

Teaching Portfolio

Statement of Teaching Philosophy

Undergraduate students come to Wayne State with varying degrees of talent, experience and training. Increasingly, because of the difficulties and challenges of secondary schools in offering extensive training in art and technical aspects of theatre crafts, our students begin the theatre program less skilled than we would like. Therefore, my challenge is to make our students fundamentally solid and proficient in the technical aspects of mounting live theatre. Equally important is the nurturing of their confidence in their acquired skills as they accumulate experience through creative assignments and responsibilities.

The undergraduate curriculum requires two courses in technical theatre and design for all theatre majors—Stagecraft and Introduction to Design—both of which I teach.

- The students enrolled in these courses are predominantly performance majors—about 90%. Many of them have little interest in technical theatre, but must be able to recognize, for their own safety and understanding, a properly built set as well as other safety practices in the theatre. My goals and learning outcomes expect students to be able to recognize the importance of stagecraft and the elements of design so that the artists, designers, and technicians, along with the actors, can produce highly artistic endeavors.
- For the 10% of undergraduates pursuing the Technical Theatre/Design emphasis, I must provide not only the correct fundamentals of scenic construction, but also provide more advanced stagecraft techniques. This is done with advanced projects, more detailed work, and higher goals and expectations.

My courses are developed in such a way that all students have the opportunity to learn through a resource text, lecture, demonstration, and physical applications of the course content. A stagecraft student, for example, will learn the principals of proper building practices, not only from the text and lectures, but will also execute these learned skills through building projects and participating in the “build process” in costumes, lighting and scenic areas.

My Stage Design 1 course—which is predominantly Technical Theatre/Design majors—explores proper drafting technique, fundamentals of rendering technique, and advanced principles of design; including color, mass, line, composition, focus, and dynamics. The underlying philosophy is honing and nurturing the design tools of each student and setting individual goals for each to achieve their potentials.

Our production-oriented theatre program also gives students continual assessment in the practical and artistic value of their creative and interpretive work. Students employ the fundamentals and design principles in fully executed productions on our Bonstelle and Studio stages. With the opportunity of exploring construction practices and techniques for up to 12 productions a year, the Technical

Theatre/Design majors accumulate—through close mentoring and supervision—valuable practical experience in their craft. It is rewarding to know that many of our Design/Technical students have graduated and are working in local educational institutions, professional theatre companies, as well as those who have advanced to well-known theatre programs. Being a part of this process over the years has confirmed my belief in the effectiveness of our undergraduate training program.

My ultimate goal is to impart fervor for theatre crafts among students. For those who accept the challenge and take a stranglehold on life in the theatre, the door will be opened and the theatre community will be stronger for it.

Understanding that live theatre and our creative art is always changing, with technical advances increasing our artistic possibilities, I realize I must also continually advance my skills so that I can pass on to our students the skills and techniques needed for the future. Ten years ago, hand drafting and rendering was the standard. Today, these methods are augmented with computer-aided drafting and graphics. I must be a student of the times as well as a teacher to affect change that provides continual high-level artistry in this world of theatre.

Throughout the years I have found a constant passion for the process of guiding students to knowledge.

To laugh often and much; to win the respect of intelligent people and the affection of children; to learn the appreciation of honest critics and endure the betrayal of false friends; to appreciate beauty; to find the best in others; to leave the world a bit better, whether by a healthy child, a garden patch or redeemed social condition; to know even one life has breathed easier because you lived. This is to have succeeded.

Ralph Waldo Emerson

According to Emerson, in order to do that, we need to be secure with our acquired knowledge and ourselves. We need to continually learn from others, including students, and spread the synthesis of these facets to others. My task as a teacher in the performing arts continues to be to share a broad-based knowledge of fine art; of the world, culture, people; and of technical innovations and creative techniques. This task is a daunting challenge, but it is also an exciting adventure.

TEACHING OBJECTIVES

The following objectives are common to all the design and technical courses and are not mutually exclusive. Formal teaching is the basis for advanced informal teaching with the mentoring and supervision of advanced creative assignments and practical execution of designs. These specific objectives are vital in shaping the valuable experiences of our students.

Stagecraft and Technical Theatre:

- To use the proper terminology for technical theatre.
- To understand the relationship between “design for theatre,” “technical theatre” and “the role of the actor.”
- To practice the skills needed in a typical theatre shop; including operating large and portable power tools.
- To practice safe theatrical procedures and protocols.
- To be able to recognize safe scenic structures.
- To provide opportunities for students to participate on various crews needed for a production.

Introduction to Design and Stage Design 1

- To introduce students to the design process.
- To practice the design process through projects related to scenic, lighting, and scenic design.
- To interpret scripts into visual metaphors.
- To practice developing scenic concepts.
- To visualize the theatrical needs of the script.
- To recognize the importance of Fine Art in scenic design.
- To examine the use of the Elements of Design, and how they are used in scenic design.
- To develop rendering and drafting skills.

Informal teaching and advanced independent projects:

- To provide design opportunities to the Design/ Technical student.
- To develop and produce a portfolio and resume.
- To investigate strategies to gain employment upon graduation.

As students become acquainted—and continuously reminded—with these objectives, good choices are made to enable a safe working environment in the theatre. Actors are able to synthesize their own acting processes with the design and technical aspects view of Theatre, enabling a broader comprehensive view of their creative collaboration. Design/Technical students learn to provide the safe and dynamic environment (visual, aural, physical) in which the actor creates his/her performance.

A. Evidence of Student Learning

My courses are usually attended by freshman and sophomores with a mix of about 85% are Acting Majors, and 15% are Design/Technical Majors. For many these courses are their first technical class taught on a college level. All of the students, especially the actors, are challenged to learn how the visual and technical aspects of performing arts intertwine with and support their acting presentation.

Student comments from SET forms:

THR 2500 Introduction to Design Fall, 2005
(Summary Evaluation) "I learned a great deal and gained more respect for the content covered."

THR 2130 Stagecraft Fall, 2005
(Summary Evaluation) "He understood that not everyone is technically advanced! He helps you, works with you, and takes in account your strengths and weaknesses."

THR 2130 Stagecraft Fall, 2005
(Additional Comment) "I plan to be a Director, and I'm glad I've gotten some basic knowledge that will guide me."

THR 2130 Stagecraft Winter, 2005
(Summary Evaluation) "I truly learned a great deal about the inner workings of the theatre. The class was a great experience."

Relevant SET questions:

SET Question 2: How much have you learned in the course?
THR 2500 Introduction to Design Fall, 2005: **Mean 4.1 of 5**
THR 2130 Stagecraft Fall, 2005: **Mean 4.2 of 5**
THR 2130 Stagecraft, Winter, 2005: **Mean 4.3 of 5**

SET Additional Comments Section

THR 2130 Stagecraft Fall, 2003

Evidence of learning is best demonstrated by students who have gone on to attend graduate school and/or gained employment at regional theatres.

- Karen Kozlowski - Assistant Professor of Scenic Design, Binghamton University, NY, MFA University of Missouri, American College Theatre Festival (ACTF) 2003 Excellence in Scenic Design Award for Region II.
- Andrew Farrugia - Scenic Designer, Naples Dinner Theatre, Naples, FL, MFA University of Florida, Barbizon Scenic Design Award Kennedy Center American College Theatre Festival (KCACTF) 2005 (National Honors).
- Kathryn Monthei - matriculating MFA Scenic Design Student, Brandeis University, Oren Parker Award for Scenic Design, United States Institute for Theatre Technology (USITT), 2004.

- Megan Buckley - Assistant Stage Manager for *Alter Boys*, Detroit and Las Vegas.
- Kristen Compton - MFA Wayne State University; Theatrical Properties Meadowbrook Theatre, Rochester, MI.
- Gwen Lindsay - matriculating MFA Scenic Design Student, Michigan State University.

B. Instructional Design

- All students receive the course syllabus that outlines the course objectives, the textbook and required readings. It includes the grading system and class schedule and requirements of the course.
- The emphasis in the introductory courses is placed on the process rather than the skill level of rendering and drafting, for example. The student does not have to be proficient in the required artistic and technical skills to be successful in the project. However, the project must communicate the student's intent. Much of the class work revolves around project work and 30 hours of shop involvement.
- Production critiques of University plays are written from a visual viewpoint.
- Projects for THR 2130 Stagecraft and THR 2500 Introduction to Design the first technical classes most students encounter, relates to areas of technology or design, scenic painting and building techniques, costuming and sewing properties and safety.
- THR 5080 Stage Design 1, an intermediate undergrad scenic design course emphasizes the communication, conceptualization, rendering and technical drawing skills.
- Quizzes are used as a spot check throughout the course and the exams are comprehensive.

Student comments from SET forms:

THR 2130 Stagecraft Winter, 2005
(Assignments/Readings) "Excellent and thorough."

THR 5080 Stage Design 1 Winter, 2005
(Examinations/Grading) "Grading was fair."

THR 2500 Introduction to Design Fall, 2005
(Group Interaction) "Group projects were a lot of fun."

THR 2130 Winter, 2002
(Assignments/Readings) "Light to Moderate. Reading supplemented the physical assignments of the course."

Relevant SET questions:

SET Question 20: Other assignments contributed to my understanding of course content.

THR 2130 Stagecraft Winter, 2002: 20 of 23 agree or strongly agree

SET Question 16: Evaluation and grading methods were fair.

THR 5080 Sage Design 1 Winter, 2005: Mean 4.5 of 5

SET Question 10: the Instructor encouraged expression of ideas.

THR 2500 Introduction to Design Fall, 2005: Mean 4.7 of 5

SET Question 19: The readings contributed to my understanding of course content.

THR 2130 Stagecraft Winter, 2005: Mean 4.2 of 5

C. Expertise in Content

Throughout the years I have explored my artistic talents and formalized them with an MFA degree in Scenic Design. Since I also have a degree in Education it was natural to seek a teaching position specializing in Technical Direction and Scenic Design.

I am proficient in carpentry, plastics, upholstery, metal working, scenic painting and stage properties. Within our shops and theatres I am vigilant regarding the safety of our students and personal. I demand proper safety procedures, proper rigging techniques within the theatre and safety training of tools, equipment and chemicals.

I expand my expertise by designing two plays and providing technical direction for five plays per year at Wayne State University. In addition to this I frequently work as an independent scenic designer and/or technical director. My work has been seen at the Holocaust Memorial Center, The Second City Comedy Club, Plowshares Theatre, Oakland Community College, Motor City Youth Theatre, Schoolcraft College, University of Michigan-Dearborn, the Detroit High School for the Fine and Performing Arts and Berkley High School.

My work also includes organizational skills as well. I facilitate the design process and scenic execution for our theatre productions. I work with and mentor graduate scenic designers, supervise a shop foreman and an undergrad construction crew, develop and administer show budgets, purchase materials within the university system, maintain the theatres and scenic shop, communicate and collaborate with faculty, staff, vendors and students.

I regularly attend the United States Institute for Theatre Technology (USITT) and the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT) Conferences as part of my career development and recruitment of potential students for the Theatre Department. Both

organizations offer the insightful presentations, workshops and seminars. I have been privileged to give presentations on Educational Russian Scenic Design in Russia and in the United States.

Throughout the course of a year I receive requests from organizations outside the University requesting that our students participate in their scenic design or technical endeavors. When time allows, our students will take on the opportunity to broaden their experience base. Feedback from these organizations is almost always positive--they say that our students have highly developed skills, and come ready to work. Upon graduating, the overwhelming majority of our Design/Technical Students has attained employment in local venues or has proceeded to Graduate School. I believe that these successes are indicative, in part of my teaching expertise.

D. Course Management Skills

THR 2500 Introduction to Design and THR 5080 Stage Design 1 empower the students with skills to understand the elements needed to create the visual artistry of a theatrical production. THR 5080 Stage Design 1 enables the design student to further develop their practical skills such as conceptualizing the written script, color rendering, and drafting skills. The course's efficacy is apparent with the final design project that includes all the preparatory renderings, draftings, material samples and documents needed to execute the scenic design.

THR 2130 Stagecraft lectures are presented in the scenic and costume shops where the students apply lecture information to practical application by helping to build the current production for a Bonstelle and Hilberry Theatre show. Students are guided through four required projects. They include one for each of the following areas: costumes (sewing), scenic carpentry, theatrical props and scenic painting.

All students through THR 2080 Theatre Lab have the opportunity to serve on one of the production crews needed to run a performance for a live audience.

I take my classes into the theatres for hands on experiences. Students visit the theatres to learn its type, origin, terms pertaining to the theatre and its equipment, limitations, and three-dimensional space. They also attend productions throughout the semester, so that they can learn how a production is technically presented, to critique that presentation, and to suggest possible alternatives. I take great care to schedule the classroom activities so that our visits have a relevance to the productions.

Student comments from SET forms:

THR 2130 Stagecraft Winter, 2005
(Organization/Clarity) "Had extreme knowledge of Stagecraft."

THR 2130 Stagecraft Winter, 2005
(Assignments/Readings) "Assignments were great! I learned a lot of useful skills."

THR 2500 Introduction to Design, Fall, 2005
(Assignments/Readings) "The projects helped with the understanding and clarity of what we were learning."

Relevant SET questions:

SET Question 3: This course was well organized.
THR 2130 Stagecraft Winter, 2005: Mean 4.3 of 5

SET Question 5: The instructor's use of examples and/or illustrations helped me understand the subject matter.
THR Stagecraft Winter, 2005: Mean 4.7 of 5

SET Question 20: Other assignments contributed to my understanding of course content.
THR 2500 Introduction to Design Fall, 2005: Mean 4.2 of 5

E. Instructional Delivery

Student comments from SET forms:

THR 2130 Stagecraft Winter, 2006
(Instructor Enthusiasm) "He loves what he does."

THR 2130 Stagecraft Fall, 2004
(Individual Rapport) "The course was difficult for me because I lack artistic talent. However, Fred was very helpful and understanding."

THR 2500 Introduction to Design Fall, 2005
(Individual Rapport) "Very approachable for individual attention."

THR 2500 Introduction to Design Fall, 2003
(Summary Course Evaluation) "Even though I wasn't confident about the subject matter, the instructor helped to make the class understand the subject and approach in our own way."

THR 2130 Stagecraft Fall, 2004
(Summary Course Evaluation) "Fred is passionate about the course, I learned a lot of interesting things."

Relevant SET Questions:

SET Question 7: The instructor was enthusiastic about the subject matter.
THR 2130 Stagecraft Winter, 2006: 4.2 of 5

SET Question 11: All things considered, the instructor was available to me.
THR 2500 Introduction to Design Fall, 2005: Mean 4.5 of 5

SET Question 12: The instructor treated all the students in the class with respect.

THR 2130 Stagecraft Fall, 2004: Mean 4.7 of 5

SET Question 2: How much have you learned in this course?

THR 2130 Stagecraft Fall, 2004 Mean: 4.4 of 5

THR 2500 Introduction to Design Fall, 2003: Mean 4.0 of 5

Graduate Essay/Thesis Committee Member:

Kathryn Botsford, MFA Scenic Design, 2006
Claude Hardy, MFA Scenic Design, 2006
Nicole LaLonde, MFA Stage Management, 2006
Kristen Compton, MFA Scenic Design, 2005
Stephen Landon, MFA Scenic Design, 2005
Chris Kurtz, MFA Scenic Design, 2005
Monica Hart, MFA Costume Design, 2004
Mary Kay Hake, MA, 2004
Terry Jachimiak, MFA Scenic Design, 2004
David Hirt, MFA Scenic Design, 2003
Lee Brausell, MFA Scenic Design, 2003
Nick Rupard, MFA Scenic Design, 2003
David Miller, MA, 2002

Undergraduate Advising and Mentoring of Creative Projects:

**Cross-referenced to
Binder Page**

Advisor/Mentor to Graduate and Undergraduate Set Designers working in the Hilbert Theatre for the Children's Summer Show:

Lex Van Bloommestein, MFA, *Oz*, 2006
Kevin Beltz, BFA, *Beauty and the Beast*, 2005 25, 41
Kristen Compton, MFA, *Charlotte's Web*, 2004 27
Katie Monthei, BFA, *Jackie and the Beanstalk*, 2003 32, 42
Lee Brasuell, MFA, *Aladdin*, 2001

Advisor/Mentor to Graduate and Undergraduate Set Designers working in the Bonstelle Theatre:

Kevin Beltz, BFA, *The Women*, 2007
Kathryn Botsford, MFA, *Othello*, 2006 23
David Court, MFA, *Adventures of A Black Girl in Search of God*, 2006 24
Gwen Lindsay, BFA, *Little Shop of Horrors*, 2006 19, 40
Claude Hardy, MFA, *Pride & Prejudice*, 2005
Kevin Beltz, BFA, *Ten November*, 2005, Asst. Technical Director 17, 41
David Court, MFA, *Anna Lucasta*, 2005
Stephen Landon, MFA, *Metamorphoses*, 2005 26
Sarah Tanner, MFA, *Anne of Green Gables*, 2004

Cross-referenced to
Binder Page

Kristen Compton, MFA, <i>Charlotte's Web</i> , 2004	27
Kristen Compton, MFA, <i>The House of Bernarda Alba</i> , 2004	28
Katie Monthei, BFA, <i>Dream on Monkey Mountain</i> , 2004	29, 42
Terry Jachimiak, MFA, <i>It's A Wonderful Life</i> , 2004	31
Andrew Farrugia, BFA, <i>The Imaginary Invalid</i> , 2003	33, 44
Nick Rupard, MFA, <i>Christmas Carol</i> , 2002	35
David Hirt, MFA, <i>No Place to Be Somebody</i> , 2002	
Nick Rupard, MFA, <i>The Adding Machine</i> , 2002	35
Karen Kozlowski, BFA, <i>for colored girls who considered suicide/when the rainbow is enough</i> , 2002	36
Lee Brasuell, MFA, <i>A Midsummer's Night Dream</i> , 2002	37
David Hirt, MFA, <i>One Flew Over the Cuckoo's Nest</i> , 2001	
Lee Brasuell, MFA, <i>Dancing at Lughnasa</i> , 2001	39

Advisor/Mentor to Undergraduate Set Designers working in the Studio Theatre:

Cory Johnson, <i>Proof</i> , BFA, 2006	
Gwen Lindsay, BFA, <i>Before There Was Broadway</i> , 2006	
Cory Johnson, BFA, <i>Heck Rabi</i> , 2006	
Sean Murphy, BFA, <i>Heck Rabi</i> , 2006	
Kevin Beltz, BFA, <i>Midnight Caller</i> , 2006	
Theresa Hartman, BFA, <i>That Championship Season</i> , 2005	
Gwen Lindsay, BFA, <i>Independence</i> , 2005	
Kevin Beltz, BFA, <i>'night Mother</i> , 2005	
Gwen Lindsay, BFA, <i>Miss Julie</i> , 2005	40
Cory Johnson, BFA, <i>Heck Rabi</i> , 2005	
Cory Johnson, BFA, <i>Dinner with Friends</i> , 2004	
Gwen Lindsay, BFA, <i>Joe Egg</i> , 2004	40
Kevin Beltz, BFA, <i>Underpants</i> , 2004	
Kevin Beltz, BFA, <i>Antigone in New York</i> , 2004	41
Gwen Lindsay, BFA, <i>Heck Rabi</i> , 2004	
Gwen Lindsay, BFA, <i>Desdemona, A Play About A Handkerchief</i> , 2003	
Claudette Mompalo, BFA, <i>Seascape</i> , 2003	
Katie Monthei, BFA, <i>Marisol</i> , 2003	42
Robin Coleman, BFA, <i>Heck Rabi</i> , 2003	
Claudette Mompalo, BFA, <i>Hospice</i> , 2003	43
Katie Monthei, BFA, <i>Art</i> , 2003	
Katie Monthei, BFA, <i>Medea</i> , 2003	
Katie Monthei, BFA, <i>Pantomime</i> , 2003	
Katie Monthei, BFA, <i>Painting Churches</i> , 2002	
Andrew Farrugia, BFA, <i>Death and the Maiden</i> , 2002	44
Kristen Compton, BFA, <i>The Emperor of the Moon</i> , 2002	
Katie Monthei, BFA, <i>The Birthday Party</i> , 2002	
Matt Nicholson, BFA, <i>Sty of the Blind Pig</i> , 2001	
Andrew Farrugia, BFA, <i>Sweet Eros/Tape</i> , 2001	
Karen Kozlowski, BFA, <i>Top Girls</i> , 2001	

**THR 5080 Stage Design 1
Course Syllabus – Winter, 2006**

Class Sessions: Tuesday and Thursday –9:35 –11:35 AM

Instructor: Fred Florkowski
Rm. 3203

Phone Nos.: 577-7901 Office
577-7902 Shop
577-2961 Bonstelle

Office Hours: Mon 11:30 – 12:30 and Thurs 11:45 – 12:45

Classroom: Room 3413 Old Main

Text and Materials:

The text used is Theatrical Design and Production; (5th Edition); J. Michael Gillette. The 4th Edition is also acceptable.

Recommended Reading: (optional)

- Designing and Drawing for the Theatre; Lynn Pecktel, Mc Graw Hill
American Set Design; Arnold Aronson, Theatre Communications Group
- American Set Design; Ronn Smith, Theatre Communications Group
- Scenic Art for the Theatre by Susan Crabtree and Peter Beudet; Focal Press
- Designer Drafting for the Entertainment World by Patricia Woodridge; Focal Press
- Mielziner Master of Modern Stage Design; Mary C. Henderson, Back Stage Books
- Stage Design A Practical Guide, Gary Thorne
- Drafting for the Theatre, Dennis Dorn & Mark Shanda, Southern Illinois University Press

Objective:

The purpose of this course is to introduce the student to the basic design processes related to scenic design, which includes a working knowledge of the elements of design, visual imagination, three dimensional space, translation of the concept into a set design through a sketch, rendering or model, script analysis, and Production Team relationships.

Art Supplies and Drafting Materials:

Architect's scale (not an engineer's scale)
Drafting or masking tape or drafting dots
24"x36" vellum
Sketch pad (computer paper size is OK)
Compass (inexpensive is OK) or circle template
Lettering guide
Color art pencils (Prismacolor thick lead is best)
Black Paper
0.3, 0.5, 0.7 mechanical pencil (HB 0.5 and 0.7 Lead and 2H or 4H 0.3 lead required)
Adjustable Triangle
White plastic pencil type eraser
Eraser shield
Water colors and brushes (optional)
#1 X-Acto knife w/cap
18" Metal ruler
Paper and board, additional items and/or materials as needed for each project or assignment

Grading:

Grades will be evaluated and based on artistic and technical improvement, classroom attitude and work habits, attendance, written work and timely completion of assignments.

The final grades for this course will be based upon the following.

Daily Sketches	100
Geometric Composition	100
Composition (me)	100
Designer Paper	50
Floor Plans (Bonstelle)	50
Section (Bonstelle)	50
Hypothetic Floor Plan	50
Color Pencil Work	50
Drafting Work	50
Design Package 1	200
Final Exam Design Package 2	200
	<hr/>
	1000
A.....	1000-900
B.....	899-800
C.....	799-700
D.....	699-600

Responsibilities:

- Each student is responsible for the assignment on the due date and the material covered in class.
- Each student is responsible for the art supplies and drafting materials to successfully complete the work of the class.
- Attendance: Required. The student will be responsible for all information given in class. Projects will be presented in class in a critique session. Projects handed in late will receive a lower grade. The grade will be lowered by 10% for every class session that it is overdue.

Attendance:

An excused absence must be recorded in writing with the instructor. Verbal arrangements will not be accepted in this class. (Be certain to keep a copy for your own records). After the first three unexcused absences your grade will be lowered one letter grade, and for each subsequent unexcused absences. Attendance is taken at the beginning of each session. If you were not present when attendance was taken, you will be marked absent. If you enter a class after attendance has been taken, you are responsible to approach the professor after class to have your attendance marked as a tardy. Two instances of tardiness will be counted as an absence.

THR 5080 – Schedule of Classes – Winter, 2006

Date	Topic	Student Preparation
1-10	Class Introduction, Syllabus, and Schedule	
1-12	Design Process	Expectations Designer/Director Relation
1-17	MLK Day No Class	
1-19	Visual Imagination	Shapes, Color Pencil Assign Designer Paper, Art Supplies
1-24	Road Trip to Hilberry Theatre	Meet at Hilberry Theatre
1-26	Geometric Composition	Light and Shadow Assign Geometric Shape Project
1-31	Geometric Composition	Perspective and Value
2-2	Geometric Composition	Critique Geometric Shape Project due
2-7	Me Project	Conceptual Me, Sketching Assign Me Project
2-9	Present Designer Papers	Designer Papers due
2-14	Critique Me Projects	Me Projects due
2-16	Drafting	Line Weight Drafting supplies
2-21	Drafting	Exercises and lettering
2-23	Drafting	Bonstelle Master Floor Plan
2-28	Drafting	Floor Plan and Master Section
3-2	Drafting	Master Floor Plan due
3-7	Drafting	Master Section due
3-9	Road Trip	TBA Assign <i>Road to Ruin</i> and Rough
3-14	Spring Break	
3-16	Spring Break	
3-21	Drafting	Hypothetical Set Floor Plan
3-23	Drafting	Hypothetical Section
3-28	Drafting Critique & Discussion of Road with roughs	Hypothetical due
3-30	Road to Ruin	Color Rendering Assign <i>No Exit</i> with research
4-4	Road to Ruin	Floor Plan and Section
4-6	Undergrad Assessments	No Class
4-11	Road to Ruin	Critique <i>Road to Ruin</i> package due
4-13	No Exit	Discussion, rough sketches
4-18	No Exit	
4-20	No Exit	Review & teaching evaluation

FINAL EXAM: MONDAY, May 2, 2005 – 8:00 AM – 10:30 AM

THR 2500 Course Syllabus – Fall, 2005
Introduction to Design for the Theatre

Class Sessions: Tuesday and Thursday 9:35-11:00AM

Professor
Fred Florkowski
Rm. 3203 Old Main
577-7901

Office Hours
Mon. 11:30-12:30
Thurs. 11:30-12:30

Frequently, I am in my office or shop and you are welcome to stop by anytime. If you need a block of time, please make an appointment. (Check our office doors for changes in our hours)

Text and Materials:

The text used is *Theatrical Design and Production* (5th Ed.) by J. Michael Gillette. However, the 4th. edition is fine, but you will be responsible to locate the proper chapter for the current reading assignment. Don't worry; there is usually only a minor adjustment in the chapter numbering. All students should already have this text from their participation in THR 213 Stagecraft which a prerequisite for this class and is required for all B.F.A. students. This text will serve as a base to the lectures, but be careful: all assigned material from the text may appear on the midterm and final exams. Supplies needed for the class will be discussed at the introduction by the professor of the course.

Lecture notes may be given in each section of this class. They, along with assigned reading from the text, discussions, written work, projects and class discussions will be the basis for all tests and quizzes.

Attendance at all Hilberry and Bonstelle Productions in the Fall, 2005 semester is mandatory. Discount rate tickets are available or you may attend a final dress rehearsal **with the director's permission**. Of special importance is attendance at three productions for which critiques are assigned: *Sylvia* at the Hilberry Theatre, *November* at the Bonstelle. Please make your plans to attend these productions early enough to prepare your critiques.

You will be required to read *Present Tense* a brief script that will be used in looking at each of the areas of design. Copies of the script will be provided to each student. In addition, it will also serve as a base for a major project assigned later.

Purpose:

The purpose of this class is to introduce the student to Theatrical Design through an examination of the design process and an introduction to each of the visual and aural aspects of theatrical production – Scenery, Costumes, Lighting and Sound. For each section of the class, you will be assigned projects that will demonstrate the thought processes and skills of theatrical design. It is not the purpose of this class to bring each of you to full competency in any design area. The purpose of this class is to provide an introduction so that students are aware of the disciplines, demands, and possibilities of the art and craft of theatrical design.

Sample Teaching Portfolio TAB 8
(20 pages maximum)

Grading:

The final grades for this course will be based upon the following:

Critiques	<i>Sylvia</i>	75
	<i>Ten November</i>	75
Design Process Assignments (DIA Project)		50
Scenic Design & Properties Assignments		75
Costume Design Assignments		75
Lighting Design Assignments		75
Collage		75
2 Quizzes (50 pts. Each)		100
Final Project		100
Midterm Examination		100
Final Examination		200
Point Total –		1000

Please note that all assigned text readings (found in the class schedule – see attached) are testable.

All critiques & written projects must be typewritten. The grade for a project will be reduced by 10% if these directions are not followed.

Since the completion of projects may depend upon the completion of the projects, which precede them, any project not completed on the date scheduled will be graded down 5% of its maximum value for each class session it is late. Credit for critiques can only be given if the critique is turned in on the date due.

The attendance policy for this class allows three unexcused absences. An excused absence must be recorded in writing with the professor. Verbal arrangements will NOT be accepted in this class. (Be certain to keep a copy for your own records). After the first three unexcused absences your grade will be lowered one letter grade for each subsequent unexcused absences. Attendance is taken at the beginning of each class session. If you were not present when attendance was taken, you will be marked absent. If you enter a class after attendance has been taken, you are responsible to approach the professor after class to have your attendance marked as a tardy. Two instances of tardiness will be counted as an absence.

Critiques, Projects, and Exams

Critiques for *Sylvia* and *Ten November* must be typewritten compositions of 300 to 500 words discussing the effectiveness of all design elements of the critiqued production. Attention should be given to how specific elements of the design either enhance or detract from the production. (Whether you “liked it” or not is not the issue. “WHY” is.) In your critique you must define these elements, describe their impact upon the production, and suggest alternatives to elements that you feel had a negative impact. Since familiarity with the production is presumed for the critique, no plot information should be included. Please indicate the date of the performance you attended at the top of each critique. Please note the dates of the critique sessions, and plan to attend the productions in time to create your critiques. Critiques not turned in on the date due will not be accepted for grading purposes.

Projects will be assigned in each section of the class by each professor.

The Midterm Exam will concentrate on simple, objective understanding of lecture notes and text readings. Questions will be principally definitions, identifications and multiple choice.

The Final Exam will be **comprehensive**. It will cover each of the design areas well as the general information covered in the first two weeks of class. It will also ask you to relate the concepts you have learned, to each other and to theatre in general.

THR 2500 – Schedule of Classes – Fall, 2005

All topics are subject to change by discretion of the instructor

Date	Topic	Room No.	Student Preparation
9/6	Class Intro, Syllabus, Projects & Sched.	0103	
9/8	Production Organization & Jobs	0103	Chapt 1 Assign <i>Present Tense</i>
9/13	Design Process	0103	Chapt 2
9/15**	Theatre Arch. & The Stage	Hilberry	Chapt 3 Assign <i>Present Tense</i>
9/20	Script Analysis	0103	<i>Present Tense</i>
9/22	Style, Composition & Design	0103	Chapt 5 p. 73-82
9/27**	Color	TBA	Chapt 6 p. 86-93; 97-99 Assign DIA Project
9/29**	Meet at D.I.A. for Tour	DIA	Main Lobby of DIA @ 9:35 AM
10/4	Scenic Design – Elements of Design	0103	Chapt 7 p. 111-127
10/6	D.I.A. Project Presentations	0103	DIA Projects due
10/11	Sc. Design – Considerations-Drafting	0103	Chapt 7 p. 127-134 Assign drafting project Assign <i>Present Tense</i> concept
10/17	Scenic Design – Drafting	0103	Drafting assign. due
10/18	<i>Sylvia</i> Critique	0103	Quiz 1 Typewritten critique due
10/20	Midterm	0103	Midterm
10/25	Costumes-Psych. of Clothing/Pract. Aspects	0103	Chapt 16 Assign closet project
10/27	Costumes-Elements of Design	0103	Quiz 2 Closet assign. due—Assign elements
11/1	Rendering Techniques - Video	0103	Elements due—Assign collage
11/3	Properties	0103	Chapt 11 p.278-285 Assign props project
11/8	Lighting Design Process—Theory/Applied	0103	Chapt12 p. 299-305;313-320 Prop proj. due Assign lighting montage
11/10	Lighting Design-Process and Sound	0103	Chapt 19 p.473-479
11/15	<i>Ten November</i> Critique	0103	Quiz 2, Written critique due Montage due
11/17	Cue Sheet & Montage Presentations	0103	Cue List & Photo and Sound Montage for <i>Present Tense</i> due
11/22	Cue Sheet & Montage Presentations	0103	Cue List & Photo and Sound Montage for <i>Present Tense</i> due Quiz 3 Assign final project
11/24	No class, Thanksgiving Break	0103	Don't show up
11/29	Collage Presentation	0103	Collage Presentations
12/1	Collage Presentation	0103	Collage Presentations
12/6	TBA	0103	
12/8	Final Project Presentation	0103	Projects due
12/13	Final Project Presentation	0103	Projects due
	Review & Teaching Evaluations	0103	Review Comprehensive Final & Evaluation

FINAL EXAMINATION – Thursday – 12/21 –8:00 – 10:30AM in Rm. 0103

**THR 2130 Stagecraft
Course Syllabus – Winter, 2006**

Class Sessions: Monday, Wednesday, & Friday –12:50 – 1:45PM

Professor: Fred Florkowski
Rm. 3203

Phone Nos.: 577-7901 Office
577-7902 Shop
577-2961 Bonstelle

Office Hours: Monday 11:30-12:30 and Thurs 11:45-12:45

Teaching Assistant: Kathryn Botsford

Phone No. 313-577-7902

Classroom: Scene Shop or Costume Shop at 95 W. Hancock,
Bonstelle Theatre or Rm. 0106 Old Main

Text and Materials:

The text used is *Theatrical Design and Production (5th Edition)* by J. Michael Gillette. However, the 4th edition is fine, but you will be responsible to locate the proper chapter for the current reading assignment. Don't worry: there is usually only a minor adjustment in the chapter reading assignment. Keep this book, as it is also the text used for THR 2500 Introduction to Design for the Theatre, which is a requirement for all in the B.F.A. program. This text will serve as a source for the lectures. Be careful, all assigned reading material from the text may appear on the midterm and final exams. Lecture notes may be given in sessions of this class. They, along with assigned reading from the text, discussions, written work, and projects and class discussions will be the basis for all tests and quizzes. There are no specific materials required. You may elect to purchase supplies for a Properties Project that will be assigned later in the term.

Recommended Reading but not necessary:

Backstage Handbook by Paul Carter; Broadway Press
Stage Rigging Handbook by Jay Glerum; Southern Illinois University Press
Scenic Art for the Theatre by Susan Crabtree and Peter Beudert; Focal Press
Designer Drafting for the Entertainment World by Patricia Woodridge; Focal Press

Attire:

While in the shop proper clothing must be worn to ensure your safety. This is a practical experience class. You will get dirty. You will probably get paint on your clothing. You should wear sturdy comfortable clothes and flat closed shoes. Students need to come prepared for class. Anyone reporting to class on a shop workday without proper and safe working attire will be marked absent.

Purpose:

The purpose of this class is to introduce you to Stagecraft through an examination of terms, techniques and practical applications in a variety of areas, which will include Safety, Tools, Building Techniques, Rigging, Welding, Sewing, Properties, Scenic Painting, Drafting and Lighting. For various sections of the class, you will be assigned projects that will demonstrate the skills in these areas. It is not the purpose of this class to bring each of you to full competency in any of these technical areas. It is the purpose of this class to provide an introduction so that you are aware of disciplines, techniques, demands and possibilities of the art and craft of Stagecraft

GRADING:

The Final grades for this course will be based upon the following:

Quizzes (4 quizzes at 50 points each)	200
In class projects (4 projects at 100 points each)	400
Shop Hours	100
Midterm Exam	150
Final Exam	150
Point Total – 1000	

A.....	1000-900
B.....	899-800
C.....	799-700
D.....	699-600

Attendance:

The attendance policy for this class it allows three unexcused absences. **An excused absence must be recorded in writing with the instructor.** Verbal arrangements will **not** be accepted in this class. (Be certain to keep a copy of your own records). After the first three unexcused absences your grade will be lowered one letter grade, and for each subsequent unexcused absences. Attendance is taken at the beginning of each session. If you were not present when attendance was taken, you will be marked absent. If you enter a class after attendance has been taken, you are responsible to approach the professor after class to have your attendance marked as a tardy. Two instances of tardiness will be counted as an absence.

Shop Hours:

Class members are required to participate as members of the Bonstelle build crew by working 2 hours per week for a total of 30 hours per semester in the Bonstelle and Hilberry Scene Shop or Bonstelle Costume shop. You must work at least 2 hours per week. You will need to sign up for a time slot lasting the duration of the semester. At mid-semester you will switch to the opposite shop from which you registered. Each hour worked earns 3.3 points. The shop hour activity is worth 100 points. Extra credit is available for hours over the first 30 with a maximum of 15 hours extra. The shops are open at 1:00 or 2:00pm till 6:00pm Monday through Friday. Sign up sheets will be available in the shops. Shop hours are in addition to regular class meetings. They are a direct and practical application of the lecture material. They are supervised, and constitute ten percent of your grade. All shop hours must be completed by **May 1, 2006.**

It is your responsibility to call the shop if you know that you will not be there. If you do miss your appointed time you will loose the appropriate points (3.3 points per hour). It may be possible to make up the lost points only with Mary Copenhagen or Fred Florkowski's consent.

Sample Teaching Portfolio TAB 8
(20 pages maximum)

THR 2130 – Schedule of Classes – Winter, 2006

Date	Topic	Room No.	Student Preparation
1-09	Class Intro., Syllabus & Sched.	0106	
1-11	Shop Orientation - Tour	95 W. Hancock	
1-13	Shop Safety	95	
1-16	MLK Day	95	No Class
1-18	Welding/Tools and Materials	95	pp. 198-209, pp. 135-169
1-20	Welding/Tools and Materials	95	pp. 198-209, pp. 135-169
1-23	Costume Project #1 – Shop Project #2	95	Chapt. 17
1-25	Costume Project #1 – Shop Project #2	95	Work
1-27	Costume Project #1 – Shop Project #2	95	Work
1-30	Costume Project #1 – Shop Project #2	95	Work
2-1	Costume Project #1 – Shop Project #2	95	Finished?
2-3	Costume Project #1 – Shop Project #2	95	Quiz 1 or 2
2-6	Shop Project #2 – Costume Project #1	95	Work
2-8	Shop Project #2 – Costume Project #1	95	Work
2-10	Shop Project #2 – Costume Project #1	95	Work
2-13	Shop Project #2 – Costume Project #1	95	Work
2-15	Shop Project #2 – Costume Project #1	95	Work
2-17	Shop Project #2 – Costume Project #1	95	Quiz 2 or 1
2-20	Building Techniques	95	pp. 198-242
2-22	Bonstelle Tour	Bonstelle	Chapt 4
2-24	Counterweight Fly System	Bonstelle	Chapt 4
2-27	Rigging Hardware	Bonstelle	Chapt 4
2-28	Review for Midterm	0106	Everything
3-3	Mid-term Exam	0106	Exam
3-6	Drafting	0106	Chapt 20
3-8	Drafting	0106	Chapt 20
3-10	Hilberry Tour	Hilberry	Chapt 4
3-13	Spring Break	---	No class
3-15	Spring Break	---	No class
3-17	Spring Break	---	No class
3-20	Properties	95	Chapt 11
3-22	Properties Project	95	Chapt 11
3-24	Properties Project	95	Chapt 11
3-27	Properties Critique	0106	
3-29	Properties Critique and Quiz 3	0106	Quiz 3
3-31	Lighting Equipment	TBA	pp. 340-352
4-3	Color & Scenic Painting	95	Chapt 6
4-5	Undergrad Assessment	---	No class
4-7	Undergrad Assessment	---	No class
4-10	Project 4 -- Scene Painting	95	Chapt 10
4-12	Project 4 – Scene Painting	95	Chapt 10
4-14	Project 4 – Scene Painting	95	Chapt 10
4-17	Project 4 – Scene Painting	95	Chapt 10
4-19	Project 4 - Scenic Painting and Quiz 4	95	Quiz 4
4-21	Project 4 - Scene Painting Critique	95	
4-24	Review & Teaching Evaluation	0106	Comprehensive Final Review

FINAL EXAM: MONDAY, May 1, 2006 – 10:40 AM – 1:10 PM

[Time sheet Stagecraft students use
to log the required 30 hours of practical
experience in one of the theatre shops.]

THR 2130 Shop Hours Log

Name _____
Scheduled Hours _____

Day	Date	In	Out	Total Hrs.	Signature
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Sample Teaching Portfolio TAB 8
(20 pages maximum)