

University of Pittsburgh

Department of Theatre Arts

Stagecraft 2 - THEA 1226



Instructor: Jon West
Office Hours: Mondays, 9am – 5pm, By Appointment Only
Office Location: Cathedral of Learning, B-24
Email: jow70@pitt.edu
Office Phone: 412-624-6747

Course Time: Tuesday and Thursday 9:30am – 10:45am
Location: Cathedral of Learning, B-20

Course Description:

Using the knowledge from Introduction to Stagecraft, students will continue to learn skills applicable in technical theatre and elsewhere. These areas include metal working, rigging, foam carving, hardware selection, budgeting and estimation. Areas will be taught in the classroom, requisite hours, and in the shop with hands on creative engineering.

Attendance Policy:

This course is being taught under the same rules as typical paid employment, as such, attendance to all classes is mandatory.

Attendance will be taken at the beginning of every class period.

All students are allowed 1 “personal day” per semester, use it wisely, or not at all.

Each unexcused absence will result in a 1 percent penalty on your final grade.

Verifiable emergencies or illnesses are exempt, doctor’s notes or obituaries are accepted when applicable.

Class Materials

Texts:

Required:

1. Theatrical Design and Production: An introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette
ISBN: 978-0073382227 (McGraw-Hill Humanities)

Recommended for those interested in technical theatre:

Backstage Handbook: An Illustrated Almanac of Technical Information by Paul Carter
ISBN: 978-0911747393 (Broadway Press)

Stock Scenery Construction Handbook by Bill Raoul
ISBN: 0-911747-23-0 (Broadway Press)

Drafting for the Theatre by Dennis Dorn and Mark Shanda
ISBN: 0-8093-1508-4 (Southern Illinois University Press)

Stage Rigging Handbook: Third Edition by Jay O. Glerum
ISBN: 0-8093-1744-3 (Southern Illinois University Press)

Pocket Ref by Thomas J. Glover
ISBN 978-1-885071-62-0 (Sequoia Publishing, Inc.)

Additional Materials Needed:

Architectural Scale Rule

Tools:

Safety Glasses (ANSI: Z 87.1 or Z 87+ rating)
25' Tape Measure (Stanley)
6" or 8" Adjustable Crescent Wrench w/ Leash

Graded Projects:

Attendance:	30 points
10 New Things:	10 points
Prop:	20 points
Final Paper:	20 points
Final Paper Presentation:	20 points
<u>TOTAL:</u>	<u>100 points</u>

*Late work will be accepted with a 10% penalty for every late calendar day.

Grading Scale:

97-100 points = A+	77-79 points = C+
94-96 points = A	74-76 points = C
90-93 points = A-	70-73 points = C-
87-89 points = B+	67-69 points = D+
84-86 points = B	64-66 points = D
80-83 points = B-	60-63 points = D-
	59 and below = F

Extra Credit:

Over the course of the first 5 weeks of class, there will be optional showings of Wagner's Ring Cycle as produced by The Metropolitan Opera. Attendance at each showing will count as 1 extra point. There will be 7 total showings, each approximately 2 hours in duration.

Extra credit projects are available upon request and may include shop hours.

Assignments/Readings:

Readings are assigned in a manner conducive to helping you work through the concepts presented, while also providing you with valuable information not covered during class. The textbooks, both required and recommended books, are an extremely valuable resource in your research and planning, as well as the building phases of your projects. Use and reference them as much as possible.

Department Contacts:

- Technical Director: Jon West jow70@pitt.edu 412-624-6747
- Master Electrician: Eben Alguire epa9@pitt.edu 412-624-1744
- Shop Foreman: Eben Alguire epa9@pitt.edu 412-624-1744
- Properties Manager: Johnmichael Bohach throughthescrim@yahoo.com 412-624-6575

Shop Clothing:

- Properly fitting clothing.
- Wear clothes that you are willing to get dirt/paint on.
- Long Pants are to be worn. **Leggings/Jeggings/tights do not count.**
- Close-toed shoes with a non-slip sole. Toms are not an option.
- Jewelry may be worn, provided it stays close to the body.
- Long hair should be put up or tied back.
- Long sleeves are required for metal working.

Failure to abide by these guidelines will result in removal from the shop.

Students with Disabilities:

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services (DRS), 140 William Pitt Union, 412-648-7890 as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

Academic Integrity:

Cheating on tests and projects violates the University's policy on Academic Integrity and Plagiarism, which can be found on the web at:

<http://www.provost.pitt.edu/info/ai1.html>

A copy of this document can be made available to you upon request. If you are caught cheating, the minimum penalty is a zero on the assignment in question. Additional penalties will likely be added. If you find yourself unsure about what is academically dishonest, make the safe choice or ask your instructor.

Theatre Arts Department Responsible Uses of Media Policy:

In accordance with “The Pitt Promise: A Commitment to Civility,” The University of Pittsburgh’s Student Code of Conduct, and the professional standards and expectations of our field, students, staff and faculty in the Theatre Arts Department agree to the positive, responsible and respectful use of social media, including: zero tolerance for public aspersion upon students, classes, facilities; the un-approved posting of production videos or photos, per Equity guidelines; cyber bullying. Additionally, any recording of rehearsals or performances shall be carried out in accordance with AEA guidelines for professional productions. For the full policy, please go to our homepage:

<http://play.pitt.edu>

For additional information, please refer to:

www.studentaffairs.pitt.edu/pittpromise
www.studentaffairs.pitt.edu/studentconduct
www.actorsequity.org

Departmental Casting Policy and Mainstage and Lab Season Mission:

We are committed to producing stories from multiple cultural perspectives, of diverse styles and structures and from multiple time periods.

To tell every story upon our stage, students and artists of all abilities, races, genders, sexualities, nationalities, and religions are needed for our casts, our crew, and our production teams.

As a department, we are committed to analyzing and understanding a playwright’s intentions for location, time and character. We are equally committed to challenging ourselves to think beyond the structures of given circumstances and historical expectations in production.

We are committing to cultivating within our students and faculty a space for artists who are willing to take risks, to stretch themselves and to see each class, audition and production opportunity as a fresh opportunity for greatness.

Department Production Schedule:

A complete detailed class schedule is provided on the following pages. The below schedule information provides all the major lighting, scenic load-in, and strike hours.

Mainstage 1: *Water by the Spoonful* – by Quiara Alegria Hudes

Location: Heymann Theatre
Light Hang: October 3-4, 9am – 6pm
Light Focus: October 10-11, 9am – 6pm
Scenic Load-In: September 13 – Oct. 9, 9am – 5pm (M-F)
Strike: November 1, time TBD (approx. 5pm until 10pm)

Mainstage 2: *A Midsummer Night's Dream* – by William Shakespeare

Location: Randall Theatre
Light Hang: October 24-25, 9am – 6pm
Light Focus: October 31-Nov. 1, 9am – 6pm
Scenic Load-In: October 26-Nov., 9am – 5pm (M-F)
Strike: November 22, time TBD (approx. 5pm until 10pm)

Mainstage 3: *Rhinoceros* – by Eugene Ionesco

Location: Studio Theatre
Light Hang: January 30-31, 9am – 6pm
Light Focus: February 6-7, 9am – 6pm
Scenic Load-In: January 5 – Feb 5, 9am – 5pm (M-F)
Strike: February 28, time TBD (approx. 5pm until 10pm)

Mainstage 3: *Nine* – by Arthur Kopit

Location: Randall Theatre
Light Hang: March 19-20, 9am – 6pm
Light Focus: March 26-27, 9am – 6pm
Scenic Load-In: February 15 – March 25, 9am – 5pm (M-F)
Strike: April 17, time TBD (approx. 5pm until 10pm)

*****This syllabus and schedule are subject to change in the event of extenuating circumstances. If you are absent from class, it is your responsibility to check on announcements and collect copies of handouts you may not have received while you were absent*****

Week	Day	Date	Topic	Notes
1	Tuesday	1/5	Introduction, Syllabus Review, Project Intro.	
	Thursday	1/7	Details	
2	Tuesday	1/12	Making of The Met's Ring Cycle	7pm Showing of <i>Das Rheingold</i>
	Thursday	1/14	Making of The Met's Ring Cycle /Discussion	7pm Showing of <i>Die Walküre</i> part 1
3	Tuesday	1/19	Estimating / Standards	Review relevant sections in book/handout 7pm Showing of <i>Die Walküre</i> part 2
	Thursday	1/21	Non-Standard Materials	Review relevant sections in book/handout 7pm Showing of <i>Siegfried</i> part 1
4	Tuesday	1/26	Hardware	Review relevant sections in book/handout 7pm Showing of <i>Siegfried</i> part 2
	Thursday	1/28	Hardware	Review relevant sections in book/handout 7pm Showing of <i>Götterdämmerung</i> part 1
5	Tuesday	2/2	Budgeting	7pm Showing of <i>Götterdämmerung</i> part 2
	Thursday	2/4	Budgeting / Taxes	Review relevant sections in book/handout
6	Tuesday	2/9	Rigging Hardware / Standards	Review relevant sections in book/handout
	Thursday	2/11	Rigging Math / Bridles	Review relevant sections in book/handout
7	Tuesday	2/16	Knots / Splicing	Review relevant sections in book/handout
	Thursday	2/18	Rope Rigging / Mechanical Advantage	Review relevant sections in book/handout
8	Tuesday	2/23	Wire Rope Rigging	Review relevant sections in book/handout

Week	Day	Date	Topic	Notes
	Thursday	2/25	Mechanical Rigging	Review relevant sections in book/handout
9	Tuesday	3/1	Carving	Review relevant sections in book/handout
	Thursday	3/3	Carving	Review relevant sections in book/handout
10	Tuesday	3/8	NO CLASS – SPRING BREAK	
	Thursday	3/10	NO CLASS – SPRING BREAK	
11	Tuesday	3/15	Project Work Day	
	Thursday	3/17	NO CLASS – USITT	
12	Tuesday	3/22	Project Work Day	
	Thursday	3/24	Project Work Day	
13	Tuesday	3/29	Project Work Day	
	Thursday	3/31	Project Work Day	
14	Tuesday	4/5	Project Work Day	
	Thursday	4/7	Project Work Day	
15	Tuesday	4/12	Project Work Day	
	Thursday	4/14	Project Work Day	
16	Tuesday	4/19	Final Project Presentation	
	Thursday	4/21	Final Project Presentation	

Project Descriptions

- **Metalworking**
 - Students will sign up for 2 hour slots for hands-on, one-on-one instruction in metalworking and welding.
 - This instruction will take place outside of class time.
 - Please wear appropriate work clothes during metalworking times.

- **10 New Things** (10 points)
 - A one page summary explanation of an aspect of technical theatre that is new to you. This can be anything, as long as it can be strongly tied to the production of theatre. Examples: Technology / Technique in an interested field, historical fact, news item, hardware, biography, etc. Cite all sources.
 - Paper formatting guidelines: 1 page, typed, double spaced, 12 pt. Times New Roman, sent as a .doc, include Header with the following information:
 - Name, Date, New Thing #, Title
 - Due every Monday by 9am EST to my email: jow70@pitt.edu
 - Starting: January 11, 2016
 - Omit Monday, March 7, 2016 for Spring Break
 - Ending: March 14, 2016

- **Final Paper** (20 points)
 - The subject of this paper is an interview of someone that you do not know as of right now, but works in a field of technical theatre that interests you. This paper will be a recap of the interview and include a brief history of highlights in the field of study. Cite all sources.
 - Paper formatting guidelines: 5 page, typed, double spaced, 12 pt. Times New Roman, include Header with the following information:
 - Name, Date, Title

- **Prop** (20 points)
 - Built to the highest of standards, as if it were to be used by a film or a major theatre.
 - Must be completed by Final Project Presentation day.
 - Utilize any material available in any shop (you may purchase materials if need be)
 - Item must be safe to operate, and sturdy enough for the full run of a show.
 - Item must be from an actual production, or designed for a future production.

- **Final Presentation** (20 points)
 - 10-12 minute presentation (additional 3-5 minutes for questions) summary of Final Paper, Hand Prop, and 10 New Things. Visuals (PowerPoint, etc.) may be included to illustrate processes and assist in presentation.

SYLLABUS CONTRACT

To be signed after reviewing the syllabus and returned to instructor to keep on file.

I, _____, (print name) have read the syllabus and course outline for *Stagecraft 2* (THEA 1226) during the Spring 2016 semester and understand the classroom policies, expectations, and rules as stated in the syllabus and timeline. By signing this form I agree to comply with the policies, requirements, expectations and consequences, accept the outline for this class, and acknowledge the instructor's right to adjust the timeline with due notice.

SIGNED: _____

DATED: _____