



# **Master of Theatre Studies in Production and Design**

**(MoTS)**

**Assignment Guide 2022**

**For Second and Third Year Students**



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## MoTS Assignments

Second Year	Third Year
<p>Theoretical Project:  Direct. Analysis (DA)  Beat Analysis (BA)  Scenic Design  Costume Design  Lighting Design  Sound Design</p> <p>Peer Editing Project</p> <p>Applied Design Project  Scenic/Costume</p> <p>Applied Technology Project</p> <p>Research Presentation</p> <p>Read <i>Urinetown</i>  by Mark Hollmann and Greg  Kotis</p>	<p>Theoretical Project:  Direct. Analysis (DA)  Beat Analysis (BA)  Scenic Design  Costume Design  Lighting Design  Sound Design</p> <p>Peer Editing Project</p> <p>Applied Design Project  Lighting/Sound</p> <p>Applied Technology Project</p> <p>Research Presentation</p> <p>Thesis: Portfolio and Defense</p> <p>Read <i>The Tempest</i>  by William Shakespeare</p>

## MoTS Assignment Timeline

*Note:* Most dues dates are on a Sunday. Most start dates are on a Monday.

Assignment	Year 2	Year 3
<b>Theoretical Project: Directorial and Beat Analysis</b>		
First Draft <b>D.A./B.A.</b> uploaded to Google Group	December 5, 2021	December 5, 2021
Peer Editing Begins	December 6, 2021	December 6, 2021
Peer Editing Group Response	January 2, 2022	January 2, 2022
Revised <b>D.A./B.A.</b>	January 16, 2022	January 16, 2022
Upload Revised D.A. to Google Student Folder	January 16, 2022	January 16, 2022
Self-Evaluation and Peer Evaluation Uploaded to Google Student Folder	January 30, 2022	January 30, 2022
Faculty will respond. Revisions as needed ensue.	February 13, 2022	February 13, 2022
<b>Theoretical Project: Design Components</b>		
Commence Theoretical work no later than	February 14, 2022	February 14, 2022
Two Design Statements and Two Prospectuses posted to Google Student Folder	February 27, 2022	February 27, 2022
Appropriate Faculty will respond	March 13, 2022	March 13, 2022
Continue progress on Theoretical Individual Components	March 1-June 26, 2022	March 1-June 26, 2022
<b>Complete Theoretical Project</b>		
Completed Project Uploaded to Google Student Folder	On or before June 26, 2022	On or before June 26, 2022

<b>Applied Design Project</b>		
Request for Approval of Applied Design Project emailed to mots@sou.edu	November 7, 2021	November 7, 2021
Response from Program Coordinator	November 21, 2021	November 21, 2021
Completed Project uploaded to Google Student Folder	May 29, 2022	May 29, 2022
<b>Applied Technology Project</b>		
Request for Approval of Applied Technology Project emailed to mots@sou.edu	November 7, 2021	November 7, 2021
Response from Program Coordinator	November 21, 2021	November 21, 2021
Completed Project uploaded to Google Student Folder	May 29, 2022	May 29, 2022
<b>Literary Analysis</b>		
Completed L.A. due	N/A for 2022	N/A for 2022
<b>Research Presentation</b>		
Request for Approval of Research Presentation emailed to mots@sou.edu	December 5, 2021	December 5, 2021
Research Abstract and PowerPoint uploaded to Google Student Folder	March 13, 2022	March 13, 2022
Program Coordinator will select six to eight projects to be presented during the summer session	April 3, 2022	April 3, 2022
<b>Thesis/Portfolio</b>		
Self-Evaluation uploaded to Google Student Folder	N/A	June 29, 2022
Thesis Portfolio due	N/A	Opening Night July 8, 2022

## **Late Work Policy**

**We expect all assignments to be submitted by the dates they are due.**

- Work must be uploaded to your Google Folder by 11:59 pm, Pacific time, on the date it is due to be considered timely.
- All components of an assignment will be uploaded at the same time; any components submitted after the due date will not be considered towards the overall grade unless an extension has been granted (see Procedures for Requesting an Extension below.)
- Work uploaded later than the deadline will lose 10 points each week that it is late, unless an extension has been requested and granted. See below. Two weeks late would equal one full grade penalty.

Students must request any extension **in writing**, via email, from the Program Coordinator at [mots@sou.edu](mailto:mots@sou.edu) or [rosenbergd@sou.edu](mailto:rosenbergd@sou.edu).

- Extensions will only be considered if the request is made prior to the due date on a case by case basis.
- Only one extension will be granted per assignment and once agreed upon, the new due date will be final.

Incomplete grades in a course will be granted only under the following conditions:

- Student work in class is satisfactory.
- Specific assignments affecting the student's overall class grades have not been completed due to unavoidable, documented, and/or long-term circumstances which are acceptable to the MoTS Program Coordinator.
- Requests for an incomplete grade in a course must be submitted in writing, to the Program Coordinator via email ([mots@sou.edu](mailto:mots@sou.edu)) accompanied by documentation.
- Written requests for an incomplete grade in a course must be accompanied by a timeline outlining when the work will be completed. All work must be completed prior to the following Summer Intensive Residency.

All projects will be posted to your Google Folder.

The Master of Theatre Studies in Production and Design provides you the opportunity to learn from theatre professionals in a creative environment. The curriculum includes theoretical design and research projects as well as applied design, technology and research projects completed at your own school. The intent is for you to apply what you have learned during the summer to projects that relate directly to your job.

The degree is a total of 47 (Quarter system) credits. You will earn twelve credits per year for three years in the core curriculum. The Thesis counts for 2 credits. Completion of the degree requires nine additional elective credits. SOU's on-site and online elective courses meet this need.

For each Cohort level, the curriculum investigates a specific type of theatre style, each with its own set of qualities, advantages and challenges.

**Representational Theatre** is placed in a specific time and place and takes place in real time. All design elements must have continuity with the time and place established by the script. The “Fourth Wall” remains intact (i.e. the audience is not acknowledged by the stage action). Any music or dance is simply for plot purposes, and is not for spectacle. *Representational Theatre* is explored in the **First Year** Theoretical Project through the play *The Foreigner* by Larry Shue.

**Musical Theatre** is unique. It includes musical and/or dance numbers that are meant for the purposes of spectacle. These may or may not be integral to the action required by the plot, but may serve to further the plot in terms of symbolic meaning, creating mood, or developing relationships. *Musical Theatre* is explored in the **Second Year** Theoretical Project through the play *Urinetown* with book by Greg Kotis, music by Mark Hollmann, and lyrics by Hollman and Kotis.

**Presentational Theatre** has elements that may include direct address to the audience, use of verse, fantasy/fantastic settings and/or situations. and the bending of time. While a specific presentational play may require some realism in scenic and/or costume elements, presentational theatre has at least one element of production design that is abstract or metaphorical. *Presentational Theatre* is explored in the **Third Year** Theoretical Project through the play, *The Tempest* by William Shakespeare.

## I. Theoretical Design Projects

The Theoretical Projects are the most comprehensive and significant portion of the curriculum and were created to assist students in developing and strengthening skills in Script Analysis, Scenic, Costume, Lighting and Sound Design. The final project will be uploaded the student’s Google Folder.

The Theoretical Project includes the following components:

- A. Directorial Analysis /Beat Analysis
- B. Scenic Design
- C. Costume Design
- D. Lighting Design
- E. Sound Design

Each of these parts is described in detail below. [Students will also find a list of grading rubrics for all assignments on Moodle.](#)

### A. Directorial Analysis and Beat Analysis

All **Second Year Students** will complete a Directorial Analysis of *Urinetown*. This is a three-to four-page paper that idescribes the main themes of the play, a brief plot description, your overall approach for presenting the world-of-the-play, with design concept, and a thorough paragraph for each of the four design areas, as outlined in detail, organized by design area below.

All **Third Year Students** will complete a Directorial Analysis of *The Tempest*. This is a three-to four-page paper that describes the main themes of the play, a brief plot description, your overall

approach for presenting the world-of-the-play, with design concept and a paragraph for each of the four design areas, as outlined in detail, organized by design area below.

The **Directorial Analysis** begins with the following:

- Opening sentences that summarize the main themes of the play. For example, “*The Tempest* is a play about...” ( *Note: A play’s title is always underlined or italicized*)
- A brief plot description that clearly outlines the conflict of the story and the three structural aspects including the Inciting Incident, Crisis and Climax that link back to the main themes. The protagonist should be identified in this section of your paper. Your paper will continue with four comprehensive paragraphs providing information on the overall world-of-the-play in each of the design areas; scenic, costumes, lighting and sound. Although you will be both director and designers for this Theoretical Assignment, the DA is the overview that some directors use to communicate their ideas and this document should help you clarify your thoughts for the project.
- This is meant to have a conversational tone; its you describing your ideas for this play, this time, not an academic treatise on theatre.

*For additional help see the Layout Guidelines on Moodle.*

## **Beat Analysis**

A play can be divided into beats. These are the moments in a play that drive the action forward. In *Backwards & Forwards*, David Ball refers to these as the ‘trigger and the heap’. For MoTS purposes, we will call them Action and Reaction. Example: I spill my coffee. (Action) I exclaim, “Oh no!” and I go get a sponge to clean it up. (Reaction). Every Action has a Reaction. That Reaction becomes the next Action that results in the subsequent Reaction. Each Beat pairing is complete within itself.

In conjunction with your DA, your Beat Analysis (BA) is a plan for your Theoretical Assignment. Scenes or French Scenes, costume plot, lighting, and sound cues will all align with your beat breakdown and assist you, as a director, in creating a unified production. A carefully crafted Beat Analysis will keep you organized as you prepare your rehearsal schedules, real or theoretical. As you guide your actors in an actual rehearsal you can use the Beat Analysis to understand the structure and shape of your production more deeply.

For each of your Theoretical assignments, you will be asked to create a Beat Analysis. This will take the form of a Beat Chart, which breaks the play into units and traces the manner in which these events occur on stage. This should be submitted as a separate document and follow this format.



## Beat Chart

Beat #	Page #	Characters	Title	Action	Reaction	Notes
1	4	Deborah Helen Kara	Coffee Crisis!	I spill my coffee, and exclaim.	I go get a sponge and wipe the spill.	Ensure prop cup has only a tablespoon of coffee.
2	5	Deborah Helen Kara	Thats' what friends are for...	Helen asks if I want more coffee.	I say I do and she pours more for Kara and for me.	Ensure prop pot has plenty of coffee.

Each beat should include a beginning, middle and end making it a whole action. Each beat should have a title that summarizes what happens in the beat. Example from above beat pairing: Coffee crisis! For the purposes of the MoTS Program, we will look at beats from the directorial point of view, rather than actors' beats.

## B. Scenic Design

**Second Year Students** (*Musical Theatre*) Students will continue to discuss set design and construction, including painting and props. We will review how to use a ground plan, elevations, sketches and models. Students will gain skills in drawing/illustration, perspective and shading for rendering. We will build a variety of stairs and learn how to prepare them for attachment to platforms. Students will get more in-depth experience with mechanical drawing/drafting skills.

**Third Year Students** (*Presentational Theatre*) Students will discuss more in-depth set design and construction, including painting and props. We will practice techniques for more complicated model-building. Students will gain experience with widgets and rigging scenic units.

The Scenic Design portion of your Theoretical Project will include:

1. Scenic Design Statement
2. Scenic Research (Documented and attributed research for the period and motifs)
3. Annotated Prop List
4. 1/4" Scale Color Model
5. Ground Plans - One for each major setting.
6. Scenic Sketch/Rendering OR Front Elevation for each scene.

For scale model information, go to *Moodle > MoTS Program Site > Scenic Design-Brian Redfern > Scenic-Year 2 or Scenic-Year 3 and MoTS Program Site > Ground Plans... > MoTS Proscenium Theatre Plans/MoTS Thrust Theatre Plans*  
*Ground Plans... > MoTS Proscenium Theatre Plans/MoTS Thrust Theatre Plans*

This **Scenic Design Statement** will present your ideas about the play as they relate to the physical world you wish to create onstage as well as how your design choices will support your approach to the production, the main themes and central metaphor (if applicable).

After introducing your approach, main themes and central metaphor, you will begin your Scenic Design Statement by giving an overview of the following components of the play:

- Time: the time of day, day of the week, or week of the year.
- Period: the historical age, decade, or era in which the play is set.
- Place: the physical environment the actors inhabit and how it reflects the culture as well as the personal characteristics of the people using the space.
- Locale: a “zoomed out” view of the place. The greater geographical or regional location of the play.
- Theme: the intellectual main idea of the script.
- Mood: the emotional atmosphere of the play.
- Style: the way the play is written and presented – the method of expression, realism, expressionism, neoclassicism, etc.
- Practical Considerations: aspects of the play that will need special thought and planning such as special effects, hidden entrances, or flown characters.

Next, you should discuss your design ideas in detail and how they support these components of the play as well as your main themes and central metaphor. All of these given circumstances will have an impact on your design and should be apparent in some way in the finished product. Naturally, some of these elements will be more present than others. Please be very specific when describing the look of your scenery paying particular attention to color, texture, and where items are located onstage. If your play requires more than one location you will need to discuss how you envision the scenery shifting from place to place. Additionally, please make specific reference to your research imagery in this section, as it will help describe your ideas more clearly.

Finally, end your statement with a brief thought on how you would like the scenery to impact the audience, how you would like your design to make them feel, and what aspects of your design you think will help accomplish that goal.

For your **Scenic Research**, please select the 12 to 15 most significant images that influenced your design, and prepare a Powerpoint or Google slides presentation. You may have NO MORE THAN 2 images on a page. Avoid low quality images that are grainy. Please number and cite the sources of your images so that you may refer to them in your design statement. You should also note why you have included that particular image. Feel free to digitally draw arrows or circle portions of the image for clarity. You are welcome to as many relevant images as you like, but please put your MLA annotated significant images first.

The **ground plan** is a detailed overhead or plan view drawing of the scenery as it sits in relation to the theatre space. A ground plan is a technical drawing that is drafted in scale, which uses proper graphical standards and notations that are taught during the first Summer Intensive.

**Second and Third Year Students** will draft a ground plan for each major setting in their designs. All

ground plans can be drawn directly on top of the MoTS Theatre 11 x 17 ground plans.

*Please go to Moodle>MoTS Program Site>Scenic Design-Brian Redfern>Scenic- Year 2 Drafting Files and MoTS Program Site>Ground Plans...>MoTS Proscenium Theatre Plans/MoTS Thrust Theatre Plans*

A **scenic sketch** is a perspective drawing of the scenery from the viewpoint of the audience. It should give basic information as to the arrangement and scale of the scenic objects. A sketch can be black and white, but you may use color as well. A sketch is a tool for communication that is looser than a rendering or front elevation yet should still indicate all the necessary scenic elements.

A **scenic rendering** is also a perspective drawing from the viewpoint of the audience, but is more fully realized and accurate than a sketch. A scenic rendering should include all scenic elements and give information on color as well as texture to some degree.

A **scenic elevation** is a two dimensional drawing that is elevated from the ground plan. The only place we might see some perspective is in the floor to help indicate the location of furniture pieces. A scenic elevation is a technical drawing and therefore drawn in scale. Scenic elevations may be drawn in black and white, but may also indicate color and texture.

**Second and Third Year Students** **Second and Third Year Students** students will draw a sketch/rendering or a front elevation for one major setting. Color will be expected in **Third Year Students'** designs. Students should choose a setting with significant scenery and interest for the sketch/rendering/front elevation. The remaining locations in the design can be storyboarded by taking photographs of the 1/4" scale color model for each scene.

*Sample available on Moodle>MoTS Program Site>Scenic Design- Brian Redfern>General Scenic Information*

An **annotated prop list** will be organized in table form and should at minimum include the following columns: Prop #, Prop Name, Page #, Character, Description, Use of prop, as well as Notes. The notes column can also include a research image for the prop. A prop list for a realized production will also often include additional sections such as: Build, Buy, and Borrow.

*Props sample available on Moodle>MoTS Program Site>Scenic Design- Brian Redfern>Props List*

*Please view the sample available on Moodle>MoTS Program Site>Scenic Design-Brian Redfern>General Scenic Information*

## **C. Costume Design**

**Second Year (Musical Theatre)** Students will investigate Costume History and the concept of 'Designing the Essence'. We will gain more experience with figure drawing, include color/texture/pattern, as well as the character's expression through faces and stances. Students will

develop garment alteration skills.

**Third Year** (*Presentational Theatre*) Students will investigate metaphor through costume choices and explore the idea of ‘Designing without limitations’. We will create costume rules that transcend time and place and continue to determine what makes a good choice. Students will continue to develop strong figure drawings with expressive and unique faces and develop and practice skills to produce effective, draped costumes that tell a specific story.

The Costume Design portion of your Theoretical Project will include:

1. Costume Design Statement
2. Costume Research
3. Costume Plot
4. Costume Sketches

**The Design Statement** is a narrative that expresses your main themes and central metaphor. Please do not cut and paste from your Directorial Analysis. This should be original and more comprehensive. Your Costume Design statement should be approximately two to four pages that begin with a sentence like, *A Midsummer Night's Dream* is a play about the assumptions we make when we think we're in love....

The second sentence describes the time and place you are setting your play. This might be the year and the country, or might get quite specific depending on the themes of the play you are planning to express. An example might be, “This production of *A Midsummer Night's Dream* is set in France in 1847, in a wooded estate just outside Paris.”

You will next give a brief description of the world-of-the-play. This might describe the feeling or mood of the time and place or some of the circumstances in which we find ourselves. *A Midsummer Night's Dream* might feel dark, spooky, and dangerous. The woods may be menacing and alive with sounds, groans and shrieks.

Next, divide up the characters into logical groups of characters that you might research together. Name these groups and describe an overview of what each group will wear. *Midsummer* includes Nobles, Lovers, Fairies, and the Mechanicals. Your Design Statement will explain what the characters in each group have in common and how they differ. For example, “The Nobles will be dressed in rich jewel tones, at the height of fashion, with abundant amounts of expensive fabric including wool, silk and velvet.”

Finish with a thoughtful overview of the play and how this story will be told through the costume choices you have made.

In your **Costume Research** section, your choices need to be thoroughly researched and documented, with references properly cited and attributed. Do not use images from prior productions of the play. Please gather five to nine images for each character's complete outfit for each scene. These will include specific historical references and images that represent the character more metaphorically. Please present them as a PowerPoint or Google Slides to be included in the costume section of your Theoretical. The images should be in color, clear in size and resolution, and arranged by character for the play you are designing.

You may wish to put several images together on a page or use several pages for specific characters. Please indicate on or beside each image for whom it was chosen and why you have done so. You can add the reference either below the image or you can number the images and list references in a separate bibliography at the end of the section.

The **Costume Plot** divides the entire play into a graph that lists the characters on the left axis and the scenes, with time, place and the passage of time arranged sequentially along the top axis. These can be hand-drawn or computer generated, but must be evenly spaced, legible and clear. The Plot should be presented on a single, contiguous page, either drawn, taped and photographed or in a large spreadsheet format.

*Please see Moodle>MoTS Program Site>Costumes- Deborah Rosenberg>Moodle Example Costume Plot.*

We ask that you produce one **Costume Sketch** for each character's outfit for each scene, but you are not required to draw every character in every scene. These should be pencil sketches, with color added using water-color, marker or colored pencil. These should be labeled with the title of the play, the character, and scene. The sketches should be of the main, named characters with additional sketches of the main named character's costume changes, if significant. For the plays that we are designing, 12-18 sketches, in all, should be sufficient to express the plays' costumes.

*Note: Theatrical Makeup Classes are offered every three years to all students. Makeup and hair curriculum may include the following: Old age, wounds, bruises, period makeup, period hair (including facial hair), and airbrush techniques for face and body make-up.*

## **D. Lighting Design**

**Second Year Students** (*Musical Theatre*) Script analysis for lighting design is discussed in depth as students learn to develop more specific goals for lighting design. Fundamentals of lighting color theory, cyclorama, dance, and musical theatre lighting are discussed and demonstrated. Lab experiences are designed to reinforce these discussions.

Emphasis in the **Second Year** curriculum is placed upon developing the ability to communicate evocative descriptions for lighting design. Course work in the **Second Year** curriculum focuses keenly on the study of color and angle and their impact upon creating compelling lighting designs. Informed by the curriculum and facilitated through individual advising sessions with the instructor, student theoretical projects expand substantially upon the basic levels achieved in year one.

Classes include:

- Color Keys as a tool for visualization / Photometrics Refresher.
- Lighting and Color.
- Script Analysis for Lighting Design (II).
- Musical theater / Cyclorama and Dance Lighting.
- Light Lab (multiple units).

**Third Year Students** (*Presentation Theatre*) Students will articulate intentions for lighting design using evocative language. Advising on the **Third Year** Theoretical supports students in creating lighting systems to carry out these intentions. The process of tailoring a lighting design specifically to a given scenic design is highly emphasized. The study of angle continues to be paramount and students who choose to create their Theoretical Project upon their home theater stage have the added benefit of studying the lighting positions and system layouts therein. Students at the start of this term are expected to have a functional understanding of script analysis, photometrics, channel hookups, and drafting as they relate to lighting design to benefit most from more advanced topics of discussion.

The **Third Year** curriculum is almost entirely lab-based and is a reinforcement of the curriculum to this point, as well as a foray into the cue writing process from concept to completion.

Working in small groups students will:

- Develop a design concept.
- Create lighting plots to achieve their goals.
- Create Color Key and beat sheets in preparation for the cue writing session.
- Safely hang, patch, and focus the light plots in the theater.
- Program the lighting console.
- Present and discuss their work critically.

Classes include Lighting Design for Presentational Theatre (III) and the Cue Project.

The Lighting Design portion of your Theoretical Project will include:

1. Light Prospectus
2. Research
3. Light Plot
4. Hook-up Sheet
5. Color Key & Beats
6. Photometric Study

Below you will find specific information, broken down by year, about lighting design assignment expectations. Before you begin your work, please follow these guidelines:

- Refer to the Glossary of Lighting Theoretical Design Project on Moodle, work samples (see below), and assignment rubric at the beginning of the Assignment Guide for details on expectations.
- Print out and carefully review Lighting Design work samples available on Moodle (bring all samples to classes).
- Print out and follow the Lighting Prospectus GO (Graphic Organizer) on Moodle.
- Print out *Backyard*: Channel Hookup, Cheat Sheet, & Color Key (8x11) from *Moodle>MoTS Program Site>Lighting Design*
- Print out *Backyard*: Light Plot 1, 2, 3 – Plan, Section, & Photometric Study. (11x17 – 100% Full Scale) from *Moodle>MoTS Program Site>Lighting Design*

**Lighting Design Second Year Students** (*Musical Theatre*)

All of the items above are required and will be submitted by the June deadline. In addition, you are expected to meet the following requirements:

**Light Plot:** Submit in 1/4" Scale, drawn on drafting vellum, a stand alone Lighting Plot. (e.g. all elements of the drawings are on your vellum, including the theater walls, scenery, lighting positions, etc. and no additional underlay is required for a complete drawing).

**Master Color Key:** Submit a single Master Color Key as an 8.5 x 11 document in Landscape format.

Additionally, your project will include Eight (8) **beat sheets** for eight important beats from your design. Label Beats with scene number, scene name, and beat number as it relates to your beat analysis. Beat sheets should also include a page number footer for your beats submission (e.g. page 1 of 8).

### **Lighting Design Third Year Students** (*Presentational Theatre*)

All of the items above are required and will be submitted by the June deadline. In addition, you will meet the following requirements:

**Master Color Key:** Upload an 8.5 x 11 document in Landscape format a single Master Color Key.

Additionally, your project will include **beat sheets** for every scene within the play. In addition to a beat sheet for each scene you should include additional beat sheets within scenes for important moments in the design, or in instances where the nature of a scene changes over the course of the action. You will include as many beat sheets as necessary to complete. Beats should be labeled with scene number, scene name, and beat number as it relates to your Beat Analysis. Beat sheets should also include a page number footer for your beats submission (e.g. page 1 of 17).

*For Work Samples from the project Backyard, please go Moodle>MoTS Program Site>Lighting Design-Jonathan Spencer>Lighting Design>Theoretical Assignment>Prospectus Graphic Organizer and Paperwork Examples>Light Plot, Section & Photometric Study, Channel Hookup, Master Color Key*

## **E. Sound Design**

**Second Year Students** (*Musical Theatre*) Students will gain skills in creating a sound plot and cue synopsis, discover how to develop a palette of sound and refine research techniques.

**Third Year Students** (*Presentational Theatre*) Students will practice writing and editing cues on a computer using digital tools and the newest technology; we will hone analytical skills.

The Sound Design portion of your Theoretical Project will include:

1. Sound Prospectus
2. Research
3. Sound Cue Sheet

4. Sound Needs
5. Sound Opportunities
6. System Design Paperwork:
  - a. Signal Flow
  - b. Speaker Plot
  - c. Speaker Section
  - d. Patch Plot
  - e. Mic Sharing Chart

The **Sound Prospectus** outlines and describes your sound design in detail. Include a paragraph about the Director's Approach, describing the world-of-the-play and the main themes. Write about the overall goals of the sound design, describing how the design supports the world-of-the-play and the intentions of the director.

The body of your Prospectus should walk through every sonic moment of the play, describing each moment in detail. Describe the sound, what is happening in the world-of-the-play, and how it supports the Director's Approach using your Script or Beat Analysis. Also discuss how the sound will be delivered to the audience, in terms of directionality and quality of sound. You will be referring to your speakers here, but say, for example, that "The music will be coming from the radio on stage." or "The crickets will surround the audience.," rather than "The music will come from the Rokit 8 speaker located inside the prop radio".

This document should be artistic, not technical; please do not talk about specific pieces of equipment. Use mood and imagery to describe your sonic world. You are painting an aural picture to communicate your design intentions. This is not a final result; this is the beginning of your conversation with the director. Put all your wildest dreams in this document and figure out the rest later. Don't let equipment details hamper your creativity.

**Second Year Students:** In addition to the above information, consider the following: When designing a musical or play with microphones, you should also discuss the general sound of the show. Are you using body microphones? Area microphones? Are you using an orchestra? What kind of reinforcement style will you employ? Again, don't get bogged down with technical language. Be descriptive more than technical. Talk in terms of sound quality and balance. Conceptualize how you want it to sound, even if you're not sure how to achieve it.

**Third Year Students:** You all know the drill. Follow the instructions above, but delve further into the descriptions of your "sonic moments". Get specific, strive for details, and be thoughtful. You need to make sure your decisions are absolutely supported to make your sonic world cohesive and clear. Work on using language to communicate your design, keeping technical talk out of it. Play with some advanced ideas, like layering or moving sounds around the space. Make good and supported decisions!

The **Sound Design Research** is to ensure you are making appropriate choices for the world of your play. Investigate the time period, culture, environment, music, etc. that are relevant to the sonic world of your play. For instance: is the car sound you are using appropriate to the time period of the play? In an environmental underscore, would you hear a specific type of animal or bug? Are the musical instruments heard/played appropriate to region/time/culture? Are the song selections appropriate to the time period/culture/world-of-the- play?



Keep track of websites visited, sounds/music auditioned, and notes on appropriateness of those sounds/music for your design. Include any articles read, with notes on what was learned. Research can also include looking up information on equipment, music, or other relevant topics to your design outside the sound files.

The written portion of your research should be uploaded to your Google folder.

*Please include research for each sound cue you intend.*

**Second and Third Year Students:** Keep delving deeper into researching effects and music. Make connections back to your concept. Look to more and varying sources for information and sound.

The **Sound Cue Sheet** is a table that lists each “sonic moment” as a sound cue. This includes:

- Cue Number – a unique number or letter you assign to each sound cue.
- Page Number – the page in the script where the sound cue is located.
- Act/Scene – the act and scene where the sound cue is located.
- Description – what the sound is (name of the sound cue).
- Cue Line – the line in the script the sound cue gets called, including who says the line.
- Length – how long the cue is.
- Notes – what speakers does the sound play from? Is there any other pertinent information?

*See the MoTS Program Site>Sound Design-Kim Carbone>Sound Design>Theoretical Assignment folder in Moodle for assistance.*

**Second Third Year Students:** Make a cue sheet as instructed above.

**Sound Needs/ Character Needs** are the sounds in your design indicated by the script, either directly or indirectly referenced by text or stage directions. If a character answers the phone, it should probably ring first. If a character enters and says, “Wow, it’s really coming down out there!” Some rain would likely be a good idea. These are the sounds that are necessary for storytelling.

**Sound Opportunities** are the sounds/music are added to emphasize theme, mood, or emotion. Opportunities can include, but are not limited to: pre-show music, transition music, environmental soundscape, underscore, intermission music, and curtain call music. These are sounds that add texture and interest to a show.

*Please upload your files to your Google Student Folder, with clear and consistent labels.*

**Second Year Students:** Begin the editing process on your sound files. Cut to the sections of sounds/music you’d like to use. Add some fades or layers to cues.

**Third Year Students:** I would like to be able to listen to your full design from beginning to end. Make all the edits necessary to have a completed design. You can submit these as individual files, clearly labeled. Or you may use QLab, but you must ensure you are providing a bundled QLab that performs as you wish. Make sure labeling is clear.

Part of your **System Design Paperwork** is the **Signal Flow**. This is a block diagram that communicates the individual components of your sound system. It is NOT to scale and it doesn't reflect placement of gear in a room; it is simply to demonstrate the interconnections of your sound system. There is an equipment list located in the Paperwork Examples folder on Moodle, please use this to choose your equipment for your system.

The **Signal Flow** depicts inputs on the left side, the console in the middle, and outputs on the right; the sound should flow from left to right when looking at the document. Include every component from microphones, playback devices, consoles, processing devices, amplifiers, and speakers. If you wish, color-coding can be a helpful organizational tool with the signal flow.

*See the MoTS Program Site>Sound Design-Kim Carbone>Sound Design>PAPERWORK EXAMPLES folder in Moodle for assistance.*

**Second Year Students:** Include channel assignments for console and detailed labeling of gear with make/model.

**Third Year Students:** Include channel assignments for console, detailed labeling of gear with make/model, and include names for microphones and speakers (ex. Main L, Main R, Center, Tevye Mic, etc.).

The **Speaker Plot** is a SCALE drawing in PLAN view (overhead) that indicates speaker locations, labeled with make/model. Look up the specification sheet for each speaker to determine dimensions and coverage. Indicate area mics or other installed microphones with a circle – this does not need to be to scale. Microphones worn by actors do not need to be represented here. The speaker plot can be hand drawn onto an 11 x 17 SCALE printout of the space and scanned or photographed for submission. For the MoTs Theatre, use the drawings on Moodle. \*Make sure you are printing in scale and not “fit to page”.

*See the MoTS Program Site>Sound Design-Kim Carbone>Sound Design>Theoretical Assignment folder in Moodle for assistance.*

**Second Year Students:** Draw speakers in scale and indicate directionality of the speakers.

**Third Year Students:** Draw speakers in scale and indicate the coverage angles of each speaker (except for practical speakers - just indicate directionality).

The **Speaker Section** is a SCALE drawing in section view (side) that indicates speaker locations, labeled with make/model. Look up the specification sheet for each speaker to determine dimensions and coverage. Indicate area mics or other installed microphones with a circle – this does not need to be to scale. Microphones worn by actors do not need to be represented here. The speaker section can be hand drawn onto an 11 x 17 SCALE printout of the space and scanned or photographed for submission. For the MoTS Theatre, use the drawings on Moodle. Make sure you are printing in scale and not “fit to page”.

*See the MoTS Program Site>Sound Design-Kim Carbone>Sound Design>Theoretical Assignment*

*folder in Moodle for assistance.*

**Second Year Students:** Draw speakers in scale and indicate directionality of the speakers.

**Third Year Students:** Draw speakers in scale and indicate the coverage angles of each speaker (except for practical speakers- just indicate directionality).

The **Patch Plot** is a table that details information about each input and output on the console. This is where we indicate how sounds move through the console.

- Input Channel - The name of the channel as labeled on the top of the console.
- Input Patch – The name of the physical plug on the back of the console.
- Name – What you have named the channel on the console. Actor/Instrument – What/who is being controlled by the channel? Source – What kind of gear is sending the signal?
- Patch – What outputs are you sending this channel to?
- Output Channel – The name of the channel as labeled on the console.
- Name – What you have named the channel on the console.
- Notes – Speaker type, location, any other pertinent info.
- Output Patch – The name of the physical plug on the back of the console.

Look up pictures of your console to determine how the plugs are labeled.

*See the MoTS Program Site>Sound Design-Kim Carbone>Sound Design>Theoretical Assignment folder in Moodle for assistance.*

**Second Year Students:** Take your best shot; we'll discuss this in class together.

**Third Year Students:** Make me something beautiful! We'll work through any confusion in class. If you are using your home theatre: bring along any questions (with pictures) and we can work to get your paperwork as accurate to your reality as possible.

The **Mic Sharing** chart is a table that tracks microphone usage throughout the show. This is only necessary when you have a microphone being worn by more than one actor in a show. This document charts characters per scene and what microphone they are wearing.

*See the MoTS Program Site>Sound Design-Kim Carbone>Sound Design>Theoretical Assignment folder in Moodle for assistance.*

**Second Year Students:** Only needed if mic sharing is happening in your show.

**Third Year Students:** Only necessary if you are using mics and they are being shared.

Please upload all of your files to your Google Folder.

*For examples of all of these submissions, please go to Moodle>MoTS Program Site>Sound Design-Kim Carbone>Sound Design*

## II. All Other Assignments

### A. Peer Editing Project Description and Schedules

The purpose of the Peer Editing assignment is three-fold. First, it is intended to provide you support as you develop your Directorial Analysis for your Theoretical Project. Second, it is intended to deepen your understanding of the play and its parts through discussion and investigation and finally, the Peer Editing Project strengthens relationships within your cohort.

This project starts in September and continues until the project is complete. The Peer Editing project for **Second Year Students** focuses on the Directorial Analysis, while the project for **Third Year Students** also includes development of your four Design Statements/Prospectus. Please see the descriptions below.

**Second Year Students:** Peer Editing Assignment for *Urinetown*.

**Third Year Students:** Peer Editing Assignment for *The Tempest*.

Assignment format

- Following the due date listed on the Assignment Timeline page, read the Directorial Analysis posted by your colleagues and begin to formulate feedback and questions for the author using the Directorial Analysis rubric as a guideline. The group leader should make contact with any members who do not meet this deadline.
- Using a shared Google Drive, confer with other members of your group and establish recommendations to the author. Included in this discussion might be clarification of the main themes or of the supporting material, clarification of the three main plot points and questions regarding the production concept or world-of-the-play. Following this period of discussion, each member is responsible for posting formal feedback to at least two other members of the group.
- Following the posting of these feedback papers, allow another period of discussion in which each director may clarify the feedback with other members of the group.
- Each student will upload to your Google Folder:
  - A one-page *evaluation* of colleagues' work as a peer editor (each person evaluates two colleagues) which includes the level in which the colleague was a helpful peer editor and the level in which the colleague was able to incorporate feedback into their own paper.
  - A one-page self-evaluation of your role in the peer editing process.
  - Please also upload a copy of your latest Directorial Analysis draft (please date your draft in the title block. It is understood that this may not be your final draft).
  - Once you have completed your DA draft, the peer editing process continues as you develop your Design Statements/Prospectus. You may use your peers as a sounding board for this part of your process and continue the long-distance collaboration, with a final posting of DA and Design Statements by the Assignment Guide Timeline listed due date.

*If you need extra help, or a member of your group either withdraws or is unavailable, please contact the Program Coordinator.*

Your work will be evaluated on the following:

1. Your participation in your Google group.
2. The thorough evaluations of your colleagues.
3. The quality and depth of your colleague and self-evaluation papers.

*Note: Your function is to serve as an editor for your colleagues. It is not necessary that you agree with their approach to the play to help them clearly articulate that approach. If members of your group disagree about the overall function and/or form of the peer review process, contact the Program Coordinator at [mots@sou.edu](mailto:mots@sou.edu) for clarification.*

## **B. Literary Analysis Project:**

(not applicable for summer 2022)

The Literary Analysis Project is intended to hone your skills in communicating your interpretation of a play. Students will write a 3-4 page scholarly paper that will help you focus your ideas into a formal analysis.

Your introductory paragraph will state the main themes of the play and describe the time and place. Next, you will develop a Statement which includes the Given Circumstances/ Stasis, the Inciting Incident/Intrusion, the Rising Action, Crisis, Climax, Falling Action and Final Resolution to provide structure for your interpretation. Please be concise when explaining the play's plot. Use specific examples from the play where appropriate, using the act and scene for reference and a brief indication of the event or dialogue. Your goal is to develop a cohesive, precise document that clearly communicates your interpretation of the play. Address how the elements of the play work together to communicate the play's main themes. Some elements to consider are:

- Subplots and secondary themes
- Character
- Setting (as described in the text)
- Style
- Imagery
- Language
- Music (if applicable)

Format and Submission:

- Title your work with a formal headings and title
- Double-Space
- File Name: lastnamefirstnamenameofplay
- 3-4 pages
- Upload your papers under "Literary Analysis" on Moodle

*Help? The Literary Analysis Project Layout is in Moodle under Academic Information.*

## C. Applied Design Assignments

*Note: **Second and Third year students** will complete one Applied Design and one Applied Tech project each year for a total of two design and two tech during the three year program. We ask that each project result from work on separate plays: please do not do an Applied Design and Applied Tech on the same production in the same year.*

The purpose of this assignment is to provide you with an opportunity to expand your theatrical **design** experience by conceiving, realizing, documenting, and evaluating a full design in a specific area. Developed by you with approval from the Program Coordinator, the self-evaluation aspect of the assignment is critical. This is your chance to address how you dealt with aspects of the project that may or may not have been in your control and to demonstrate your learning through your design skills and application.

Please choose plays you will be producing at your school for each of these assignments. Your choice must be approved by the Program Coordinator before proceeding.

**Second Year Students:** Your Applied Design Project will be Costumes or Scenic Design, preferably on a representational play.

**Third Year Students:** Your Applied Design Project will be Lighting or Sound Design, preferably on a Musical.

During the summer session, discuss your design choice with faculty, based on feedback from the Theoretical Design assignment and your own perception of growth potential. Once agreed upon, please do not change your area of focus without approval. The choice of play, your area of focus, and the closing date of your production must be submitted by the appropriate due date. This submission must be made regardless of prior discussions with faculty to ensure that both students and instructors share the same expectations for the project.

*Note: It helps to keep a journal or daily notes as the process develops.  
It is often difficult to reconstruct the process after the play opens.*

This assignment will consist of three major parts:

- a. **Director's approach.** This is developed by or in collaboration with the director and includes the main themes of the play. If you are not the director of the production, it is important that this statement is developed by the actual director. If the director is unfamiliar with this approach to play analysis, this document can be written by you based on your discussions with the director on his/her/their concept and the world-of-the-play. Specify how this approach was developed and by whom.

Please include complete documentation of the original design in your chosen design area.

Second Year Students	Third Year Students
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Costumes	Lighting
Directorial Analysis Costume Design statement Research, documented and attributed Costume plot Sketches for key characters	Directorial Analysis Lighting Prospectus Lighting Plot Hook-up Photometric Study Magic (Master and Beat sheets)
Scenic	Sound
Directorial Analysis Scenic Design statement Research, documented and attributed Scale model ( $\frac{1}{4}''=1'$ ) (if the design has multiple settings, pick one principle scene) Ground plan for all major scenes Sketch/rendering for one major scene Prop list	Directorial Analysis Sound Prospectus (including a sound Designer's Beat Analysis) Research, documented and attributed; (recorded, sheet music, and text) Cue sheets System design paperwork (signal flow diagram, speaker plot, sound reinforcement plan)

- b. **Documentation** should be inclusive (e.g. each costume for each character) rather than a sampling of your work, and it should be created to specifically highlight your design area rather than a general documentation of the production. All documentation photos and videos should be under performance conditions (dress rehearsal or performance). Your documentation will include the following:
- Archival quality digital photographs for set, lighting or costume design projects.
  - Audio of all cues from show for sound design project. (this replaces the need for recorded incidental sound and character themes.
  - Final cue sheets from show for sound design project.
  - Video may be used as *a part of your documentation* to communicate appropriate visual effects such as light cues, costuming aspects etc., but should not constitute the only visual documentation.
- c. A **Self-Evaluation** of the design process will be submitted in essay form (approximately 4 pages). This document will detail both the process and the product and articulate strengths, weaknesses and areas for growth. It will provide details about your original concept, process, and issues associated with the design realization, how issues were resolved, and an overall analysis of what worked and what you might do differently.

This assignment will be uploaded to your Google Folder.

The Applied Design Project format must follow the guidelines for Theoretical Design Submissions outlined above. Be sure to create a cover sheet for your project with your name, the name of the show, and which design area the project describes.

#### Formatting Online Submissions (Google)

- Save your file in Microsoft Word (not Pages) in a format you can edit (.doc or .docx).
- Please name your submission files in the following format:  
lastnamefirstnamenameofassignmentyear.doc (i.e. gamgeesamwiseresearch2019.doc)

#### D. Applied Technology Project

The purpose of this assignment is to provide you with an opportunity to expand your theatre **technology** experience by directly working in a specific area of technical production. Developed by you with the Program Coordinator's approval, this project encourages your artistic growth as a theatre technician while providing support and feedback. The self-evaluation aspect of the assignment is critical. This is your chance to address how you dealt with aspects of the project that may or may not have been in your control and to demonstrate your learning and your implementation skills. During the summer session you should discuss your area of focus with faculty based on feedback from assignments and in-class work and your own perception of growth potential.

Choose ONE of these areas of theatre tech for each Applied Tech Project:

- Costume construction, draping, wardrobe, or makeup.
- Set and properties construction, painting, or rigging.
- Lighting hook-ups, plots, or rigging.
- Sound recording, editing, mixing, or live amplification.

Once agreed upon, please do not change your area of focus without approval.

Choose a play that will be produced at your school or venue. The name of the play, your area of focus and your production dates should be submitted by October 1 to the Program Coordinator. This submission must be made regardless of prior discussions with faculty to ensure that both you and we share the same expectations for the project.

*Note: It helps to keep a journal or daily notes as the process develops.  
It is often difficult to reconstruct the process after the play opens.*

The project should consist of four major parts:

1. **The Plan:** This is the material that you are given by the designer, technical director, or production manager or generate yourself if you are the designer, technical director, or production manager. This will help us understand your job and evaluate your participation; your final project must include all planning materials. Some materials that might serve this purpose:

- Original design or plan
- Schedule (s)
- Budget and purchasing information
- Additional miscellaneous documentation

2. **Participation in and documentation of the work:** Because each role within a production is unique



and each theatre program and venue presents different challenges, you should decide how best to document the work process. Include ways to communicate specific challenges you encounter, and the possible solutions you considered and ultimately chose to meet your production needs. Feel free to share your documentation plans with appropriate MoTS faculty to ensure that they will meet the requirements of the project. Some ways you might complete this are:

- Photographs of each stage of development
- A Working journal
- Video
- Work records
- Charts, graphs, or schematics that illustrate the process

3. **Documentation of the final project:** The final version of your work should be documented in production using photos, audio, video or whatever combination of media best suits this requirement.

4. **Self-Evaluation:** Your self-evaluation should include a summary of the process and reflections on issues and problems, procedure and outcomes, specifically addressing what worked and what you might do differently. Allow yourself some time between the closing of your production and these reflections for greater perspective and insight. This should be about 4 pages long.

Please refer to page 3 for Assignment Due dates.

The Applied Technology Project format must follow the guidelines for Theoretical Design Submissions outlined above. Be sure to create a cover sheet for your project with your name, the name of the show, and what area of theatre technology the project will describe.

Save your file in **Microsoft Word (not Pages)** in a format you can edit (.doc or .docx).

Please name your submission files in the following format:

lastnamefirstnameassignmentyear.doc (i.e. gamgeesamwisereasearch2019.doc)

## **E. Research Presentations**

The purpose of this project is to give you the opportunity to explore a specific area of theatre technology and/or production implementation to develop your research skills. You may choose a topic that will directly impact your program's particular needs or you may choose a topic that is of interest to you as a theatre artist and teacher. Regardless of the nature of your topic, we're looking for documentation on best practices and pedagogy. Projects could include research into the use of new technologies or materials, documentation of technical advances, or ways in which you might enhance your own theatre program.

The completion of this project is two-part, with a possible public presentation component.

1. Students will upload a one page **Abstract** that describes the project and its purpose. These will be evaluated on clear writing, excellent proofreading and coherence of the ideas expressed.

2. Students will prepare a fifteen minute **PowerPoint or Google Slides** presentation that documents the

challenge, the process and the results. These will be evaluated by strength or usefulness of the idea, the clarity and documentation of the process, the honest self-reflection of the results and the thoroughness and visual interest of the slides or PP. The first slide should articulate the question asked or the challenge to be solved. A final slide should cite all sources used, if applicable.

*Note: The idea does not have to succeed to be a valuable learning tool.*

Each spring, the Program Coordinator will select 6-8 of these Research Projects to be presented to all students, TAs, staff and faculty in the MainStage Theatre on the second Friday evening of the Main Intensive Session. Selected students will earn Extra Credit. All PowerPoints or Google Slide projects will be posted to **Moodle** to serve as an archive of Research.

Possible projects:

- Establish shop and/or storage facilities in costumes, props, scenery, lighting or sound: look at how other institutions handle this, materials, methods, cost etc. Determine a suitable system for your school.
- Theatre safety: examine OSHA, fire regulations and other sources to find out what is required. Devise and implement set criteria to examine and fix problems in your facility.
- Purchase or build specific needed equipment: evaluate your needs, research possible options, develop capital purchase request.
- Develop handbook/procedure manual for student/facility use such as a stage manager's manual or procedures for coordinating equipment inventories and maintenance schedules.
- Research new technology in a particular area of theatre such as sound recording or reinforcement, smart lights, or control systems regardless of your program's ability to use this kind of product or system.
- Research innovative theatre practices and construction techniques for costumes, make-up, sets, or props such as fabric distressing, painting, puppetry, fiber optics, welding, or innovative staging methods.
- Research particular educational approaches to theatre technology and their impact.

*Please upload your Research Projects to your Google Folder.*

## **F. Production Meeting Project**

*Note: This project will be presented only in selected years.*

Students are selected from the **Third Year** Cohort to fill the roles of Director and Designers (Scenic, Costumes, Lighting, and Sound) for a play chosen by the faculty. The Director provides a Directorial Analysis to his/her/their designers, who prepare for a simulated production meeting. The Production Meeting is a discussion and inquiry, led by the director, and viewed by all the MoTS students, TAs and faculty. It includes an opportunity for a Q&A. Students participating in this Project will receive Extra Credit. For further clarity on this project, please contact the Program Coordinator.

## G. Thesis

The purpose of the Thesis is to provide students with a culminating project that reflects what knowledge and expertise they have gained during their time in the program. It is the final step of the Master of Theatre Studies and it is completed during your third and final year. All **Third Year Students** must register for the two-credit Thesis class (TA 503) when they register for their final summer term.

*Note: Please refer to the Assignment Timeline for due date.*

All coursework, including any final Theoretical component revisions must be uploaded by the second Monday of the third-year session. Students will not participate in Thesis activities if any of the Theoretical components are missing or incomplete or if any other assignments have not been satisfactorily completed.

The Thesis 503 course contains three requirements:

1. A comprehensive digital Portfolio
2. A Written Self-Evaluation
3. A Thesis Defense Interview

The **Portfolio** will provide a visual representation of your growth as a theatre artist during your time in the MoTS program. This will be accomplished by creating a Digital Portfolio that includes work from each year of the MoTS Program, with appropriate labels or narrative that briefly describes the work.

Essential Components of the portfolio:

1. Visual artifacts that show growth in each design area (Minimum of five per area). A brief statement or caption should narrate your development within each area of design. Short excerpts from Design Statements and Prospectuses may help to show the intent of the selected material. Examples of artifacts include, but are not limited to:
  - a. Scenic Design: Ground Plans, Scene Renderings, Photos of Scenic Models.
  - b. Costume Design: Costume Plots, Costume Sketches.
  - c. Sound Design: Cue Sheets, Signal Flows, Screenshots of Cues from Qlab.
  - d. Lighting Design: Light Plots, Color Keys, Photometrics, Photos of Lighting Design Projects.
  - e. Images of Applied Design and Applied Tech projects, including process images and photos of plays in production at your school or venue. For each production, clearly label the name of the show, production location, dates of run, your specific area of participation, and a short statement of how your education in MoTS influenced this production.
2. An excerpt from each type of written analysis (Literary, Directorial, and Production). Please choose examples of your best work.
3. Additional Components might include, (identified and dated):
  - Photos of In-Class Projects such as pillows, props, scenic construction, make-up, rigging, scenic

- painting, etc.
- Research Project Abstracts.
- Representations of visual work from Elective Courses

The portfolio is meant to show a progression of your skills, craftsmanship, design, analytical capabilities, and knowledge in theatre arts. The design and layout of your portfolio is a personal choice, but should reflect your understanding of effective layout design. Even though this growth was aided by the relationships built within your cohort and experiences you had while in Ashland, **this is not the place to scrapbook and collage social outings and gatherings.** (We learned this the hard way.)

*Note: Please refer to the Assignment Timeline for due date.*

The **Self-Evaluation** is a reflective account of your MoTS experience. It should address the following areas of growth:

- Introduction - Briefly describe your experience as you began the MoTS program.
- Analytic Skills - Address how you read, write about, and view theatre that has changed due to your time in this program.
- Growth in Design - Please discuss all four areas of design and how your education at MoTS has influenced you as an artist in each area.
- Curriculum - How has your theatre curriculum changed?
- Production Methods - How have your productions changed?
- Next Steps/ Conclusion- After you leave the MoTS program, on what specific elements will you focus your energy and your investigation/

It is to be well written, double-spaced, and follow standard grammar, spelling and usage rules. Pages are to be numbered with the author's name in the header.

The **Thesis Defense** is a 20-minute, face-to-face session with the Faculty. (Covid guidelines permitting) It is a time to come together to discuss your growth over the three years in the MoTS program. The defense will take place on the last Sunday of the Main Intensive Session. Specific times will be assigned.

It will begin by allowing you time to present the faculty committee with an overview of your time at MoTS. (about 10 minutes) You may discuss your successes, challenges, and related experiences during your time here. Following your statements, the faculty will be given time (about 10 minutes) to discuss your growth during the program and ask questions regarding your written self-evaluation and your portfolio.

You may use audio/visual presentations if desired. Please have materials, such as sound cues or video, ready on a flash drive.

*Note: Students who do not meet the requirements for Thesis TA 503 following their Third Intensive must make arrangements to upload their materials and do their Final Interview at a later date. It is the student's responsibility to make these arrangements.*