

Liverpool John Moores University

Title: Stagecraft & Design
Status: Definitive but changes made
Code: **5009DRAMA** (117590)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool Screen School
Teaching School/Faculty: Liverpool Screen School

Team	Leader
Griff Griffiths	Y

Academic Level: FHEQ5
Credit Value: 24.00
Total Delivered Hours: 180.00
Total Learning Hours: 240
Private Study: 60

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	30.000
Practical	48.000
Tutorial	60.000
Workshop	42.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Test	AS1	Short Answer Class Test	20.0	
Practice	AS2	Practical Involvement in Productions	50.0	
Portfolio	AS3	Critical and Reflective Portfolio	30.0	

Aims

1. To introduce students to the stagecraft and design aspects of theatre production
2. To develop stagecraft and design skills and an understanding of the aesthetic contribution made by these areas.
3. To apply stagecraft and design skills to the demands of particular texts and/or

performance projects.

4. To develop organisational and problem solving skills

Learning Outcomes

After completing the module the student should be able to:

- 1 Demonstrate both practically and in writing, a command of highly specialised skills in stagecraft and design.
- 2 Accept responsibility for determining and achieving personal and group outcomes in practical work.
- 3 Maintain a considered and detailed portfolio, responding to work undertaken and skills acquired

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Short Answer Class Test	1
Practical Involvement	2
Critical & Reflective Portfoli	3

Outline Syllabus

This core module offers the opportunity for practical and creative examinations of the stagecraft and design possibilities in theatre. For example:

a) A practical exploration into, and written evaluation of, the workings of lighting, sound, construction, costume, marketing and stage or production management. This might include the design and operation of lighting or sound, the creation of a prompt copy, experience in marketing or publicity, construction work and maintenance and costume design.

b) An exploration, through written work, into the aesthetic possibilities of scenography.

c) The accumulation of a tool-box of practical, operational and design orientated theatre production skills.

Learning Activities

Lectures, workshops, tutorials and seminars.

References

Course Material	Book
Author	Baugh, C.

Publishing Year	2005
Title	Theatre Performance and Technology
Subtitle	The Development of Scenography in the Twentieth Century - Theatre & Performance Practices
Edition	
Publisher	Palgrave Macmillan
ISBN	

Course Material	Book
Author	Collins, J & Nisbet, A.
Publishing Year	2010
Title	Theatre and Performance Design
Subtitle	A Reader in Scenography
Edition	
Publisher	Routledge
ISBN	

Course Material	Book
Author	Finnelli, P.
Publishing Year	2002
Title	Sound for the Stage
Subtitle	
Edition	
Publisher	Entertainment Technology
ISBN	

Course Material	Book
Author	Fraser, N
Publishing Year	1988
Title	Lighting and Sound
Subtitle	
Edition	
Publisher	Phaidon
ISBN	

Course Material	Book
Author	Govier, J
Publishing Year	1995
Title	Create Your Own Stage Costumes
Subtitle	
Edition	
Publisher	A & C Black
ISBN	

Course Material	Book
Author	Howard, P.
Publishing Year	2009

Title	What is Scenography?
Subtitle	
Edition	
Publisher	Routledge
ISBN	

Course Material	Book
Author	Pilbrow, R
Publishing Year	2008
Title	Stage Lighting Design
Subtitle	The Art, The Craft, The Life
Edition	
Publisher	NHB
ISBN	

Course Material	Book
Author	Reid, F.
Publishing Year	1995
Title	The Staging Handbook
Subtitle	
Edition	
Publisher	A & C Black
ISBN	

Course Material	Book
Author	Reid, F.
Publishing Year	1995
Title	Designing for Theatre
Subtitle	
Edition	
Publisher	A & C Black
ISBN	

Notes

This module introduces students to a practical, creative and theoretical examination of stagecraft design possibilities in the theatre which is applied to production work.

DINNER THEATRE A theatre performance that includes a meal, either at the same venue or at an adjacent restaurant. Although it was popular in the 1950s in the USA (as Dinner Theater), there are still many venues worldwide where a live performance is accompanied by a meal, usually in a tourist-focussed themed attraction. Examples run daily in Las Vegas or Orlando, Florida, and include murder-mystery themes, medieval themes, or magic shows with dinner served. USITT United States Institute of Theatre Technology. Founded in 1960. Publisher of Theatre Design and Technology and Sightlines journals, which are available online (see Publications in the Theatrecrafts.com Archive section). USITT Website. Vaudeville* to be defined. Stage performances and the theatre have always made use of the latest technology but recent advances are set to change it beyond all recognition. By Christopher McFadden. Nov 16, 2018. James Anthony Cambell/Flickr. In the 1980's more modern technologies began to change the industry forever. Computer-generated effects began to appear and digitized sound astounded crowds with their clarity and complexity. Source: jalursanga /Flickr. Technology has literally changed the stage , from church productions to Broadway. Today stage designers and theatre students need to learn not just the basic principles of acting and directing but also how to use technology to enhance the final production. Recommended videos. Powered by AnyClip. Theatre Performance and Technology book. Read reviews from world's largest community for readers. Technology has always been an important part of theat... Start by marking "Theatre Performance and Technology: The Development of Scenography in the Twentieth Century" as Want to Read: Want to Read saving | Want to Read.