



**THEATER PRODUCTION AND PRACTICE  
(72)  
Design Innovation Summer Institute-  
Scenic  
Syllabus  
Syllabus - 2023**

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**Monday 9am-5 pm**

Instructor: TBD

Email: [mcho@tft.ucla.edu](mailto:mcho@tft.ucla.edu)

**UCLA TFT :: Mcg 2310C**

**Course description:**

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In these two weeks course, we will focus on the translation from script to stage design. We'll be working on two studio projects during the summer; for each project, our emphasis will be on the effective communication (both visual and verbal) of ideas.

**Course objective:**

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To better understand how we tell stories through design.

Students will discover how we can tell stories through visual research, sketches, and model design.

Students will learn the design process scenic design for theater and be introduced to production design.

Student will discover how to think about design by first reading, how to follow through with research and ideas, and how to execute a finished project.

This course will incorporate technical skills such as model-building, perspective drawing, and scale measurement as means of realizing a design.

Class will begin introduction of projects, discussion of play, their personal inspirations. They will be guided on how to communicate their ideas and cultivating visual tools and critical eye.

**Required texts (available at UCLA bookstore):**

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Music of their choice

*Mlima's Tale*, by Lynn Nottage. (published by TCG in September 2021.)

**Recommended texts:**

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*Sculpting Space in the Theatre* by Babak Ebrahimian. New York: Focal Press, 2006.

Additional art supplies for course listed on separate handout.

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**SCHEDULE BY WEEK\***

**\*This syllabus is subject to change.**

**WEEK 1**

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**Monday, July 3:** Introduction Scenic Design

- Introduction to course, instructor, and class
- Our goals for the course
- Review design materials and texts
- A theatrical world
- Portrait gallery – show sample
- Research sources – show sample
- Scenic breakdown - show sample

*HW:*

1) Read *TEENAGE DICK* (ideally, straight through—the same way you would experience watching a play). Think about your big impressions.

2) Please read Ming Cho Lee interview p. 84-95

3) Cast the show and create portrait gallery with character notes

4) Brainstorm about the play's physical and emotional world by creating a scenic collage

**Tuesday, July 4:** Holiday

**Wednesday, July 5:**

- Discussion
- Literary contexts: Shakespeare's RIII
- Class presentations: PG and collages
  
- The next step: The space

- Show notes/scene shift
- Unit set with specific scenes
  
- The theatre: see Argyros Theatre at South Coast Repertory sample. Geffen Playhouse.
- Discussing universal design, accessibility, and inclusive design: audio description, recommendation and include the actors and ASL interpreter to be included in creating accessible performance.
  
- Developing a sketch and rough model
- Making the model box and scale figure: demo

*HW:*

- 1) *Read play again and create a scene shift chart (time, place, emotional moments, plot points, staging needs)*
- 2) *Continue compiling visual research (at least 15 images)*

#### **Thursday, July 6: White Models**

- 1) *Sketch out some ideas for the stage space along with a rough GP.*
- 2) *Design discussion and critique:*
- 3) *Storyboard the play with specific scene*
- 4) *Review white model*
- 5) *Scale figures and set-ups for taking model photos*

#### **Friday, July 7: Understanding Scale Drafting**

- Discussion
- The next step: The space
- Show notes/scene shift
- Unit set with specific scenes
- Model making workshop
- Scenic Design Critique
- Design sketches and share model photos if in process

*HW:*

- 1) *¼" white model (and GP revision if applicable)*
- 2) *Prepare brief intro for your set sketch or model*

### **WEEK 2**

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#### **Monday, July 9: Intro Production Design/ Look book TV Studio**

- Present your white model for the play with supporting research
- Critique/discussion of set sketches

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- Afternoon
  - What is Production Design for
  - Script breakdown for TV Pilot
  - Sample tonal and mood boards
  - Period research

*HW:*

- 1) *scene breakdown*
- 2) *character study boards*

### **Tuesday, July 10: Intro Production Design**

- Review Script breakdown for TV Pilot
- Share your Tonal Board and mood boards
- Share your character studies
- Sample sketches for TV/film
- Afternoon Shop Visit

*HW:*

- 1) *continue your research boards*
- 2) *sketch your ideas*

### **Wed, July 11: Storyboarding**

- Design discussion and critique: revised white model with specific scene set-ups, taking model photo

*HW:*

- 1) *Finish ¼" TEENAGE DICK white model*

### **Wed, July 11: Storyboarding**

- Presentation and critique of TEENAGE DICK final color model
- Introducing Lynn Nottage's MLIMA'S TALE

*HomeWork:*

- 1) *Read play straight through, thinking about your big impressions and inspirations*
- 2) *Cast the show and create portrait gallery with character descriptions*
- 3) *Brainstorm about the play's physical and emotional world by creating a scenic collage. Center one image that you feel best evokes the world of the play (set inspiration image).*
- 5) *Gather specific research for the settings*
- 6) *PG, scenic collage, and research*

### **Thursday, July 12: Moodboards /Look books**

- Revisit the script and consider space needs

- Revisit portrait for gallery and revised your character studies
- Review element of design
- Revised sketches.

*HW:*

- 1) Draft a preliminary GP
- 2) Create ground plan, storyboards for scenes
- 3) Do a first pass at a ¼" white model
- 4) indicate color world with research boards

### **Friday, July 14**

Final presentation with guest scenic designer and production Design

<b>Grading</b>			
100-94 A	83-87 B	73-77 C	63-67 D
90-93 A-	80-83 B-	70-72 C-	60-62 D-
88-89 B+	78-79 C+	68-69 D+	0-59 F

Grades indicate the following:

F= assignment not fulfilled

D= careless, sloppy, or poorly prepared work

C= satisfactory work

B= assignment distinguished by clarity, energy, insight, and/or originality

A= assignment shows the above qualities to a high degree

### **Grading breakdown**

#### **Class attendance policy:**

It is important to be in class, do necessary prep work and participating in discussion and workshops. This will ensure your best learning out come and put the skills into practice in your design.

Please contact the instructor to discuss any accessibility concerns, situations that are challenging to fully patriciate and present. Please stay in communication so that we can find the best solutions. We want to make the class as productive as possible for everyone.

Please inform your instructor if you are feeling unwell, we will find an alternative way for you to participate.

**Homework policy:** Most assignments are due next day. There will be studio time to work in class as well.

Academic dishonesty will not be tolerated. Students should be familiar with the University's policy on Academic Integrity currently located at:  
<http://www.deanofstudents.ucla.edu/Academic-Integrity>.

### **Students With Disabilities**

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information, visit [www.cae.ucla.edu](http://www.cae.ucla.edu).

### **Title IX**

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1<sup>st</sup> Floor Wooden Center West, [CAREadvocate@careprogram.ucla.edu](mailto:CAREadvocate@careprogram.ucla.edu), (310) 206-2465. In addition, Counseling and Psychological Services (CAPS) provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768. You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, [titleix@conet.ucla.edu](mailto:titleix@conet.ucla.edu), (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491. Faculty and TAs are required under the [UC Policy on Sexual Violence and Sexual Harassment](#) to inform the Title IX Coordinator should they become aware that you or any other student has experienced sexual violence or sexual harassment.