

THFM-4809-001 (6 credit hours)

ADVANCED STAGECRAFT PRACTICUM I – TUTORIAL

Fall/Winter, 2016/17
Fridays, 2:30 pm. - 5:15 p.m. & Variable
Room 1T12

Instructor: Aaron Frost
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Office Hours: Tues/Thurs, 9:30-11:00 a.m.
and by appointment

PREREQUISITE: THFM-3801/6 and permission of the instructor.

COURSE DESCRIPTION

This course is the continuation of Stagecraft I (THFM-2801) with greater emphasis on the development of the skills required in the understanding and construction of stage scenery. It will cover construction techniques/principles utilized to construct two dimensional and three dimensional scenery.

This course is also an advanced practicum in stagecraft which will encompass the management and construction of all scenery for the Department's 3rd-year public exercise (Winter 2016). The student will be involved in the costing and ordering of all scenic elements, an understanding of budgetary restraints and alternative solutions, the planning and scheduling of the scene shop, shop set-up as it relates to the production, construction, painting, and installation of all scenic elements and removal of the set. The development of blue-print reading will be emphasized as well as focusing on practical skills as they relate to scenic construction.

Emphasis will be placed on the role of the Master Carpenter and the relationship with the set designer, director, technical director, production manager, and stage manager. Considerations of safety in the handling of equipment and materials will be included throughout along with the continued use of the Workplace Hazardous Materials Information System.

The class will meet on Friday afternoons (1:30-4:15) in lecture format with variable labs scheduled during the weeks of the Term.

TEXTS

Backstage Handbook by Paul Carter; Broadway Press, Louisville Kentucky
Scene Design and Stage Lighting by Parker, Wolf and Block; Thomson Wadsworth
The Stagecraft Handbook, by Daniel A. Ionazzi, Players Press, Studio City, CA.

In addition to the required texts the student is directed to several other books and periodicals that are available as reference sources. These include:

1. *Scene Technology* by Richard L. Arnold; Prentice Hall
2. *Theatrical Design and Production* by A. S. Gillette and J. M. Gillette; Harper and Row
3. *Scene Design, Stage Lighting, Sound, Costumes and Make-up* by W. P. Bellman; Harper and Row
4. *Scenery for the Theatre* by H. Burris-Meyer and B. C. Cole; Little Brown and Company
5. *Stage Scenery, Its Construction and Rigging* by A. S. Gillette and J. M. Gillette; Harper and Row
6. *Theatre Crafts International*, a monthly periodical available in the library.

Additional references will be cited during the course of the term.

Students will be expected to have a 3-ring binder, a pencil, a geometry set, a 16ft. standard (Imperial) tape measure, and an Imperial measure (Architect's) scale ruler for every session.

EVALUATION

Class assignments and projects (see "Assignments" below).....	40%
Preproduction preparation (January 3).....	10%
Construction and painting (January 3- 31).....	20%
Installation (February 1)	5%
Dismantling and Storage (February 17)	5%
Final assignment (March 31).....	15%
Participation.....	5%
TOTAL	100%

ASSIGNMENTS

Layout Project:	September 23 rd	10%
Ramp Project:	October 7 th	10%
Stair Project:	October 21 st	10%
Box build Project	December 6 th	10%

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

CRITERIA FOR GRADING PARTICIPATION

The criteria the instructor considers in assigning participation marks includes the following points (which reflect the above remarks):

- Preparation:** Was the student prepared for class, including demonstrating she/he read the required readings in a timely manner?
- Quality of the participant's contributions to the discussion:** Did the student contribute some relevant remarks about matters arising in the discussion?
- Nature of the participant's interaction with others:** Did the student listen well? Did she/he encourage others to speak up? Did she/he ask helpful questions or offer useful follow-up remarks to keep the flow of the conversation polite and relevant?
- Some negative points:** Excessive digressions; verbal or non-verbal hostility, indifference, boredom, ridicule; over-eagerness to contribute; refusal to put any views on the table; Facebooking, texting, emailing, and the like.
- Environment conducive to scholarly interactions:** The student helped maintain an environment conducive to scholarly interactions (e.g. respecting fellow students, which is important since it is more likely to lead to lively debates and discussions). In other words, students helped generate an environment where all participants felt comfortable and motivated.
- Attendance:** Students should note very, very carefully that in this scheme missing several class sessions will lower one's mark exceedingly. Even if your participation is very good, missing many classes can result in a very low participation mark.

POLICY ON LATE ASSIGNMENTS

All project work and papers must be submitted on time. Late assignments will **not** be accepted unless prior arrangements have been made with the instructor concerned.

MINIMUM WORKLOAD

Production meetings 1.0 hrs/week
 Research/Readings 1.0 hrs/week (a guideline)

In addition to the above, production lab work may be estimated at not less than 100 hours. This work is variable and will be worked into the student's schedule. As this constitutes a time consuming component of the course, the student should not take this commitment lightly and any concerns regarding this load should be addressed to the instructor immediately.

The student will be expected to have a 3-ring binder, a pencil, a geometry set, a 16ft. standard (Imperial) tape measure, and an Imperial measure (Architect's) scale ruler for every session.

TENTATIVE SCHEDULE

Build Begins: January 3rd
 Set In: February 1st
 Continue set in: February 2nd – 7th
 Set Strike: February 17th

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Wed Sept 21 (clowns Morro and Jasp), Mon Oct 17, Wed Nov 9, Wed Jan 18, Mon Feb 27, Mon Mar 13. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwrighting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3110 Screen Acting; THFM-3201 Styles in Design, and THFM-3801 Production II.** Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

2016 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 14, 2016, 12:30-13:20 in Theatre, 1T15.** **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials,** and the very popular **24/7 Event** during which students move into our building and five plays are written, rehearsed, produced, and presented – all in a period of 24 hours! And this year, for the first-time, TAFSA is planning a **Play Festival** (Jan 11-14). Please join

TAFSA to find out more at its organizational meeting: Mon Sept 19, 12:30-1:20, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>

Students are strongly advised to read the section of the *Academic Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

THURSDAY, JANUARY 19, 2017 is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in April 2017 (2016-17 Fall/Winter Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.