

THR 2__ - INTRODUCTION TO DESIGN FOR PERFORMANCE

Michigan State University – Fall Semester – 2023

COURSE INFORMATION

Credits:	Prerequisites:	Enrollment:
3	None	Open - permission NOT required
Course Dates:	Meeting Day & Time:	Location:
Sept (), 2023 – Dec (), 2023 NO CLASS Dates: ()	(Day / Time) Final: (Date / Time)	(Location) Zoom Room Option (as needed): (Meeting Code) / (Password)

INSTRUCTOR INFORMATION

Instructor:	Email:	Cell Phone (Emergencies only):
Thalia Lara Pearce	Pearcet3@msu.edu	530-306-0372
Office Hours:	Location:	Virtual meeting code:
(Days/ Times TBA)	(TBA)	For Scheduled Meetings Only: (Meeting Code) / (Password)

COURSE MATERIALS

REQUIRED MATERIALS

Sketchbook and Journal or Notebook *Acceptable Alternative: application to create journal entries on digital device*

REQUIRED TEXT

Unmasking Theatre Design
– A Designer’s Guide to Finding Inspiration and Cultivating Creativity
Author: Lynn Porter
Available: Amazon (Kindle ebook or Softcover)

ADDITIONAL READING

Hamilton by Mary P. Hamlin & George Arliss
Pipeline by Dominique Morriseau
+ 1 Script to be elected from the *Current Season*
+ 1 Script to be selected from the *New Play Exchange* – voted on by the class
Additional scripts, once selected, to be provided on the class portal

COURSE DESCRIPTION

This course is intended to serve as an introduction to concepts, theories, and practices integral to the creative design processes that support creating “worlds” in which performance can “live” its best life for an audience. The concepts and practices presented in this class may be applied specifically to any aspect of theatrical/performance design (scenic, costume, lighting, projections, sound and marketing).

While we will discuss both theoretical and practical techniques to develop creative pathways for design, this is not a practical class (we will not be practicing the specific techniques for design past ideation and concept development). This is a class to explore the creative process and ways to approach designing for performance that are solidly grounded in analysis and an understanding of design principles.

EXPECTATIONS & GOALS

In this class, students will learn and practice techniques that can be used to approach any design challenge for performance in the future. Students will be expected to practice and apply the techniques introduced (in their choice of design area) through to the concept development phase for our imagined productions. Students will practice both individual design process development skills as well as collaboration and presentation skills. Creating theatre and performance is a team effort (usually). As such, important aspects of becoming a strong designer for performance are building collaboration and communication skills.

Upon successful completion of this course, students will be able to:

- Understand design vocabulary and apply this vocabulary in performance review, concept development, collaborative discussion and written analyses
- Recognize design choices and elements in performance from an audience perspective
 - Reflect on how design impacts a given performance
- Have a personal Creative Process foundation “tool kit” to approach design for performance
 - Understand how this tool kit adjusts based on design area
- Methodically approach project requirements and script analysis as a designer
 - Develop a practical list of design requirements from a script
 - Generate questions necessary to design for a project with no script
- Prepare and participate in a collaborative discussion about design for a given project
- Conduct research to support design concept development
 - Recognize how implicit bias can impact the research process
 - Understand implications of generalizations and stereotypes
- Develop a design concept in a chosen area and present it
 - Collaborate with a theoretical design team of class peers

GRADING POLICY

All grades and feedback will be posted to individual student portals for this class on D2L. All assignments have a rubric in the course portal – this provides the standards and expectations for grading. Grades will be posted within 2 weeks after the original due date. Students will have the opportunity to appeal their grade and/or submit revisions for most assignments. The grace period for revised work will be posted with the assessment. In most cases a 7-day grace period will be allowed for revisions.

COURSEWORK AND POINT DISTRIBUTION FOR CLASS GRADE (100 POSSIBLE)

5 pts.	Journal entries – must complete at least 5 of the 7 prompts
10 pts.	Class participation – both whole class discussion and small group participation
30 pts.	2 Written assignments – 15 pts each
20 pts.	2 Worksheets – 10 pts each
10 pts.	Vocabulary Quiz
10 pts.	Design Concept Presentation 1
15 pts.	Final Project

GRADING BREAKDOWN

90-100 = A	Work Consistently Meets or Exceeds Standards as defined by the assignment
80-89 = B	Work Mostly Meets or Exceeds Basic Requirements of the assignment
70-79 = C	Work shows basic understanding and application of the assignment
60-69 = D	Work Attempted but does not meet the requirements of assignment
<60 = F	Failed to complete the assignment

COURSE SCHEDULE (SUBJECT TO REVISION)

Readings should be done before the first class meeting of each week in which it is listed.

Upcoming assignments and due dates will be reviewed at the first class meeting of each week.

This is a living syllabus. Students are encouraged to contribute to our non-required reading, suggested resources, and post to our community culture board online throughout the course. Class community contributions, questions that come up in discussions, and journal postings may expand course content.

WEEK	DISCUSSION	READING	ASSIGNMENT
Week 1	Elements of Design & Performance	Text: Part One Chapters 1-4	Vocabulary worksheet
Week 2	Elements of Design & Performance View: Hamilton (in class)	Text: Part Two Chapters 5-7	Writing exercise: Analysis of design elements observed
Week 3	The Creative Process Perspectives	Text: Part Three Chapters 8-10	Journal entry: Reflection
Week 4	Developing Your Process Self-Awareness	Text: Part Four Chapter 11	Journal entry: Practice
Week 5	Application and Practice: Reading scripts	Script: Pipeline	Journal entry: Play reading free-write (page 105 prompt)
Week 6	Defining The Design Requirements: Analysis	Text: Part Four Chapter 12 Script: (Season Script)	Vocabulary Quiz
Week 7	Gathering Inspiration: Research	Script: Hamilton	Writing Exercise: Play Analysis part one
Week 8	Invention, Ideation & Iteration	Text: Part Four Chapters: 13 & 14 & 16	Writing Exercise: Play Analysis part two & Research Assignment
Week 9	Developing an idea for Presentation	Text: Part Four Chapter 15 & 17	Journal entry: Concept Development & Presentation plan
Week 10	Feedback & Collaboration	Text: Part Five Chapter 18-20	Concept Presentations
Week 11	Final Project Assignment	Script: New Play Exchange (Class Selected)	Journal: Role and responsibilities to the project
Week 12	Group Work Day		Journal: Free Write or Brainstorm
Week 13	Creative Process Discussion Final project check-in		Exercise: Inclusive Research Worksheet
Week 15	Presentations		Collaboration project presentations Final: Reflection

COURSE BIBLIOGRAPHY

Hamlin, Mary P. *Hamilton: A Play in Four Acts (classic Reprint)*. Place of publication not identified: FORGOTTEN Books, 2015.

Morisseau, Dominique. *Pipeline*. , 2019. Print.

Porter, Lynne. *Unmasking Theatre Design: A Designer's Guide to Finding Inspiration and Cultivating Creativity.*, 2015. Print.