

Overview: What is the world of the play? How can we, as designers, organize and influence three-dimensional space to support and energize the performance, honor the playwright's underlying themes, and ignite the imagination of the audience? How can research be used to inform the conceptual foundations of production design? How can we effectively communicate these ideas two-dimensionally as rendering, drafting, photographic collage, storyboarding and three-dimensionally in scale model, sculptural form and digital modes.

Outcomes:

1. Intellectual Breadth and Life-Long Learning (Foundational Knowledge) - Integrate differing perspectives of the sciences, humanities and fine arts; develop skills and desire for life-long learning.

(a) Develop methodologies to define, evaluate and solve problems; (b) Use the methods and models of the social sciences to analyze individual and group behaviors; (c) Use the methods and models of the humanities and fine arts to interpret historical and contemporary cultures; (d) Apply knowledge and skills gained from general and specialized studies to new settings and complex problems; and, (e) Place questions or problems into personally meaningful contexts and demonstrate life-long learning skills.

2. Inquiry and Critical Thinking (Application) - Use qualitative and quantitative methods to guide the collection, analysis and use of information and produce reasoned arguments and explanations.

(a) Analyze problems, articulate questions or hypotheses and determine the need for information; (b) Access and collect the needed information from appropriate primary and secondary sources; (c) Use quantitative and qualitative methods, including the ability to recognize assumptions, draw inferences, make deductions, and interpret information to analyze problems in context and draw conclusions; (d) Recognize complexity of problems and identify different perspectives from which problems and questions may be viewed; (e) Evaluate and determine conclusions, use results to make judgments and guide actions, and identify areas where further inquiry is needed; (f) Identify, analyze, and evaluate reasoning and construct and defend reasonable arguments and explanations.

3. Communication (Integration) - Communicate effectively in written, spoken, visual (two and three-dimensionally) and digital modes. Ability to demonstrate basic design literacy in presentation.

(a) Demonstrate general academic and dramaturgical literacy; (b) Use genres and conventions for writing within a particular discipline or profession; (c) Prepare and deliver effective oral presentations; (d) Collaborate effectively with others to share information, solve problems and complete tasks; (e) Produce effective and evocative visuals using different media and methods including fine arts, digital and emerging technologies: e.g.: (i) Visual

Organization: Ability to recognize, understand and apply fundamental concepts of visual organization in two and three-dimensional design; (ii) Visual Translation: Ability to translate and interpret objects observed and imagined through two-dimensional methods of rendering, drafting, photographic collage, storyboarding and three-dimensionally in scale model, sculptural form and digital modes; (iii) Drawing: Fundamental use of proportion, perspective, line, values, composition, organic vs. man-made, time sequence and memory drawing / imagination; and, (iv) Media: Ability to manage and understand a variety of media and material

4. Global/Multicultural (Human Dimension) - Develop knowledge of global and multicultural societies and an awareness of one's place in and effect on them.

(a) Demonstrate knowledge of the history, philosophy, arts and geography of world cultures; (b) Experience or interpret diverse perspectives linked to identity, including race, gender, ethnicity, nationalism and sexual orientation, both in American and international contexts; (c) Display curiosity about other cultures, *e.g.*, familiarity with a non-native language or experience living in a different culture; and (d) Function effectively in diverse groups.

5. Citizenship and Ethics (Caring) – Awareness of artist's and designer's potential impact on the individual, society and the environment.

Format: Students present their work for an individual critique by the instructor and the group. Participation in group discussion is considered a crucial element of every class. Expressing ideas in a clear, non-judgmental way is an essential tool in the collaborative process. Each student's work is critiqued at every class. Students are expected and required to attend every class for the entire set of presentations, not just their own.

Expectations: This is a rigorous course. You will need to budget at least three to five hours per week outside of regularly scheduled class time to complete the assignments.

While technical skills are always discussed as tools in the design process and specific challenges will be addressed in individual critiques, it is assumed that students begin the class having sufficient technical skills to present their ideas clearly.

Attendance and punctuality are mandatory. There is an adage from Equity, the professional actors' union, "If you're not five minutes early, you're late". I adhere to this principle and expect you to as well. Being late is disruptive and disrespectful: latecomers will not be admitted into class and this will therefore result in an unexcused absence. You are allowed three excused absences (valid reason, approved by me). Every unexcused absence over this limit will result in a full grade reduction. Students missing more than six classes will receive an F for the semester.

Research presented: (a) must be limited to its primary source; (b) may not exceed 75% from internet sources; (c) each image *must be printed, in color* (unless original source material is black & white) and not be smaller than 8-1/2 x 11.

I do not accept research presented on the screen of your laptop or through projection. All research must be printed.

No extensions will be granted for assignments. Plan ahead.

I love children; please don't bring yours to class.

Smart phones and laptops may be used in class for material directly related to class activities only. Updating your Facebook status and checking your email are not directly related to class activities. First violation will receive a warning; further violation will result in grade reduction.

It should go without saying that this is a non-smoking classroom. This includes e-cigarettes. If you do smoke before coming to class, please brush your teeth and wash your hands. You have no idea how bad you smell.

You are responsible for acquiring the required reading. To the extent possible, I will use my best efforts to make most of it available to you in a digital format. I will not, however, provide hard copies for you. When we are scheduled to read in class, I encourage you to either bring a hard copy of the required reading with you on your laptop. Wireless access may be limited in the classroom, so please have the reading downloaded before you come to class. In all events, plan ahead.

Adult subject matter and language will be encountered in some class materials and, to the extent that is relevant, may be discussed in class. Academic freedom is enshrined in the Nevada State Constitution. Being offended by certain writings, images or material, is not an excuse for not completing an assignment. You are encouraged to express these feelings during class discussion, in your written work, or with me in a private appointment.

Assessments: Students are graded individually (*i.e.*, not on a curve) based on individual performance as a whole and demonstrated progress toward (a) participation in class discussion and critique; (b) general grasp of the subject matter; (c) extent to which the student demonstrated genuine effort; (d) extent to which the student contributed complex and original insights into texts or issues; and (e) extent to which the student enhanced or served as a stimulus to the participation of others.

Grading: 25% attendance and punctuality
 25% reading, research and participation in class discussion and critique
 50% successful completion of assignments

The Schedule: In general, Mondays are reserved for Judy's "all-skate"; Wednesdays are reserved exclusively for the presentation and critique of assignments in this class and Fridays are reserved to review and discuss your production assignments, portfolio, résumé and website development, as well as other matters pertaining to your professional preparation. During the group project, Fridays may be used for meeting with your collaborators.

The Schedule:

Week 1:

W 08.31: General Overview of class, begin reading *Orestes* by Euripides, translated by John Peck and Frank Nisetich.

Week 2: *Orestes* continues...

W 09.07: Finish reading the play and cast the play photographically. Two ways to do this: Hollywood casting - cast the big Hollywood blockbuster. Find photographs of actors we all know and cast them accordingly. Their photographs should look like how you imagine them in the part and *why*. Or find photographs or drawings or paintings of humans we may not know but somehow convey the psychological and physical qualities of the character. Each photograph must be printed out *no smaller than 8-1/2" x 11"*. Be prepared to defend your choices.

Week 3: *Orestes* continues...

W 09.14: Create and present a *three-dimensional* emotional response to each individual character, wrought from your own hands. It can be made out of any media (clay, jello, cardboard, chocolate, balsa wood, wire, fabric paper, music? etc. etc. etc.). This is an *emotional*, not an *intellectual* response. I don't care what you *think* about the characters, I want to know how you *feel*. How do the characters transform, if indeed they do? It has to be made from your own hands, simply bringing in props is not acceptable. Using someone else's artwork is not acceptable. Be prepared to defend your instincts.

Now would be a good time to start building your 1/2" scale black foam-core model box of the Judy Bayley Theatre.

Week 4: *Orestes* continues...

W 09.21: Present imagery describing space and lighting as they relate to your interpretation of the text and the requirements of at least three scenes. I'm not interested in you finding a photograph of your set, this is deeper than that. This is presenting research / visual inspiration which describes how the space *feels*. Is it a large, open space? Is it claustrophobic? Haunting? Comforting? Cold? Terrorizing? Safe? This research may include physical, psychological and/or metaphoric space. For lighting, I need to see what the light looks like on an actor's face. Again, each photograph, drawing or painting describing space and light must be printed out *no smaller than 8-1/2" x 11"*. Be prepared to defend your choices.

How's that model box coming along?

Week 5: *Orestes* continues...

W 09.28: Assignment due next class: Present first rough 1/2" scale model of your world in the model box. Create and populate your world (this means a scale figure of *each character*).

Week 6: *Orestes* continues...

W 10.05: Present a further-developed model representing *significant progress* from the previous session and a rough Ground Plan. Write a one-paragraph statement describing your mission and interpretation: why this play *must be* produced and how you would approach a production. Use assertive, dramatic language. Consider it a movie trailer: "In a world..." Style, spelling, grammar and punctuation will be assessed.

Week 7: *Orestes* continues...

W 10.12: Present a further-developed model and Ground Plan both representing *significant progress* from the previous session.

Week 8:

W 10.19: No class – Presidential Debate

Week 9: *Orestes* continues...

W 10.26: Present a further-developed model and Ground Plan both representing *significant progress* from the previous session. Present a rough Section. Create in Photoshop and present photographic storyboards representing 5 or 6 key moments from the play.

Week 10: *Orestes* continues...

W 11.02: No Class – Dana at Sierra Rep.

Continue to work on your model and your photographic storyboards in Photoshop. Finish your Ground Plan and Section. Begin work on your Elevations.

Week 11: *Orestes* continues...

W 11.09: No Class – Dana in New York

Continue to work on your model and your photographic storyboards in Photoshop. Finish your Ground Plan and Section. Begin work on your Elevations.

Week 12: *Orestes* continues...

W 11.16: Present further-developed model and photographic storyboards representing *significant progress* from the previous session and final Ground Plan, Section and rough Elevations.

Week 13:

W 10.23: No Class – Thanksgiving Break

Week 14: *Orestes* continues...

W 11.30: Check-in for Final Presentation. How are you doing? What do you need to do?

Week 15: *Orestes* continues...

W 12.07: - No Class – In Preparation For:

FRIDAY, 12.09 at 9am: *Orestes* completed. Present your final design to the class. Your interpretation of the world of the play fulfilled. Final presentation of your design: Statement, Casting, 3-D emotional response to each character, Research and Visual Inspiration, Finished Color Model. Photographic Storyboards. Final Draftings (Ground Plan, Section, Elevations and Paint Elevations) and Your presentation should be 25 minutes in length.

Week 16:

Final Exam Week

Semester Portfolio Review t.b.d. – Individual appointments with full Design Faculty.

UNIVERSITY POLICIES

Academic Misconduct—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

Copyright—The University requires all members of the University Community to familiarize themselves **with** and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources

Students may consult with a librarian on research needs. For this class, the subject librarian is https://www.library.unlv.edu/contact/librarians_by_subject. UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call [702-895-3177](tel:702-895-3177). The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

Absences due to University Activities: Students who represent UNLV at an official extracurricular activity shall have the opportunity to make up assignments, but you must provide official written notification to the instructor no less than one week prior to the missed class.