



G. "MAX" MAXIN IV
DESIGNER. EDUCATOR. COLLABORATOR.

(he/him/his)
www.ivMaxin.com
iv.Maxin@gmail.com
(330) 933-2340
4938 W. Byron St. Apt. 1
Chicago, IL 60626

FEATURED COURSE: Advanced Stagecraft / TYA Production

Photographic/Written Instructional
Documentation, Syllabus, & Student Course
Evaluations

Contents referential of course and integrated production with the Children's
Theatre Workshop's production of *Haroun and the Sea of Stories*

Selected Research & Initial Scenic Design Rendering:

As a result of having my Advanced Stagecraft Class act as the producing arm of the Children's Theatre Workshop for the first time on the production of *Haroun and the Sea of Stories*, I decided it would be important to give the students a thorough, fun, and challenging project to help create. I began by researching the history of the piece and the tradition of the Islamic Fairytale and pulled many images to act as the foundational ideas on which the set would be designed (samples are shown below). The next step was to shape those ideas into a fully fleshed out world in which the play would soon live, seen in the 3D Color Digital Rendering at the bottom of the page.

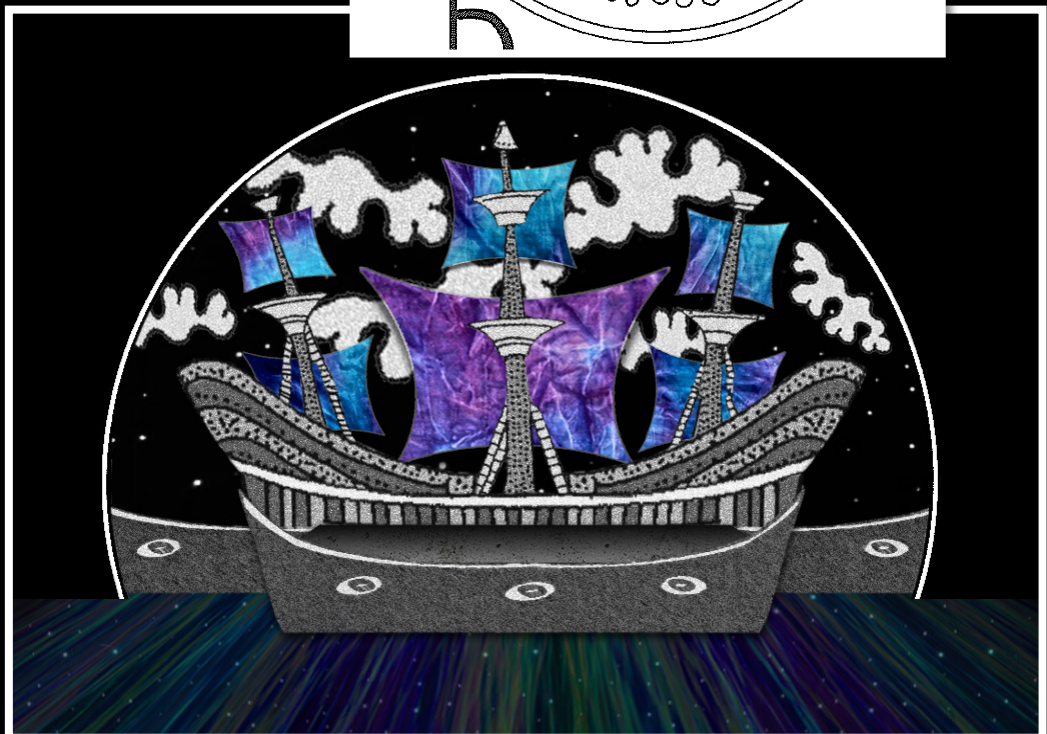


Select Inspirational Research

Collecting and sharing foundational research is critical to engaging student interest and helping connect the art they are creating to elements of the real world.

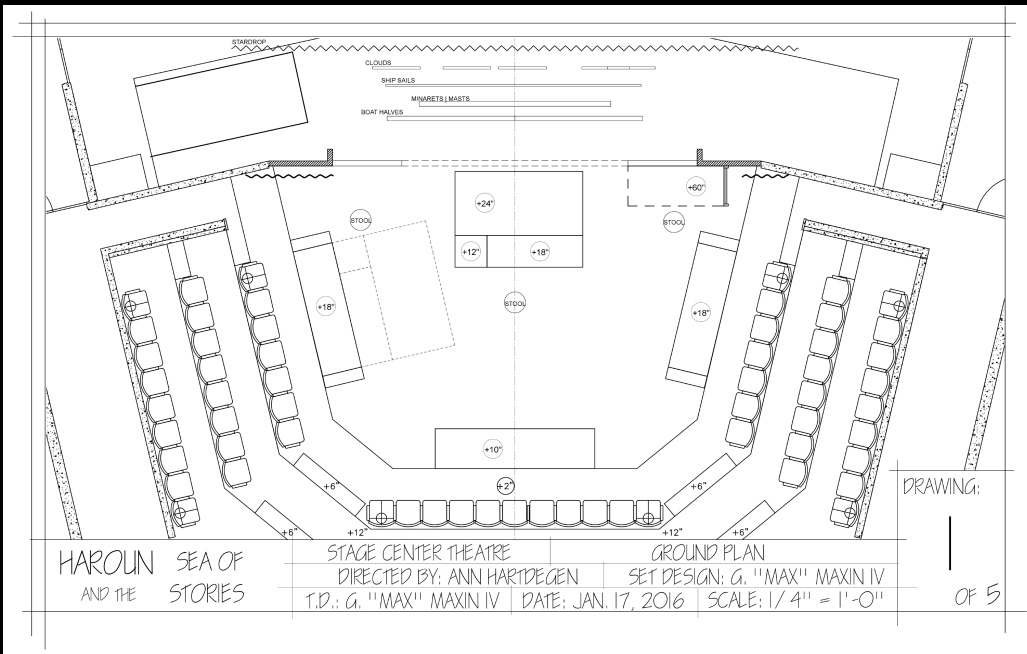


Digital Color Rendering
Creating a Digital Color version of the set helped give student actors a better understanding of the world of the play and gave student technicians goals to achieve.



Drafting to Build: Ground Plans and Elevations

Once the aesthetic of the set was finalized, I began creating the individual sheets of drafting for the entire build of the show. Each one of these drawings is meant to be a fountain of information for students to retrieve, interpret, and execute. Drafting is the information center from which a show is created and every detail connects the artistic ideas to the hands-on practical experience. It was important to make sure students were given accurate, well thought out drawings to ensure a smoother process once we began building the set.

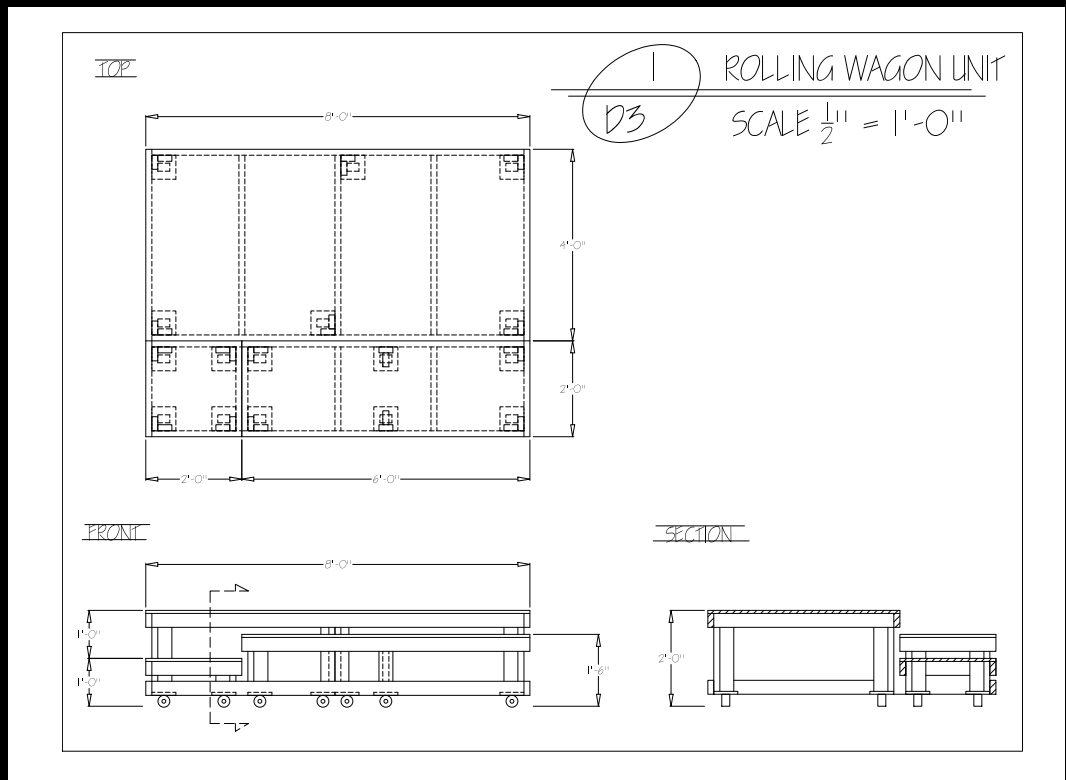


Drafting Sample: Ground Plan

I encouraged students to use the ground plan for figuring the placement of scenery, making decisions about the construction, and for handling the daily transition of loading in and out the Children's Theatre Production, while making sure to restore the scenery for the CMT departmental evening productions.

Drafting Sample: Build Elevation

These drawings were created for this production, not only to give students the information necessary to accomplish the execution of the design, but to also to teach them the very important process of reading drafting. Offering real examples that they get to see through to fruition enhanced the classroom learning from the prerequisite classes.



The Final Product: Fruits of Student's Work

Each class period was spent building, painting, hanging lights, and really doing anything that was necessary for the production. Students eagerly dived into the work and the results were astounding. The set was built and ready ahead of schedule. For the production, each student was assigned specific task and were taking ownership of them magnificently. We all worked tirelessly inside and out of class not only to complete the execution of the designs, but also in assembling the technical elements together for their first audience.

Production Photo: The Villain's Den

The final product created by the students, under careful and detailed leadership, resulted in a beautiful production that they could be proud of. The painting and construction of all units were handled by Advanced Stagecraft Students based on techniques learned in class.



Production Photo: The Sea of Stories

Lighting instruments were hung and focused by students based on the drawings I created for the production. Students actively worked on both the execution of the designs as well as worked during the actual production to make it function as a piece of theatre. From Stage Manager to House Manager, the Advanced Theatre Stagecraft class created an efficient and effective producing unit.



Student Project Assignment Example: Hoopoe Bird

My goal was to break down the overall execution of the show into manageable fragments, giving students individual projects to focus on, express themselves with, and commit to. One of the best examples of that process was through the creation of the “Hoopoe Bird”, a vitally important character necessary for the storytelling of the show.



Process Photo & Research Image: The Hoopoe Bird

The Hoopoe Bird from the script generated an interesting and complex challenge. The students creating it were encouraged find research to support their artistic design choices, but also had to figure the mechanics of the wooden structure to make sure it was able to be operated by one actor, but could “hold two for flight.”



Production Photo:

Final Hoopoe Bird

The final product was the result of many hours of trial and error and hands on practical application of taught skills. Students were guided to hand-create all aspects of the piece. Learning to work on a budget, students were shown how to recycle scrap materials for creating complex structures and hand-paint artistic details. Students even learned to hand-weave the shoulder straps, with the goal of adding support and comfort for the actor operating the unit.



Student Project Assignment Example: The Disconnecting Tool

The Disconnecting Tool is the catalyst of the play and what the whole story revolves around. A fantasy device created by the playwright, the Disconnecting Tool offered many opportunities for originality and creativity. The only description from the script that students had to work from was a single line: "Now Haroun noticed that the tool he held was more fluid than solid, made up of thousands of little veins, all held together by some unbelievable, invisible force." That statement acted as the foundation the prop was created on.



Process Detail Photo: The Disconnecting Tool

There were a number of variables that were critical in the creation of the Disconnecting Tool. First, it had to be strong enough to be thrown around the stage, dropped frequently, and handled abrasively for multiple performances. The structural stability of the unit was critical, but the aesthetic was just as important. Students collaborated with the director and I to determine the look and I worked with them focus on details of the prop.



Production Photos: The Disconnecting Tool

The final product of the Disconnecting Tool prop exceeded the director and my expectations. The piece was colorful and fun, but most importantly durable, lightweight and easy to handle onstage.



Haroun and the Sea of Stories: Conclusion & MORE

The beauty of the Advanced Stagecraft Collaboration and this Children's Theatre Production was not only how NEIU students to learn to create a fully fleshed out production from firsthand experiences, but were also able to have a strong impact on the community. Educational children's theatre is often a child's first interaction with live theatre, and in this case, we were able to give audiences an incredible first experience hopefully inspiring future theatre artists and audiences.



Cast and Crew Photo

Each student pictured was critical to completing the final production. Actors, Technicians and designers gather for a final picture celebrating their work.

EAGER FOR MORE? WANT TO SEE THE SHOW IN MOTION?

Open your phone's camera and just hold it over the image code below. As soon as your phone recognizes the code, a link will pop up to let you see footage from the show! Go ahead, give it a try.

The Villain is Defeated!

Watch as actors work seamlessly with offstage technicians to vanquish the villain and save the day.



Flight to Kahani

Watch the cast and crew work together to create the flight from Earth to the hidden moon of Kahani.





CMTT 348-1: Advanced Stagecraft
College of Arts & Sciences Syllabus

COURSE INFORMATION

Credit Hours: 3

Course Description: Advanced methods in backstage technical production

Course Prerequisites: CMTT 240 or CMTT 339 or Instructor Approval

FACULTY INFORMATION

Instructor: G. "Max" Maxin IV

Office Location: F 113

Office Hours: Monday: 10:30am – 12:30pm
Tuesdays: 12:00pm – 1:00pm
Thursdays: 12:00pm – 1:00pm

Phone Extension: (330) 933-2340

E-mail: GMaxinIV@neiu.edu

COURSE MATERIALS

List of Required Texts / Materials:

- Cambell, Drew, Technical Theatre for Non-Technical People, 2nd Edition ("TTFNTP")

List of Recommended Texts / Materials:

- Carter, Paul, George Chiang, The Backstage Handbook: An Illustration Almanac of Technical Information
- Jones, Robert Edmond, The Dramatic Imagination
- Gillette, J. Michael, Theatrical Design and Production, 5th edition

COURSE OBJECTIVES / STUDENT LEARNING OUTCOMES

- Advance understanding of theatrical technology standards
- Better understanding of theatrical production hierarchy through first-hand experience
- Gain broader understanding of skills & time involved in creating a full production
- Improve critical assessment and problem solving skills as they relate to the evaluation of your own working process.
- Understand and implement safety practices as they pertain to theatrical practices.

STUDENT TASKS / ASSIGNMENTS / REQUIREMENTS

Assignments: TOTAL OF 1000 POSSIBLE POINTS

1.) **Safety- (January 9th – January 16th)**

- **Hands-On Safety Training- (50 Points)**
 - Students are expected to read the NEIU Safety Manual on D2L
 - Students are expected to satisfactorily complete hands-on safety training at the beginning of the semester
- **Exam- (50 Points)**
 - 60 minutes, open book, 70% or higher to pass, & retakes OK after 1 Day

2.) **Pre-Production- (January 18th - March 1st)**

- **Attendance/Participation- (20 Per Day | 1 Unexcused Absence Allowed)**
 - Students are expected to attend and actively participate in activities and lessons needed to execute the designs of *Haroun and the Sea of Stories*
- **Pre-Production Peer Evaluation- (25 Points | Due March 15th)**
 - Students will complete a D2L evaluation of their peers' Pre-Production work
- **Pre-Production Self Assessment- (25 Points | Due March 15th)**
 - Students will complete a D2L evaluation of their own Pre-Production work

3.) **Tech Week | Preview | Opening- (March 6th – March 29th)**

- **Attendance/Participation- (40 Per Day | 0 Unexcused Absence Allowed)**
 - Students are expected to attend and actively participate in tech to help incorporate designs into final production of *Haroun and the Sea of Stories*
- **Tech to Opening Peer Evaluation- (25 Points | Due April 12th)**
 - Students will complete D2L evaluation of their peers' Tech to Opening work
- **Tech to Opening Self Assessment- (25 Points | Due April 12th)**
 - Students will complete a D2L evaluation of their own Tech to Opening work

4.) **Production Run- (April 3rd – May 3rd)**

- **Attendance/Participation- (25 Per Day | 0 Unexcused Absence Allowed)**
 - Students are expected to attend and actively participate in their assigned role to help run *Haroun and the Sea of Stories* for audiences.
- **Production Run Peer Evaluation- (25 Points | Due May 3rd)**
 - Students will complete a D2L evaluations of their peers' Production work
- **Production Run Assessment- (25 Points | Due May 3rd)**
 - Students will complete a D2L evaluations of their own Production work

Grading Policies and Formulae:

- Your overall grade is evaluated on following criteria:
 - Attendance and Punctuality
 - Active Participation and Attitude
 - Application and Effort
- Final grade will be based on improvement over the course of the semester, attendance, and your effort to participate. Academic Dishonesty results in 0 course or assignment
- **3 TARDIES = -30 Points (1 Full In-Class Work Day)**

Grading scale:

A = 900-1000 Points
B = 800-899 Points
C = 700-799 Points

D = 600 – 699 Points
F = 0-599 Points

Course Outline:

Introduction & Safety

Week 1:

January 9th -Meet in F109

- Syllabus Day!!
- Introductions
- Discuss Position/Department Preferences

January 11th - Meet in F111 (Stage Center Theatre)

- Read Through of *Haroun & the Sea of Stories*

Week 2:

January 16th -Meet in F109

-READ BEFORE CLASS:

- Chapter 1: "Breaking It Down: Who Does What" [Pages 2-8]
- Chapter 12: "Stage Management: The Best Port in a Storm" [Page 201-205]
 - *Read All of Section:* "From Coffee Shop to Load Out: Schedules"
- Presentation: Design Affecting Performance
- Lecture 1: Production Process, Roles, & Performance Process
- Tape Stage Out in F109

January 18th -Meet in F110 (Scene Shop)

-READ NEIU SHOP SAFETY MANUAL BEFORE CLASS.

- Shop Safety & Tool Training!! (**WORK CLOTHES**)
- Online Exam: MUST COMPLETE BEFORE JANUARY 23RD

Pre-Production

Week 3:

January 23rd - (*Wear Work / Paint Clothes*).....Meet in F109

-READ BEFORE CLASS:

- Chapter 3: "Scenic Design" [Pages 24-27]
 - *Only Read:* "The Backstage Survival Guide to Reading a Floorplan"
- Chapter 4: "The Tools of Scenery: Surface Texture..." [Pages 31-46; 48-53; 58-60]
 - *Skip Section* "Real Things: Doors, Windows, and So On"
 - *Skip Section* "Flying"
 - *Skip Section* "Playing With The Audience" & everything after that.
- Lecture 2: Scenic Execution, Scale, & Painting Refresher | Scenic Design Presentation

January 25th - (*Wear Work / Paint Clothes*).....Meet in F110 (Scene Shop)

- In Class Production Work: Scenic

Week 4:

January 30th -Meet in F109

-READ BEFORE CLASS:

- Chapter 5: "Lighting Design" [Pages 82-83]
 - *Only Read:* "Moving the Show Forward: Cues, Timing, and Blackouts"
- Chapter 6: "The Tools of Lighting: Now You See It" [Pages 93-115]
 - *Stop Reading on Page 115* before the line "Different size theaters need..."
- Lecture 3: Lighting Instrument Types/Toys, Safety, & Hang and Focus

February 1st - (*Wear Work Clothes*).....Meet in F111 (Stage Center Theatre)

- In Class Production Work: Lighting

Week 5:

February 6th -Meet in F109

-READ BEFORE CLASS

- Chapter 7: "Costume Design: Character, Period, and Function" [Page 129]
 - *Stop Reading on Page 129* before the line "Of course, all the design arts..."
- Chapter 8: "The Tools of Costume: Shopping, Draping and Stitching" [Pages 139-146]
 - *Read All*
- Lecture 5: Costume Basics, Measuring, and Performance Running

February 8th -Meet in F109

- In Class Production Work- Costumes (Measurement Sheets)

Week 6:

February 13th -Meet in F109

-READ BEFORE CLASS:

- Chapter 9: "Sound Design: Audible Atmosphere" [Page 147-149; 164-165; 166-167]
 - *Skip Section* Microphones: "The Testy Toddlers of Sound"
 - *Skip Most of Section* "Other Sources: Tape Decks CD's, DAT"
 - *Start Reading* "PC based systems have..." in subsection "DAT" on page 164
 - *Skip Section* "Software for Preparing Audio"
 - *Read Section* "Audio File Formats" starting on page 166.
 - *Skip Section* "MIDI" on page 167 & everything after that.
- Lecture 4: Sound and Projections Basics In Q-Lab

February 15th - (Wear Work / Paint Clothes).....Meet in F110 (Scene Shop)

- In Class Production Work

Week 7:

February 20th - (Wear Work / Paint Clothes).....Meet in F110 (Scene Shop)

- In Class Production Work

February 22nd - (Wear Work / Paint Clothes).....Meet in F110 (Scene Shop)

- In Class Production Work

Week 8:

February 27th - (Wear Work / Paint Clothes).....Meet in F110 (Scene Shop)

- In Class Production Work

March 1st - (Wear Work / Paint Clothes).....Meet in F110 (Scene Shop)

- In Class Production Work

Stage Center PERFORMANCE WEEKEND *Episode 26:* (NEIU Auditorium) Performances-

March 1: 7:30pm | March 2: 7:30pm | March 3: 2:00pm & 7:30pm

----- TECH WEEK | PREVIEWS | OPENING -----

Week 9:

March 6th- Q2Q/1st Tech Reh. (Wear Work Clothes).....Meet in Stage Center Theatre

-READ BEFORE CLASS:

-Chapter 12: "Stage Management: The Best Port in a Storm" [Page 199-201; 205-222]

• *Skip Section:* "From Coffee Shop to Load Out: Schedules"

• *Start Reading at Section:* "Lists and Lists and Lists of Lists" *and everything after that.*

-In Class Rehearsal: TECH REHEARSAL

-In Class Production Work: Notes

March 8th- Tech Rehearsal (Wear Work Clothes).....Meet in Stage Center Theatre

-In Class Rehearsal: TECH REHEARSAL

-In Class Production Work: Notes

Week 10:

March 13th- Dress Rehearsal- 10:00am

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

March 15th- PREVIEW PERFORMANCE- 10:00am (Wear Work / Paint Clothes)

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

Week 11:

March 20th- NEIU SPRING BREAK (NO CLASS/PERFORMANCE)

March 22nd- NEIU SPRING BREAK (NO CLASS/PERFORMANCE)

Week 12:

March 27th- Final Dress Rehearsal / Brush-Up Rehearsal

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

March 29th- OPENING PERFORMANCE (CCC Audience)- 10:00am

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

----- PRODUCTION RUN -----

Week 13:

April 3rd - PERFORMANCE- 10:00am

April 5th - PERFORMANCE- 10:00am

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

Week 14:

April 10th - PERFORMANCE- 10:00am

April 12th - PERFORMANCE- 10:00am

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

Week 15:

April 17th - PERFORMANCE- 10:00am

April 19th - PERFORMANCE- 10:00am

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

Week 16:

April 24th - PERFORMANCE- 10:00am

April 26th - PERFORMANCE- 10:00am

Load In Team- Call 9:00am (Meet in Theatre House)

Performance Team- Call time 9:30am (Meet in Theatre House)

Strike Team- Call time 10:50am (Meet in Scene Shop)

FINAL EXAM WEEK:

May 1st - PERFORMANCE- 10:00am

Load In Team- Call _____ (Meet in Theatre House)

Performance Team- Call time _____ (Meet in Theatre House)

Strike Team- Call time _____ am (Meet in Scene Shop)

May 3rd - FINAL PERFORMANCE / STRIKE- 10:00am

Load In Team- Call _____ (Meet in Theatre House)

Performance Team- Call time _____ (Meet in Theatre House)

Strike Team- Call time _____ (Meet in Scene Shop)

The instructor reserves the right to alter the syllabus at any time in order to better serve the overall objectives of the course

STUDENT ASSIGNMENTS- Tech / Production

Tech / Performance Possible Positions & Responsibilities-

- Positions begin with Q2Q / Tech and end at Closing (**March 6th – May 3rd**)
- Assignments based on individual preference/availability
- Students will be assigned to **1** Crew/Position and will **ONLY** attend meeting times for that position from March 6th to May 3rd.

1.) Load-In Team- Call 9:00am (Meet in Theatre House)

End of Day: 10:15

Daily Responsibilities:

- Load In Set
- Set Props For Actors to Check
- Set Costume Pieces for Actors to Check
- Greet & Seat Audience

Positions:

- Scenic Crew | Greeter (2 People) _____
- _____
- Props Crew | Greeter (1-2 People) _____
- _____
- Costume Crew | Greeter (1-2 People) _____
- _____

2.) Performance Team- Call time 9:30am (Meet in Theatre House)

End of Day: 10:45

Daily Responsibilities:

- Manage House
- Run Production

Positions:

- Stage Manager (1 Position) _____
- House Manager (1 Person) _____
- Light Board Operator (1 Person) _____
- Media Board Operator (1 Person) _____

3.) Strike Team- Call time 10:50am (Meet in Scene Shop)

End of Day: 12:05

Daily Responsibilities:

- Strike Set
- Check in Props
- Check in Costumes
- Paint Notes/Touchups
- Laundry
- Clean House

Positions:

- Scenic Crew / Cleanup (2 People) _____
- _____
- Props Crew / Cleanup (1-2 People) _____
- _____
- Costume Crew / Cleanup (1-2 People) _____
- _____

COURSE POLICIES AND STATEMENTS

Absence Policy:

- Attendance is **Mandatory**. Being present and receptive to the information, discussions, and activities presented in class sessions is essential to the successful completion of the course. More than one (1) unexcused absences will result in the lowering of your attendance grade by 5 points for each additional absence.
- Late arrivals will be noted and every three (3) late markings will equal one absence.

Extra Credit Policy:

Up to 3 Show Reports

- NEIU Productions worth 20 Points | Non-Departmental productions 30 points
- 1-2 page paper about 2 technical elements, good or bad, that stood out & why
- Extra credit CANNOT be used to make up **Attendance / Participation** Points

Academic Integrity Policy:

By enrolling in this course, you are bound by the NEIU Student Code of Conduct:

<http://www.neiu.edu/university-life/student-rights-and-responsibilities/student-code-conduct>.

You will be informed by your instructor of any additional policy specific to your course regarding plagiarism, class disruptions, etc.

ADA Statement:

Northeastern Illinois University (NEIU) complies with the Americans with Disabilities Act (ADA) in making reasonable accommodations for qualified students with disabilities. To request accommodations, students with special needs should make arrangements with the Student Disability Services (SDS) office, located on the main campus in room D104. Contact SDS via (773) 442-4595 or <http://www.neiu.edu/university-life/student-disability-services>.

Campus Safety:

Web links to Campus Safety: Emergency Procedures and Safety Information can be found on NEIUport on the MyNEIU tab or as follows:

http://homepages.neiu.edu/~neiutemp/Emergency_Procedures/MainCampus/.

ADDITIONAL INFORMATION

Communicating with me:

I urge you to communicate with me freely to ask questions, make comments, or to alert me to special circumstances affecting your work in this class. Email is the most efficient form of communication. Contact information is on this syllabus. Please be aware that I may not be able to respond to emails immediately, but I will try to respond within 48 hours. If you have not received a reply within 48 hours, please feel free to check in again to make sure I have not misplaced your message.

Emergency Absences:

If an emergency requires that you be absent from class on a day when a written assignment is due or an exam is scheduled, contact me (see lecture syllabus heading). Let me know the nature of the emergency and roughly when you expect to be back. If accommodations are necessary, we will work out the details of make-up work when you return.

On Religious Holidays:

I make every effort not to schedule assignments on religious holidays. If, however, you cannot turn in an assignment or take an exam because of a religious conflict, please notify me within the first two weeks of class. Make-up assignments will be scheduled at a mutually convenient time after the regularly scheduled assignment.

Late Work:

Barring qualifying emergencies or conflicts discussed and approved in advance, no late work will be accepted for this course. Exceptions will be rarely made for extenuating circumstances.

Learning Support Center

The Learning Support Center (LSC) provides peer-directed academic tutoring for individuals and groups in the following areas:

- General Education courses
- Writing
- Reading
- Math Development and college level math
- Academic Coaching

The primary emphases are promoting active learning strategies, encouraging student engagement, and providing content support. Academic support is provided to students who are seeking assistance with understanding course concepts and preparing assignments, along with developing an improved learning system for college which includes motivation, academic engagement, brain-based habits for college learning, and learning strategies for note taking, textbook reading, and test taking.

Tutors are graduate and undergraduate students who are carefully selected on the basis of their own academic achievement by faculty and given supervision, training, and support to serve as tutors, mentors, and academic coaches. Additionally, the LSC provides all NEIU students an area for learning groups and an opportunity to learn with other students. Appointments are strongly encouraged, and students are welcome to drop in to discuss their individual academic support needs.

For more information, visit the LSC website at www.neiu.edu/lsc or, to schedule an appointment with a tutor, call 773-442-4568.

Center for Academic Writing

The Center for Academic Writing (CAW) provides peer tutoring for students enrolled in officially-designated Writing Intensive Program (WIP) courses. WIP peer tutors, who are recommended by faculty and hired and trained by CAW, are affiliated with specific WIP courses and provide discipline-specific writing support. WIP peer tutors help students of all abilities become better writers by helping them focus on every step of the writing process - from brainstorming ideas, prewriting, and outlining, to drafting, revising, and editing. Students do not need to have a completed draft to meet with a WIP peer tutor. WIP peer tutors can provide the most effective help if students come early in the assignment process and return throughout the semester.

Students should speak with their WIP course instructor and/or contact CAW for more information about WIP peer tutoring. Information is available on the web at www.neiu.edu/caw. Students can stop by CAW on the fourth floor of the Ronald Williams Library or call 773-442-4492 to make an appointment.

Guidelines for Participating

The following are basic benchmarks I use to determine participation grades – you can also consider them my general grading principles, since similar standards govern your grades on your papers and final projects. You will also receive periodic assessments to help you gauge your success in the class.

The following guidelines are not absolutes – each student is different, and each type of participation is different. I reserve the right to use my discretion when assigning grades, and pledge to do my best to be fair and helpful to all students who are committed to improving their performance in the class.

A: This student never misses class, always completes assignments in advance of class, and comes to class prepared to work thoughtfully, enthusiastically, and with an open mind. He or she takes risks, is open to trying and failing, and reflects thoughtfully on his own experiences as well as being open to learning through the experience of his/her classmates. He or she avoids dominating discussion, instead participating mindfully in discussion with other students, considering their ideas, and responding thoughtfully. The student shows passion for the work of the class and is committed fully to our work while in the classroom.

B: This student does most of what an A student does, but may be slightly deficient in one area – for instance, he or she may be a conscientious worker and thinker who tends not to listen to other students or otherwise dominates conversation instead of engaging in productive debate. He or she may attend every class and complete all assignments, but be resistant to participating in the design process fully. Or, he or she may have been late to class twice, or been unprepared for an assignment. The student may generally participate well, but may have missed more than one class.

C: The student may let shyness keep him or her from participating as fully as he or she should. At times the student may seem not to have done the readings, though he or she usually comes prepared. Or, this student may have done good work while in class, but missed 3 classes or been late consistently.

D: The student may always attend class but very rarely participate, and only in superficial ways.

F: The student has missed more than 3 classes, OR, the student attends most classes but never participates.

CMTT348 Advanced Stagecraft (Spring 2018): Course Evaluation Summary

With an average instructor rating of 5/5 and an average course rating of 4.7/5, I believe this semester to be a huge success. Each feedback question for this evaluation resulted in a response that exceeded the overall CMT average, division average, and school average, with one exception which equally met those averages. One student commented that the class offered a chance to “learn something new and exciting about myself within the theatre aspect,” while another said they could now “take what I have learned and use it toward a career.” Many were thrilled with the instruction and guidance of a “Great hands-on Professor...” that is “...accessible to teach and help students learn about stagecraft.”

Other Notable Student Quotes about this Course | Instructor:

- “Working as a team to set up the stage and make sure everything is working smoothly.”
- “Getting more experience in the shop was helpful and being able to focus on the props and scenic components was great!”
- “I can envision myself working in theatre with Teachers like Max. Thanks Max!”
- “He did an amazing job teaching all the material. I had an amazing experience in this class. Max is great!!!!!!”
- “Professor Maxin is an excellent instructor. I enjoyed this course.”
- “I am excited to take similar courses in the future!”

Course Evaluation Questions Summary:

- 5/5 – Instructor Overall Rating
- 4.9/5 – Organization of Course and Clear Objectives | Instructor Knowledge
- 4.8/5 – Exams and Graded Materials | Fair and Consistent Grading | Helpful Feedback | Instructors Knowledge of Material | Instructor Encouragement for Involvement | Instructor Accessibility | Instructor Willingness to Help
- 4.7/5 – Overall Course Rating
- 4.4/5 – Textbook and Supplemental Reading Materials

Full Course Evaluation Questions and Answers:

	Question Text	My Avg	CMTT Avg	Div Avg	Sch Avg	Str Agree	Agree	Neither	Disagree	Str Disagree
1	Course was organized and had clear objectives	4.9	4.6	4.5	4.5	89%	11%	0%	0%	0%
2	Textbook and supplemental readings	4.4	4.4	4.4	4.4	56%	33%	11%	0%	0%
3	Examinations and other graded materials covered course content	4.8	4.6	4.6	4.6	78%	22%	0%	0%	0%
4	Grading was fair and consistent	4.8	4.6	4.5	4.5	78%	22%	0%	0%	0%
5	Feedback on exams/material helpful	4.8	4.5	4.5	4.5	78%	22%	0%	0%	0%
6	Instructor had good knowledge of course subject matter	4.9	4.8	4.7	4.7	89%	11%	0%	0%	0%
7	Instructor presented material clearly and effectively	4.8	4.5	4.5	4.5	78%	22%	0%	0%	0%
8	Instructor encouraged students to be actively involved	4.8	4.7	4.6	4.6	78%	22%	0%	0%	0%
9	Instructor was adequately accessible to students during office hours	4.8	4.6	4.5	4.5	78%	22%	0%	0%	0%
10	Instructor was willing to help when students needed assistance	4.8	4.7	4.6	4.6	78%	22%	0%	0%	0%
						Excellent		Avg		Poor
11	Overall, how would you rate this course	4.7	4.5	4.5	4.5	78%	11%	11%	0%	0%
12	Rate this instructor	5	4.6	4.6	4.6	100%	0%	0%	0%	0%