Credit? Yes  
No

Credit will not be given for this course and:

Course Type (Indicate hours in the appropriate course type.)
Lecture 4  
Lab  
Seminar  
Recitation  
Lec/Rec  
Lec/Sem  
Lec/Lab  
Res/Ind  
Clin/Pract  
Intern

Maximum enrollment per section: (use integer, e.g. 25 not 20-30) 6

Grading System: Letter Grade X  
Pass/Fail  
Final Exam:** Yes X  
No

**(Attach justification if the proposed course will not hold a final exam during examination week.)**

Course Description:
(Concisely state the course statement exactly as you wish it to appear in the General Catalog)

Prereq.: THTR 7421. (IIA) Preparation and presentation of scene design projects; emphasis on period and style.

BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION.)

If this course is approved, will additional staff be needed? Yes  
No X

Will additional space, equipment, special library materials or other major expense be involved? Yes  
No X

Academic Affairs Approval: (Date)

ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

APPROVALS

Department Faculty Approval Date 6/19/17  
College Faculty Approval Date 6/19/17

Department Chair Signature (Date)

Graduate Dean Signature (Date)

College Contact  
E-mail

College Dean Signature (Date)

Chair, FS C&C Committee (Date)

Academic Affairs Approval (Date)
Justification for THTR 7422: Advanced Scenic Design IIA

THTR 7422: Scene Design IIA is a course which was introduced in 1982. In 2012, the course was made inactive as a result of a hiatus in the School's graduate Scene Design concentration. Since then the School has reinstated a revised Master of Fine Arts concentration in Scenic Technology and Design. As the second part of THTR 7421 Advanced Scene Design I, THTR 7422 is an integral part of that curriculum. We are requesting that the course be re-activated in its former form as there are no changes to the way it will be taught. In addition, the course has never been removed from the General Catalog.
I approve this course

TQ

Sent from my iPhone

On Jun 7, 2017, at 7:59 PM, Kristin M Sosnowsky <ksosno1@lsu.edu> wrote:

Todd,

I am trying to get a THTR 7422 Advanced Scene Design IIA reactivated after it was made inactive several years ago. Can you send your e-mail approval so I can forward this proposal to the C and C committee. There are no changes to the previous course. I have attached the forms for your reference.

Thanks.

Kristin

Kristin Sosnowsky
Chair, School of Theatre
Executive Associate Dean, College of Music and Dramatic Arts
Louisiana State University
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Baton Rouge, LA 70803
225-578-9274 (office)
225-578-4135 (fax)
225-578-3527 (box office)
ksosno1@lsu.edu
www.swinepalace.org

<Form A - THTR 7422.pdf>
THTR7422 Scenic Design IIA (4)

Instructor:
Office: 155 M&DA Bldg.
Office Hours: 
Phone: (225) 578 – 4979
E-mail:

Prerequisites: THTR 7421 or by instructor permission

THTR 7422: Is a course in the theory, process, and techniques of scenic design for the theatre through the preparation and presentation of scene design projects, with an emphasis on period and style.

Topics will include principles, elements, and concepts of design; script analysis; design concept development; creative research and its interpretation; and the communication and presentation of theatrical ideas. Specific projects, lectures and discussions, followed by student presentation and response will structure the course. Projects and presentations will include: scenic plots, research, thumbnails, sketches, ground plans, elevations, color renderings and models. The course also includes warm-ups exercises, in-class projects, in-class work sessions, with most of the project work being completed outside of class.

Attendance: Attendance and punctuality are expected. Points are taken off for projects that are handed in past the due date. If you don’t have something to present, contact me ahead of time (so I can possibly help) but attend class anyway. You will get much more out of the course and you will find that others may be going through the same time management frustrations.

Text: There is no formal text for the course but the following are suggested to support the work:
- Scene Design Rendering & Media, Wenhai Ma, Focus Publishing, 2012
- Drawing Scenery for Theatre, Film and Television, Rich Rose, Betterway Books, 1994
- Drawing and Rendering for Theatre, Clare P. Rowe, Focal Press 2007
- Sculpting Space in the Theatre, Babak Ebrahimian, Focal Press 2006
- Contemporary Stage Design U.S.A, Burdick, Hansen, and Zanger, 1974 - If you find it, grab it!
- Stage Design, Tony Davis, Rotovision, 2001

Supplies: Art supplies will be discussed with each new project; however, it is assumed that as a student in technology and design, the expense of art supplies is an integral and expected component of your education. Basic drafting tools will be required – for the modern day designer that will mean access to either a computer CAD program (AutoCad or Vectorworks) and printer. We will discuss this during the first weeks of class.

Projects: I have included 12 projects in this syllabus and you will pick four to complete this semester. These should be projects based on what you (and I) think you need to progress your training. Each project has specific objectives and specific concepts to address.

Please bring your syllabus and course booklet to every class, we will refer to it while planning projects
**Projects and Assignments**

The course consists of 4 project groups. Each project will include presentations as described in the syllabus.

### "Project One"

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<tr>
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<tr>
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<td>Thumbnails</td>
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<td>Sketches</td>
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### "Project Four"

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Total 1000
**Projects** (Suggested primary objectives underlined)

**Sculptural Space, Site Specific Location**  
"Agamemnon"

**Concepts:**  
Using imagery and theme  
Sculptural space, Site specific venue  
Exploring visual metaphor and raw emotion  
Reinterpretation of a classic  
**White Model**

**Assignments:**  
Script Analysis and Scenic Plot  
Research  
Thumbnails  
Sketches  
Ground Plan  
Final Component(s) of Project TBD

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**Physical Action, Ground Plan**  
"The Servant of Two Masters"

**Concepts:**  
Solving ground plan spatial relationships  
Physical action, acrobatic blocking potential  
Sculptural space of unit set  
Interpretation of research and location  
Working with a "Scenic Plot"  
**Color Rendering**

**Assignments:**  
Script Analysis and Scenic Plot  
Research  
Thumbnails  
Sketches  
Ground Plan  
Final Component(s) of Project TBD

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**Unit Set, Multi Location**  
"The Beggar’s Opera" or "The Duchess of Malfi"

**Concepts:**  
Unit set with multi scenic pieces, possible moving scenery  
Solving ground plan spatial relationships  
Sculptural space of unit set  
**Storyboard** scenic ideas  
Interpretation of research and location  
Working with a “Scenic Plot”  
Rendering in Black, white, grey  
**Grey Sketches with a color palette**

**Assignments:**  
Script Analysis and Scenic Plot  
Research  
Thumbnails  
Sketches  
Ground Plan  
Final Component(s) of Project TBD
Ground Plan, Box Set, Proscenium
"Double Door", "Arsenic and Old Lace" or "Angel Street"

Concepts: Solving ground plan, masking, and sight lines
         Working with blocking specifics
         "The Doors" and the "Effects"
         Manipulation of research
         Working with a "Scenic Plot"
         Drafting Elevations - White Model
         Period Molding, Doors, Windows, and Stairs

Assignments:     Script Analysis and Scenic Plot
                 Research
                 Thumbnails
                 Sketches
                 Ground Plan
                 Final Component(s) of Project TBD

Shakespeare, Proscenium
"The Tempest", "Romeo and Juliet", "Macbeth" "Taming of the Shrew"

Concepts: Script analysis
         Conceptualization of a classic for a contemporary audience
         Using a scenic plot for a Shakespeare script
         *Sequenced design process* using line drawing with graphite pencil or grey
         felt-tip markers

Assignments:     Script Analysis and Scenic Plot
                 Research
                 Thumbnails
                 Sketches
                 Ground Plan
                 Final Component(s) of Project TBD

Thrust Design
"Royal Hunt of the Sun" – Peter Shaffer, "Indians" – Arthur Kopit
"M. Butterfly" – David Henry Hwang

Concepts: Script analysis
         Environmental and conceptual scenic design
         Stylized, sculptural, and multi-use unit
         Working with ethic, cultural and historic themes and research
         Designing within the unique parameters of a thrust
         Working with sightlines
         *Finished model techniques*

Assignments:     Script Analysis and Scenic Plot
                 Research
                 Thumbnails
                 Sketches
                 Ground Plan
                 Final Component(s) of Project TBD
Contemporary (60's/70's) Theatre Piece, Black Box

Concepts:
- Script analysis
- Working with what might appear as dated material
- Environmental and conceptual scenic design
- Stylized, sculptural, and multi-use unit
- Working with intense audience/actor relationship of “in your face” material
- Working with sightlines and audience seating
- Sketching from different audience perspectives
- Sketching from photographed white model

Assignments:
- Script Analysis and Scenic Plot
- Research
- Thumbnails
- Sketches
- Ground Plan
- Final Component(s) of Project TBD

Musical, Proscenium
“Man of La Mancha” – Wasserman, Leigh, Darion,
“Jesus Christ Superstar” – Webber, Rice, “Hair” – Rado, Ragni

Concepts:
- Working with a scenic plot
- Space requirements of a musical
- Designing for non-book musical
- Designing for a multi-set production
- Interpretation of research
- Theatrical Storyboarding

Assignments:
- Script Analysis and Scenic Plot
- Research
- Thumbnails
- Sketches
- Ground Plan
- Final Component(s) of Project TBD

Ballet, Proscenium
“Swan Lake”, “Giselle”, “Scheherazade”, or “Firebird”

Concepts:
- Full color rendering(s)
- Using design & skills rather than practical considerations of construction & drafting
- Music and imagery inspiration, Historical significance, Reinterpretation of classic

Assignments:
- Script Analysis and Scenic Plot
- Research
- Thumbnails
- Sketches
- Ground Plan
- Final Component(s) of Project TBD
“Forties/Eighties" Project – Music Video

Concepts: Changing/Moving scenery
Production number with singer, dancer and musician considerations
Period research and interpretation
Communication of moving/changing units, story boarding
Working without a script - using music and imagery inspiration
You are the director and choreographer
Unlimited budget and technology resources
Non-theatrical venue

Assignments: Script Analysis and Scenic Plot
Research
Thumbnails
Sketches
Ground Plan
Final Component(s) of Project TBD

Opera, Proscenium
“Die Frau Ohne Schatten”, or “The New Moon”

Concepts: Music inspiration

Historical significance, Reinterpretation of classic,
Period research and interpretation
Scale, full stage, multi-set production
Special effect problem solving
Possible Storyboard

Assignments: Script Analysis and Scenic Plot
Research
Thumbnails
Sketches
Ground Plan
Final Component(s) of Project TBD

“Tradeshow or Themed Environment”, Non-Theatrical Venue, Site Specific

Concepts: Slick, “architectural/interior design”, “Corporate” type formal presentation
Multiple views or differing perspectives
Working with research and thematic imagery
Patron, safety and convention guidelines
Rendering people at different distances/perspectives
Possible logo and graphics work
Unique, “commercial” (non-theatre) addition to your portfolio
Personal interest project

Assignments: Research, Thumbnails, Sketches, Ground Plan
Portfolio quality formal presentation board
Final Component(s) of Project TBD, possible
Grading: The School of Theatre and the University are now using a consistent grading scale, and your final grade will be transferred to a numeric grading scale shown below:

<table>
<thead>
<tr>
<th>Grade</th>
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<tr>
<td>D-</td>
<td>60 - 62</td>
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<td>F</td>
<td>&lt; 60</td>
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Project Grading Criteria:

30% - Problem solving and imaginative ways to solve challenges. The approach and solution to any challenges faced in the completion of the project.

30% - Craftsmanship. Both in the presentation of the project and of the project itself. Does it look well made? No runs in the finish. It sits level on the floor without rocking. Is it sturdy (won’t fall over if any weight is placed on it)? Electrical and mechanical props should have soldered joints and dressed wires. If the project has a mechanism, does it operate smoothly and reliably? Was the bottom painted or otherwise covered with furniture fabric? Are there any gaps or bad overlaps in the upholstery?

20% - Adherence to the specified assignment. Is it built to the specifications in the instructions? (dimensions, joinery, functionality).

20% - Attention to handling safety. No sharp edges, no splintered wood or rough steel. Can an actor get costume caught in it? If dangerous, are the proper precautions taken to protect staff, actors, and patrons? Will it hold the weight of whatever might be placed on it?

Your final grade will be broken down as follows:

- Projects and homework: 40%
- In-class participation / Final Portfolio Review (Final Exam): 30%
- TOTAL: 100%

Academic and Non-Academic Misconduct Policy: Instances of cheating, plagiarism or other offenses that violate the Code of Student Conduct will be brought to the attention of the LSU Office of Judicial Affairs. See the LSU Code of Student Conduct for more information.

Disability Services and Student Accommodations: Louisiana State University is committed to providing reasonable accommodations for all persons with disabilities. The syllabus is available in alternate formats upon request. If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a staff member in Disability Services (115 Johnston Hall) so that such accommodations can be considered.

Expectations
LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course-related activities outside of class. Since this course is for three credit hours, you should expect to spend a minimum of six hours outside of class each week working on assignments for this course. For more information, see: http://catalog.lsu.edu/content.php?catoid=12&navoid=822.
# Syllabus

## Week One

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Activity</th>
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</table>
| August 26 | M | Introduction  
*Elements of Design and Principles of Composition* |
| August 28 | W | Due: N2K  
*Script Analysis, Scenic Plots, and Color* |

## Week Two

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<th>Date</th>
<th>Day</th>
<th>Activity</th>
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<tr>
<td>September 02</td>
<td>M</td>
<td>Labor Day</td>
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| September 04 | W | Due: Script Analysis and Scenic Plot Project One  
*The Scenic Design Process* |

## Week Three

<table>
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<th>Date</th>
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<th>Activity</th>
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</table>
| 09 M | Due: Research Project One  
*Visual Communication and Perspective* |
| 11 W | Due: Thumbnails Project One  
*"New Dog – Old Tricks" Part One* |

## Week Four

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<th>Date</th>
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<th>Activity</th>
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</table>
| 16 M | Due: Sketches Project One  
*"New Dog – Old Tricks" Part Two  
Drafting* |
| 18 W | Due: Ground Plan Project One  
*Rendering* |

## Week Five

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<tr>
<td>23 M</td>
<td>Project One Due</td>
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</table>
| 25 W | Due: Script Analysis and Scenic Plot Project Two  
*SketchUp Workshop* |

## Week Six

<table>
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<th>Date</th>
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<th>Activity</th>
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| 30 M | Due: Research Project Two  
*Marker Workshop* |
| October 02 | W | Due: Thumbnails Project Two  
*Designer Presentation One* |

## Week Seven

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<tr>
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</table>
| 09 W | Due: Ground Plan Project Two  
*Pencil Workshop* |
Week Eight

14  M  Project Two Due
16  W  Due: Script Analysis and Scenic Plot Project Three

Week Nine

21  M  Due: Research Project Three
23  W  Due: Thumbnails Project Three
       Designer Presentation Two

Week Ten

28  M  Due: Sketches Project Three
30  W  Due: Ground Plan Project Three

Week Eleven

November 04  M  Due:
"Windows, Wainscot, and Walls, Oh My"

06  W  Project Three Due

Week Twelve

11  M  Due: Script Analysis and Scenic Plot Project Four
13  W  Due: Research Project Four

Week Thirteen

18  M  Due: Thumbnails Project Four
       Designer Presentation Three
20  W  Due: Sketches Project Four

Week Fourteen

25  M  Due: Ground Plan Project Four

Week Fifteen

December 02  M  Due:
In-class project – “The Ground Plan from Hell"

04  W  In-class work session

Finals Week

December 11  W  8-10  Project Four Due