

Kent State University

# Teaching Portfolio

Professional Aspects, Fall 2016

Heather R Sinclair  
11-30-2016

**Heather R Sinclair  
Teaching Portfolio**

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**Philosophy**  
**Theatre 11722**

**Fundamentals I: Scenery, Props, and Sound Lecture**

1. A major philosophical through line of the lecture course is that the student will take away knowledge that will benefit their career goals and any future involvement in theatre. By absorbing the knowledge given in Fundamentals I, the students will be able to develop an informed appreciation for scenery, properties, and sound design. “Appreciation”, defined by me, is to be able to see the work behind a design and recognize the skill level used.
2. This course enrolls undergraduate students from every aspect of theatrical and dance productions, as such the experience level varies between the students. It is my goal, not to ignore these levels, but to instill a sense of curiosity and an understanding that no one knows everything. This attitude must follow through every vein of theatre and encourage tolerance and respect while listening to other’s opinions.
3. The final aspect to my philosophy is to foster a sense of community between the different areas of theatrical work. Too often are the sides of acting, technology, design, and directing split and divided. By creating an environment where students are free to engage in a discourse that will further their understanding of the different areas, and how they intertwine, will the split be bridged.

**Responsibilities**  
**Theatre 11722**

**Fundamentals I: Scenery, Props, and Sound Lecture**

The Fundamentals I course has been developed to provide essential knowledge of theatrical stagecraft in the specialties of scenery, properties, and sound. The responsibility of the institution and the instructor encompasses three levels of knowledge and respect.

Firstly, the initial responsibility is to instill a knowledge base of theatrical vernacular and understanding of roles within a production. In order to accomplish this task a textbook is used in conjunction with instructor's firsthand knowledge. Additionally, stories and problems from students' past productions are also included in the course discussions. However, text and instructor stories can only carry the information so far, hands-on projects are also needed.

Secondly, hands-on projects are vital to the absorption of the information. The students are generally first year undergraduate theatre majors, and already have some understanding of the different design areas. However, many of the students have not ventured out of their preferred focuses. By developing projects in respect to scenic design, scenic art, and properties design, the students can have a better understanding of the different areas and the amount of work involved in creating a realized design.

Lastly, learning how to collaborate and compromise is key to all theatrical productions. The course uses three to five unrealized group projects. The projects involve the students each taking a role of either a producer, director, a designer, or technical director and creating a solution to a typical theatrical problem. The problems are either budgetary, a scheduling issue, or a physical space issue. These projects allow the students to think critically, use knowledge learned throughout the course, and learn how to be diplomatic in obtaining their respective visions of a production.

**THEA 11722: FUNDAMENTALS OF PRODUCTION I**  
**SCENERY, STAGECRAFT & SOUND**

Fall 2016

**Kent State University School of Theatre and Dance**

It is understood that students enrolling in this course are in agreement with and in understanding of all of the information contained within this syllabus outline.

**INSTRUCTOR:** Chris Seifert, Heather Sinclair  
**1:10-2:00**

**CLASS MEETINGS:** **M/W**

Office: B028  
Office Hours:

**MSP D303**  
**LAB MEETINGS:** **3:05 –**

**5:00PM**

Email: [cseifer7@kent.edu](mailto:cseifer7@kent.edu), [hsinclai@kent.edu](mailto:hsinclai@kent.edu) (M-F, Your Section) **MSP**

BO45 or BO46

**REQUIRED TEXT:** Backstage Handbook by Paul Carter. Any edition

**LAB REQUIREMENT:** Concurrent enrollment in THEA 11723 (Scenery) OR THEA11724 (Paint & Props)

Grades are independent of the grade for 11722.

**OBJECTIVES &**

1) To introduce the student to fundamental scenic & prop construction materials,

**STUDENT**

procedures and the artistic / practical considerations that underlie them.

**LEARNING**

2) To introduce the student to standards in the graphic representation of scenery (drafting and drawing standards for scenery design & construction).

**OUTCOMES:**

3) To explore and practice safe working procedures in theatrical environments.

4) To instill basic familiarities in stage rigging & painting equipment and procedures.

5) To explore the process of designing scenery for live entertainment as well as the elements of design.

6) To introduce the student to the basics of sound design for live entertainment.

**\*REQUIRED SHOW** *Irena's Vow* **October 14-23, 2016**

**ATTENDANCE:** *Into the Woods*: **November 4-13, 2016**

**ATTENDANCE:** Excused absences require documentation (Doctor's note, etc.)

\*Only three (3) **unexcused** absences will be permitted.

\*With every absence after (3), **5 points will be subtracted from your course**

**point total.**

\* Four (4) consecutive absences, WITHOUT COMMUNICATION TO THE

INSTRUCTOR,

**Will result in a course grade of "SF"** (stopped attending F).

\*Arriving late for more than three (3) classes will be considered equal to one absence.

**PROJECT**

aware of them.

All assignments / projects come with a specified completion date. Be

**POLICY:** Late assignments will be accepted at the discretion of your instructor.  
You must refer to the syllabus.

**NOTES:**  
**(Read These!)**

- 1) Except in extenuating circumstances, incompletes will not be granted.
- 2) Students are responsible for all information passed on in class or lab.  
(This includes any SUPPLEMENTAL HANDOUTS.)
- 3) **BRING YOUR SYLLABUS & HAND OUT PACKET TO CLASS EVERY DAY!**
- 4) See your instructor **AHEAD** of time for help. (NOT ON THE DAY IT IS DUE)
- 5) **STUDY THE SYLLABUS! & PLAN TIME FOR HOMEWORK!**
- 6) Not turning in production responses will severely impact your grade.
- 7) If you lose this syllabus, ask for another one!

<b><u>GRADING:</u></b>	Grading Scale	A	=100-94	C+	=79-77	
	Percentages:	A-	=93-90	C	=76-74	
		B+	=89-87	C-	=73-70	
		B	=86-84	D+	=69-67	
		B-	=83-80	D	=66-64	D-
						=63-60

### TENTATIVE COURSE SCHEDULE ***\*Revised 8/27/16***

**DATE**            **TOPICS / READINGS / EXAMS**  
**DUE/ NOTE**

<b>Aug</b>	29	Introductions. Course: Text, Syllabus, Projects, Exams. Lab Requirement.	
	31	Philosophy of Safety in Scenic Studios and for Live Performance.	
<b>Sept</b>	5	<i>Class Cancelled. Labor Day. University Closed.</i>	
	7	Safety Cont.: Moving and Acting on Scenery, Liability, and Rigging	
	12	Theatre Organization: Producers & Production Job Descriptions	
	14	Stage Types: Actor/Audience Relationship & Typical Equipment	(pgs. 25-28, 257-263, handouts)
	19	Scene Painting – Requirements, Tools.	<b>STAGE TYPE</b>
		<b>HOMEWORK DUE</b>	
	21	Scene Painting, Cont.	
		<b>QUIZ #1</b>	
	26	Materials – Requirements of Scenery. Wood & Wood Products. Metal.	(pgs. 122-123, handouts)
	28	Framed Scenery: Flats. Unframed: Drops.	(pgs. 276-285, handouts)
<b>Oct</b>	3	Weight-Bearing Scenery.	(pgs. 235-236, handouts)
	2	<u>View Materials / Scenery PowerPoint in class &amp; Review for Midterm Exam.</u>	

10	<b><u>MIDTERM EXAM</u></b>	
12	Stage Properties – Theory, Definitions, Categories, Paper Work.	
<i>Prod. Resp 1 Assigned</i>		
17	Stage Properties – Cont.	<b>PROPS EXTRA CREDIT</b>
<b>DONE IN CLASS TODAY!</b>		
19	Design Basics. Style.	Powerpoints
and Handouts		
24	Color (Paint/Pigment)	
26	Design Process	<b>PRODUCTION</b>
<b>RESPONSE 1 DUE</b>		
31	Scenic Design/Drafting	(pgs 270-275,
Handouts)		
Nov 2	Sound	(pgs. 200-202,
Handouts)		
7	Lighting	(Pgs. 178-180,
187-189) <b>QUIZ 2</b>		
9	Theatrical Drawings	Voting Extra
Credit, Handouts		
14	Rigging—Intro, Liability, Flying Hardware, Rope	(pgs. 66-67, 70-
72, 79, 84-86, 100-103)		
16	Rigging—Strength, Stage Types & Equipment	(pgs. 263-267)
21	Rigging—Counter Weight Rigging, Stump	<b>PRODUCTION</b>
<b>RESPONSE 2 DUE</b>		
23	TBA	
28	Movie Day	
30	Movie Day	
Dec 5	Final Review	
7	Final Review	

**FINAL EXAM: Tuesday, December 13. 10:15am-12:30pm**  
**COLOR PROJECT DUE – Extra Credit**

		<u>YOUR SCORE</u>
<u>POINT BREAKDOWN:</u>	QUIZ 1	10pts _____
(Write your score to the right.)	QUIZ 2	10pts _____
<b>(This is how you can track how you are doing)</b>	PRODUCTION RESPONSE 1	50pts _____

	PRODUCTION RESPONSE 2	50pts	_____
	STAGE TYPE HOME WORK	15pts	_____
	MIDTERM EXAM	50pts	_____
	FINAL EXAM	115pts	_____
			<b>300 PTS</b>

YOUR SCORE =  $\frac{X}{100}$   
POINTS SO FAR

**TOTAL**

EXAM & QUIZ NOTE:  
up to the date

These are NOT cumulative and cover only the material of the previous class period.

EXTRA CREDIT OPPORTUNITY:  
– UP TO 15 PTS.

COLOR PROJECT: Assignment sheet given at midterm

PTS.

PROPS: See date on course schedule page – UP TO 8

PRODUCTION RESPONSES:  
CAN GO!

**GET TICKETS AHEAD OF TIME & PLAN WHEN YOU  
THESE REPRESENT 33% OF YOUR GRADE!**

OUR BIG QUESTION:  
this course)

*What makes a successful production?* (Regarding

**REGARDING STUDENTS WITH DISABILITIES**

University policy 3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact [330-672-3391](tel:330-672-3391) or visit [www.kent.edu/sas](http://www.kent.edu/sas) for more information on registration procedures).

**REFARDING PROPER COURSE ENROLLMENT**

It is the student's responsibility to ensure proper enrollment in classes. You are advised to review your official class schedule to ensure proper enrollment. If registration errors are not corrected by the published deadlines and you continue to attend and participate in classes for which you are not officially enrolled, you are advised now that you will not receive credit for the course at the conclusion of the semester.

Every class has its own schedule of deadlines and considerations. To view the add/drop schedule and other important dates for this class, go to FlashLine and choose Print Student Schedule on the **Student Tools & Courses** tab to see the deadlines for the course (use the CRN for this class).

THEA-11722-001



Quiz 1 - 10 Points

Fundamentals of Production 1

Name \_\_\_\_\_

- 1) Which of the following describes a glaze?
  - A) Paint with more binder than pigment
  - B) Paint with more pigment than binder
  - C) Paint that dries foggy for texturing
  - D) Transparent coat
  
- 2) Which role of the following would you expect to NOT see working regularly in a costume shop?
  - A) Draper
  - B) Rigger
  - C) First Hand
  - D) Stitcher
  
- 3) Which of these brushes is used for staining wood?
  - A) Chip Brush
  - B) Foam Brush
  - C) Lay-in brush
  - D) Flogger Brush
  
- 4) Which classification of fire includes wood, paper, cloth, trash, and plastic?
  - A) Class A
  - B) Class B
  - C) Class C
  - D) Class D
  
- 5) Why is it important be trained on a respirator? (2 points)

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6. Describe two steps in lifting a heavy object. (2 points)

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7. List 4 Items that are considered Personal Protective Equipment (PPE). (2 points)

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Extra Credit (1 Point)

What does MSDS stand for?

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Attend *Irena's Vow* and write a 2 paged, double spaced, 12pt Times New Roman font technical response.

A technical response can be a reaction to the scenery, projections, properties, costumes, lighting, or sound design. If you are in the show as an actor, you may write about your experience with the run crew, tech rehearsal, or costume crews. If you are a crew member of the show you may write about your experience during rehearsals, the design process, or your tasks backstage.

Spelling and grammar are taken into the grading, so please use spell check and review your assignment before turning it in. Pay attention to details such as designer's names, titles, and actor's names.

Make sure to include a thesis in your introductory paragraph and a restatement of your thesis in your conclusion paragraph.

The due date is October, 31. Bring a printed copy to class to turn in on that Monday.

Name: \_\_\_\_\_ Points: \_\_\_\_\_ /50

## Technical Response Rubric

Traits	Poor (0)	Needs Improvement (4)	Fair (6)	Good (8)	Excellent (10)
<b>Focus &amp; Detail</b>	There is no topic.	The topic and main ideas are not clear.	There is one topic. Main ideas are somewhat clear.	There is one clear, well focused topic. Main ideas are clear but are not well supported by detailed information	There is one clear, well focused topic. Main ideas are clear and are well supported by detailed and accurate information
<b>Organization</b>	There is no clear introduction, structure, or conclusion.	There is a structure but no introduction or conclusion.	The introduction states the main topic. A conclusion is included.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction is inviting, state the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong
<b>Voice</b>	The author's purpose of writing is very unclear, there are many contradictory statements.	The author's purpose is unclear.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are limited.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are relevant.	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.
<b>Sentence structure, grammar, and spelling</b>	There is no sentence structure. Grammar rules are not followed and there are many misspelled words.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. There are numerous errors in grammar and/or spelling that interfere with understanding.	Most sentences are well constructed, but they have similar structure and/or length. The author makes several errors in grammar and/or spelling that interfere with understanding.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar and/or spelling but they do not interfere with understanding.	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar and/or spelling.
<b>Overall</b>	There is no clear topic. There are consistent errors in content, spelling, grammar, detail, and/or structure.	The topic is not clear or well supported. There are several errors in content, spelling, grammar, detail, and/or structure	The topic is sound and supported. There are several errors in content, spelling, grammar, detail, and/or structure.	There are few errors regarding content, spelling, grammar, detail, and/or structure.	There are no errors in content, spelling, grammar, detail, and/or structure.
<b>Reviewer's Comments</b>					

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Assignment:

Discuss the layout of stage. Using the scene from *One Flew Over the Cuckoo's Nest*, create a scene layout on paper using your type of stage. Build the stage from the desks in the classroom.

Discussion time 10 minutes

Set up time 5 minutes (per group)

Scene time 5 minutes (per group)

Pros and Cons of each space time 10 minutes

Group 1:

- Proscenium Stage
- Members:

Group 2:

- Thrust Stage
- Members:

Group 3:

- Alley Stage
- Members:

Group 4:

- Arena Stage
- Members:

**Philosophy**  
**Theatre 11723**  
**Fundamentals I: Scenery Construction Lab**

1. A major philosophical through line of the lab section of the Fundamentals I course is that the student will take away knowledge that will benefit their understanding of protocol and safety techniques. By absorbing the knowledge given, the students will be able to develop an informed appreciation for scenic carpentry, basic rigging, and construction tool usage. “Appreciation”, defined by me, is to be able to see the work behind a design and recognize the skill level used.
2. This course enrolls undergraduate students from every aspect of theatrical and dance productions, as such the experience level varies between the students. It is my goal, not to ignore these levels, but to instill a sense of curiosity and an understanding that no one knows everything. This attitude is particularly important in the scenery construction lab, as questions, curiosity, respect for other’s comfort levels is at the heart of learning how to build and engineer scenery.
3. The final aspect to my philosophy is to foster a sense of community between the different areas of theatrical work. Too often are the sides of acting, technology, design, and directing split and divided. By creating an environment where students are free to engage in a discourse that will further their understanding of the different areas, and how they intertwine, will the split be bridged.

**Responsibilities**  
**Theatre 11723**  
**Fundamentals I: Scenery Construction Lab**

The Fundamentals I course has been developed to provide essential knowledge of theatrical stagecraft in the specialty of scenery construction and all its facets. The responsibility of the institution and the instructor encompasses three levels of knowledge and respect.

Firstly, the initial responsibility is to instill a knowledge base of scenic vernacular and proper safety techniques of carpentry tools. In order to accomplish this task a textbook is used in conjunction with instructor's firsthand knowledge. Students are instructed in tool and personal protection equipment usage, material types, and basic rigging.

Secondly, hands-on projects are vital to the absorption of the information. The students are generally first year undergraduate theatre majors, and already have some understanding of the scenery construction area. In order to develop their construction skills and create a solid base of knowledge projects are assigned. These projects include constructing and rigging a Broadway flat, basic welding, and constructing and painting a large wood project.

Lastly, learning how to communicate with the correct vernacular is ideal in all theatrical productions. By developing the skills and language of a scenery shop, students will be better prepared to work in the professional world of theatre. In addition, the knowledge gained in the lab, will carry over into everyday life, such as the ability to read a tape measure, use a hammer and screw gun, and understanding basic weight theory.

**Fundamentals of Production Lab I: Scenery**  
**THEA 11723**  
**Fall 2016**  
**Kent State University School of Theatre and Dance**

**Course Description:**

This course serves as the required lab for THEA 11722. Students will learn to identify tools and materials and abide by their specific safety requirements in order to build and create theatre productions.

**INSTRUCTOR:**

Heather Sinclair  
Office: B028  
Office Hours: F 9-11 am in the scene shop, or by appointment  
Email: hsinclai@kent.edu

**LAB SESSIONS:** Monday or Friday 3:05 to 5:00pm in Room B045

**REQUIRED TEXT:** Backstage Handbook by Paul Carter. Any edition.

**REQUIRED LAB MATERIALS:** Tennis shoes or work boots (**no open-toed, cloth topped, backless shoes, or sandals are permitted**), Safety goggles that meet ANSI standards, (**prescription glasses are not sufficient**), wooden pencil, 25'-0" tape measure  
Lockers are provided to store materials. Students without proper attire will be marked absent.

**RECOMMENDED FOR LAB:** Personal hearing protection, work gloves, notebook.

**COURSE LEARNING OUTCOMES:** Students will learn proper safety techniques and develop an understanding of a working scene shop.

**ATTENDANCE:**

University Policy 3342-3-01.2 expects attendance at all classes. Unfortunately, unforeseen circumstances may arise throughout the semester. Your lab grade is weighted based on participation and attendance. Make up work will not be allowed for excused absences.

- Only **ONE** unexcused absence is permitted
- Every unexcused absence after **one** will result in **20 points being subtracted from the course total**
- **Three or more unexcused absences** will result in an “incomplete” or failing grade.
- Arriving late for **two or more classes will equal an unexcused absence (15 minutes late)**.
- **Excused absences will require documentation (Doctor’s note, University note, etc)**
- All documents must be submitted within seven days of the absence, either before or after

**LAB INFORMATION:** There are specific supplies that you are required to have at all lab sessions. Punctuality is expected. If you do not have appropriate clothing or supplies, you will not be permitted to participate and will be marked absent for that lab session. If you need to change clothes or retrieve supplies it needs to be done before the start of class. Lockers are provided for your belongings.



**NOTE:** Please wear appropriate clothing for lab sessions. You will be in a shop with wood and metal working tools and paint. Do not wear loose jewelry or flowing sleeves, long hair must be tied back.

**POINT BREAKDOWN:**

Attendance/Participation	75 points (5 pts/day)
Work Hours	25 points (5 pts/hour worked)
Show Attendance	20 points (10 pts/show)
Show Strike	20 points (10 pts/strike)
Practical Quizzes	120 points (30 pts each)
Flat Project (Midterm)	40 points
Step Project	75 points
Final Project	95 points

**GRADE BREAKDOWN:**

A	470-440	C+	379-365
A-	439-420	C	364-345
B+	419-410	C-	344-330
B	409-395	D+	329-315
B-	394-380	D	314-285
		F	384-0

**PARTICIPATION GRADE:** Participation is categorized as being an active member of the class, completing in-class projects and assignments in a timely manner, and contributing to the overall atmosphere of learning. Points may be deducted for tardiness, failure to arrive without the required supplies, and failure to complete a project as given. Students are responsible for the work done in class, even if they are not present. If an excused absence is used, then the student may be able to schedule a make-up time with the instructor.

**EXTRA CREDIT:** You may earn extra credit by participating in extra work calls in the scene shop or paint shop. A four hour call may earn you up to 5 points. All extra credit calls must be approved by both the lecture class instructor and the supervisor of the work call. It is the student's responsibility to obtain approval and report the work done to the lab instructor.

**MISSING AND LATE ASSIGNMENTS:** There are no make-ups, except in cases of extreme emergency, which written documentation will be required. Late assignments are subject to a 5

point deduction for each day late, not the number of lab sessions late, but dates late, unless there is a written excuse from a doctor, the university, etc. For example if an assignment is due Monday, Oct 5 but the assignment is turned in Thursday, Oct 8 then the assignment will have a total of 15 points automatically deducted for being late.

**MIDTERM: Monday, October 10 or Friday, October 14**

**FINAL EXAM:**

**Monday Lab : Friday, December 16 7:45 to 10:00am**

**Friday Lab : Friday, December 16 7:45 to 10:00am**

**SCHEDULE:**

<b>DATE</b>	<b>WEEK</b>	<b>TOPIC/ACTIVITY/DUE</b>
08/29	1	Intro/Syllabus/Stationary Tools.
09/05	2	No Class Monday. Portable Tools
09/12	3	Materials and Hardware. <b><u>Quiz: Tools and Safety</u></b>
09/19	4	<b><u>Quiz: Materials and Hardware.</u></b> Tape Measures/Drafting
09/26	5	Project: Soft Covered Flat
10/03	6	<b><u>Project due by end of class (Midterm)</u></b>
10/10	8	Knots and Rigging
10/17	9	<b><u>Quiz: Knots and Rigging.</u></b>
10/24	10	Basic Electrics
10/31	11	Load Bearing Carpentry
11/07	12	Load Bearing Carpentry/Welding
11/14	13	Welding Continued/Final Project Intro
11/21	14	Final Project
11/28	15	Final Project
12/05	16	Final Project. <b><u>Make-up Day.</u></b>
12/12	17	<b><u>Final Project Due</u></b>

**STRIKES:** The School of Theatre and Dance requires the attendance of Fundamentals of Production students at strikes. The strikes are held on Sunday afternoons, unless otherwise noted. Strike times will be disclosed closer to the strike date. There are two strikes that you are required to attend. The dress code is the same as the lab clothing requirements.

**Into the Woods Strike: Sunday, Nov 13, 2016**  
**Times and dates are subject to change**

**ELECTRONIC DEVICE POLICY:** All electronic devices (cell phones, laptop computers, tablets, iPods, pagers, eReaders, etc.) are prohibited during lab hours, unless you have permission from the instructor or a licensed physician. Any student operating such devices may be asked to leave the class and will forfeit their participation/attendance points for that day. If there is a legitimate reason for you to have your phone with you during class, speak to the instructor before the class period begins.

**REGARDING STUDENTS WITH DISABILITIES:** University policy 3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services, contact 330-672-3391 or visit [www.kent.edu/sas](http://www.kent.edu/sas) for more information on registration procedures.

**ACADEMIC HONESTY:** Use of the intellectual property of others without attributing it to them is considered a serious academic offense. Cheating or plagiarism will result in a failing grade for the work or for the entire course. Repeat offenses result in dismissal from the University. University guidelines require that all infractions be reported to the Student Conduct Officer on our campus. Kent State University policy on academic honesty can be found at [www.kent.edu/policyreg/administrative-policy-terguarding-student-cheating-and-plagiarism](http://www.kent.edu/policyreg/administrative-policy-terguarding-student-cheating-and-plagiarism).

**CLASS CANCELLATIONS & CAMPUS CLOSINGS:** Announcements of class cancellations and/or campus closings will be made on the campus homepage at [www.kent.edu/stark](http://www.kent.edu/stark). In the case of an emergency, weather-related or otherwise, please check the web page at [www.kent.edu/stark/class-cancellations-advisories](http://www.kent.edu/stark/class-cancellations-advisories) for information on the buildings and times of the closing. While information may be broadcast by radio and television, this should be confirmed by the web page, which is the official announcement of the campus and which will be the information used to determine issues related to student attendance, rescheduling of tests, and other concerns.

**REGISTRATION REQUIREMENTS:** The official registration deadline for this course is September 13, 2015. University policy requires all students to be officially registered in each class they are attending. Students who are not officially registered for a course by published deadlines should not be attending classes and will not receive credit or a grade for the course. Each student must confirm enrollment by checking her or his class schedule (using Student Tools in FlashFast) prior to the deadline indicated. Registration errors must be corrected prior to the deadline.

Other important Dates:

9/4/16: Last day to add any or all courses before a grade of “W” is assigned

9/11/16: Last day to drop any or all courses before a grade of “W” is assigned

Created by Heather Sinclair

Name: \_\_\_\_\_

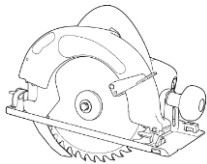
**Tools. 14 Points Possible.**

Match the name of the tool to the picture. 2 Points each.

Router	Drill	Pipe Clamp	Bench Grinder
Circular Saw	Impact Driver	Angle Grinder	Vise Grip
Level	Band Saw	Pry Bar	Framing Square



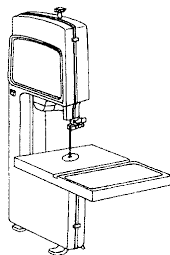
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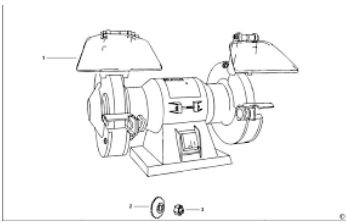
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6.

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7.

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**Materials. 12 Points Possible.**

Match the Material to the Letter. 2 Points Each.

8. A

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9. B

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10. C

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11. D

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12. E

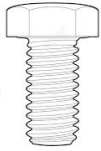
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13. F

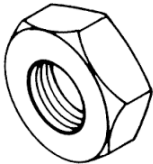
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**Hardware. 10 Points Possible.**

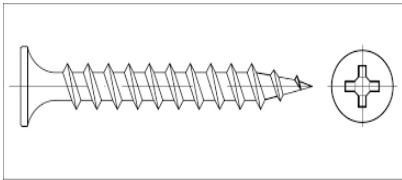
Name the Hardware. 2 Point Each.



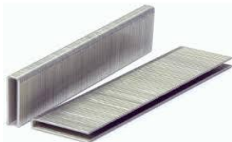
14. \_\_\_\_\_



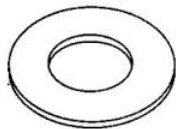
15. \_\_\_\_\_



16. \_\_\_\_\_



17. \_\_\_\_\_



18. \_\_\_\_\_

**Stock Units. 4 Points Possible.**

19. (2 pts) Name this type of flat, \_\_\_\_\_

20. (2 pts) Name this type of flat, \_\_\_\_\_

**Knots. 10 Points Possible.**

21. (5pts) Tie a Trucker's Hitch.

22. (5pts) Tie a Bowline Knot.

23. (4pts) Name 2 differences between the two types of flats.

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**Safety.**

24. (2pts) Name the protective gear that must be used with every tool in the shop.

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25. (5pts) List 5 steps or safety checks to be done when using a welder.

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26. (7pts) Create a Cut List for a 4'-0" x 8'-0" Hollywood Flat

27. (7pts) Create a materials list for building a 4'-0"x8'-0" Hollywood Flat. List at least 7 materials, tools, or safety gear.

**Extra Credit. 1 Point Each**

What does Pneumatic mean? \_\_\_\_\_

Who is the Technical Director for the School of Theatre and Dance.

\_\_\_\_\_

Tie a clove-hitch knot.



Created by Heather Sinclair  
 Broadway Flat Rubric  
 Points

/40

Student:

ITEM	DETAIL	YOUR POINTS	TOTAL POINTS
Overall			10
Cornerblocks Total			10
	Cleanliness		2
	Measurements		2
	Staple Pattern		2
	Inset 1"		2
	Square		2
1x4 Frame Total			10
	Measurements		5
	Square		3
	Cleanliness		2
Muslin Total			10
	Tightness		5
	Cleanliness		3
	Staples		2
Total			40
Extra Credit	Painted		6