

DRMA 170: Technical Film and Theatre I

Section 8331 – Winter 2020 Syllabus

Instructor: Sam Sloan

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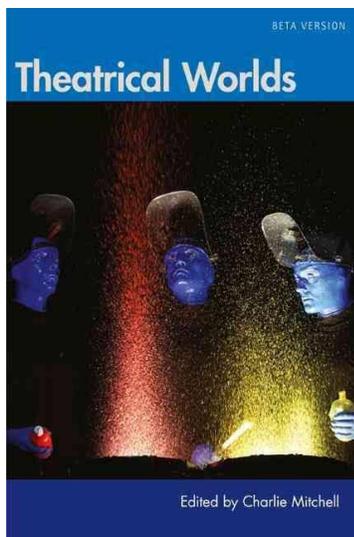
Preferred Contact: Canvas Messaging rings directly to my phone

Office Hours: As an adjunct, I do not have a permanent office, but Temporarily – I will try to hold office hours in AAH110 from 11am-12pm, M-Th – Please send a message before coming, or if you would like to arrange a longer meeting

Class Meeting Times: Mon & Wed, @ 2:15-4:25pm in AAH 110

Required Text:

- EXCERPTS FROM Open Source Textbook: *Theatrical Worlds*, Edited by Charlie Mitchell



- Additionally, there will be many other PDF Documents & Lectures Provided on Canvas

COURSE CATALOG DESCRIPTION: Introduction to behind-the-scenes activities of stagecraft/digital film: stage/digital film terminology, stage/digital film organization, tool familiarity, safety, and scenery construction.

STUDENT OUTCOMES:

Upon satisfactory completion of this course, students should be able to:

1. Identify and describe production organization and management for stage and digital film.
2. Identify and describe equipment for stage and digital film.
3. Explain and employ safety standards for the stage/digital film.
4. Demonstrate effective use of stage/digital film tools and materials.
5. Illustrate scenic production techniques.
6. Employ effective scene design and painting techniques.
7. Acquire, build, and design a complete property plot for a theatrical/digital film production.
8. Demonstrate effective use of sound design and sound production techniques.
9. Execute effective digital film production techniques.
10. Apply effective digital film post-production techniques.
11. Identify the sociocultural factors influencing intercultural communication as they relate to design.
12. Demonstrate effective use of time/cost/space management.

Course Requirements:

Because this class has a major lab component, everything must add up to a specified number of HOURS.

- As such, we will, in total, add up to 20 hours of engaging Lecture Material and 60 hours of Design Lab Work
 - So, I will be calculating hours based on points 1 hour = 10 pts
1. **Lecture Attendance** – For each lecture, you must be present to get your hours.
 - ⇒ Total lecture attendance will be counted out of % of overall classes = **100 pts total**
 - ⇒ ***Note: There are no possible makeups for missing lecture or in-class lab hours, but you may work additional outside hours on the show to make up the difference.**
 2. **Quizzes** – 5 quizzes taken through Canvas, over readings and lectures related to set, lighting, costume, makeup, sound, & film design concepts that apply knowledge to these specific areas. Each quiz worth 2 hours or 20 pts each.
 - ⇒ 2 hours or 20 pts each = **100 pts total**
 3. **Lab Assignments** – Toward the beginning of the class, you will draw, at random: a classic play, a dollar amount, and a stage type. This is meant to mimic the creative process of working with a design team on a creative performance project. (But, remember, this is all design work – we won't be spending any real money). During each section of the class, we will study a different feature of theatrical design, and you will turn in a draft of each part of your final design portfolio for this play. This is a skills-based class that moves fast. If you are not in class, you will not be present to learn the needed skill.
 - ⇒ For instance, during the Set Design Unit, you will create a draft of your final set design, budgeting for material, etc. You will turn this draft in, where I can give it some feedback, and you can use that feedback to alter your final project design. We will do this for the Set design, Costume & Makeup Design, Sound Design, and Lighting Design Elements.
 - ⇒ 4 Units @50 pts each = **200 pts total**
 4. **WINTER PRODUCTION Lab Hours** – You will spend a **minimum of 15 hours** working on our Show technical needs **OUTSIDE of class time**. This will involve working on various technical and supporting tasks, like: doing set design, construction, and painting OR providing support during our light hang OR being present to help the director during auditions & rehearsals OR helping to film & photograph the production OR being an usher or ticket-taker, etc. I will talk about more opportunities as the directors make them available.
 - ⇒ Completing all 15 hours = **150 pts total**
 5. **FILM PROJECT** – Each Student will get together with a group and create an adaptation of an existing screenplay, focusing on the technical aspects of production.
 - ⇒ Complete Film, with all parts = **100 pts total**
 6. **Final Portfolio Project Lab** – At the beginning of class, each student will receive a play, stage type, and budget amount, at random. Over the quarter, you will craft a portfolio with a set design, lighting plot, costume & makeup design for 4 main characters, and a sound design concept, all while keeping your choices within a specified budget. Your final project will be skillfully presented at the end of the quarter in a formal presentation, with any revisions made during the quarter.
 - ⇒ Completion of all parts of group portfolio & presentation = **150 pts total**

Grading:

75-80 hours or 750-800 pts = 4.0

70-75 hours or 700-750 pts = 3.5

65-70 hours or 650-700 pts = 3.0

60-65 hours or 600-650 pts = 2.5

55-60 hours or 550-600 pts = 2.0

50-55 hours or 500-550 pts = 1.5

45-50 hours or 450-500 pts = 1.0

less than 45 hours or less than 450 pts = 0.0

COURSE POLICIES:

Faith and Conscience:

Reasonable Accommodations for Faith/Conscience: Students who will be absent from or endure significant hardship in course activities due to reasons of faith or conscience may seek reasonable accommodations so that grades are not impacted. Such requests must be made in writing within the first two weeks of the beginning of the course. Students should review the Accommodations for Faith/Conscience Policy and follow the procedures: <https://www.pierce.ctc.edu/policy-faith-conscience>.

Late Work Policy:

In general, late work will not be accepted. Note upcoming due dates and be sure to be present for in-class assignments.

However, at my discretion, I may accept late work at a penalty of 10% per each day that the assignment is late. I recognize that life happens, and want to be as flexible as possible, while remaining fair to all students and respecting the time of all involved, including my own. I am more likely to grant exceptions for those who communicate their situations and needs in a timely manner. Note that since it takes the place of your final exam, you must be present for your final portfolio presentation, and I cannot accept that assignment late, at all.

NOTE: In-Class Lectures generally cannot be made-up, please be present in class on on those days. **To counter missed days, you may work additional Production Lab Hours for the Current Show that quarter.**

ALSO NOTE: You need to keep track of your outside lab hours for the Current Season's Production. As the production cycle begins, I will announce times when you can get hours from building sets, painting, helping hang lights, being present at rehearsals, etc. **However, note that you should make arrangements (with work, etc.) to have SHOW NIGHTS AVAILABLE, generally 6-9pm, to provide support for the show.**

SAFTEY: APPROPRIATE CLOTHING IS REQUIRED FOR THS CLASS!

- On some days, we will be working with power-tools, drills, sanders, saws, lighting instruments, etc. SO, I expect the utmost care be taken on these interactive days.
- This means (on any Lab days, particularly where we will work in the Shop)
 - Close-Toed Shoes or Boots (No Sandals)
 - Long pants & covered shoulders
 - No loose or excessively baggy clothes
 - No loose or dangly jewelry, earrings, etc. (such as necklaces, bracelets, etc.)
 - Any personal protective gear provided by the professor (eye/ear protection, etc.)
- Because your attention in potentially dangerous spaces needs to be FULLLY ENGAGED, I expect that there will be NO disruptive cell phone use during lab hours.
 - If I see someone being disruptive or fooling around and not being present during lab hours, I reserve the right to not count that day's hours.
 - Even in labs without power tools, I expect that you to be fully engaged to receive credit for that day.

ACADEMIC HONESTY: I welcome you to this classroom community with the assumption that the work you do will be your own. However, distinguishing your work from the work of another can be tricky at times, for both of us. You should know that presenting another's work as your own, even if by accident, is a serious violation of the Student Code of Conduct. The Student Code of Conduct identifies academic dishonesty as "plagiarism, misrepresentation of self or student work product or representation of work of other's as your own". Whether quoting or paraphrasing (or even summarizing) someone else's work, you should cite your sources; failure to do so constitutes an act of plagiarism.

This policy applies to all submitted work. Buying a paper online, copying text from several web sites, and turning in someone else's paper (even with a few words changed) are all examples of plagiarism when you claim such work as your own. Suspected cases of plagiarism will be investigated and if plagiarism is substantiated, the person found to have plagiarized material may face failing the assignment, failing the course, disciplinary censure, and/or suspension from the college, depending on the details of the case (see WAC 132K-126-250 in the Student Code of Conduct). As a general rule: when in doubt, cite where the information is coming from. If you are uncertain whether you are citing sources sufficiently and appropriately enough to avoid plagiarism, please talk to me before submitting an assignment.

ACCESSIBILITY: As a personal philosophy, I strive to be conscious of and sensitive to disability issues. In the spirit of the Americans with Disabilities Act (ADA), I wish to make this course as accessible as possible to students with disabilities, temporary medical conditions, or mental or emotional health issues that may affect any aspect of course assignments or participation. I invite you to communicate with me at the beginning of the quarter or at your discretion about any accommodations that will improve your experience of or access to the course and we can create an agreement to document accommodations.

In addition, the college has the following policy regarding accommodations:

Pierce College values diversity and inclusion; we are committed to fostering mutual respect and full participation for all students. My goal is to create a learning environment that is equitable, inclusive, and welcoming. If you have or think you may have a disability that may affect your work in this class and feel you need accommodations, contact Access and Disability Services at ADS@pierce.ctc.edu or (253) 964-6468 to see if you are eligible to receive services. If you are already approved for accommodations through the ADS, have requested your accommodations for this quarter and would like to use your accommodations in my class please connect with me outside of class time to discuss your needs.

INCOMPLETES, PASS/NO PASS, NO CREDITS and WITHDRAWAL: In general, I do not grant incompletes or Pass/No Pass options, however, if an extreme circumstance arises, please talk to me about what your options are. It is your responsibility to withdraw from the course prior to the college deadline. For more information on these policies, please see the Pierce College Catalog.

EMAIL & MESSAGING:

I'm much more likely to respond quickly to a Canvas Message, so please try to use these most to communicate, as they will pop up on my phone. Additionally, if you are planning to be present for work hours, you should let me know via Canvas. You can send an email if you like at Ssloan@pierce.ctc.edu, but I check this more infrequently. PLEASE MAKE SURE TO INCLUDE YOUR NAME AND THE COURSE IN YOUR MESSAGE, AS I MAY HAVE 90 OR MORE STUDENTS IN A QUARTER.

GENERAL FLOW OF THE CLASS:

- Some days will be lecture days, where we might do some application work
- Other days will be lab days, where we may work on the needs of that quarter's Production, as they arise. Some days MAY finish early, but if you come late or leave before our work is complete and all tools, etc. are cleaned up, then you will be counted as late (3 lates = an absence from a lecture or lab).
- You'll need to keep up with announcements about opportunities to complete your OUTSIDE Lab Hours, throughout our production cycle.
- Later in the course, you'll begin work on your Individual Design Lab Project, to be completed by the specified date.
- During the Final Exam Time, you will present your Group Portfolio Project – These should be WELL researched and thought out. You will have ample time to read your play, think of a creative design, and implement that design. Make sure you apply the technical skills you learn over the entire quarter to this final assignment.

OUR BIG SHOW THIS QUARTER:

(PLAN AHEAD OF TIME FOR THESE):

- **Guest Artist Jesus Valles's "(Un)documents" – will take place on Jan 30 & 31**
- ***The Piano Store Plays* – will take place on Mar 5, 6, & 7**
 - **Those participating in significant roles on any given night of the show will likely be there from about 6pm until about 8pm or 9pm on any given day.**
 - **Note: These shows will be in the BlackBox Theatre. At this point, it will be hard to anticipate certain needs, but I WOULD LIKE: 1-2 Stage Managers, 1-2 Consistent Crew Members, Several Ushers and Ticket-Takers, a couple of Videographers, someone interested in photography/process shots, a few other consistent roles for the week of the show, and MOST IMPORTANTLY, THE NIGHTS OF THE SHOW. Remember, most students get a large bulk of their hours from working the nights of the show – plan to be available the majority of these nights.**

REMEMBER THAT YOU SHOULD PLAN TO WORK THIS SHOW:

- **You will need 15 work hours outside class time**
- **If you plan to work a night of the show (ushering, filming, stage managing, makeup, etc.), You should expect to arrive between 5:30-6pm, and not leave any sooner than 8-9pm. As such, you should begin ASAP to ask off of work, make arrangements, etc.**
- I will try to provide as many other work hours (painting, building sets, rearranging the room, hanging lights, etc.) as possible, but **IT IS YOUR RESPONSIBILITY TO ATTEND OUTSIDE WORK HOURS.** This is a formal part of the class, and the central pedagogical feature of the class. This is a hands-on, behind-the-scenes class where we primarily provide support for the Pierce Puyallup Theatre Season, while also learning terminology & skills associated with theatrical production.

Emergency Procedure

It is your responsibility to know and understand emergency procedures. In the event of an emergency call 911 as soon as it is safe to do so, if possible, also call Campus Safety at 253-964-6751 (Fort Steilacoom) or 253-840-8481 (Puyallup).

- **Escorts-** Safety escorts are available 24 hours a day, 7 days a week (not available at JBLM). Call Campus Safety in Puyallup at 253-840-8481, at Fort Steilacoom 253-964-6751.
- **Fire Alarm-** During an emergency evacuation, take your valuables ONLY if it is safe to do so. You could put yourself or someone else at risk by delaying your exit. Plan to return to class once the alarm has stopped. Do not return until you have received an official all-clear.
- **Earthquake-** DROP, COVER, and HOLD ON. Once the shaking stops, take your valuables and leave the building. Do not plan to return for the rest of the day. Do not return to the building until you have received an official all-clear.
- **Active Shooter-** RUN, HIDE, FIGHT; run if possible, hide and/or barricade if escape is not possible, fight as a last resort. Most classroom and lab doors are kept locked. If you decide to barricade in a classroom or lab know how to secure the door so it is locked. This may be done by pulling the door fully closed or by sliding the lock block and pulling the door closed. Know how the door locks ahead of time.
- **Campus Alerts-** Sign up for Pierce College emergency alerts on the College website.
<https://www.pierce.ctc.edu/news/20161205/sign-today-receive-emergency-alerts-pierce-college-0>