

Professor Meghan E. Healey  
Office Hours: 4:30-6 Mondays

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## **Drama 111: Introduction to the Principles of Design**

The goal of this course is to help you understand how designers create and express the visual world of the play. You will support your designs by gathering evidence from sources such as the text of the play, supporting visual research from contemporary and historical images, and collaboration with the director and other designers. You will be able to place the function of stage design in the larger world of theater arts, and we will discuss the role of theater as an art form in our society as a whole. An important aspect of this course is learning to think visually, using images to express complex ideas and themes from the play's text, and discussing/analyzing your choices through oral argument and presentation. You will have the chance to explore a variety of texts and visual media as you work to create original designs with your design groups. You will work with traditional methods of research and hand rendering, as well as modern technologies such as CAD, Photoshop, Powerpoint, and Internet research. Please read the requirements for each project very carefully. It is important for you to read all of the plays and the supporting materials and come to class prepared to discuss them.

### **Project # 1: The Liar By Carlo Goldoni (Collaboration and Analysis)**

**DUE: 9/24**

*Groups of two- Costume and Scenic Designer*

- Emotional response: Mask
- Research for two different concepts of the play (some examples of a "concept" would be: Modern Dress production, Traditional Commedia, Futuristic, Non-Western Culture, or Parody of Current Events)
- SET DESIGNER: 2 Sketches or collages depicting each concept's environment (4-5 sketches total)
- COSTUME DESIGNER: 2 Costume renderings for your assigned characters depicting him/her in each concept (4 sketches total)

### **Project #2: On the Razzle by Tom Stoppard (Research Skills)**

**DUE: 10/22**

*Individual Project*

This is a **RESEARCH** project and its purpose is to help you learn how to use primary historical sources in your research. **You will turn in a portfolio of your set AND costume research based on the play- THAT MEANS YOU DO ALL OF THE RESEARCH LISTED BELOW IN BOTH PARTS OF THE PROJECT.** This project will not be presented in class, and must be done as an individual project. Please be sure to

carefully read and review the guide to historical sources that you received in the first class. It contains extremely valuable information on sources both online and off. **While many of you will have similar or the same research for certain items, please note if any two projects are identical, they will both receive a 0 grade.**

- Emotional Response: Found Artwork
- Color Palette of fabric or paint swatches
- Costume research: Herr Zangler, Weinburl or Christopher, Marie or Frau Fisher, Waiter, Coachman, Scottish Couple
- Set Research: Interior of Herr Zangler's shop, Arrival in Vienna (cityscape), Mme. Knorr's Fashion House or the Imperial Gardens, Mrs. Blumenblatt's Parlor

**NOTE: This play must be set between 1845-1855 in Vienna. ALL significant research must be primary sources from this time. You must use AT LEAST three sources of research, one of which must be the Internet.**

Project #3: **The Bacchae** by Euripides (Ingenuity and Resource)

**DUE: 11/5**

*Individual Project/ Group of 4 for Class Exercise*

- Emotional response: Playlist
- Cue sheet with 5 sound cues from the play. Information must appear properly formatted in Excel or Word document with page number, dialogue cue, length of cue, description of cue and a brief description of how the cue supports your concept
- CD or MP3 containing recording of all sound cues
- You will participate in an interactive performance exercise with your sound media on the day of your presentation, be sure you have your script in class.

Project #4: **Much Ado About Nothing** by William Shakespeare  
(Combining Research, Collaboration, and Creativity)

**DUE: 11/26**

*Groups of Three- Lighting, Set, and Costume Design, choose one of the four theatrical performance spaces at Queens College*

- Emotional Response: Sculpture
- Costume research and color palette, 5 costume sketches, which must include Benedick, Beatrice, and one of the "constables"
- Set design research and set color palette, 5 set sketches- must include the failed wedding of Hero, the jail, and Leonato's gardens
- Lighting design research, Lighting palette, 5 Lighting design moments, including the visit to Hero's tomb and the wedding of Beatrice and Benedick

Project #5: **The Turn of the Screw** by Benjamin Britton and Mfawny Pfifer (Final Project!)

**Due: Final Exam Date TBA**

*Groups of Three- The Metropolitan Opera*

**Supporting research and emotional response required for all categories**

- Emotional response: Nightmare Box
- Research
- Color palette of lighting gels, or paint chips, or fabric swatches
- Costumes: Minimum 6 sketches- must include The Governess, Miss Jessel, Quint, and at least one of the children
- Sets: Scale model, or Sketches/collages depicting a minimum of 6 scenes of the play- must include the scenes 'The Lake' and 'Miles'
- Lights: Minimum of 6 lighting moments (in sketch/collage) from the play- must include the scenes 'The Arrival' and 'The Tower.' These must be sketches or photoshopped images from photos of the model.

## **GUIDELINES AND CLASS POLICIES**

***As a matter of courtesy to myself, and your fellow students, please turn all phones, pagers, and messaging devices completely OFF and store them in your bag during class time. If your phone rings during class, or if you are found messaging, you will be asked to leave and be given a zero grade for that class which will be averaged into your final grade.***

***Laptop or tablet computers are not permitted in class, unless they are being actively used for a presentation. All notes must be taken with a pen and paper. If you have downloaded a copy of one of the scripts, you will need to print out a copy to use in class, as you will not be allowed to have your computer open to read it during class time.***

All work in this course must be your own original creation. You may not ever use another designer's design of the play or opera as your research, or as your design. You may not have someone else draw, collage, Photoshop, or create any part of your assignments for this class. If I discover that you have used images taken from or directly reproducing someone else's design of the play or that another person has done your assignments that will be considered plagiarism. Students caught plagiarizing in this course will be reported to the Dean of Students and the USSC for disciplinary action, if found guilty you face failure in this course, and a suspension of your studies at the college. If you suspect another student in your group is plagiarizing, it is your responsibility to report that in accordance with the College's honor code.

One of the reasons for these rules is the importance of creating a positive atmosphere for class discussion. This can only exist in a class where you and your fellow students are focused and respectful of one another. Some of the works we will be reading and viewing can be provocative, controversial, and may even be offensive to some students. Your honest reaction to these works is your own, you do not have to agree with, or even like, what the artist is expressing- or what another student is saying about it. But a true dialogue is only possible when we respect one another's differences and really try to hear different points of view. We also need to foster an atmosphere of trust and non-judgmental listening. Which means, **what is said in class should stay in class**, and students should not be afraid to speak their minds for fear that it will be discussed in other contexts.

Thank you for respecting these guidelines.

### **Grading Policies:**

#### **Projects #1-4– 70% of your grade**

The due dates of each project and the full requirements are listed next to the project description in the syllabus.

- **No late projects will be accepted. Please note that if you know in advance that you must be absent on the final day a project is due, you must arrange to have a member of your group bring the project to class or to my box in the department office and turn it in for you, or submit via email. Projects delivered via email or to the office must be in my inbox/mailbox BEFORE the start of class. There will be no exceptions.**
- **If you have a serious emergency on the day a project is due (serious emergencies being defined as- the death or life-threatening illness of a family member, a car accident on the way to class, or an illness so serious that you require the medical attention of a doctor or hospital and for which you can produce a doctor's note) you must contact me as soon as possible to discuss your options.** Generally in an emergency you will be permitted to turn in your work at the next scheduled class. For the record, forgetting a project is due, hangovers, sleeping through class, your sister's wedding, cruise vacations, and the sniffles are all things that are NOT emergencies and for which you will NOT receive an exemption.
- Each project will be worth 25 points. Projects will be displayed and discussed in class or worked on during work sessions each week, but are **only formally presented and turned in at the date that appears in the syllabus**. Students will be graded on their depth of understanding of the play, the originality of their concept, effort, and progress over the course of the project. The minimum grade for a completed project will be 12 out

of 25. The minimum grade for an unfinished project will be 5 out of 25. **A project that is not turned in will receive a 0.**

### **FINAL PROJECT- 10%**

The opera project alone is worth 10% of your grade, and will be presented at the scheduled date and time of the final exam. No students will be permitted to enter the exam presentation late once it has begun, and the oral presentation component is worth 1/4 of the final project grade.

### **Class Participation- 20%**

Class participation in this course does not just consist of regularly attending class (**although more than three unexcused absences in the semester or repeated lateness will begin to negatively affect your grade**). Excellence in class participation means coming to class prepared and ready, contributing consistently to class discussions of the texts, and offering meaningful critiques of other students work. It also includes the oral presentation of your work in class, and whether you improve in your presentations over time.

Please be aware that I do not offer extra credit of any kind, so you should focus your energy on making the most out of class, giving your best efforts to each assignment, and turning in your work on time.

### **LAB REQUIREMENT- PASS/FAIL**

This class has a lab requirement of 25 hours of hands on lab work in the department Scene Shop, to increase your practical knowledge of design. You will not receive a grade on your work in the shop; you simply need to fulfill the required number of hours to pass. For those students who have difficulty fulfilling this requirement, an alternate project is offered each semester that will allow you to fulfill the requirement on your own time. This is a research project and you must receive a B or better to receive a pass.

**YOU MUST PASS EITHER THE PROJECT OR THE LAB TO PASS THIS CLASS. FAILURE TO FULFILL THE LAB REQUIREMENT WILL RESULT IN AN F IN THE COURSE- REGARDLESS OF YOUR STUDIO GRADE.** You will need to choose either the project or the hours by 10/1/11.

Please do not hesitate to email me your questions or come to see me during office hours if you have any problem outside of class. My email is [meghanhealey@hotmail.com](mailto:meghanhealey@hotmail.com) or [meghan\\_healey@qc.cuny.edu](mailto:meghan_healey@qc.cuny.edu). My office hours for Fall semester are posted at the top of your syllabus. Other appointments can be made via email.