

BA Theatre Design and Production

Scenic Construction

Module Code: HPTD4004

2018 - 2019

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What are our aims?

- To develop students' knowledge and understanding of carpentry and metal working within theatre making.
- To develop students' abilities to apply knowledge and understanding through practical tasks.
- To introduce students to the basic methodology of workshop practice.

What are your learning objectives?

In marking your work on this module your tutor expects you to:

- Demonstrate basic knowledge and understanding of the role of scenic construction within backstage practice.
- Demonstrate basic knowledge and understanding of scenic construction methods in timber, metals and other materials.
- Operate hand and machine tools commonly used in scenic construction.
- Apply Health and Safety procedures to your workshop practice.
- Construct scenic elements from a set of technical specifications or from artwork.
- Organise your knowledge, through library, online and other information resources.

When do we meet?

Monday November 12th 10:00 – 13:00 and 14:00 – 17:00

Class Session 1

This session will go through the module booklet and discuss the Health & Safety aspects of working in the workshop and go through a tool induction.

Class Session 2

In this session we will start to make boxes as per technical drawings on moodle.

Study Task 1:

From today's session make notes on each of the tools and how to use them correctly. Please watch the Festool videos on Moodle to remind you of how they work.

Tuesday November 13th 10:00 – 13:00

Class Session 3

In this session we will finish boxes

Friday November 16th 14:00 – 17:00

Tutorial session available 13:00 – 14:00 (email me to book)

Class Session 4

In this session we recap on your safe working practice in the workshop and how to use the tools. This is not a test but I want you to be able to demonstrate how to use each of the main tools we commonly use. We will then start to make canvas flats as per the technical drawing.

Study Task 2:

Research how treads are made for theatre. Consider form and function. Are all treads built in the same way? What are the safety regulations for the use of treads i.e. where does the critical angle come into play and why is it so important. Is the use of handrails necessary? What is important about tread and riser sizes? How do you stop noise? Again, find references to sets and scenery that use steps or treads. Why would you normally not clad these in Shuttering Ply, but when may this be possible?

Monday November 19th 10:00 – 13:00 and 14:00 – 17:00

Postponed

Tuesday November 20th 10:00 – 13:00

Class Session 5

Making flats.

Study Task 3:

What are the benefits of using metal to build scenery? Show at least three examples to illustrate your answer and show that you understand these. This means that your answer should not just be a picture but be accompanied by notes referring to these points.

Friday November 23rd 14:00 – 17:00

Postponed

Monday November 26th 10:00 – 13:00 & 14:00 – 17:00

Class Session 6 & 7

We will clad the flats we have made, one group will use canvas and the other will use plywood and ensure the boxes are finished.

Study Task 4:

What are revolves and how can they be operated? Is it possible to operate revolves on a raked stage? As usual find images to supplement your research, start to widen your research area and try forums – speak to people in the industry. I also want you to find 3 different interesting sets, make it personal to you and next week we will share these images with the group and talk about why they are interesting. (EMAIL ME THE IMAGES BEFORE THE SESSION PLEASE!).

Tuesday November 27th 10:00 – 13:00 & 14:00 – 17:00

Class Session 8 & 9

In the morning we will take a look at metal working and welding; we will work in individual sessions - 30-minute timeslots.

This is a chance for you to work independently from me, but as a group. Your task is to make a set of treads from the drawing provided. The aim is to work as a team and problem solve together, I will be there to help and answer questions. In the afternoon we will take a look at your interesting sets.

Study Task 5:

Research how you could construct a tree, which has cast members climbing on it. How would it be fixed to the stage and how could you make something so prominent not overwhelm the stage. This should include materials and some estimate about cost, time and resources needed. Don't panic - just think it through.

Friday November 30th 10:00 – 13:00 & 14:00 – 17:00

Tutorial session available 13:00 – 14:00 (email me to book)

Class Session 10 & 11

In the morning session we will look at AutoCAD and technical drawings. We will take a look at the basic tools in AutoCAD and how to lay out a technical drawing.

Monday December 3rd 10:00 – 13:00 & 14:00 – 17:00

Class Session 12 & 13

Set building from a model and technical drawings.

Study Task 6:

Select a piece of scenery, (either one we have made or if you are feeling ambitious one we have not!) and using CAD draw a third angle orthographic technical drawing of it.

Study Task 7:

Explore what materials you can use to clad scenic elements that need to be three-dimensional. You should include any protective coatings and explain why they are necessary.

Tuesday December 4th 10:00 – 13:00 & 14:00 – 17:00

Class Session 14 & 15

Set building from a model and technical drawings.

Study Task 8:

What happens when something goes wrong – individual scenarios will be handed out to you in session 12, the aim here is for you to think about the actions you would take in problem solving – good luck! Also, explore the two systems of pneumatics and hydraulics, this may become complex so research as in-depth as you feel you can, find examples of how they are used in scenery and have a go at working out how the set builders use it to the desired effect.

Study Task 9:

Flying, how is scenery flown. What hardware is used and how should it correctly be fitted to scenery.

Friday December 7th 14:00 – 17:00

Tutorial session available 13:00 – 14:00 (email me to book)

Class Session 16

Set building from a model and technical drawings.

Study Task 10:

Going back through your own experiences now, how would you have scheduled the build you have just undertaken? Where could time be saved or planning altered? From the records that you have kept review how much each piece of scenery has actually cost (labour not included, though gold stars for those who can show how many hours were actually involved.)

Spend the next week going through this, putting together material suppliers and contact details and price lists etc. How much time and money was wasted if any?

Process Workbook hand in will be at 10am on Friday 14th December

ASSESSMENT

Coursework	100%
Practical Projects and Process Workbook	100%

A key part of this assessment is your evidence shown over the course of the module by the use of a process workbook/ electronic folder. You must keep this up to date and relevant to what you have learnt.

The aim of the Process Workbook is to:

- Provide a personal record of your development on the module.
- Promote reflection on, and insight into incidents that have occurred as a part of your working practice on the module.
- Record your understanding and insights drawn from personal and group experiences as a result of undertaking work in this module.
- Show clear understanding of personal development needs and how the tutorial system has aided this.
- Show clear and focused engagement with self directed learning.

Additional hard copy material may be required for presentation but you will be informed about the form and nature of these as the module progresses.

How is my work in Scenic Construction Assessed?

Your ability to study means:

- You read and take coherent notes on the Required Reading and module bibliography.
- You demonstrate an understanding of the construction process.
- You demonstrate theoretical understanding of the various terms, tools, materials, procedures and techniques used in scenic construction.
- You demonstrate understanding of the purpose and function of the scenic model, technical drawings and working drawings
- You demonstrate understanding of the role of the scenic constructor within the production process.

Your ability to practice means:

- You are able to recognise wood and metal working tools and hardware with due regard to their appropriate function.
- You handle wood and metal working tools with an appropriate level of knowledge, confidence and skill.
- You apply timber construction techniques, as directed, with an appropriate level of skill.
- You apply metal working techniques, as directed, with an appropriate level of skill.
- You care for the tools and working environment with due regard for cleanliness, organisation and health and safety.
- You are able to apply and synthesise techniques to achieve solutions to various construction challenges.

Your ability to demonstrate development means:

- You identify those skill areas and techniques that you find difficult
- You develop appropriate strategies to practice those techniques you find difficult.
- You make tangible improvements through practical application in a sustained manner throughout the duration of the module.

Your ability to manage your workload means:

- You attend all classes fully prepared and with the correct equipment and clothing.
- You ensure that all directed study tasks are completed by the due deadline.
- You commit fully to all exercises and projects with an appropriate level of focus and energy.
- You work in a sustained and serious manner throughout the duration of the module.
- You demonstrate increasing autonomy in your approach to tasks.
- You work in a supportive and consensual manner with colleagues

Bibliography

Resources are limited in any library so as good common practice don't just rush in and sign out as many books as possible. Use the Library space to take notes of what you need. A book's knowledge is of no use on a shelf or stuck in a drawer or cupboard. Remember you are a part of a Production Team – help each other.

Essential

Blaikie, T. *Scenic Art and Construction*, Marlborough: Crowood, 2002

Finch, R. *The Welder's Handbook: A Complete Guide*, New York: HPBooks, 1997.

Gillette, A.S. *Stage Scenery: Its Construction and Rigging*. Harper & Row: m, b 1981

Gillette, J. M. *Theatrical Design and Production*, New York: Mayfield, 1999.

Griffiths, T. R. 'The Workshop', in, *Stagecraft: the Complete Guide to Theatrical Practice*, Oxford: Phaidon, 1990.

Hendrickson, A. *Mechanical Design for the Stage* (**This is an e-book available online and accessible via the Library catalogue**)

Hoggett, C. *Stagecrafts*, London: A & C Black, 1975. Colorado: Meriwether, 1991,

Lord, W. 'Hardware', in, *Stagecraft 1*, Colorado: Meriwether, 1991

Pritchard, D. *Soldering, Welding, and Brazing*, London: Meriwether, 1991

Raoul, B. *Stock Scenery Construction*, Louisville: Broadway Press.1999

Recommended

Arnold, R. *Scene Technology*, New Jersey: Prentice Hall 1990.

Gibson, R. *Practical Welding*, London: Macmillan, 1994.

Glerum, J. *Stage Rigging Handbook*. Carbondale: Southern Illinois University Press, 2007.

Ruck, J. *Welding Projects*, London: Goodheat Wilcox, 1998.

Warre, M. *Designing and Making Stage Scenery*, London: Studio Vista 1966.

Health and Safety Executive, *Electrical Safety in Arc Welding*, London, HSE, 1994.

Macluskie, S. *Vectorworks for Theatre*, Entertainment Technology Press 2015

Winslow, W. *The Handbook for Model-making for Set Designers*. Crowood Press 2008

Thorne, G. *Technical Drawing for Stage Design*. Crowood Press 2009

Sammler, B,J & Harvey, D. *Technical Design Solutions for Theatre Volume 1*. Focal Press 2002

Sammler, B,J & Harvey, D. *Technical Design Solutions for Theatre Volume 2*. Focal Press 2002

Sammler, B,J & Harvey, D. *Technical Design Solutions for Theatre Volume 3*. Focal Press 2013

Parker, W. Smith, H. Wolf, R. *Scene Design and Stage Lighting*. CBS College Publishing 1985

Blurton, J. *Scenery: Draughting and Construction*. A & C Black Ltd 2001