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, 2003
(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, Binghampton 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 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 forman 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, venders 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 class 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 230 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 understandable and approach it in our own way.”

THR 230 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:

Undergraduate Advising and Mentoring of Creative Projects:

Cross-referenced to Binder Page

Advisor/Mentor to Graduate and Undergraduate Set Designers working in the Hilberry Theatre for the Children's Summer Show:
Lex Van Bloomestein, MFA, Oz, 2006
Kevin Beltz, BFA, Beauty and the Beast, 2005
Kristen Compton, MFA, Charlotte's Web, 2004
Katie Monthei, BFA, Jackie and the Beanstalk, 2003
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
David Court, MFA, Adventures of A Black Girl in Search of God, 2006
Gwen Lindsay, BFA, Little Shop of Horrors, 2006
Claude Hardy, MFA, Pride & Prejudice, 2005
Kevin Beltz, BFA, Ten November, 2005, Asst. Technical Director
David Court, MFA, Anna Lucasta, 2005
Stephen Landon, MFA, Metamorphoses, 2005
Sarah Tanner, MFA, Anne of Green Gables, 2004
Kristen Compton, MFA, Charlotte’s Web, 2004 27
Kristen Compton, MFA, The House of Bernarda Alba, 2004 28
Katie Monthei, BFA, Dream on Monkey Mountain, 2004 29, 42
Terry Jachimiak, MFA, It’s A Wonderful Life, 2004 31
Andrew Farrugia, BFA, The Imaginary Invalid, 2003 33, 44
Nick Rupard, MFA, Christmas Carol, 2002 35
David Hirt, MFA, No Place to Be Somebody, 2002 35
Karen Kozlowski, BFA, for colored girls who considered suicide/when the rainbow is enough, 2002 36
Lee Brasuell, MFA, A Midsummer’s Night Dream, 2002 37
David Hirt, MFA, One Flew Over the Cuckoo’s Nest, 2001 39
Lee Brasuell, MFA, Dancing at Lughnasa, 2001

Advisor/Mentor to Undergraduate Set Designers working in the Studio Theatre:
Cory Johnson, Proof, BFA, 2006
Gwen Lindsay, BFA, Before There Was Broadway, 2006
Cory Johnson, BFA, Heck Rabi, 2006
Sean Murphy, BFA, Heck Rabi, 2006
Kevin Beltz, BFA, Midnight Caller, 2006
Theresa Hartman, BFA, That Championship Season, 2005
Gwen Lindsay, BFA, Independence, 2006
Kevin Beltz, BFA, ‘night Mother, 2005
Gwen Lindsay, BFA, Miss Julie, 2005 40
Cory Johnson, BFA, Heck Rabi, 2005
Cory Johnson, BFA, Diner with Friends, 2004
Gwen Lindsay, BFA, Joe Egg, 2004 40
Kevin Beltz, BFA, Lycra, 2004
Kevin Beltz, BFA, Antigone in New York, 2004 41
Gwen Lindsay, BFA, Heck Rabi, 2004
Gwen Lindsay, BFA, Desdemona, A Play About A Handkerchief, 2003
Claudette Mompalo, BFA, Seascapes, 2003
Katie Monthei, BFA, Marisol, 2003 42
Robin Coleman, BFA, Heck Rabi, 2003
Claudette Mompalo, BFA, Hospice, 2003 43
Katie Monthei, BFA, Art, 2003
Katie Monthei, BFA, Medea, 2003
Katie Monthei, BFA, Pantomime, 2003
Katie Monthei, BFA, Painting Churches, 2002
Andrew Farrugia, BFA, Death and the Maiden, 2002 44
Kristen Compton, BFA, The Emperor of the Moon, 2002
Katie Monthei, BFA, The Birthday Party, 2002
Matt Nicholson, BFA, Sty of the Blind Pig, 2001
Andrew Farrugia, BFA, Sweet Eros/Tape, 2001
Karen Kozlowski, BFA, Top Girls, 2001
THR 5080 Stage Design 1
Course Syllabus – Winter, 2006

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

Instructor: Fred Florkowski   Phone Nos.: 577-7901 Office
                   Rm. 3203  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 Paskett, 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.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Sketches</td>
<td>100</td>
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<tr>
<td>Geometric Composition</td>
<td>100</td>
</tr>
<tr>
<td>Composition (me)</td>
<td>100</td>
</tr>
<tr>
<td>Designer Paper</td>
<td>50</td>
</tr>
<tr>
<td>Floor Plans (Bonstelle)</td>
<td>50</td>
</tr>
<tr>
<td>Section (Bonstelle)</td>
<td>50</td>
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<tr>
<td>Hypothetic Floor Plan</td>
<td>50</td>
</tr>
<tr>
<td>Color Pencil Work</td>
<td>50</td>
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<tr>
<td>Drafting Work</td>
<td>50</td>
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<tr>
<td>Design Package 1</td>
<td>200</td>
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<tr>
<td>Final Exam Design Package 2</td>
<td>200</td>
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<td></td>
<td>1000</td>
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</table>

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

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

You will be required to read Student 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.
Grading:
The final grades for this course will be based upon the following:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critiques</td>
<td>75</td>
</tr>
<tr>
<td>Sylvia</td>
<td></td>
</tr>
<tr>
<td>Ten November</td>
<td>75</td>
</tr>
<tr>
<td>Design Process Assignments (DIA Project)</td>
<td>50</td>
</tr>
<tr>
<td>Scenic Design &amp; Properties Assignments</td>
<td>75</td>
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<tr>
<td>Costume Design Assignments</td>
<td>75</td>
</tr>
<tr>
<td>Lighting Design Assignments</td>
<td>75</td>
</tr>
<tr>
<td>Collage</td>
<td>75</td>
</tr>
<tr>
<td>2 Quizzes (50 pts. Each)</td>
<td>100</td>
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<tr>
<td>Final Project</td>
<td>100</td>
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<tr>
<td>Midterm Examination</td>
<td>100</td>
</tr>
<tr>
<td>Final Examination</td>
<td>200</td>
</tr>
</tbody>
</table>

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 absence. 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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Room No.</th>
<th>Student Preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/6</td>
<td>Class Intro, Syllabus, Projects &amp; Sched.</td>
<td>0103</td>
<td></td>
</tr>
<tr>
<td>9/8</td>
<td>Production Organization &amp; Jobs</td>
<td>0103</td>
<td>Chapt 1 Assign <em>Present Tense</em></td>
</tr>
<tr>
<td>9/13</td>
<td>Design Process</td>
<td>0103</td>
<td>Chapt 2</td>
</tr>
<tr>
<td>9/15**</td>
<td>Theatre Arch. &amp; The Stage</td>
<td>Hilberry</td>
<td>Chapt 3 Assign <em>Present Tense</em></td>
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<tr>
<td>9/20</td>
<td>Script Analysis</td>
<td>0103</td>
<td>*Present Tense</td>
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<tr>
<td>9/22</td>
<td>Style, Composition &amp; Design</td>
<td>0103</td>
<td>Chapt 5 p. 73-82</td>
</tr>
<tr>
<td>9/27**</td>
<td>Color</td>
<td>TBA</td>
<td>Chapt 6 p. 86-93, 97-99 Assign DIA Project</td>
</tr>
<tr>
<td>9/29**</td>
<td>Meet at D.I.A. for Tour</td>
<td>DIA</td>
<td>Main Lobby of DIA @ 9:35 AM</td>
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<tr>
<td>10/4</td>
<td>Scenic Design – Elements of Design</td>
<td>0103</td>
<td>Chapt 7 p. 111-127</td>
</tr>
<tr>
<td>10/6</td>
<td>D.I.A. Project Presentations</td>
<td>0103</td>
<td>DIA Projects due</td>
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<tr>
<td>10/11</td>
<td>Sc. Design – Considerations-Drafting</td>
<td>0103</td>
<td>Chapt 7 p. 127-134 Assign drafting project</td>
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<tr>
<td>10/17</td>
<td>Scenic Design – Drafting</td>
<td>0103</td>
<td>Drafting assign. due</td>
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<tr>
<td>10/18</td>
<td><em>Sylvia</em> Critique</td>
<td>0103</td>
<td>Quiz 1 Typewritten critique due</td>
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<td>10/20</td>
<td>Midterm</td>
<td>0103</td>
<td>Midterm</td>
</tr>
<tr>
<td>10/25</td>
<td>Costumes-Psych. of Clothing/Pract. Aspects</td>
<td>0103</td>
<td>Chapt 16 Assign closet project</td>
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<td>0/27</td>
<td>Costumes-Elements of Design</td>
<td>0103</td>
<td>Quiz 2 Closet assign. due–Assign elements</td>
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<td>11/1</td>
<td>Rendering Techniques - Video</td>
<td>0103</td>
<td>Elements due–Assign collage</td>
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<tr>
<td>11/3</td>
<td>Properties</td>
<td>0103</td>
<td>Chapt 11 p.278-285 Assign props project</td>
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<tr>
<td>11/10</td>
<td>Lighting Design-Process &amp; Sound</td>
<td>0103</td>
<td>Assign lighting montage</td>
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<td>11/15</td>
<td><em>Ten November</em> Critique</td>
<td>0103</td>
<td>Chapt 19 p.473-479</td>
</tr>
<tr>
<td>11/17</td>
<td>Cue Sheet &amp; Montage Presentations</td>
<td>0103</td>
<td>Quiz 2, Written critique due Montage due</td>
</tr>
<tr>
<td>11/22</td>
<td>Cue Sheet &amp; Montage Presentations</td>
<td>0103</td>
<td>Cue List &amp; Photo and Sound Montage for <em>Present Tense</em> due</td>
</tr>
<tr>
<td>11/24</td>
<td>No class, Thanksgiving Break</td>
<td>0103</td>
<td>Quiz 3 Assign final project</td>
</tr>
<tr>
<td>11/29</td>
<td>Collage Presentation</td>
<td>0103</td>
<td>Don't show up</td>
</tr>
<tr>
<td>12/1</td>
<td>Collage Presentation</td>
<td>0103</td>
<td>Collage Presentations</td>
</tr>
<tr>
<td>12/6</td>
<td>TBA</td>
<td>0103</td>
<td></td>
</tr>
<tr>
<td>12/8</td>
<td>Final Project Presentation</td>
<td>0103</td>
<td>Projects due</td>
</tr>
<tr>
<td>12/13</td>
<td>Final Project Presentation</td>
<td>0103</td>
<td>Projects due</td>
</tr>
<tr>
<td></td>
<td>Review &amp; Teaching Evaluations</td>
<td>0103</td>
<td>Review Comprehensive Final &amp; Evaluation</td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes (4 quizzes at 50 points each)</td>
<td>200</td>
</tr>
<tr>
<td>In class projects (4 projects at 100 points each)</td>
<td>400</td>
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<tr>
<td>Shop Hours</td>
<td>100</td>
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<tr>
<td>Midterm Exam</td>
<td>150</td>
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<tr>
<td>Final Exam</td>
<td>150</td>
</tr>
</tbody>
</table>

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 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.

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 2:00 pm till 6:00 pm 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.
## THR 2130 – Schedule of Classes – Winter, 2006

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Room No.</th>
<th>Student Preparation</th>
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<tbody>
<tr>
<td>1-09</td>
<td>Class Intro., Syllabus &amp; Sched.</td>
<td>0106</td>
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<tr>
<td>1-11</td>
<td>Shop Orientation - Tour</td>
<td>95 W. Hancock</td>
<td></td>
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<tr>
<td>1-13</td>
<td>Shop Safety</td>
<td>95</td>
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</tr>
<tr>
<td>1-16</td>
<td>MLK Day</td>
<td>95</td>
<td>No Class</td>
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<tr>
<td>1-18</td>
<td>Welding/Tools and Materials</td>
<td>95</td>
<td>pp. 198-209, 135-169</td>
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<tr>
<td>1-20</td>
<td>Welding/Tools and Materials</td>
<td>95</td>
<td>pp. 198-209, 135-169</td>
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<tr>
<td>1-23</td>
<td>Costume Project #1 – Shop Project #2</td>
<td>95</td>
<td>Chapt. 17, Work</td>
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<td>1-25</td>
<td>Costume Project #1 – Shop Project #2</td>
<td>95</td>
<td>Work</td>
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<td>1-30</td>
<td>Costume Project #1 – Shop Project #2</td>
<td>95</td>
<td>Finished? Quiz 1 or 2</td>
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<tr>
<td>2-1</td>
<td>Shop Project #2 – Costume Project #1</td>
<td>95</td>
<td>Work</td>
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<td>2-3</td>
<td>Shop Project #2 – Costume Project #1</td>
<td>95</td>
<td>Work</td>
</tr>
<tr>
<td>2-6</td>
<td>Shop Project #2 – Costume Project #1</td>
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<td>2-8</td>
<td>Shop Project #2 – Costume Project #1</td>
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<td>Work</td>
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<td>Shop Project #2 – Costume Project #1</td>
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<td>Work</td>
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<td>2-13</td>
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<td>Quiz 2 or 1</td>
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<td>Quiz 2 or 1</td>
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<td>2-20</td>
<td>Building Techniques</td>
<td>95</td>
<td>pp. 198-242</td>
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<td>2-22</td>
<td>Bonstelle Tour</td>
<td>Bonstelle</td>
<td>Chapt 4</td>
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<td>2-24</td>
<td>Counterweight Fly System</td>
<td>Bonstelle</td>
<td>Chapt 4</td>
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<tr>
<td>3-1</td>
<td>Review for Midterm</td>
<td>0106</td>
<td>Everything</td>
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<tr>
<td>3-20</td>
<td>Properties</td>
<td>95</td>
<td>Chapt 11</td>
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<td>3-22</td>
<td>Properties Project</td>
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<td>Properties Project</td>
<td>95</td>
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<td>3-27</td>
<td>Properties Critique</td>
<td>0106</td>
<td>Quiz 3</td>
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<td>3-29</td>
<td>Properties Critique and Quiz 3</td>
<td>0106</td>
<td>Quiz 3</td>
</tr>
<tr>
<td>3-31</td>
<td>Lighting Equipment</td>
<td>TBA</td>
<td>pp. 340-352</td>
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<td>4-3</td>
<td>Color &amp; Scenic Painting</td>
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<td>Chapt 6</td>
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<td>4-5</td>
<td>Undergrad Assessment</td>
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<td>Undergrad Assessment</td>
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<td>Project 4 – Scene Painting</td>
<td>95</td>
<td>Chapt 10</td>
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<td>4-12</td>
<td>Project 4 – Scene Painting</td>
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<td>Chapt 10</td>
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<td>4-14</td>
<td>Project 4 – Scene Painting</td>
<td>95</td>
<td>Chapt 10</td>
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<td>4-17</td>
<td>Project 4 – Scene Painting</td>
<td>95</td>
<td>Chapt 10</td>
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<td>4-19</td>
<td>Project 4 - Scenic Painting and Quiz 4</td>
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<td>Quiz 4</td>
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<td>Project 4 - Scenic Painting Critique</td>
<td>95</td>
<td>Quiz 4</td>
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<td>4-24</td>
<td>Review &amp; Teaching Evaluation</td>
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<td>Comprehensive Final Review</td>
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**FINAL EXAM: **MONDAY, May 1, 2006 – 10:40 AM – 1:10 PM
### THR 2130 Shop Hours Log

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<th>In</th>
<th>Out</th>
<th>Total Hrs.</th>
<th>Signature</th>
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</thead>
</table>

**Sample Syllabus 3 Teaching Portfolio**

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

Sample Teaching Portfolio TAB 8

(20 pages maximum)