



**MONMOUTH COLLEGE**  
**THEA 350 Design Studio I**  
1 course

**INSTRUCTOR**

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**COURSE DESCRIPTION**

Through collaborative sessions Design Studio aims to empower students with proper methods and habits that will support their efforts as successful designers in the theatre industry or graduate school.

**COURSE LEARNING GOALS**

1. Determine individual yet justifiable approaches to the design and production of each work through group discussions of a canon of selected plays.
2. Share processes and results during sessions to strengthen, broaden and refine students' abilities as well as their understanding of each area of the design team.
3. Establish good work habits in the studio.
4. Develop critical thinking skills by participating in critiques that ``emphasize formal analysis, comparing and contrasting, thinking of alternatives, and identifying strengths and weaknesses of artworks.

**REQUIRED TEXT**

CHANGES BY SEMESTER

**NOTICE OF ACCOMMODATION**

I wish to fully include persons with special challenges in this course. Please let me know if you need any special accommodations in the curriculum, instruction, or assessment for this course to enable you to fully participate. Every effort will be made to maintain the confidentiality of the information you share with me.

**DISABILITY SUPPORT SERVICES**

Monmouth College (MC) wants to help all students be as academically successful as possible. It is the goal of MC to accommodate students with disabilities pursuant to federal law, state law, and the college's commitment to equal educational opportunity. Any student with a disability who needs an accommodation should speak with the Teaching and Learning Center located on the 2<sup>nd</sup> floor of Poling Hall, 309-457-2257, or <http://www.monmouthcollege.edu/life/disability-services>.

***\*If you have not been diagnosed with a learning disability but believe that you would benefit from disability screening, please contact Counseling Services.***

***\*The professor will be notified of students with accommodations; however, it is the student's responsibility to activate her/his accommodations. Please meet with me ASAP if this applies to you!***

**SYLLABUS CHANGES**

This syllabus is subject to change. Occasional modifications in the content of the course and schedule may be necessary to accommodate candidate learning throughout the course of the semester. Notification will occur through class communication.

**COUNSELING SERVICES**

Monmouth College provides cost-free, professional and confidential counseling sessions to support you and to help you manage challenges that may impact your personal and academic success. The center is located in the upper level of Poling Hall, offices 204 and 216. Hours are Monday-Friday, 8:30am to 5:00pm. To request a confidential appointment online, click on this link <https://titanium.monmouthcollege.edu/> or email [counselingcenter@monmouthcollege.edu](mailto:counselingcenter@monmouthcollege.edu), Cindy Beadles at ([cbeadles@monmouthcollege.edu](mailto:cbeadles@monmouthcollege.edu)) or Tom Caudill at ([tcaudill@monmouthcollege.edu](mailto:tcaudill@monmouthcollege.edu)).

## ACADEMIC SUPPORT SERVICES

**The Teaching and Learning Center offers** various resources to assist MC students with their academic success. All programs are FREE to MC student and are here to help you excel academically. These services are not just for struggling students, but are designed to assist ALL STUDENTS to get better grades, learn stronger study skills, and be able to academically manage their time. The Teaching and Learning Center is located on the 2<sup>nd</sup> floor of Poling Hall with staff available from 8:00am—4:30pm, 309-457-2257, or <http://www.monmouthcollege.edu/academic/support/tlc>.

**The MC Writing Center** offers unlimited, FREE peer tutoring sessions for students. Peer writing tutors work with writers from any major, of any writing ability, on any type of writing assignment, and at any stage in the writing process, from planning to drafting to revising to editing. The MC writing center is located on the 3<sup>rd</sup> floor of the Mellinger Teaching and Learning Center, and is open Sunday-Thursday 7:00-10:00 pm and Monday-Thursday 3:00-5:00pm on a first-come, first-served basis. No appointment is necessary! Visit <http://writingatmc.wordpress.com/writing-center/> for more information.

## ACADEMIC DISHONESTY POLICY

We believe that academic honesty is of the utmost importance for the maintenance and growth of our intellectual community. At Monmouth College, the faculty and staff strive to create positive and transformational learning experiences. One step in our mission to provide excellent teaching involves our emphasis on the promotion of free inquiry, original thinking and the holistic development of our students. Monmouth College strives to offer a learning environment which stresses a vigorous work ethic and stringent moral codes of behavior. We believe that one of our core commitments is the fostering of personal and academic integrity. Our students are encouraged to think of the campus as an educational community with ties to the local, national and global society. Honesty in one's academic work is of the utmost importance for the maintenance and growth of the individual and of our intellectual community. We therefore require all our students to contribute to this community of learners and to make a vigorous commitment to academic honesty. We view academic dishonesty as a threat to the integrity and intellectual mission of our institution. Any breach of the academic honesty policy – either intentionally or unintentionally - will be taken seriously and may result not only in failure in the course, but in suspension or expulsion from the college. It is each student's responsibility to read, understand and comply with the general academic honesty policy at Monmouth College, as defined here in the Scots Guide, and to the specific guidelines for each course, as elaborated on the professor's syllabus.

The following areas are examples of violations of the academic honesty policy:

1. Cheating on tests, labs, etc.;
2. Plagiarism, i.e., using the words, ideas, writing, or work of another without giving appropriate credit;
3. Improper collaboration between students, i.e., not doing one's own work on outside assignments specified as group projects by the instructor;
4. Submitting work previously submitted in another course, without previous authorization by the instructor.

**Please note that the listing above is not exhaustive.** The complete Monmouth College Academic Honesty Policy can be found on the College web page by clicking on "Student Life" then on "Scot's Guide" in the navigation bar to the left, then "Academic Regulations" in the navigation bar at the left. Or you can visit the web page directly by typing in this URL: <https://www.monmouthcollege.edu/offices/student-affairs/academic-regulations/>.

**It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so excuses or claims of ignorance will not mitigate the consequences of any violations. Consult the instructor immediately if you have any questions, concerns, or even the slightest hesitation related to academic honesty.**

Violation of the academic honesty policy has varying consequences; these consequences correspond to the severity of the infraction, as judged by the instructor. Minimally, a violation will result in 0 points earned on the assignment in question. Severe infractions will result in the student's dismissal from the class and a resulting grade of "F." **All cases of academic dishonesty will be reported to the Associate Dean, who may recommend to the Admissions and Academic Status Committee further action, including suspension or dismissal from Monmouth College.** It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so **excuses or claims of ignorance will not mitigate the consequences of any violations.**

## COURSE LEARNING OUTCOMES

- 1) Students will be able to demonstrate their comprehension on the fundamental scenic or lighting elements of a play in both oral (in class discussions) and written (formal analyses) contexts.
- 2) Students will be able to apply their knowledge of script analysis and design concepts to communicative paperwork and/or models which will be assembled as portfolio artifacts used for their final presentation.

## ALIGNMENT WITH NAST COMPETENCIES

Theatre major:	Theatre Education major:
Item 1 a. (1)(2)(3)(5)(6)(7)	Item 1 a. (1)(2) b.
Item 2 a. (1)(2)(3)(4) b.	Item 3 (1)
Item 3 a. (1)(2)(3) b. (1)	Item 4 a. b. b.

## KEY ASSESMENT ARTIFACT

The key assessment for this class is the final presentation. This assessment artifact will be assessed against a rubric aligned to NAST competencies.

## COURSE ACTIVITES

Assessment of course activities will be described both in class and on assignment sheets. If you miss class, you are responsible for acquiring any assignment sheets distributed in your absence. I will accept late submission on selected course activities within a reasonable time, if you have made PRIOR arrangements with me. Completing the assignments provides you with learning experiences that are important to your development as an educator. Points deducted for late work with prior approval will be 5% per day. **Most students should expect to work an average of fourteen hours each week for this course, including the 2.5 hours of class time. Approximately 11 hours of out of class time each week will be needed to complete reading assignments, engagement in out of class assigned experiences, and preparation of course materials for presentation and evaluation.**

## GRADING & SCALE

Assignments and Projects	60%
Research Project (Final Exam)	20%
Sketchbook	15%
Research Paper	5 %

### Grading Scale:

A = 93-100%	C = 73-76%
A- = 90-92%	C- = 70-72%
B+ = 87-89%	D+ = 67-69%
B = 83-86%	D = 63-66%

B- = 80-82%

D- = 60-62%

C+ = 77-79%

F = below 60%

Projects allowed for 2021:

- The Frogs by Arisophanes
- Fun Home by Lisa Kron
- Who's Afraid of Virginia Woolf? by Edward Albee
- Clybourne Park by Bruce Norris
- Detroit '67 by Dominique Morissea
- Ada and the Engine by Lauren Gunderson
- Cardboard Piano by Hansol Jung (2017)

Requirements for Scene Design

1. Concept statement
2. Research images
3. Research sketches
4. Groundplan and Section
5. Painter's Elevation
6. 1/4" Model

Requirements for Lighting Design

1. Concept statement
2. Research images
3. Light renderings
4. Light plot and section
5. Cue list and Instrument schedule
6. Color key and magic sheets

(NB: to present a lighting design, you will be responsible for designing or legally obtaining a set design of the play for which you wish to light)

**SCHEDULE & TOPICS**

Session #	Session Theme -Topic(s)	Standards & Key Assessments
Jan. 26	Course Introduction – Zoom	
Jan. 28	Assign Projects – Discuss Research Strategies	
Feb. 2	Present Sketchbooks; Review Design Methods	
Feb. 4	Discuss Evaluation Criteria; Choose Type of Venue	
Feb. 9	Present Sketchbook; Outline for first project; Work on groundplan in class	

Feb. 11	<b>Present 1<sup>st</sup> project:</b> Concept Statement Revise in class; Discuss and start on research images	
<b>Feb.16</b>	Present Sketchbooks; Work on research images	
Feb.18	Start Sketches in class	
<b>Feb. 23</b>	Present Sketchbooks (or Light Renderings); <b>Present 2<sup>nd</sup> project: Research Images;</b> Work on Sketches in Class	
Feb. 25	Personal Work Day—No Class Meeting	
<b>Mar. 2</b>	Present Sketchbooks; Continue Sketches (or Light Renderings) in Class	
Mar. 4	<b>Present 3<sup>rd</sup> project: Sketches (or Light Renderings);</b> Discuss and start Groundplans (Or Light Plots) in class	
<b>Mar. 9</b>	Present Sketchbooks; Work on Groundplans (Or Light Plots) in class	
Mar. 11	Continue Groundplans (Or Light Plots) in class	
<b>Mar. 16</b>	Present Sketchbooks; Continue Groundplans (Or Light Plots) in class	
Mar. 18	<b>Present 4<sup>th</sup> project: Groundplan (Or Light Plot);</b> Discuss and start Painter's Elevation or (Cue List)	
<b>Mar. 23</b>	Present Sketchbooks; Continue Painter's Elevation (or Cue List) in Class	
Mar. 25	Continue Painter's Elevation (or Cue List) in Class	
<b>Mar. 30</b>	Present Sketchbooks; <b>Present 5<sup>th</sup> project: Painter's Elevation (or Cue List);</b> Discuss and start Model (or Color Key/Magic Sheets) in Class	
Apr. 1	Present Research Paper Topic; Work on Model (or Color Key/Magic Sheets) in Class	
<b>Apr. 6</b>	Present Sketchbooks; Present Research Paper Outline; Work on Model (or Color Key/Magic Sheets) in Class	
Apr. 8	Work on Model (or Color Key/Magic Sheets) in Class	
<b>Apr.13</b>	Present Sketchbooks; <b>Present 6<sup>th</sup> project: Model (or Color Key/Magic Sheets);</b> Pair up to critique final projects	
Apr. 15	Personal Work Day—No Class Meeting	
<b>Apr. 20</b>	Present Sketchbooks; <b>Research Paper Due;</b> Work on projects in class	
Apr. 22	Work on projects in class	
<b>Apr. 27</b>	Present Sketchbooks; Final Project finished by start of class; Critique for improvement	
Apr. 29	Work on improving project	
<b>May 4</b>	Work on improving project	
<b>May 10</b>	<b>FINAL EXAM-6:30 PM</b>	Final Project

### Key Assessment: Final Project

Your final project will be a presentation of a 4x8' panel showing your design for a major production. The production will be for an approved KCACTF project for 2021. It can be scenic or lighting. The board will have a concept statement, research paper, research images, models, renderings, draftings, and all materials needed to portray your design. The board will be graded on quality, attention to detail and amount of work which is evident.

	Excellent 10	Proficient 8	Developing 6	Emerging 4	Points Earned
<b>2.a.(1). The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.</b>	The design presentation always demonstrated critical thinking and high communication skills.	The design presentation almost always demonstrated critical thinking and high communication skills	The design presentation sometimes demonstrated critical thinking and high communication skills	The design presentation rarely demonstrated critical thinking and high communication skills	
<b>3.a.(3). Shows intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.</b>	The design presentation always demonstrated intermediate to advanced competence in one or more theatre specializations in creation.	The design presentation almost always demonstrated intermediate to advanced competence in one or more theatre specializations in creation.	The design presentation sometimes demonstrated intermediate to advanced competence in one or more theatre specializations in creation.	The design presentation rarely demonstrated intermediate to advanced competence in one or more theatre specializations in creation.	
<b>Understands support tools in drama/theatre: costume, set, lights, props, makeup, and sound.</b>  The designs made good use of the proper media and technological tools to demonstrate an accurate, professional design	The designs always made good use of the proper media and technological tools to demonstrate an accurate, professional design	The designs almost always made good use of the proper media and technological tools to demonstrate an accurate, professional design	The designs sometimes made good use of the proper media and technological tools to demonstrate an accurate, professional design	The designs rarely made good use of the proper media and technological tools to demonstrate an accurate, professional design	
<b>Identifies and applies the elements, processes, and tools within designing and craft.</b>  Do the designs exhibit understanding of necessary elements needed to support the play and do they show the proper use of tools and techniques to effectively portray them.	The designs exhibit a perfect understanding of necessary elements needed to support the play and they completely show the proper use of tools and techniques to effectively portray them.	The designs almost always exhibit an understanding of necessary elements needed to support the play and they almost always show the proper use of tools and techniques to effectively portray them.	The designs sometimes exhibit an understanding of necessary elements needed to support the play and they sometimes show the proper use of tools and techniques to effectively portray them.	The designs rarely exhibit an understanding of necessary elements needed to support the play and they rarely show the proper use of tools and techniques to effectively portray them.	
<b>Applies skills in designing and constructing scenery.</b>  The designs demonstrate skills in designing and constructing scenery. Draftings show the necessary elements, models are well constructed and professional. Renderings are accurate in line and color.	The designs perfectly demonstrate skills in designing and constructing scenery. Draftings perfectly show the necessary elements, models are well constructed and professional. Renderings are accurate in line and color.	The designs almost always demonstrate skills in designing and constructing scenery. Draftings usually show the necessary elements, models are usually well constructed and professional. Renderings are mostly accurate in line and color.	The designs sometimes demonstrate skills in designing and constructing scenery. Draftings sometimes show the necessary elements, models are somewhat well constructed and professional. Renderings are somewhat accurate in line and color.	The designs rarely demonstrate skills in designing and constructing scenery. Draftings rarely show the necessary elements, models are not constructed and professional. Renderings are rarely accurate in line and color.	