

Department of Theatre
College of Arts and Sciences
Proposal: Revision of MFA program in Design
November 6, 2019

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Steven Fink
Associate Executive Dean for Curriculum and Instruction
114 University Hall
Columbus, Ohio 43210

RE: Master of Fine Arts (Theatre Design) program revision

November 18, 2019

Dear Arts and Sciences Curriculum Committee and Associate Dean Fink:

This letter is to confirm that the proposed revision to the Master of Fine Arts (Design) program in the Department of Theatre was passed unanimously by the Faculty of the Department of Theatre on November 6, 2019.

This revision is the outcome of several years of assessment and reflection on the part of our faculty, as well as the information gleaned from our National Association of Schools of Theatre. The department faculty agree that these revisions will better serve the needs of our students as they pursue the degree and prepare for a career or further study.

Sincerely,

Janet Parrott
Chair, Department of Theatre
parrott.1@osu.edu



November 18, 2019

Dear Professor Parrott:

The faculty of the MFA Program in Design/Tech completed the revisions of their curriculum this October. The revisions address the recent educational needs of the students in the program as well as the recommendations made in the latest NAST review. The proposed revisions were submitted to the Curriculum Committee during the last week of October.

The Curriculum Committee reviewed and discussed the proposed revisions to the MFA Program in Design/Tech during its meeting of October 30, 2019. The motion to approve the proposed revisions passed unanimously on the condition that two additional changes were implemented.

Sincerely,

Stratos E. Constantinidis, PhD
Professor and Director of Graduate Studies
Department of Theatre

Proposed Revision to MFA in Theatre: Design
Draft Date: February 6, 2020

GENERAL INFORMATION

Name of program:	Theatre: Design
Degree students will receive:	MFA
Proposed implementation date:	Fall 2020
Academic units administrating program:	Department of Theatre, College of Arts and Sciences

BACKGROUND

The Department of Theatre has a single Masters of Fine Arts program with two separate specializations: Acting and Design. Within the design specialization, there are currently three disciplines a student can focus their program on: Lighting Design, Costume Design and Scenery Design. (None of these are separate specializations and they do not offer distinct degree designations.) The design program accommodates up to nine graduate students at a time, each supported by a GTA position, which equates to around three students in each discipline. Although the size and structure of this program is fairly unique to our campus, it is quite comparable to theatre design programs at our peer institutions.

The MFA Design program last revised its curriculum in preparation for the shift to semesters in the fall of 2012. In the spring of 2016, our department underwent an accreditation review from the National Association of Schools of Theatre (NAST). The following year, we underwent an external program review. Immediately thereafter, the faculty and teaching staff in our program began working on a plan to improve the curriculum based on lessons learned from external reviews, our students past and present, and our experiences teaching, administering and producing in the program since the shift to semesters.

RATIONALE

In response to our formal external reviews and our informal conversations and collaborations, the faculty and teaching staff in the MFA Design program are recommending modest but meaningful revisions to our curriculum.

We are focusing our revisions on six goals that grew out of this assessment and reflection:

1. Aligning the program with NAST guidelines.
2. Providing more opportunities for graduate students to collaborate across disciplines.
3. Making curricular use of the Lawrence & Lee Theatre Research Institute.
4. Realigning our courses in design media (painting, drawing, drafting & modeling) in response to current industry standards and the needs of contemporary students.
5. Galvanizing our offerings and expertise in media design into a distinct design focus within the MFA curriculum.
6. Maximizing course enrollments and increasing faculty teaching efficiencies.

GOAL 1: NAST guidelines require that at least half of a student's credit hours be taken in graduate-only courses at the 6000-level or above. Under this proposal, students earn a minimum of 34 hours of credit at 6000-level or above, which is 52% of the required curriculum.

This shift was achieved by the replacement of one 5000-level course in each discipline with a 6000-level interdisciplinary course, 6210-Studio Praxis.

GOAL 2: We learned from conversations with our students, current and former, that they hungered for opportunities to work together as collaborators and creators across design disciplines, instead of focusing so exclusively within their disciplinary area. We also discovered courses that feature this type of collaboration at peer institutions and found them pedagogically excellent. One of our new courses, 6210-Studio Praxis, creates an opportunity for our graduate students of all levels (first-, second- and third-year) and from all the design disciplines to collaborate with one another on projects, working both inside and outside of their chosen discipline.

GOAL 3: The Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI) is an internationally renowned archive of theatre and performance materials and realia including personal papers, designs, technical theatre documentation, costumes, models, photographs, posters, artwork, recordings, etc. During the development of this proposal, the Director of the TRI was a faculty member in this design program who developed and offered an occasional course for graduate students to make use of the rich collection resources at the TRI with a goal of developing scholarly research skills with an eye toward conference presentation and publication. This proposal establishes this course with its own number and a place in our curriculum.

GOAL 4: In our current program, there are five different graphics courses, some seven and some fifteen weeks in length, and most are discipline-specific. In our proposal, these courses are replaced by two full-semester courses. The first, 5305-Painting and Drawing for Theatre, lays a foundation for all first-year graduate students in two-dimensional visual arts, focusing equally on digital and physical tools and techniques. The second, 5210-Drafting and Modeling for Theatre, develops skills in two-dimensional and three-dimensional digital drafting and modeling for scenery, lighting and media designers. These cross-disciplinary courses cover all the necessary foundational goals for our students, while more advanced graphics techniques are covered in existing discipline-specific design courses. The courses themselves are being revised in two ways. First, we increasing our emphasis on traditional drawing and painting as these skills seem to be diminishing in contemporary graduate students. Second, we are adding three-dimensional modeling and rendering into the curriculum, aligning our program with changes in the industry.

GOAL 5: Our department already has coursework and faculty expertise in media design for performance. Since the addition of our faculty media specialist, Associate Professor Alex Oliszewski, students in our program have been able to gain the media design and technology skills increasingly sought-after in our industry and adjacent fields. This proposal builds a strong curriculum for a student pursuing a career in media design and galvanizes it into a distinct focus within the design program. Integrating media design into our MFA would place Ohio State among very few programs in the country able to offer a robust program in this rapidly expanding field.

Like media design itself, this portion of the curriculum is necessarily more flexible and interdisciplinary. We are including courses housed in ACCAD and in Moving Image Production. The diversity of offerings and variety of electives give students an opportunity to match their unique needs and focus on filmmaking, content creation, systems, lighting technology and/or research.

GOAL 6: With the addition of 6210-Studio Praxis, we are eliminating three discipline-specific courses at the 5000-level taught by three separate faculty with traditionally low enrollment and we're replacing them with one course taught by one (rotating) faculty member and taken by all of our graduate students together each year. These efficiencies will significantly improve our teaching load distributions and our course enrollment numbers. We are also achieving efficiencies by realigning our graphics courses, which involves reducing the total number of courses and integrating some topics into existing advanced design courses. We are also proposing to shift one of our courses, 5403-Scene Painting, from a 6000-level to a 5000-level in order to encourage undergraduate inclusion and promote enrollment.

ADJUSTMENTS FOR CLARITY

As we build an improved curriculum, we are also taking the opportunity to refine and clarify its structure, making it more coherent and uniform. To that end, we have adjusted the names and numbers of some courses to follow certain guidelines. In course numbers, the hundreds column identifies the discipline of the course such that: the number 4 designates scenery, 5 costumes, 6 lighting, and 2 and 3 generally designate shared courses. Across disciplines, the four studio courses end in the numbers 10, 11, 12, and 13. Conversely, our skills courses generally end in numbers below 10. The Media discipline is the exception to these guidelines as courses in that curriculum are often shared by other programs.

Many of our courses are listed at the 5000-level to encourage undergraduate participation which makes for a richer classroom but also helps generate higher enrollments. On the other hand, we have been deliberate about selecting which courses should be offered at a higher level for graduate students only. Our advanced design courses, which had been placed at a variety of levels, are now standardized at the 7000-level in this proposal.

Some additional housekeeping includes aligning all 7000-level practicum requirements at a total of nine credits, as they are generally earned three hours at a time.

MAGNITUDE OF REVISION

The proposed changes to the program constitute a revision of less than 50% of the curriculum according to the CCGS guidelines. We are proposing three new courses and revising two others. (Our proposal also includes a revised and simplified system of course names and numbers that requires name-only adjustments to eleven courses.) In identifying a new emphasis in Media Design, we are also including in the curriculum three courses that are already being taught but that had not previously been a required part of this program. The three new courses, two revised courses, and three newly-included courses constitute 27% of the total required curriculum of thirty courses.

CLARIFYING NOTE: As the course proposals were entered into the system, four revised courses were identified as “new” despite being based on existing syllabi. The existing courses are topics courses which use two different syllabi, each offered in alternating years. This proposal gives each syllabus its own course name and number resulting in four total courses from the original two. Nonetheless, if these four courses were included in the magnitude of revision, it would constitute a 40% revision of the total curriculum, still well within the required level.

TRANSITION PLAN

Our program is able to support nine graduate students and, as we develop these proposals, we are keeping all our current students well informed about the possible changes. We have also begun offering the new and revised courses on a trial basis under group studies numbers. For our current students, we are then substituting these back into their existing curricula. Our hope is that this will help make a transition to a revised curriculum nearly seamless. The remaining changes to course names and numbers will not affect the transition.

ADVISING PLAN

All students are assigned a faculty advisor upon admittance to our program. Students who join the program during this transitional period will be notified of the transition upon admittance. Our students meet with advisors on a weekly or bi-weekly basis (weekly) and are reviewed annually for progress to degree.

MFA THEATRE DESIGN : CURRICULUM COMPARISON

CURRENT MFA THEATRE DESIGN CURRICULUM						
	LIGHTING		SCENERY		COSTUMES	
SKILLS	5261 Graphics 1	3	5261 Graphics 1	3	5261 Graphics 1	3
	5262 Graphics 2	1.5	5262 Graphics 2	1.5	5263.03 Graphics 3: Costume	1.5
	5263.02 Graphics 3: Lighting	1.5	5263.01 Graphics 3: Scenery	1.5	5263.01 Graphics 3: Scenery	1.5
	5231 Topics in Tech Theatre	3	5231 Topics in Tech Theatre	3	8521 Adv Topics Costume Tech	9
	5621 Lighting Tech/Prod	3	6421 Scene Painting	3		
			6431 Properties	1.5		
	LIGHTING		SCENERY		COSTUMES	
STUDIO	5211 Production Design I	3	5211 Production Design I	3	5211 Production Design I	3
	5212 Production Design II	3	5212 Production Design II	3	5212 Production Design II	3
	5611 Lighting Design	3	5411 Scene Design I	3	5511 Costume Design I	3
	6651 Dig/Phys Lighting	4	5412 Scene Design II	3	7511 Adv Costume Design	9
	8611 Adv Lighting Design	6	8411 Adv Scene Design	6		
	LIGHTING		SCENERY		COSTUMES	
PRODUCTION	7000.06 Practicum	10	7000.04 Practicum	10	7000.05 Practicum	9
	6999 Thesis	6	6999 Thesis	6	6999 Thesis	6
	ALL DISCIPLINES					
SUPPLEMENTARY	6701 Research Methods	4				
	5220 Professional Practices	3				
	5441 Period Styles	3				
	5771.XX History Course	3				
	Elective course	6				
TOTAL CREDITS REQUIRED FOR THE MFA in THEATRE DESIGN						
	LIGHTING	66	SCENERY	66.5	COSTUMES	67

THEATRE HISTORY ELECTIVE OPTIONS	
5771.01 The History and Practice of Devising Theatre	3
5771.03 The History of Solo Performance	3
5771.04 American Voices	3
5771.05 The History of Musical Theatre	3
5771.06 International Theatre and Performance	3
5771.10 400 Years of Shakespeare in Production	3

MFA THEATRE DESIGN : CURRICULUM COMPARISON

PROPOSED MFA THEATRE DESIGN CURRICULUM										CREDITS
SKILLS	LIGHTING		SCENERY		COSTUMES		MEDIA		12	
	5305 Painting and Drawing for Theatre	3	5305 Painting and Drawing for Theatre	3	5305 Painting and Drawing for Theatre	3	5305 Painting and Drawing for Theatre	3		
	5210 Drafting and Modeling for Theatre	3	5210 Drafting and Modeling for Theatre	3	5501 Costume Technology	3	5401 Engineering for Entertainment	3		
	5401 Engineering for Entertainment	3	5401 Engineering for Entertainment	3	5502 Costume Draping & Patterning	3	MEDIA ELECTIVE		3	
	5603 Lighting Technology	3	5403 Scene Painting	3	5503 Advanced Costume Technology	3	MEDIA ELECTIVE		3	
STUDIO	LIGHTING		SCENERY		COSTUMES		MEDIA		18	
	6210 Studio Praxis	9	6210 Studio Praxis	9	6210 Studio Praxis	9	6210 Studio Praxis	9		
	5611 Lighting Design I	3	5411 Scene Design I	3	5511 Costume Design I	3	5310 Fundamentals of Media Design	3		
	5612 Lighting Design II	3	5412 Scene Design II	3	5512 Costume Design II	3	ACCAD 5301 Dev Exp Media Sys	3		
	7613 Advanced Lighting Design	3	7413 Advanced Scene Design	3	7513 Advanced Costume Design	3	7311 Advanced Moving Image Art	3		
PRODUCTION	LIGHTING		SCENERY		COSTUMES		MEDIA		15	
	7000.06 Practicum	9	7000.04 Practicum	9	7000.05 Practicum	9	7000.03 Practicum	9		
	6999 Thesis	6	6999 Thesis	6	6999 Thesis	6	6999 Thesis	6		
SUPPLEMENTARY	ALL DISCIPLINES								19-20	
	6701 Research Methods	4								
	5220 Professional Practices	3								
	5225 Period Styles	3								
	7215 TRI Archive	3								
THEATRE HISTORY ELECTIVE	3-4									
Elective course - any	3									
TOTAL CREDITS REQUIRED FOR THE MFA in THEATRE DESIGN										64-65

THEATRE HISTORY ELECTIVE OPTIONS	
5771.01 The History and Practice of Devising Theatre	3
5771.03 The History of Solo Performance	3
5771.04 American Voices	3
5771.05 The History of Musical Theatre	3
5771.06 International Theatre and Performance	3
5771.10 400 Years of Shakespeare in Production	3
7701 Greek, Roman and Medieval Theatre	4
7702 Early Modern to Enlightenment Theatre	4
7703 Mass Entertainment, Modernism and the Rise of Realism	4
7704 Contemporary Theatre and Performance	4

MEDIA ELECTIVE OPTIONS	
5210 Drafting and Modeling for Theatre	3
5321 Film/Video Production I	3
5322 The Art of Editing	3
5323 Film/Video Production II	3
5603 Lighting Technology	3
5771.09 Performance in Media	3
7312 Screen Media	3

PROPOSED COURSE CHANGES : MFA THEATRE DESIGN

NEW COURSES		
PROPOSED	REPLACING	NOTES
5612 Lighting Design II	6651 Dig/Phys Lighting	This new course replaces a course that can no longer be taught and brings the studio courses in the lighting area into alignment with the other design disciplines.
6210 Studio Praxis	5211 Production Design I	In this new course, students work together as collaborators and creators across design disciplines. This course has been taught previously under a group studies number.
	5212 Production Design II	
7215 TRI Special Collections Research		This new course integrates curriculum with the rich collections of the TRI. This course has been taught previously under a group studies number.

REVISED COURSES		
PROPOSED	CURRENT	NOTES
5210 Drafting & Modeling for Theatre	5261 Graphics 1	This revised course works across design disciplines and has a more specific title. This course has been taught previously under a group studies number.
5305 Painting and Drawing for Theatre	5262 Graphics 2	This revised course works across design disciplines and has a more specific title. This course has been taught previously under a group studies number.

NAME/NUMBER CHANGES		
PROPOSED	CURRENT	NOTES
5502 Costume Draping & Patterning	8521 Adv Topics Costume Tech	The current course is repeated and alternates between two topic-specific syllabi. In the proposal, the two syllabi are separated into individual course names and numbers.
5503 Advanced Costume Technology		
7513 Advanced Costume Design	7511 Advanced Costume Design	The current course is repeated and alternates between two topic-specific syllabi. In the proposal, the two syllabi are separated into individual course names and numbers.
5512 Costume Design II		
5401 Engineering for Entertainment	5231 Topics in Tech Theatre	This course's name was changed to encourage involvement from students in other programs. It's number was changed to follow a new numbering logic.
5501 Costume Technology	5531 Int. Costume Construction	This course's name and number were changed to bring it into alignment with the other design disciplines.
5603 Lighting Technology	5621 Lighting Tech/Prod	This course's name and number were changed to bring it into alignment with the other design disciplines.
5225 Period Styles for Production	5441 Period Styles for Production	This course's number was changed to follow a new numbering logic.
5403 Scene Painting	6421 Scene Painting	This course's number was changed to follow a new numbering logic.
7413 Advanced Scene Design	8411 Advanced Scene Design	This course's number was changed to follow a new numbering logic.
7613 Advanced Lighting Design	8611 Advanced Lighting Design	This course's number was changed to follow a new numbering logic.

ADVISING SHEET : MFA THEATRE DESIGN - LIGHTING (discipline-specific courses in color)

	CREDITS	SEMESTER	NOTES
REQUIRED COURSEWORK: 58 credits total			
5210 Drafting and Modeling for Theatre	3	Spring year 1	offered every spring
5220 Professional Practices	3	as needed	offered every year
5225 Period Styles	3	Spring year 1 or 2	offered every other spring
5305 Painting and Drawing for Theatre	3	Autumn year 1	offered every autumn
5401 Engineering for Entertainment	3	Spring year 2 or 3	offered every spring
5603 Lighting Technology	3	Autumn year 1 or 2	offered every other autumn
5611 Lighting Design I	3	Spring year 1 or 2	offered every other spring
5612 Lighting Design II	3	Spring year 1 or 2	offered every other spring
6210 Studio Praxis	9	Autumn year 1, 2 and 3	offered every autumn
6701 Research Methods	4	Autumn year 1	offered every autumn
7215 TRI Archive	3	Spring year 1 or 2	offered every other spring
7613 Advanced Lighting Design	3	Autumn year 2 or 3	offered every other autumn
PRODUCTION EXPERIENCE: at least 9 credits			
7000.06 Practicum	9	various	as needed
THESIS PRODUCTION and WRITING: at least 6 credits			
6999 Thesis	6	Autumn and Spring year 3	as needed
ELECTIVES: at least 6 credits			
Theatre History Elective	3-4	as needed	The Department of Theatre will offer at least one graduate level history elective in autumn and one in spring semester. Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
Elective course - any	3	as needed	Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN	64-65		

SAMPLE CURRICULUM : MFA THEATRE DESIGN - LIGHTING (discipline-specific courses in color)

YEAR ONE			
AUTUMN	credits	SPRING	credits
5305 Painting and Drawing for Theatre	3	5210 Drafting and Modeling for Theatre	3
6210 Studio Praxis	3	5225 Period Styles	3
6701 Research Methods	4	5611 Lighting Design I	3
7000.06 Practicum	3	7000.06 Practicum	3
TOTAL	13	TOTAL	12
YEAR TWO			
AUTUMN	credits	SPRING	credits
5603 Lighting Technology	3	5220 Professional Practices	3
6210 Studio Praxis	3	5612 Lighting Design II	3
7000.06 Practicum	3	7215 TRI Archive	3
5771.05 The History of Musical Theatre	3		
TOTAL	12	TOTAL	9
YEAR THREE			
AUTUMN	credits	SPRING	credits
6210 Studio Praxis	3	5401 Engineering for Entertainment	3
6999 Thesis	3	6999 Thesis	3
7613 Advanced Lighting Design	3	Elective course - any	3
TOTAL	9	TOTAL	9
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN			64

ADVISING SHEET : MFA THEATRE DESIGN - SCENERY (discipline-specific courses in color)

	CREDITS	SEMESTER	NOTES
REQUIRED COURSEWORK: 58 credits total			
5210 Drafting and Modeling for Theatre	3	Spring year 1	offered every spring
5220 Professional Practices	3	as needed	offered every year
5225 Period Styles	3	Spring year 1 or 2	offered every other spring
5305 Painting and Drawing for Theatre	3	Autumn year 1	offered every autumn
5401 Engineering for Entertainment	3	Spring year 2 or 3	offered every spring
5403 Scene Painting	3	Spring year 2 or 3	offered every other spring
5411 Scene Design I	3	Spring year 1 or 2	offered every other spring
5412 Scene Design II	3	Spring year 1 or 2	offered every other spring
6210 Studio Praxis	9	Autumn year 1, 2 and 3	offered every autumn
6701 Research Methods	4	Autumn year 1	offered every autumn
7215 TRI Archive	3	Spring year 1 or 2	offered every other spring
7413 Advanced Scene Design	3	Autumn year 2 or 3	offered every other autumn
PRODUCTION EXPERIENCE: at least 9 credits			
7000.04 Practicum	9	various	as needed
THESIS PRODUCTION and WRITING: at least 6 credits			
6999 Thesis	6	Autumn and Spring year 3	as needed
ELECTIVES: at least 6 credits			
Theatre History Elective	3-4	as needed	The Department of Theatre will offer at least one graduate level history elective in autumn and one in spring semester. Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
Elective course - any	3	as needed	Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN	64-65		

SAMPLE CURRICULUM : MFA THEATRE DESIGN - SCENERY (discipline-specific courses in color)

YEAR ONE			
AUTUMN	credits	SPRING	credits
5305 Painting and Drawing for Theatre	3	5210 Drafting and Modeling for Theatre	3
6210 Studio Praxis	3	5225 Period Styles	3
6701 Research Methods	4	5411 Scene Design I	3
		7000.04 Practicum	3
TOTAL	10	TOTAL	12
YEAR TWO			
AUTUMN	credits	SPRING	credits
6210 Studio Praxis	3	5220 Professional Practices	3
7000.04 Practicum	3	5412 Scene Design II	3
7413 Advanced Scene Design	3	7000.04 Practicum	3
5771.05 The History of Musical Theatre	3	7215 TRI Archive	3
TOTAL	12	TOTAL	12
YEAR THREE			
AUTUMN	credits	SPRING	credits
6210 Studio Praxis	3	5401 Engineering for Entertainment	3
6999 Thesis	3	5403 Scene Painting	3
Elective course - any	3	6999 Thesis	3
TOTAL	9	TOTAL	9
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN			64

ADVISING SHEET : MFA THEATRE DESIGN - COSTUME (discipline-specific courses in color)

	CREDITS	SEMESTER	NOTES
REQUIRED COURSEWORK: 58 credits total			
5220 Professional Practices	3	as needed	offered every year
5225 Period Styles	3	Spring year 1 or 2	offered every other spring
5305 Painting and Drawing for Theatre	3	Autumn year 1	offered every autumn
5501 Costume Technology	3	Autumn year 2 or 3	offered every other autumn
5502 Costume Draping & Patterning	3	Autumn year 2 or 3	offered every other autumn
5503 Advanced Costume Technology	3	Spring year 2 or 3	offered every other spring
5511 Costume Design I	3	Spring year 1 or 2	offered every other spring
5512 Costume Design II	3	Spring year 1 or 2	offered every other spring
6210 Studio Praxis	9	Autumn year 1, 2 and 3	offered every autumn
6701 Research Methods	4	Autumn year 1	offered every autumn
7215 TRI Archive	3	Spring year 1 or 2	offered every other spring
7513 Advanced Costume Design	3	Autumn year 2 or 3	offered every other autumn
PRODUCTION EXPERIENCE: at least 9 credits			
7000.05 Practicum	9	various	as needed
THESIS PRODUCTION and WRITING: at least 6 credits			
6999 Thesis	6	Autumn and Spring year 3	as needed
ELECTIVES: at least 6 credits			
Theatre History Elective	3-4	as needed	The Department of Theatre will offer at least one graduate level history elective in autumn and one in spring semester. Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
Elective course - any	3	as needed	Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN	64-65		

SAMPLE CURRICULUM : MFA THEATRE DESIGN - **COSTUME** (discipline-specific courses in color)

YEAR ONE			
AUTUMN	credits	SPRING	credits
5305 Painting and Drawing for Theatre	3	5512 Costume Design II	3
6210 Studio Praxis	3	5225 Period Styles	3
6701 Research Methods	4	7000.05 Practicum	3
		Elective course - any	3
TOTAL	10	TOTAL	12
YEAR TWO			
AUTUMN	credits	SPRING	credits
5501 Costume Technology	3	5511 Costume Design I	3
6210 Studio Praxis	3	5220 Professional Practices	3
7000.05 Practicum	3	7000.05 Practicum	3
5771.05 The History of Musical Theatre	3	7215 TRI Archive	3
TOTAL	12	TOTAL	12
YEAR THREE			
AUTUMN	credits	SPRING	credits
5502 Costume Draping & Patterning	3	5503 Advanced Costume Technology	3
6210 Studio Praxis	3	6999 Thesis	3
6999 Thesis	3	7513 Advanced Costume Design	3
TOTAL	9	TOTAL	9
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN			64

ADVISING SHEET : MFA THEATRE DESIGN - MEDIA (discipline-specific courses in color)

	CREDITS	SEMESTER	NOTES
REQUIRED COURSEWORK: 58 credits total			
5220 Professional Practices	3	as needed	offered every year
5225 Period Styles	3	Spring year 1 or 2	offered every other spring
5305 Painting and Drawing for Theatre	3	Autumn year 1	offered every autumn
5401 Engineering for Entertainment	3	Spring year 2 or 3	offered every spring
5310 Fundamentals of Media Design	3	Autumn year 1	offered every autumn
ACCAD 5301 Dev Exp Media Sys	3	Spring year 1	offered every spring
6210 Studio Praxis	9	Autumn year 1, 2 and 3	offered every autumn
6701 Research Methods	4	Autumn year 1	offered every autumn
7215 TRI Archive	3	Spring year 1 or 2	offered every other spring
7311 Advanced Moving Image Art	3	Autumn year 1, 2 or 3	offered every 3rd autumn
MEDIA ELECTIVES: at least 6 credits			
5210 Drafting and Modeling for Theatre	3	as needed	offered every spring
5321 Film/Video Production I	3	as needed	offered every year
5322 The Art of Editing	3	as needed	offered every year
5323 Film/Video Production II	3	as needed	offered every year
5603 Lighting Technology	3	as needed	offered every other autumn
5771.09 Performance in Media	3	as needed	offered as needed
7312 Advanced Moving Image Art	3	as needed	offered as needed
PRODUCTION EXPERIENCE: at least 9 credits			
7000.03 Practicum	9	various	as needed
THESIS PRODUCTION and WRITING: at least 6 credits			
6999 Thesis	6	Autumn and Spring year 3	as needed
ELECTIVES: at least 6 credits			
Theatre History Elective	3-4	as needed	The Department of Theatre will offer at least one graduate level history elective in autumn and one in spring semester. Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
Elective course - any	3	as needed	Coursework from other departments may have prerequisites. Please discuss with your advisor in advance of enrolling.
<i>Students choose electives from the Department of Theatre and other departments across campus as their research agenda indicates.</i>			
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN	64-65		

SAMPLE CURRICULUM : MFA THEATRE DESIGN - **MEDIA** (discipline-specific courses in color)

YEAR ONE			
AUTUMN	credits	SPRING	credits
5305 Painting and Drawing for Theatre	3	5210 Drafting and Modeling for Theatre	3
5310 Fundamentals of Media Design	3	5225 Period Styles	3
6210 Studio Praxis	3	ACCAD 5301 Dev Exp Media Sys	3
6701 Research Methods	4	7000.03 Practicum	3
TOTAL	13	TOTAL	12
YEAR TWO			
AUTUMN	credits	SPRING	credits
6210 Studio Praxis	3	5220 Professional Practices	3
7311 Advanced Moving Image Art	3	7000.03 Practicum	3
7000.03 Practicum	3	7215 TRI Archive	3
5771.05 The History of Musical Theatre	3		
TOTAL	12	TOTAL	9
YEAR THREE			
AUTUMN	credits	SPRING	credits
6210 Studio Praxis	3	5321 Film/Video Production I	3
6999 Thesis	3	5401 Engineering for Entertainment	3
Elective course - any	3	6999 Thesis	3
TOTAL	9	TOTAL	9
TOTAL CREDITS FOR THE MFA in THEATRE DESIGN			64

ASSESSMENT PLAN – MFA THEATRE DESIGN

OUTCOME 1: Students conduct research to answer novel questions in theatre design and production.

METHOD: Direct – culminating project. Final Presentation in Theatre 6701 (Research Methods)

CRITERIA: 90% of students will score Meeting or Exceeding Expectations. A will be considered Exceeding Expectations. B will be considered Meeting Expectations. C will be considered Below Expectations.

SCHEDULE: Data will be collected in the first semester of student enrollment. The data will be aggregated annually and reviewed every three years.

METHOD: Direct – Graduate Thesis, Written Document and Thesis Rubric

CRITERIA: 90% of students will score Meeting or Exceeding Expectations overall on the rubric.

SCHEDULE: The rubric will be completed by the student’s committee immediately following their thesis defense. The data will be aggregated annually and reviewed every three years.

OUTCOME 2: Students demonstrate an understanding of theories and approaches in theatre design and production.

METHOD: Direct – Culminating Project, Rubric. Final Project in Theatre 7215 (TRI Special Collections Research)

CRITERIA: 90% of students will score Meeting or Exceeding Expectations.

SCHEDULE: Data will be collected at the end of each class offering. The data will be aggregated bi-annually and reviewed every three years.

OUTCOME 3: Students communicate effectively using oral, visual, and written forms to convey concepts in theatre design and production to both lay and expert audiences.

METHOD: Direct – Design Practicum Rubric.

CRITERIA: 90% of students will score Meeting or Exceeding Expectations overall on the rubric.

SCHEDULE: The rubric will be completed by faculty advisor after the completion of each production. The data will be aggregated annually and reviewed every three years.

METHOD: Direct – GTA Evaluation Rubric.

CRITERIA: 90% of students will score Well Above, Above or Meets overall on the rubric.

SCHEDULE: The rubric will be completed by GTA supervisor at the end of each spring term. The data will be aggregated annually and reviewed every three years.

OUTCOME 4: Students generate professional-caliber theatre design and production work.

METHOD: Direct – Portfolio Review Rubric.

CRITERIA: 90% of students will score Meeting or Exceeding Expectations overall on the rubric

SCHEDULE: The rubric will be completed by participating faculty immediately following the portfolio review. The data will be aggregated annually and reviewed every three years.

TERM:		INSTRUCTOR:	Mary Tarantino
CREDITS:	3	OFFICE:	
LEVEL:	U/G	OFFICE EMAIL:	
CLASS TIME:		OFFICE PHONE:	
LOCATION:	Drake 078 & 1112	OFFICE HOURS:	

Course Description

Theatre 5612 is an intermediate study and practice of creating lighting in diverse contexts, primarily as a contributing design element in response to various types of live events, such as theatre, musicals, improvisational performance, and busking; defined as a live, manual -- and in this case -- lighting response to performers as well as an audience in a range of performance contexts.

Learning Objectives

- to examine and participate in the process of lighting design creation for live events
- to study contemporary lighting and designers working in various lighting contexts, including stage and production: theatre, dance, and opera, as well as for concerts, awards ceremonies, industrial shows, nightclubs, and retail
- to experiment with a range of lighting software used to by the designer in the process workflow

Topics

- Lighting Design / Theoretical (20%)
Assignments for large scale theatre / concert / events and workflow
- Lighting Design / Practical (20%)
Assignments for small scale theatre / club / improvisation / busking & workflow
- Hardware and Software Graphics – design and construction documents (25%)
- Contemporary lighting designers research (20%)
- Course portfolio (15%)

Teaching Method

Lecture, discussion, laboratory exercises and presentations

Required Texts and Course Materials

- ◆ Cadena, Richard. *Automated Lighting: The Art and Science of Moving and Color-Changing Lights*. (3rd ed.). 2018. ISBN-13: 9781138850903 / ISBN-10: 113885090X
- ◆ Moody, James. *The Art and Business of Entertainment Lighting*. (4th ed). 2017. ISBN-13: 978-0240802930 / ISBN-10: 0240802934
- ◆ “Busking Stage Lighting” (web tutorial).
<http://www.onstagelighting.co.uk/busking-stage-lighting-course/>

Other Resources

Czech Theatre Collections at the Jerome Lawrence and Robert E. Lee Theatre Research Institute
<https://library.osu.edu/tri/czech-theatre>

Academic Misconduct

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Attendance Policy

Active discussion of assigned reading, production experiences, site visits, and presentations is at the core of this course. You are permitted **one** unexcused absence. If you miss more than **two** additional unexcused classes, you will fail the course. Excused absences fall into three categories: 1) absences due to illness (a doctor’s note must be provided within one week of return to class); 2) absences as a result of a death in the family; 3) absences as a result of major religious holidays. Notification regarding an excused absence must be conveyed to the instructor prior to the class meeting. Any test or project due date missed due to an excused absence must be made up at the next regular class that student attends unless special arrangements have been made with instructor.

Assignments Overview: See Carmen for full description and procedure

Projects: Lighting Designs for large and small venues.

For each design assignment, theoretical or practical, there will be an approach paper, ranging from 6-8 pages to encompass research, workflow, scheduling, design and technology goals.

Generally, assignments will vary in response to the scale and scope of the event assigned. An example of a large event is lighting Taylor Swift at Ohio Stadium. An example of a small event is lighting Anna Deavere Smith touring her one-person show “The Pipeline Project” that could be produced at the Urban Arts Space. All homework, in the form of lighting documents for large and small events is the same, but the scope will obviously scale to the art form and venue.

Course Schedule – subject to change – check Carmen site for substantive alterations

date	topic	what to discuss or is due	class meets
WK 1 1-08	Course introduction Getting started		087
WK 2 1-15	Stage lighting systems small scale theatre considerations	Discuss Cadena – sections 1 & 2	087 / 014
WK 3 1-22	Small theatre drawings, designs and renders		087 / 1112
WK 4 1-29	Concert and entertainment lighting: the field, early pioneers, personnel, and communications small theatre assignment due	Discuss Moody – part 1	078
WK 5 2-5	Size matters: venues and electrical matters	Discuss Cadena – sections 3 & 4 Discuss Moody – part 1 pre-production	087
WK 6 2-12	Busking & Workflow	Documentation Discuss Moody – part 1 busking, venues, life on the road and risk assessment	087 and site visits
WK 7 2-19	More Busking practices Begin busking assignment Lab time	http://www.onstagelighting.co.uk/busking-g-stage-lighting-course/ Moody – part 2 Cadena – section 4	087 and site visits
WK 8 2-26	Busking presentations	peer evaluations	on site
WK 9 3-5	Contemporary lighting designers: group presentations & demos	concert assignment preferences due	Thurber
WK 10	SPRING BREAK – no classes		
WK 11 3-19	Concert assignment – research, venue, scope, budget	Discuss Moody – part 3 lighting touring Discuss Cadena – section 6 & 7 preliminary presentations	078
WK 12 3-26	Lighting design software	Discuss Moody – section 7	087
WK 13 4-2	Concert lighting assignment	Discuss interview with Peter Morse: https://www.youtube.com/watch?v=oPikkcuz2zQ	Bowen

WK 14 4-9	Concert lighting plot due	presentation	1112
WK 15 4-16	Course evaluation and lab time		14 / 1112
FINAL W 4/24	Final presentation		078

Ohio State Grading Scale:

93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

University calendar - <http://registrar.osu.edu/staff/bigcalsem.asp>

TERM:	Autumn 2019	INSTRUCTOR:	Brad Steinmetz
CREDITS:	3	OFFICE:	Drake 087
LEVEL:	G	OFFICE EMAIL:	steinmetz.25@osu.edu
CLASS TIME:	TR 11:10am - 12:30pm	OFFICE PHONE:	614-688-3751
LOCATION:	Drake 078	OFFICE HOURS:	WF 9:00am-11:30am

COURSE DESCRIPTION: This is a topics-based, design class that challenges students to share and build on their experience both within and outside their declared design disciplines. All MFA designers will participate in the studio each fall semester. Our goal is for you to make work that quickly and creatively responds to the ideas and scripts we work on which hang together under the theme of “illusions.”

LEARNING OBJECTIVES:

- The creation of new designs and the timely revision/refinement of ideas throughout
- Active collaboration in class and on group assignments
- Engaged dialogue with colleagues including thoughtful responses to work
- Rigorous, in-depth script analysis
- Working as scenographic world-makers and stretching beyond single design disciplines

TEACHING METHOD: lecture, discussions, presentations and in-class projects

REQUIRED TEXTS:

A Very Very Very Dark Matter by Martin McDonagh

isbn.nu/9780571346912

Mr. Marmalade by Noah Haidle

isbn.nu/9780822221425

Is God Is by Aleshea Harris

samuelfrench.com/s/64018/is-god-is

The Illusion by Tony Kushner

isbn.nu/9780881452310

His Dark Materials by Philip Pullman Adapted by Nicholas Wright

isbn.nu/9781854598318

COURSE POLICIES:

Conversation and collaboration are essential to this class and this art. Attendance and punctuality are required and a deficit of either will adversely affect your grade. Unexcused absences beyond one will reduce a final grade for the course by one letter.

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Theatre 6194: Studio / Praxis

COURSE SCHEDULE

subject to change

DATE		TOPIC/ACTIVITY	ASSIGNMENT DUE
Tue.	Aug. 20	Intro	
Thur.	Aug. 22	Visit OTHERWORLD	
Tue.	Aug. 27	discussion	<i>A Very Very Very Dark Matter</i>
Thur.	Aug. 29	work day	
Tue.	Sep. 3	presentations	Installations
Thur.	Sep. 5	discussion	<i>Mr. Marmalade</i>
Tue.	Sep. 10	presentations	roughs – Mr. Marmalade
Thur.	Sep. 12	work day	
Tue.	Sep. 17	presentations	prelims – Mr. Marmalade
Thur.	Sep. 19	discussion	<i>Is God Is</i>
Tue.	Sep. 24	work day	
Thur.	Sep. 26	presentations	roughs – Is God Is
Fri.	Sep. 27	<i>Romeo & Juliet opens</i>	
Tue.	Oct. 1	check-ins	
Thur.	Oct. 3	work day	
Tue.	Oct. 8	presentations	prelims – Is God Is
Thur.	Oct. 11	- FALL BREAK -	
Tue.	Oct. 15	discussion	<i>The Illusion</i>
Thur.	Oct. 17	work day	
Tue.	Oct. 22	presentations	roughs – The Illusion
Thur.	Oct. 24	work day	
Thur.	Oct. 24	<i>Bonnets opens</i>	
Tue.	Oct. 29	presentations	prelims – The Illusion
Thur.	Oct. 31	work day	
Tue.	Nov. 5	presentations	designs – The Illusion
Thur.	Nov. 7	discussion	<i>His Dark Materials</i>
Tue.	Nov. 12	work day	
Thur.	Nov. 14	presentations	roughs – His Dark Materials
Fri.	Nov. 15	<i>Midsummer opens</i>	
Tue.	Nov. 19	work day	
Tue.	Nov. 21	presentations	prelims – His Dark Materials
Thur.	Nov. 26	work day	
Thur.	Nov. 28	- THANKSGIVING -	
Wed.	Dec. 3	presentations	designs – His Dark Materials

GRADING:

Installation	12	Grading Scale:	
roughs – Mr. Marmalade	7	93 - 100.0	A
prelims – Mr. Marmalade	10	90 - 92.9	A-
roughs – Is God Is	7	87 - 89.9	B+
prelims – Is God Is	10	83 - 86.9	B
roughs – The Illusion	7	80 - 82.9	B-
prelims – The Illusion	7	77 - 79.9	C+
designs – The Illusion	12	73 - 76.9	C
roughs – His Dark Materials	7	70 - 72.9	C-
prelims – His Dark Materials	7	67 - 69.9	D+
<u>designs – His Dark Materials</u>	<u>14</u>	60 - 66.9	D
TOTAL.....	100	0 - 59.9	E

COURSE ASSIGNMENTS:

INSTALLATION (12) Working in groups of two, create a site specific installation or experiential project based on a theme/topic/visual metaphor inspired by *A Very Very Very Dark Matter* by Martin McDonagh. All materials used in the installation are sourced by students. Any equipment required for the installation must be approved by instructor and appropriate studio managers. Locations in/around Drake must be approved by appropriate facility personnel, maintain compliance with fire codes and allow the normal functioning of classes/department business. All projects will be struck by 5:00pm on the Wednesday following the presentations.

ROUGHS (7 EACH) Working in groups, generate three distinct rough but visually articulate scenographic ideas for each production. Consider research, scenery, costumes, lighting, staging, etc. Collaborators should work together on all aspects of the design and avoid segregating by discipline. Clearly present your ideas in class with concise visual and verbal support.

PRELIMINARY DESIGNS (7 OR 10 EACH) Working in groups, identify a clear, appropriate and unified design concept for each production. Create and present your complete designs in class. Your design documents should visually articulate the complete design but need not be detailed. Individual designers should focus on a single design discipline.

FULL DESIGNS (12 OR 14 EACH) Informed by conversations and notes from your prelims, create a complete design package for each production that includes improvements, refinements and full detail. The quality and nature of your design materials should be professional and complete. (For instance: complete color costume renderings, light plot and paperwork, drafted plates, model, etc.)

ACADEMIC MISCONDUCT:

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Theatre 7215 Collections Research:
Jerome Lawrence and Robert E. Lee Theatre Research Institute

TERM: SPRING or AUTUMN
CREDITS: 3
LEVEL: G
CLASS TIME: Tues. & Thurs. 9:35-10:55
LOCATIONS: see weekly syllabus

INSTRUCTOR: Mary Tarantino
OFFICE: Drake 087
OFFICE EMAIL: tarantino.1@osu.edu
DEPT OFFICE: (614) 292-5821
OFFICE HOURS: See Carmen or by appt.

LEARNING OBJECTIVES

- To understand the process, challenges and rewards of archival research
- To examine TRI collections with an emphasis on theatre design and technology
- To better understand theatrical practices and process for live and filmed performance and events

TEACHING METHOD Lecture/Discussion/Presentation

Primary research materials accessed in the Theatre Research Institute Design Collections

REQUIRED TEXTS, PLAYS, AND TRI LINKS

◇ Owen, Bobbi. *Late and Great: American Designers 1960-2010*. Syracuse, NY: USITT, 2010. ISBN: 9781933348179

<http://www.usitt.org/lategreat/>

◇ Cleveland, Annie O. and M. Barrett. *The Designs of Carrie Robbins*. NY: USITT, 2011. ISBN: 9781933348193

https://netforum.avectra.com/eweb/shopping/shopping.aspx?site=usitt&webcode=shopping&prd_key=ff6b2cba-0048-41bb-8cc3-62d28eb1dd87

◇ TRI Collections / Links:

Thomas Skelton (Lighting Designer)

<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.TRS.xml>

Carrie Robbins (Costume Designer)

<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.CFR.xml>

Robert Cothran (Scenic Designer)

See Finding Aid PDF on Carmen

Tony Straiges (Scenic Designer); note: the first link takes you to the scenic models

<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.TS.xml>

Joel Rubin (Theatre Technology)

<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.JOR.xml>

◇ Pielmeier, John. *Agnes of God*. New York: Samuel French. 1980. ISBN: 9780573630224

<http://www.samuel french.com/p/2267/agnes-of-god>

◇ Wilde, Oscar. *The Importance of Being Earnest*. Written in 1895. Free PDF version online at:

<https://www.pcschools535.org/vimages/shared/vnews/stories/4e81dcfbed275/Importance%20of%20Being%20Earnest%20Text.pdf>

◇ Knott, Frederick. *Dial M for Murder*. Dramatists Play Service. Written in 1954.

<https://www.dramatists.com/cgi-bin/db/single.asp?key=1743>

Youtube and other web-based video screenings.

****NOTE:** We will begin discussion of the Carrie Robbins monograph in the first week of class.

“The Jerome Lawrence and Robert E. Lee Theatre Research Institute serves as an archive for performers, playwrights, choreographers, designers, producing organizations, and theatre and dance companies, among others, and advances the study and inspiration of the performing arts. In association with the Department of Theatre, the Institute acquires, preserves, and makes accessible materials documenting the performing arts for the purposes of scholarship, education, and enjoyment; provides an active teaching component; serves as a source for new works creation, development, and reconstruction; and enriches patrons' experiences of these materials which reveal our performing arts culture and history. Our collections include personal papers; organizational archives; costume, scene, lighting designs, and technical theatre documentation; costumes; models of stage sets and theatres; photographs; posters; artwork; film, videotape and sound recordings; realia; and other types of documentation.”

Assignments (full descriptions are found on CARMEN)

Assignment 1: Class discussion & chapter review of Robbins monograph.....	10%
Assignment 2: Costume research	15%
Assignment 3: Scenic essay	10%
Assignment 4: Scenic research	15%
Assignment 5: Lighting discussion, transcription & essay review	15%
Assignment 6: Lighting research.....	10%
Assignment 7: Independent research finding & presentation	25%
total	100%

Grading Scale:	
93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

ATTENDANCE POLICY:

Excused absences fall into three categories:

1. Absences as a result of illness (a doctor’s note must be provided within one week of return to class);
2. Absences as a result of a death in the family;
3. Absences as a result of major religious holidays.

Due to the interactive nature and small size of this seminar class, if you are unable to attend, please make every effort to contact me prior to the class meeting regarding your absence. Unexcused absences beyond one will reduce a final grade for the course by one letter.

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As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Class will take place at Drake (DR) 1112, or Thompson Reading Room (THO RR) or Thompson Classroom (THO CL). Check this schedule carefully before each class and check CARMEN, should the schedule need to shift due to room availability. On a few occasions we will meet in THO 105A. CHECK THE SYLLABUS CAREFULLY BEFORE

EACH CLASS MEETING. Also review this link before our first trip to TRI on 1-18-18:

<https://library.osu.edu/find/collections/thompson-special-collections/teach-with-us/group-protocols/>

week	date	topics	where	due for discussion and/or presentation
1	1-9	Course introduction & Carrie Robbins (CFR) and the finding aid	DR	
	1-11	Discuss CFR Monograph	DR	parts 1 & 2
2	1-16	Discuss CFR monograph	DR	parts 3, 4, 5
	1-18	TRI research protocols & Discuss <i>Agnes of God</i> & examine collection materials	THO CL	Rebecca Jewett, Special Collections Public Services Coordinator & <i>Agnes of God</i>
3	1-23	Examine W.O.W. materials & CFR collections assignment topics/parameters	THO CL	

	1-25	Independent Research Day: Mary @ URTA	THO RR	CFR chapter review (A1)
4	1-30	CFR collection presentations	THO CL or 150A	CFR findings (A2)
	2-1	Tony Straiges (TS) finding aid & discuss <i>Earnest</i>	DR	<i>The Importance of Being Earnest</i>
5	2-6	Examine <i>Earnest</i> designs	THO 150A	
	2-8	TS scenic model study	TH RR	in-class essay
6	2-13	Bob Cothran (RCP) finding aid & discuss <i>Dial M</i>	DR	<i>Dial M for Murder</i> (A3)
	2-15	Examine <i>Dial M</i> designs	THO CL	
7	2-20	RCP collections assignment topics/parameters & review Shakespeare designs	THO CL	
	2-22	Research day at TRI / Mary on hand to field ?s	THO RR	
8	2-27	Thomas Skelton (TRS) finding aid Discuss Late and Great essay & audio transcription overview	DR	<i>Late and Great: Thomas Skelton</i>
	3-1	RCP collection presentations	THO CL	RCP findings (A4)
9	3-6	Examine <i>Eight by Benny</i> drafting	THO 150A	
	3-8	Examine <i>Eight by Benny</i> visual documents & discuss A7: independent research	THO CL	
		SPRING BREAK & USITT NATIONAL CONFERENCE		
10	3-20	TRS transcription presentation	DR	TRS audio findings (A5)
	3-22	TRS collections assignment topics/parameters	DR	
11	3-27	Research day at TRI / Mary on hand to field ?s	THO RR	
	3-29	TRS collection presentations	THO CL	TRS findings (A6)
12	4-3	Joel Rubin (JER) finding aid & pose slides discovery	THO 150A	
	4-5	Present A7 topics and approach	DR	
13	4-10	Independent research at TRI	THO RR	
	4-12	Presentation outline due / continue research	THO RR	
14	4-17	Independent research continues / TRI	THO RR	
	4-19	Final presentation outline due	THO RR	
FINAL	4-30 (M)	Independent research presentations 8:00 – 9:45am is schedule time	DR	Independent research (A7)

Theatre 7215 - Assignment Descriptions

Upload all your materials to CARMEN prior to the assignment presentation and/or due date. Since an aspect of your assignment requires viewing of collection materials, it is your responsibility to have those materials requested and signed out to the THO classroom in advance* of your presentation.

* In advance normally means at least two working days.

Procedure for Assignments

Prepare a 10-minute short lecture & demonstration that conveys your full understanding of the assigned or self-selected play, event, project, film, television show, etc. from the identified TRI Collection. You should presume that your classmates are unfamiliar with the piece, and therefore provide a concise plot synopsis to help ensure your lecture/demo will engage interest and stimulate discussion. As these are visual collections, include some examples in the PPT lecture and select appropriate collection materials to show and discuss for the demonstration. Include a bibliography of TRI collection box & folder or item information.

Assignment 1: Carrie Robbins and Thomas Skelton

This assignment is broken into 2 parts:

Part 1 is a grade for your leadership of and/or engaged participation in the class discussion of the reading.

Part 2

Select one chapter (or part) from Annie and Barry Cleveland's monograph, *The Designs of Carrie Robbins*. Write a chapter review, addressing the following questions: What is the authors' thesis, or main argument? If there is one central idea the authors are trying to convey in this part, what is it? What has the reading accomplished? Identify the topics of the reading. Do the authors cover all aspects of the topic in a balanced fashion? How do the authors approach the material (analytical, chronological, descriptive, or topical)? How do the authors support their argument? What evidence is used to prove the key points in the chapter, and is the evidence convincing? How has the reading helped you understand the subject? Would you recommend the reading to peers?

Assignment 2: Carrie Robbins Costume Collection Research

Select from the following collection materials and prepare a short lecture / demonstration:

A Class Act, Broadway Musical

Death in Venice, Glimmerglass Opera

Windows on the World, former World Trade Center north tower

In the Spirit, feature film

Saturday Night Live

Rags, Paper Mill Playhouse

The Nutcracker

Assignment 3: Tony Straiges

In-class essay (model analysis) – if you have a laptop or tablet, you may wish to bring it on this day. If not, there are two computers in the reading room you may access for additional research about the play and its production(s).

The assignment is due at 11:59pm on Friday, February 9.

In the THO reading room, you are provided with one model designed by scenic designer Tony Straiges and a summary of the play. Your assignment is to write an in-class essay that responds your observation of the artistry and craft in the model in front of you. Imagine that you are tasked with writing this essay for a radio audience, and therefore be mindful of how you construct the observation and how you explain the details of the model before you.

Begin your essay with fame work information: title of the play, scale, when produced, for what professional theatre company, any history of revivals, etc.

Provide a brief (~100 word) summary of the play. You are encouraged to distill from the information I provided. Use this to segue into the description and analysis of the model. Write specifically about what the model and the scenic design captures and evokes about the play.

As you continue the essay, write from your design area specialization to address key elements of the design and choices made by Straiges. If you are a primarily a scene designer, write about design choices and how they are similar to and/or differ from an approach you might take. If you are a lighting designer or costume designer, imagine you have been hired for this production. Knowing this is the scenic design, write about how you would approach your design for this play. What challenges and opportunities does this design provide?

Include 2-5 images of the model. Embed them into your essay. Finally, provide a summary statement that brings together your observation.

Assignment 4: Robert Cothran

Select from the following collection materials and prepare a short lecture / demonstration:

Die Walkure, opera (Wagner)

Tartuffe, play (Moliere)

Ah, Wilderness!, play by Eugene O'Neill

The Drawer Boy, play and film by Michael Healey

Te Ata, a play and feature film by JudyLee Oliva, based on a Chickasaw Nation actress

Rip Van Winkle, a play from the novel by Washington Irving

The Picture of Dorian Gray, Oscar Wilde, John Osborne

Grand Old Opry (1956-1966)

Into the Woods

Yale Drama School Design Projects

Assignment 5: Thomas Skelton

Bobbi Owen’s book, *Late and Great: American Designers 1960-2010*, features an essay on Thomas Skelton, authored by Rich Dunham (an OSU alum). Following a similar format as for the CFR monograph review, respond to this essay, addressing the following questions: If there is one central idea the author is trying to convey in this part, what is it? What has the reading accomplished? Identify the topics of the reading and the approach to the material (analytical, chronological, descriptive, or topical)? What evidence is used to prove the key points in the chapter, and is the evidence convincing? How has the reading helped you understand the subject? Would you recommend the reading to peers? NB: Kelsey and Carrie, your grade for this section will be applied to the Robbins assignment.

Cade, Cynthia, Julianne, Cassie, and Justin, you are not required to submit a review for Thomas Skelton.

Select from a list of available not-yet transcribed audio files recorded by Thomas Skelton. Make a transcription, using the format and procedures as provided and submit the word doc text to Carmen. In class, you will present a concise summary of your transcription, augmented with a few (1-3) significant audio clips shared with the class. The assignment points (10) are affiliated with the audio transcription.

student name	CD number	title / contents / information
	6.2	Fantasy / Color
	5.2	Musicals
	24.1	Lighting Discussion
	9.1A	Designer Chat
	8.1	Lighting Workshop 1 of 2
	9.2A	Designer Chat
	1.2	Lighting Workshop 1

Assignment 6: Thomas Skelton

Select from the following collection categories and prepare a short lecture / demonstration:

Series 1: Dance (Links to an external site.)Links to an external site.

Series 2: Opera and Theatre (Links to an external site.)Links to an external site.

Written works: I.C. comp sheet: Interviews, ArticlesPreview the document

Teaching: I.C. comp sheet: Teaching informationPreview the document

I have BW images and color slide scans, should you want to include them in your presentation.

- BW: *Cakewalk, Cascade, Compulsion, Dark Elegies, Elegiac Song, Faeire Tale, Match Girl, Called Back Emily, Reminiscence, Scenes from Childhood, Songs without Words, Symphonic Dances, A Time to Dance, & The Witch.*

- Color: *Fantasy in F Minor, Scenes from Childhood.*

Assignment 7: Independent Research

The final course assignment provides you an opportunity to craft a self-guided inquiry of one or more design collections at the Theatre Research Institute. You may choose to return to one of the collections studied earlier in the semester, or visit a new design collection. Here is the link:

<https://library.osu.edu/find/collections/theatre-research-institute/design-collections/>

Be very aware that some of the collections may be in various states of “access” meaning the finding aid may be up-to-date and/or in progress of transition, and therefore possibility unavailable. To avoid any surprises, you will need to identify the collection you propose to study on or before Tuesday, March 27. This will give me an opportunity to confer with Lisa and Rebecca to confirm accessibility for your study. If you know sooner, email me and this process of verification can begin earlier.

The assignment details: After selection of a collection, examination of the finding aid, and confirming there is enough scope that warrants deeper investigation, develop a research question that will guide your study. From that, your task is to develop a research plan that specifies a method of study, and aims for a presentation and demonstration. The presentation should take on a character similar to earlier assignments you have researched and shared in class. One difference is that in addition to sharing your findings, the presentation content should address the research question and be further explained in a demonstration. As designers, we create mock-ups and demos to test a theory or a design idea. Similarly, the demonstration should have a clear connection to the research question. It should complement the framework provided by your presentation.

A brief Q&A session will follow each presentation followed by attendees filling out a response sheet.

The assignment should take the form of a lecture / demonstration much like on you might be asked to present at a job interview and/or a national conference event. Professional. Comprehensive. For a mixed audience of professionals and advanced students.

Materials you will submit include:

1. A presentation outline (word document you will distribute on the presentation day)
2. A PPT or PDF presentation file
3. Documentation images of the demonstration content (still images and/or video, etc.)
4. Peer responses for your fellow student presentations (I will provide the forms)

As in the past course offerings, I will invite members of the TRI staff as well as DT faculty & staff to attend and learn about your final research investigation for the semester.

The final presentations will take place in Thurber Theatre. You, the class members, are responsible for setting up and striking the following assets: 1) audience chairs set on the stage apron, 2) projector, laptop, and projection surface, 3) a lectern, and 4) tables for the display of any physical items you want to share and view as part of your presentation.

Thursday, April 12: this is work day at TRI. I am onsite to answer questions. Be advised that your final, revised research question is due to me by the end of the class. Carrie has an extension until Tuesday, April 17.

Tuesday, April 17: this is another work day at TRI. Be advised that your list of demonstration resources and is due to me by the end of the class. If you need other assets, besides those listed above, identify them, such as lighting above and beyond the houselights and general wash illumination, sound playback, other furniture, etc. I require this to curate the order of the presentations. Kelsey and Cassie, I would like you to be the liaisons between the class and Sheree / Chris / Matt regarding work calls in the space. Kelsey, I ask you take charge of any lighting requests and incorporate them into a temporary house plot that works with the standard rep plot in the air.

Thursday, April 19: at the beginning of class, we will meet outside of the THO reading room to review the general stage layout. At this time I will provide program order and you and discuss the work plan for load-in of resources.

April 26 - 29, load-in, setup, rehearse.

Presentation length: 13 minutes. Firm. This means proper rehearsal and timing your speech/demo is mandatory for success in this final assignment and will be factored into your final grade.

April 30: The presentations begin at 9:00am sharp. There will be a brief Q&A session and then a minute or two for the audience to fill out a response form. You can review this form on Carmen. Following the last presentation, there will be a short reception (maybe with snacks?) and then you will fill out a course evaluation. Then strike. And then done! I will collate the responses and send you a summary by the end of finals, so that you can get some feedback from peers and attendees.