**TDPS 201 - INTRODUCTION TO TECHNICAL THEATRE/DANCE PRODUCTION**

**SPRING 2013**

**INSTRUCTOR:** JD Madsen  
**OFFICE:** CSPAC 2741  
**EMAIL:** jdmadsen@umd.edu  
**OFFICE HOURS:** M-W 1PM-3PM, OR BY APPOINTMENT

**CLASS TIME:**  
Mondays and Wednesdays 4:00pm – 4:50pm (PAC 1815)  
Fridays 3:30pm – 5:30pm (LABS, Locations vary)

**REQUIRED TEXTBOOKS:**  
“The Backstage Handbook” by Paul Carter

**RECOMMENDED TEXTBOOKS:**  
“The Costume Technician’s Handbook” by Rosemary Ingham and Liz Covey  
“The Stagecraft Handbook” by Daniel A. Ionazzi  
“A Practical Guide to Stage Lighting” by Steven Shelly

**COURSE DESCRIPTION:** An introductory course covering basic topics in technology and craftsmanship for the production of theatre and dance. The objective of this course is to provide the student with an elementary understanding of the process of realizing a production, from the design through build, run, and strike. The student should gain a working knowledge of theatre terminology as well as a familiarity with basic theatre tools and techniques for scenery, paint, props, costumes, lighting, audio, video, and stage management.

**BY THE END OF THIS COURSE, THE STUDENT WILL:**  
- Have a working knowledge of backstage personnel and operations.  
- Understand basic concepts related to all areas of technical dance and theatre production  
- Be able to read and understand design and construction drawings and drafting.  
- Know how to work safely on stage, back stage, and in theatre shops with their related tools and equipment.  
- Have in depth knowledge of two specific areas of theatre construction / operation sufficient to work in those areas under THET479.

**LABS: AKA PODS**

Labs will provide detailed hands on training in a specific area. You will be able to only explore two areas in depth in this class and all Dance majors will be required to take the Dance specific Lab (though this is open to all students) Seats are limited by the available resources of each shop and cannot be expanded to accommodate additional students. Four pods will meet the first half of the semester in Audio, Dance, Scenery, and Props. The second half of the semester pods will meet in Costumes, Dance, Electrics, and Paint. Each student will take one pod each half of the semester.

Labs meet for two hours on Friday afternoons from 3:30-5:30 pm unless a special requirement from that shop necessitates a change. Due to the size of the class, inclusion in each pod is limited and you may not get your first choice. Grading for the lab component is based on regular lab attendance, attitude, and workmanship. Attendance is imperative. **One pod may be made up at the discretion of the lab instructor. Failure to do so or missing more than one lab session will result in failure of that pod and no credit from that pod.**

Students may be required to bring specific personal tools required to each lab or crew call session after the first lab by that shop. These may include, depending on the pod, a 12 foot or longer tape measure, a number two wooden pencil, work gloves, and a crescent wrench. Due to OSHA regulations, all students working in any of the shops are required to wear closed toe shoes, shirts with sleeves (short or long), and have hair or loose items tied back. Failure to do so may result in an unexcused dismissal from that lab session. It is recommended that students wear clothes can get dirty.
POD DESCRIPTIONS

**Scenic – Instructing Craftsperson: Mark Rapach**
Scenic Construction is responsible for the physical structure of a production design, the area upon which the performance will take place. There are also tasked with ensuring the proper safety and engineering of designed pieces for use by the performers. Projects in this POD focus on the the proper tools and techniques used to create the various components of a set, as well as give the student the opportunity to work with most every tool in a state of the art shop. Students will generally leave this POD with at least one crafted item for their portfolio/personal collection.

**Properties – Instructing Craftsperson: Tim Jones**
Properties (or Props) is responsible for the creation/matenance/collection of all items for a design that performers hold or interact with that is not permanently part of the scenic structure. Furniture, handheld objects, and set dressing. The props pod will focus on creating a simple piece of furniture from start to finish. The students will learn basic carpentry and upholstery skills – including but not limited to reading a draft, measuring and creating a cut list, hand and power tool use, stretching webbing, making buttons, and sewing machine use - and be able to put them to use in a hands on project.

**Scenic Painting – Instructing Craftsperson: Ann Chismar**
Painting deals with the treatment of surfaces in the scenic design. This includes faux finishes, actual recreated surfaces, patterning and texturing. Projects in this POD will center around the craftsmanship and practices used to create the various surface treatments designed. Students will generally leave this POD with at least one crafted item for their portfolio/personal collection.

**Dance – Instructing Craftsperson: Paul Jackson**
The Dance Pod explores the basic technical theater demands of dance specific to CSPAC and to the greater dance world. You will learn how to lay and strike a Marley dance floor; clean a dance floor; set up and strike the risers in the dance theatre; and learn standard run crew requirements for dance (color change, etc.). You will also get an overview of dance lighting standards; audio editing software, and video editing software. Finally, we cover the essentials of dance management, and how the production process for dance differs from that of theater.

**Electrics – Instructing Craftsperson: Jeff Reckeweg**
Electrics is increasing in scope and responsibility as technology continual evolves. Tasked with the responsibility to execute a hang and maintain lighting instruments and projection equipment. Projects in this POD will familiarize the student with proper handling and working practices with these sensitive pieces of equipment and provide a breadth of experience in the most continually evolving field of theatre and dance technical support.

**Costume – Instructing Craftsperson: Susan K. Chiang**
Costume Shops are tasked with the building, maintaining, collecting, renting, fabricating and shopping of all things that are worn by a performer. In the costume pod students are given instruction in dye techniques, basic hand stitches, closures, cutting layout, and machine sewing including both basic home machine and serger stitching. During the course of the Pod they will dye fabric that will then be made into a bag using the techniques taught in the class.

**Sound – Instructing Craftsperson: James O’Connell**
Sound is increasing in scope and scale, ranging from sound effects management to complete written underscores. The sound shop is tasked with the responsibility to execute a hang and maintain sound equipment: speakers, microphones, mixers, etc. Projects in this POD will familiarize the student with proper handling and working practices with these sensitive pieces of equipment and provide breadth of experience in the most continually evolving field of theatre and dance technical support.
The course is based on 100 possible points. The breakdown is as follows.

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>1st Exam (30 questions ea. worth ½ point)</td>
<td>15</td>
<td>15%</td>
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<tr>
<td>2nd Exam (30 questions ea. worth ½ point)</td>
<td>15</td>
<td>15%</td>
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<tr>
<td>Final Exam (Cumulative: 50 questions ea. worth ½ point)</td>
<td>25</td>
<td>25%</td>
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<tr>
<td>Pod 1 (Pass/Fail)</td>
<td>10</td>
<td>10%</td>
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<tr>
<td>Pod 2 (Pass/Fail)</td>
<td>10</td>
<td>10%</td>
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<tr>
<td>Participation, including quizzes and class activities</td>
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<td></td>
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<tr>
<td>Each: On Time and Participating</td>
<td>1</td>
<td></td>
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<tr>
<td>Late and/or Non-Participating</td>
<td>¼</td>
<td></td>
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<tr>
<td>Holidays (it’s a freebie)</td>
<td>2%</td>
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<tr>
<td>Unexcused Absence</td>
<td>-2</td>
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<tr>
<td>Excused Absence</td>
<td>½</td>
<td></td>
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</tbody>
</table>

43 classes Gives potential of perfect attendance at 50 points divide by 2 for ease/proper grade weight. 25 points 25%

Total 100 points 100%

Letter Grade Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>100-99%</td>
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<tr>
<td>A</td>
<td>98-94%</td>
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<tr>
<td>A-</td>
<td>93-91%</td>
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<tr>
<td>B+</td>
<td>90-88%</td>
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<tr>
<td>B</td>
<td>87-84%</td>
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<tr>
<td>B-</td>
<td>83-81%</td>
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<tr>
<td>C+</td>
<td>80-78%</td>
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<tr>
<td>C</td>
<td>77-74%</td>
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<tr>
<td>C-</td>
<td>73-71%</td>
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<tr>
<td>D+</td>
<td>70-68%</td>
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<tr>
<td>D</td>
<td>67-64%</td>
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<tr>
<td>D-</td>
<td>63-60%</td>
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</table>

Under 60% is considered a failing grade

**Attendance and Participation:** are absolutely essential, unexcused absences are not permitted on any occasion. Each class will be moving forward introducing new topics and information, there will be no in class time for catching up those who missed information. If a student is forced to miss for obligations they are required to give the instructor 24 hour notice for an excused absence, and they responsible for catching up on the missed material. If illness or emergency is the cause of an absence please notify me before the start of the class the day of absence, otherwise it will be considered an unexcused absence, and the instructor will determine on a case by case basis the merit of the absence and whether or not it can be expunged. The instructor will be available during office hours to assist in this, but reserves the right of refusal if a student is deemed to be a habitual offender. Each unexcused absence will result in a 2 point deduction from the overall grade of the student. For more information on general attendance guidelines see: Attendance Policy of the School of Theatre, Dance, and Performance Studies.

**Lateness:** The instructor reserves the right if student is more than 5 minutes late to not allow the student to be admitted to class that day and it will be marked as an unexcused absence. Please respect your time and plan accordingly, the instructors time, but mostly your fellow students time as your late arrival upsets the rhythm of the class and instruction.

**Cell Phones and Personal Computers and Tablets:** Technology in class is hugely beneficial, the importance of these devices on our development of our academic and artistic discipline can not be stressed enough. Students are encouraged to take full advantage of whatever technological resources they have for note taking and classwork. However the inappropriate usage and interruption of these devices in class will result in the student being asked to leave the class and marked as an unexcused absence for that day. Inappropriate usage of the devices in class include but are not limited to: Social media updates and surfing, Internet based entertainment including videos and music, texting, phone calls, personal email, and anything else that takes the end user off topic or class purpose. Students are expected to trust that the world and their friends will still be there after the class is over.

**This syllabus represents the course as designed and outcomes hoped for. It is subject to change with out prior consent or approval of the student.**
**CALENDAR:**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>TOPIC</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>23-Jan-13</td>
<td>INTRODUCTION – CLASS ADMINISTRATION</td>
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<tr>
<td></td>
<td>25-Jan-13</td>
<td>POD PICKING: NO CLASS</td>
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<tr>
<td>2</td>
<td>28-Jan-13</td>
<td>THEATRE ARCHITECTURE AND TERMS</td>
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<tr>
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<td>30-Jan-13</td>
<td>SHOPS/PERSONNEL</td>
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<td>1-Feb-13</td>
<td>POD: INTRO TRAINING</td>
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<tr>
<td>3</td>
<td>4-Feb-13</td>
<td>DESIGN PROCESS</td>
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<tr>
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<td>6-Feb-13</td>
<td>DRAWINGS AND DRAFTING CONVENTIONS</td>
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<tr>
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<td>8-Feb-13</td>
<td>POD 1.1</td>
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<tr>
<td>4</td>
<td>11-Feb-13</td>
<td>Scenery: People and Process</td>
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<tr>
<td></td>
<td>13-Feb-13</td>
<td>Scenery: Hand and Power Tools</td>
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<td></td>
<td>15-Feb-13</td>
<td>POD 1.2</td>
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<tr>
<td>5</td>
<td>18-Feb-13</td>
<td>Scenery: Basic Construction - Flats, Platforms, Soft Goods</td>
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<td>20-Feb-13</td>
<td>Rigging</td>
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<td>22-Feb-13</td>
<td>POD 1.3</td>
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<td>6</td>
<td>25-Feb-13</td>
<td>Paint</td>
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<td></td>
<td>27-Feb-13</td>
<td>Props</td>
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<td>1-Mar-13</td>
<td>POD 1.4</td>
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<tr>
<td>7</td>
<td>4-Mar-13</td>
<td>Review</td>
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<td></td>
<td>6-Mar-13</td>
<td>EXAM #1</td>
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<tr>
<td></td>
<td>8-Mar-13</td>
<td>POD 1.5</td>
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<tr>
<td>8</td>
<td>11-Mar-13</td>
<td>ELECTRICITY</td>
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<td>13-Mar-13</td>
<td>LIGHTING – EQUIPMENT</td>
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<td>15-Mar-13</td>
<td>POD 1.6</td>
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<tr>
<td>9</td>
<td>18-Mar-13</td>
<td>SPRING BREAK</td>
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<tr>
<td>10</td>
<td>20-Mar-13</td>
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<td>22-Mar-13</td>
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<tr>
<td>11</td>
<td>25-Mar-13</td>
<td>LIGHTING – PLOT AND PROCESS</td>
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<td>27-Mar-13</td>
<td>AUDIO – EQUIPMENT</td>
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<td>29-Mar-13</td>
<td>POD 2.1</td>
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<tr>
<td>12</td>
<td>1-Apr-13</td>
<td>VIDEO - EQUIPMENT</td>
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<td>3-Apr-13</td>
<td>REVIEW</td>
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<td>5-Apr-13</td>
<td>POD 2.2</td>
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<td>13</td>
<td>8-Apr-13</td>
<td>EXAM #2</td>
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<td>10-Apr-13</td>
<td>Costumes – People and Process</td>
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<td>12-Apr-13</td>
<td>POD 2.3</td>
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<tr>
<td>14</td>
<td>15-Apr-13</td>
<td>Costumes – Tools</td>
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<td></td>
<td>17-Apr-13</td>
<td>CATCH UP</td>
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<td></td>
<td>19-Apr-13</td>
<td>POD 2.4</td>
</tr>
<tr>
<td>15</td>
<td>22-Apr-13</td>
<td>STAGE MANAGEMENT 1</td>
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<tr>
<td></td>
<td>24-Apr-13</td>
<td>STAGE MANAGEMENT 2</td>
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<tr>
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<td>26-Apr-13</td>
<td>POD 2.5</td>
</tr>
<tr>
<td>16</td>
<td>29-Apr-13</td>
<td>Tech and Backstage / Unions / Workrules</td>
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<tr>
<td></td>
<td>1-May-13</td>
<td>Review</td>
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<tr>
<td></td>
<td>3-May-13</td>
<td>POD 2.6</td>
</tr>
<tr>
<td>17</td>
<td>6-May-13</td>
<td>FINAL EXAM</td>
</tr>
<tr>
<td></td>
<td>8-May-13</td>
<td>FINAL EXAM</td>
</tr>
</tbody>
</table>

*This outline is subject to change.*
University / School of Theatre, Dance, and Performance Studies Policies:

**PLUS MINUS GRADES:** The implementation of plus minus grade factoring will begin in fall 2012. Under the new policy, quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D+ = 1.3, D = 1.0, D- = 0.7, F = 0. The University's present marking system defining the standards for letter grades is retained under the new plus/minus policy. The present marking system is as follows:

- A+, A- denotes excellent mastery of the subject and outstanding scholarship
- B+, B- denotes good mastery of the subject and good scholarship
- C+, C- denotes acceptable mastery of the subject
- D+, D- denotes borderline understanding of the subject, marginal performance, and unsatisfactory progress toward a degree
- F denotes failure to understand the subject and unsatisfactory performance

Students are required to earn a grade of at least C-in their major and have a minimum 2.0 Cumulative GPA in their major in order to graduate. [http://www.testudo.umd.edu/plusminusimplementation.html](http://www.testudo.umd.edu/plusminusimplementation.html)

**RELIGIOUS OBSERVANCE POLICY:** University of Maryland Policies and Procedures Concerning Academic Assignments on Dates of Religious Observances provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students are responsible for obtaining material missed during their absences. Furthermore, students have the responsibility to inform the instructor of any intended absences for religious observances in advance. The student should provide written notification to the professor, by hand (not through email or mailbox delivery) within the first two weeks of the semester. The notification must identify holiday(s) and date(s). [http://www.president.umd.edu/policies/iii510a.html](http://www.president.umd.edu/policies/iii510a.html)

**ACCOMMODATING INDIVIDUALS WHO HAVE DISABILITIES:** The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0106 Shoemaker Building, 301-314-7682). A disability should be verified and discussed with Disability Support Services and the student should provide an “Accommodation Letter” to the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period. For more information: [http://www.counseling.umd.edu/DSS/](http://www.counseling.umd.edu/DSS/)

**HONOR CODE:** The University has a nationally recognized Honor Code, proposed and administered by the Student Honor Council and approved by the University Senate. The University of Maryland Honor Pledge reads:

"I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's *Code of Academic Integrity* whether or not they write and sign the Honor Pledge. For more information: [http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf](http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf)

**SEXUAL HARASSMENT POLICY:** University of Maryland is committed to maintaining a working and learning environment in which students, faculty, and staff can develop intellectually, professionally, personally, and socially, free of intimidation, fear, coercion, and reprisal. The Campus prohibits sexual harassment which is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. The University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions may call the Campus Compliance Officer (301-405-2839), or the Legal Office (301-405-4945). To read the entire Policy see Appendix B in the Undergraduate Catalog. [http://www.president.umd.edu/legal/policies/sh.html](http://www.president.umd.edu/legal/policies/sh.html) and [http://www.umd.edu/catalog/index.cfm/show/content.section/c/52/s/943](http://www.umd.edu/catalog/index.cfm/show/content.section/c/52/s/943).
**ATTENDANCE POLICY of the School of Theatre, Dance, and Performance Studies:** Regular attendance and in-class participation are integral components of all dance and theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of a student’s work, the School’s general attendance policy on excused absences is consistent with the University’s policy, which allows students to be excused for the following causes:

1. Illness of the student* or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student’s control

*In May 2011, the University Senate and President passed a new policy for granting excused absences, which can be found at [http://www.president.umd.edu/policies/v100g.html](http://www.president.umd.edu/policies/v100g.html). A student may provide a self-signed note when missing a single lecture, recitation, or laboratory, with the understanding that providing false information is prohibited under Code of Student Conduct. Self-signed notes are not accepted during “Major Scheduled Grading Events.” Specific questions concerning the TDPS policy on non-consecutive medical absences should be addressed with the Head of the Cluster.

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes. (Undergraduate Catalog, pages 36 & 37 or go to: [http://www.testudo.umd.edu/soc/atedasse.html](http://www.testudo.umd.edu/soc/atedasse.html)) Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.

**STATEMENT ON CIVILITY:** The College of Arts and Humanities is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values.

As citizens of the University, we should take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This should be the hallmark of a college that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas. Every member of this community—students, staff, faculty, leadership and supervisors within the college—is responsible for promoting such an environment and supporting these expectations.
**Agreement Verification**

I, the undersigned, have read the syllabus for the class **TDPS 201: Introduction to Technical Theatre and Dance Production** completely, and hereby certify that I accept the descriptions and detailing of responsibilities as written in the class syllabus, both of myself and of the instructor. I assume all responsibility for my own education and retention of the subject material. I agree to abide by the rules of the class and the instructor’s direction. I understand that any infraction of the rules or the failure to meet the specified requirements or the verbal instructions given will result in the afore mentioned penalties, including but not limited to failure of the course and expulsion from the class.

_________________________  ____________________________  ____________
Print Name                                      Signature                                      Date