

Marina Pareja

Tenure And Promotion File 2024



Biography

Marina Pareja was born in Lima, Peru, and has worked in theatre for two decades. Marina is an Assistant Professor of Costume Design, faculty Costume Designer for the Florida International University Theater Department, and resident designer for Zoetic Stage in Miami. She completed an Associate of Arts in Fashion Design and an associate in science in Fashion Merchandise at Miami Dade College in 1995. Marina graduated with a high GPA and the PHI THETA KAPPA award for Outstanding Student in Fashion Studies. In 1998, with the help of Grants and Scholarships, she completed her bachelor's in fine arts in Costume Design for Theatre at Florida International University. Marina became a work-study design student and spent innumerable hours in the theatre department costume shop as part of her training. After graduation, Marina took the position of Costume Shop Manager at FIU's theatre department, where she worked for three years. In 2004, she graduated with a Master of Fine Arts in Theatrical Production at Queen Margaret University in Edinburgh, Scotland. The program awarded her an assistantship requiring her to teach undergraduate classes in costume design, construction, costume history, and research. As part of her master's degree and graduating thesis, Marina researched the Oddities of Women's dress from Lima during colonial times.

Marina joined the FIU family again in 2006 as an adjunct instructor and Costume Shop Manager. As an adjunct faculty, she taught theater classes like Theatre Appreciation, Costume History, and Costume Technology. In 2010, she became a full-time faculty member as Instructor and Head of the costume shop. In 2017, Marina was promoted to Senior Lecturer and Marina teaches costume design and construction classes and the design and construction of the costumes for the FIU Theatre department's productions. As the Head of the Costume Shop, she oversees design students' participation in the costume design and building process. As Costume Designer for the FIU's theatre department, she has created the costumes for such shows as *The Green Bird*, *Fahrenheit 451*, Shakespeare's *Measure for Measure*, *The Liar*, and *Right You Are If You Think You Are*; designs that earned her awards at The Kennedy Center American College Theatre Festival.

Marina has also functioned as Production Manager and Associate Artistic Director for the Alternative Theatre Summer Festival, staging shows from 2006 to 2017. With the Alternative Theatre Summer Festival, she directed a variety of productions. The list includes *Reefer Madness the Musical*, *Bicycle Country* by Nilo Cruz, and the riotous comedy *Reverse Psychology* by Charles Ludlam. She also has directed various plays in Spanish. A selection of plays by Spanish author Ramon del Valle Inclan and *La Nona* by Argentinian author Roberto Cossa, a production that earned her awards at The Kennedy Center American College Theatre Festival.

Marina's off-campus design work in the community includes her most recent costume design for the season-opening *Frankenstein* with Zoetic Stage at The Adrienne Arsht Center for the Performing Arts of Miami-Dade County. The storefront performance production of *7 Deadly Sins* with Miami New Drama in 2020 and *Amparo* and *Miami Motel Stories* with Juggerknot Theatre Company. recently, *Sweeney Todd, the musical* (Silver Palm Award for Excellence in Design 2019 and Carbonel Award in Design 2020).

Curriculum Vitae

Marina C. Pareja

Assistant Professor of Costume Design
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EDUCATION

Masters in fine arts Theatre Production, Queen Margaret University College, Edinburgh, Scotland 2004
Bachelor of Fine Arts, Theater Costume Design Emphasis Florida International University 1998
Master Classes in costume crafts at Bournemouth College, England 1996
Associate in Science, Fashion Marketing Management Miami-Dade Community College 1994
Associate in Arts, Fashion Design Miami-Dade Community College 1993

CURRENT POSITION

Assistant Professor of Costume Design
ASST. PROFESSOR

FULL-TIME ACADEMIC EXPERIENCE

Florida International University	
Assistant Professor Costume Design	2019
Senior Lecturer	2017- 2019
Resident Costume Designer and Costume Shop Manager-Costumer	2010 -2017
Associate Artistic Director/ Production Manager/Director Alternative Theatre Festival	2006 - 2014
Guest Costume Designer	2004 - 2011
Costume Shop Manager-Costumer	1999 -2002
Queen Margaret University College, Scotland	
Wardrobe Production Course Leader	2002-2003

PROFESSIONAL COSTUME DESIGN

City Theatre Summer Shorts Home Grown	Art Dir. Margaret Ledford	2023
Zoetic Stage Arsht Center for the Performing Arts Next To Normal American Rhapsody Mlima's tale	Dir. Stuart Meltzer	2023
Zoetic Stage Arsht Center for the Performing Arts Side by Side Our Dear Dead Drug lord	Dir. Stuart Meltzer	2022

Gringolandia

Zoetic Stage 2022

Arsht Center for the Performing Arts

Frankenstein

Dir. Stuart Meltzer

2021

Miami New Drama

7 Deadly Sins.

Dir. Michel Hausmann

2020

Zoetic Stage

Arsht Center for the Performing Arts

The Wolves

American Son

Dir. Stuart Meltzer

2020

Zoetic Stage

Arsht Center for the Performing

The Curious Incident of the Dog at Nighttime

Sweeney Todd

Dir. Stuart Meltzer

2020

2019

Zoetic Stage

Arsht Center for the Performing Arts

Dracula by Michael Mckeever

Dir. Stuart Meltzer

2018

Orchestra Miami, Miami, FL

The Magic Flute

Dir. Elaine Rinaldi

2018

Juggernaut Theatre Productions

Amparo

Dir. Victoria Collado

2018

Juggernaut Theatre Productions

Miami Motel Stories

Dir. Tamilla Woodard

2017

Main Street Players, Miami Lakes FL

Stage Kiss by Sarah Ruhl

Dir. Marina Pareja

2016

Orchestra Miami, Miami, FL

Noye's Fludde

Dir. Elaine Rinaldi

2015

What if Works, Miami, FL

The Cherry Orchard

One Flew [...]

Dir. Philip Church

2015

2014

Jonathan Edwards College Theatre, New Haven, CT

El Monte Calvo

Dir Barbara Safille

2013

Theater and Poetry Workshop, Yale University New Haven, CT

La Hija Del Capitán

Dir Barbara Safille

2012

Guzman Center, Miami FL

Carlie Simon's Romulus

Dir. Philip Church

2008

Arts and Minds PAC, Coconut Grove, FL

Las Galas del Difunto

Dir Barbara Safille 2005

New Theatre – Coral Gables, Florida

Saint Joan

Dir. Patrick Flick 2007

Far East

Dir. Rafael de Acha 2000

House of Seven Gables

Dir. Rafael de Acha 2000

One Flea Spare

Dir. Rafael de Acha 1999

Miss Julie & the Stronger

Dir. Rafael de Acha 1999

Mount Holyoake College, Mount Holyoake, MA

1997

Summer Stock, First Hand

CREATIVE ACTIVITY, RESEARCH & SCHOLARSHIP

Papers & Presentations at Conferences

Article

Pareja, M. C. (2023). Submitted Theater Design and Technology. **“Combining Old and New: Making Commedia dell’arte Masks with Positive Molds, Worbla, and Paper Mache.”**

Pareja, M. C. (2023). In Progress Theatre Design and Technology. **“Thriving in Theatrical Design with ADHD: Personal Observation.”**

Pareja, M. C. (2023). Presenter, ATHE ” Interdisciplinary Panel: **The Power of Collaboration: Importance of Interdisciplinary Practices in Theatre.**

Pareja, M. C. (2023). Presenter, **Pedagogical Panel ATHE DTM Pedagogy Roundtable Advocacy & Engagement in the Classroom**

Pareja, M. C. (2021). Presenter, ATHE Design, Technology, and Management Virtual Gallery.

ATHE. Pareja, M. C. (2021). Presenter, Digital Research in Costume Design. In Association for Theatre in Higher Education. Online. Pareja, M. C. (2021). **ATHE Design, Technology, and Management Virtual Gallery.** ATHE.

Pareja, M. C. (2021). **Digital Research in Costume Design.** In Association for Theatre in Higher Education. Online.

Pareja, M. C. (2020). **ATHE Design, Management, and Technology Virtual Gallery.** In ATHE: Association for Theatre in Higher Education. Virtual.

Pareja, M. C. (2020). **Fabric Embellishment.” The Kennedy Center.** Spartanburg SC

<https://www.artsteps.com/view/5f0aea5beaae30156210ede4> Presenter “3D Paint and Puff Paint

Pareja, M. C. (2018). **Presenter, Translating feeling into images: The Mood Collage,** The Kennedy Center American College Theatre Festival (KCACTF), Region IV, Charleston, SC, February

Pareja, M. C. (2017). **Presenter, Design Expo: Costume Designs for A Flea in Her Ear**
(Juried)– United States Institute of Theater Technology, Salt Lake City, UT March

Pareja, M. C. (2016). **Presenter, Education Commission Poster Session: Creating a Costume History reference the Book. (Juried)**

Pareja, M. C. (2016). **Portfolio Reviewer, Costume Design.** United States Institute of Theater Technology United States Institute of Theater Technology Salt Lake City, UT March 2016
United States Institute of Theater Technology, Salt Lake City, UT. March

Pareja, M. C. (2015). **Presenter, Working with half-scale forms,** The Kennedy Center American College Theatre Festival (KCACTF), Region IV, Albany, Georgia, February 2015

COSTUME DESIGN COSTUMER / COSTUME CONSTRUCTION

Florida International University – Miami, Florida

Women on the Verge	Dir. Olivia de Guzman	2024
The Mousetrap	Dir. Justin Packard	2023
Necessary Targets	Dir. Leslie Anne Timlick	2023
The Green Bird	Dir. Melvin Huffnagle	2022
Fahrenheit 451	Dir. Philip Church.	2022
Lysistrata	Dir. Philip Church	2021
Measure for Measure	Dir. Michael Yawney	2020
Right You Are, If You Think You Are	Dir. Ivan Lopez	2019
Boeing Boeing	Dir. Philip Church	2019
The Children's Hour	Dir. Leslie Anne Timlick	2018
She Kills Monsters	Dir. Tony Galaska	2018
UBU REX	Dir. Michael Yawney	2017
Little Shop of Horror	Dir. Philip Church	2017
Mid-Winter Night's Tale	Dir. Wayne Robinson	2016
Two Gentlemen of Verona	Dir. Wayne Robinson	2016
A Flea in her Ear	Dir. Philip Church	2015
Rumors	Dir Matt Glass	2015
Six Characters in Search of an Author	Dir. Wayne Robinson	2015
An Ideal Husband	Dir. Philip Church	2014
Julius Caesar	Dir. Philip Church	2014
Sleeping Beauty	Dir. Margaret Ledford	2013
The Liar	Dir. Michael Yawney	2013
Medea	Dir. Marilyn Skow	2012
The last Days of Judas...	Dir. Wayne Robinson	2013
In the Next Room (The Vibrator Play)	Dir. Jesus Quintero	2012
Pride and Prejudice	Dir. Philip Church	2011
The Blithe Spirit	Dir. Michael Yawney	2010

Pericles	Dir. Wayne Robinson 2009
Spring's Awakening	Dir. Philip Church 2008
The Who's TOMMY	Dir. Philip Church 2007
Silence	Dir. Tracey Moore 2007
A Funny ...Forum	Dir. Philip Church 2006
Balm in Gilead	Dir. Wayne Robinson 2006
The Crucible	Dir. Therald Todd 2002
Shakespeare's Journey	Dir. Leroy Clark 2001
The Tempest	Dir. Philip Church 2001
Gypsy	Dir. Wayne Robinson 2000

PROFESSIONAL MEMBERSHIPS

Association for Theatre in Higher Education (ATHE)
 United States Institute of Theatre Technology (USITT)
 Southeastern Theatre Conference (SETC)
 Costume Society of America (CSA) Member of National Abstract Jury 2020-21. Research Project Section.

PROFESSIONAL AWARDS, HONORS & FELLOWSHIPS

The Carbonel Award, Award for the South Florida Carbonell Awards in Costume Design for Sweeney Todd. Zoetic Stage

The Silver Palms Awards, Costume Design for Zoetic Stage Sweeney Todd the musical 2019
KCACTF Region IV Meritorious Achievement Award, Excellence in Costume Design for "Right you are if you think you are" by Pirandello 2020

KCACTF, Region IV Excellence in Directing for La Nona, Florida International University 2017

KCACTF, Region IV Costume Design Nomination for A flea in her ear, Florida International University 2016

KCACTF, Region IV Excellence in Costume Design Award for The Ideal Husband, Florida International University 2015

KCACTF, Region IV Costume Design Nomination for The Liar, Florida International University 2013

KCACTF Region IV Excellence in Costume Design The Blithe Spirit, Florida International University 2010 College of Arts and Science Award for outstanding contribution to the Theater Department Florida International University 2010

Golden Key Honors Society Scholastic Achievement Florida International University 1996

DIRECTING EXPERIENCE

Main Street Players, Miami Lakes	
Stage Kiss by Sarah Ruhl	2016
Florida International University Studio Theater	
La Nona by Roberto Cossa (Spanish)	2017

Retablo del Amor, la lujuria y la muerte by Ramon del Valle Inclan	2017
The Weird by Roberto Aguirre-Sacasa	2016
Play On! By Rick Abbot	2014
Reverse Psychology by Charles Ludlam	2013
Die mommy die! By Charles Busch	2011
A Bicycle Country by Nilo Cruz	2010
Reefer Madness: the musical	2009
La Nona by Roberto Cossa (English Translation)	2008
Sheddunit: original adaptation by Arnold Bueso	2007
Theatre in Briefs: Four Plays by Christopher Durang	
PPA Outstanding Student Fashion Studies Florida International University	1994 2005

UNDERGRADUATE COURSES AND MENTORSHIP

Assistant Professor – Costume Design Faculty Primary responsibilities of this position include teaching undergraduate courses in costume design. The curriculum classes include

- Costume Design I-II,
- Stage Makeup,
- Costume Technology (Costuming and Wardrobe) Research,
- Advanced Tech Project I, II & III,
- Senior Projects,
- Costume History,
- Special Topics in Theatre (Costume Crafts),
- Portfolio I & II.

Other duties include designing, building, and supervising costumes for a minimum of two productions per year, mentoring student designers, supervising student and staff workers for costume design assignments, working closely with performance and other design/technology faculty and staff, engaging in departmental, school, university, and community collaborations, and conducting significant external scholarly/creative activity. Also, Supervise the Costume Shop and costume budget for all productions and mentor costume design students in production work for 1-2 shows annually.

Stage Costuming

The following course aims to provide a foundation upon which the student may develop a source of basic information on Costume History and Styles and the role of period and style in the production process. It includes script analysis, application of design elements and principles to the design of theatrical costumes, the study, and research of fashion history, interpretation of ideas for communication with directors, actors, and production personnel: creation lessons, and evaluation of students' work, i.e., journals, presentations, and three exams.

Technical Skills II (Costuming and Wardrobe)

The following course is designed to provide a foundation in costume construction, sewing skills, garment production and alteration, costume craft, dyeing, fabric painting, etc the class includes Costume Shop Inventory and Organization. This class also provides a working knowledge of wardrobe duties during a theatrical production to gain the perspective and experience of running a show.

Costume Technical Lab

Responsibilities include train and supervising undergrad-level students in the construction, alteration, repair, cleaning, maintenance, and storage of theatrical costumes, wigs, and make-up. Also, designing and overseeing costumes for a minimum of two productions per year, mentoring student designers, and managing student and staff workers for costume design assignments.

Costume Design I

In this course, students learn to design costumes for theatrical productions, adopt a vocabulary using the elements and principles of design, and understand and experience the process intrinsic to creating clothing for the theater. We work on meshing visual expression with ideas about the character. Students will learn to analyze a script for costume and character information, develop costume plots and breakdowns, do clothing and design research and costume sketches, and swatch them with fabric ideas.

Stage Makeup

This course introduces the analytical approach to the visualization of characters focusing on research and design, makeup application techniques, and media. You will examine the makeup design process from conception to realization through lectures and lab work. This course is designed for both actors and technicians.

BFA STUDENT COSTUME DESIGN SENIOR PROJECT

Red Velvet student Costume Designer Amanda Pertierra,	2018
A Very Old Man with Enormous Wings student Costume Designer Jedhi Weir,	2018
She Stoops to Comedy student Costume Designer Amanda Pertierra,	2018
Dancing at Lughnasa student Costume Designer Caroline Frias,	2018
And Then There Were None... student Costume Designer Denisse Cedeno	2017
La Nona, student Costume Designer Caroline Frias,	2017
Two Gentlemen of Verona, student assistant costume designer Caroline Frias,	2016
Kingdom City, student costume designer Caroline Frias,	2015
Juanita's Statue, student costume designer Lina Rodriguez,	2014
Rent, student costume designer Angie Esposito,	2010
Birds, student costume designer Patricia Almodóvar, Mar	2008
Electricidad, student costume designer Jackie Martinez, Sep	2007
House of Spirits, student costume designer Caroline Spitzer, Jul	2011
Swimming in the Shallows, student costume designer Angie Esposito, Sep	2011
Songs for a New World, student costume designer Ileana Mateo, Sep	2012

COURSE, CURRICULUM DEVELOPMENT ACTIVITIES

Pedagogic Innovations

TPA 2332-U01(89589) Costume Technology (Class Lecture) Additional sewing techniques and projects with different levels of difficulty are added to the various technical requirements. In 2014 response to the rediscovered interest for puppets in a theatre setting, a puppet-making project was added to the syllabus. The student response was very favorable.

TPA 3040-U01Costume Design I (Class Lecture) is revised and updated every semester, adjusting the syllabus to the student's skill levels required to take the class.

TPA 3230-U01Stage Costuming (Class Lecture) went through a significant revision to focus the lectures on the research process and techniques applied to the creative process. I turned my

studies into a visual course by creating 15 PowerPoints with paintings and illustrations collected through the years. Also, I listed the era's key events and labeled all the images addressing the most characteristic costume elements from each period.

To complement the lecture, I created a workbook that included lists of the major events, key terms for each historical period, and line drawings of men and women in period costumes. The students are expected to fill out and label images in the workbook. At the same time, they follow the lecture and accrue references and resources by taking class notes and collecting information, research, photos, sketches, terms, etc.

TPA 3930 - Special Topics in Tech Theatre Costume Crafts underwent a significant revision to focus on additional crafting techniques. This class has become a favorite among students. Also, projects created in this class are a great asset to students' portfolios since we are among the few schools in the region that teach a theatre craft class at the undergraduate level.

THEATER PRODUCTION

Alternative Theatre Summer Festival

Co-founded and coordinated the theatre festival in 2007 and served as Associate Artistic Director, Production Manager, and Director. The objective was to provide extracurricular theater activities to engage the F.I.U. Community in by offering F.I.U. Students and alumni have opportunities to perform and design during the summer months. Acting, design, and technical theatre students used this great outlet to learn what working in a summer-stock theatrical company is like. A real-life experience that has inspired participants to branch out and begin starting several theatre companies, not just in South Florida but in Los Angeles, New York, England, Spain, and so on, with their versions of the "Alternative Theatre Summer Festival," many to great acclaim. With a passion for making relevant, relatable, and gratifying live theatrical experiences, the "Alternative Summer Theatre Festival" has been alive and well since the summer of 2007. The Alternative Theatre Summer Festival is an event that operates under the umbrella of FIU's theatre department.

AAD Responsibilities:

Creating and implementing the artistic vision of ATF to ensure that the work's development corresponds to its mission and repertoire. Fulfilling any administrative, production, or marketing tasks with ATF.

Promoting and representing ATF, its artistic vision, and its repertoire in the community; ensuring the successful recruitment, training, supervision, and evaluation of ATF Participants/Volunteers.

Production Manager Responsibilities:

In charge of scheduling, staffing, and budgeting all aspects of show production; overseeing, monitoring, and evaluating the design process of all shows; working with designers to creatively solve all technical and financial challenges; performing designs on time and budget; contract Designers and Design Assistants on all productions; manage, monitor, and approve all production-related expenses; supervise Production staff and oversee staff evaluations; assigning production staff in the shops and crew for shows; scheduling of all use of theaters and rehearsal studios and shops; coordinate all production, staffing and scheduling needs for special events; lead production meetings and attend all technical rehearsals and previews.

PROFESSIONAL MEMBERSHIPS

Association for Theatre in Higher Education (ATHE) United States Institute of Theatre Technology (USITT) Southeastern Theatre Conference (SETC)
Costume Society of America (CSA) Member of National Abstract Jury 2020-21. Research Project Section

SERVICE

Service to Florida International University

Faculty Consultant, Green Library Display, FIU First Folio Presentation, College of Architecture + The Arts, Florida International University, Feb 2015

Faculty Volunteer, emergency repairs to Roary the Panther, FIU Mascot 2014, 2015 Costume oversight and production Frost Museum Event FIU Gala Night, Frost Museum 2011 Costume oversight and production Frost Museum Costume Display, 2008

Service to Florida International University Department of Theatre

Member, Department of Theatre Season Selection Committee 2010-2020

Diversity Advocate for 2020-21

Member, Department of Theatre Faculty Search Committee (Acting Faculty) 2020

Faculty Volunteer, student supervisor, and mentor, The Kennedy Center American College Theatre Festival, NC, 2020

Faculty Volunteer, student supervisor, and mentor, The Kennedy Center American College Theatre Festival, KCACTF, Charleston, SC, February 2016

Faculty Volunteer, student supervisor, and mentor, The Kennedy Center American College Theatre Festival, KCACTF, Albany, GA, February 2015

Member, Department of Theatre Faculty Search Committee (Scene Design) 2015-2016

Faculty volunteer, recruitment, Southeastern Theater Conference, SETC Chattanooga, Tennessee March 2014 Member, Department of Theatre Faculty Search Committee (Technical Director) 2012-2014

Member, Department of Theatre Disciplinary Committee 2014

Member, Department of Theatre Faculty Search Committee (Voice and Movement faculty) 2011

Co-founded and coordinated a theatre festival in the summer Alternative Theater Summer Festival, ATF 2006 Participated in all faculty/staff meetings

Supervised Costume Shop for all productions

Utilized students as assistants in all of the departmental designs Monitored budget in the costume shop and for student productions Active student recruitment

Mentoring costume design students in production work for 1-2 productions annually

Facilities development:

Inventory and Re-organization Costume Shop Relocation of Costume Inventory

Mold Remediation Costume Inventory

Proposal and acquisition of new equipment (Dryer, Mannequins, and Sewing Machines)

Inventory and Organization Costume Campus Storage (West 6)

Relocation of Costume Campus Storage (West 6) Proposal and acquisition of new cardboard storage boxes

Beautification and clean-up of DM 150 performance space from 2006 to 2009

TEACHING

Teaching Philosophy

I believe in a holistic approach to practicing and teaching theatre. For me, theatre is not just about the end product but also the process and the people involved in creating it. I believe theatre should be a collaborative art form where everyone's unique contributions are valued and respected. While in the costume shop, everyone must participate.

In my approach to theatre, I prioritize creating a safe and supportive environment where actors, directors, designers, and other team members can explore their creativity and take risks. We can produce more authentic and powerful performances by nurturing creativity and encouraging risk-taking. In addition, the theatre can effect change and positively impact the world. By incorporating social themes and exploring diverse perspectives, theatre can challenge students to think critically and inspire them to take action.

My belief in a holistic approach to theatre stems from my desire to create meaningful and impactful experiences for students and audiences. I believe theatre can make a difference in the world by valuing the process, prioritizing collaboration, and striving for social change. In implementing these values, I prioritize collaboration and inclusivity throughout the creative process. By fostering a collaborative environment among actors, designers, and technicians, I aim to cultivate a sense of community and ensure that diverse perspectives contribute to the final artistic creation. In my teaching, I take a process-oriented approach, valuing the journey of exploration and skill development over the final product. This encourages students to grow not only as artists but also as individuals, fostering self-discovery and expression. Additionally, I actively engage with the local community through collaborative projects that address pertinent social issues. Theatre becomes a platform for dialogue and understanding to contribute to social change. I carefully select plays that raise awareness about social issues and prompt critical thinking. Ultimately, I view theatre as a dynamic tool for personal and societal growth, with continuous learning and adaptation essential to my holistic approach. Through these efforts, I aim to make a positive and lasting impact.

In my teaching philosophy, I underscore the significance of embracing the creative process as a fundamental element in the path toward artistic expression. As an educator, my central goal is to instill motivation and inspiration within my students, fostering a mindset that encourages critical thinking when confronted with challenges in the design process. A recent illustration of this principle occurred in a costume craft class where students were crafting commedia dell'arte masks, and some encountered issues such as cracking when creating the clay mold. In response, I guided them through addressing and rectifying these challenges, transforming moments of uncertainty into opportunities for experimentation and learning. This approach imparts practical problem-solving skills and nurtures a resilient and adaptive mindset essential for artistic growth and success. Students will be better equipped to solve problems creatively by applying course material to real-world situations.

In my view, teaching goes beyond merely conveying information; it involves instilling a passion for learning in my students. I believe that when students derive enjoyment from the creative process, their engagement with the material becomes more profound, resulting in a more

thorough comprehension of the subject matter. To achieve this, I am dedicated to establishing an environment in my classroom that promotes collaboration and encourages experimentation. In particular, I employ active learning techniques and hands-on activities as essential components of my teaching methodology. For instance, in my costume technology class, where students learn sewing skills, I integrate activities that enhance their technical abilities, foster communication skills, and exchange ideas. Creating costumes becomes a collaborative effort, encouraging students to articulate their thoughts, share insights, and work collectively to bring their ideas to life. Furthermore, in my costume and crafts construction classes, I emphasize the importance of experimentation. I allow students to explore various materials and techniques, allowing them to draw their conclusions through hands-on experiences. This cultivates a sense of autonomy and creativity and reinforces the idea that learning is a dynamic process involving trial, error, and continuous discovery.

By incorporating these active learning methods and hands-on activities, I aim to create a learning environment that imparts technical skills and nurtures communication, collaboration, and a genuine love for the creative process. Through these pedagogical approaches, students not only master the subject matter but also develop a set of transferable skills that are crucial for their personal and professional growth. By working together and exploring new ideas, students can discover new approaches to problem-solving that they may not have considered before. Through this process, students learn to think critically, communicate effectively, and work as part of a team - all essential skills for success in the creative industries.

My effectiveness as a teacher is intricately linked to the enthusiasm, interest, and meticulous preparation I bring to each class. Consistently earning high teaching evaluations from my students is a testament to my unwavering passion for sharing knowledge and my deep understanding of design concepts. I believe fostering an engaging and accessible learning environment is crucial, even when tackling potentially less riveting topics.

A case in point is my approach to teaching costume history. Recognizing that this subject might be perceived as less dynamic, I am committed to transforming it into an exciting and captivating learning experience. By infusing my lectures with energy and a genuine enthusiasm for the historical evolution of costumes, I strive to ignite a similar passion in my students. I employ creative teaching techniques, such as storytelling, visual aids, and interactive discussions, to make the material come alive and resonate with the students' interests.

Moreover, I ensure that my level of preparation is thorough, allowing me to present complex concepts clearly and understandably. This not only aids in demystifying potentially challenging topics but also enhances my students' overall learning experience.

In essence, my approach to teaching is characterized by a dedication to making every class engaging, informative, and accessible. Through my passion for design and commitment to effective communication, I aim to inspire students and foster a genuine appreciation for the subject matter, even in areas that may initially seem less captivating.

I structure my class time to include significant student participation to create an interactive and engaging classroom environment. Students learn best when actively engaged in the learning process. Therefore, I incorporate activities such as case studies, debates, exercises, role-plays, and

presentations, which provide opportunities for students to apply the course material practically and meaningfully. To ensure a comprehensive and well-rounded education, I utilize a diverse range of teaching materials. These may include textbooks, articles, multimedia resources, and real-world examples. By presenting information through various mediums, I cater to diverse learning styles and enrich the educational experience for my students. This multifaceted approach contributes to a more holistic understanding of the subject matter. Visual feedback from my students indicates that they appreciate these approaches, which helps keep the class interesting and engaging.

One pleasure of teaching at FIU is working with diverse students. A major tenant of my teaching philosophy is to meet the learning needs of all students, including culturally diverse student artists. To achieve this goal, I have adjusted both the style and content of my teaching material to reflect the diversity of my students. This includes adapting my lectures to be more effective for non-native English speakers and creating course content that explores a greater range of material, such as the work of Hispanic American and Caribbean authors. By incorporating diverse perspectives and examples in my teaching, I can attract and communicate more effectively with a broader range of audiences. By exposing students to various perspectives, they can better understand the complexity and nuances of the subject matter. This can lead to more comprehensive, widely applicable, and significant learning outcomes. In addition, incorporating diverse perspectives in my teaching can also foster a greater sense of empathy and understanding among my students. By learning about the experiences and perspectives of people from different backgrounds, students are better equipped to interact and work with people from diverse cultures in their future careers.

Staying current with research and new skills is essential to becoming an effective educator. To achieve this, I make sure to stay up to date with the latest literature and other academic sources that are relevant to my subject area. I also remain committed to ongoing professional development, including attending conferences and presentations, participating in online courses, and collaborating with other educators. Staying current with research and new skills, I am better equipped to develop and integrate new and innovative curriculum materials into my teaching. For example, I was inspired by a presentation at ATHE to incorporate different productivity methods like "The Pomodoro method_ into my class. My commitment to professional development keeps the material fresh and engaging for my students and ensures that they receive the most current and accurate information available.

My experience in theatre production has opened doors for me in four domains: production, design, research, and education. It has given me a wealth of knowledge and experience and shaped my career goals. As I continue my career in theatre scholarship, I recognize that there is still much to learn about teaching theater. However, I aim to produce, create, and teach to the best of my ability. I am committed to the artistic process, collaboration, diversity, and ongoing professional development and will continue seeking opportunities to learn and grow as an educator. I am eager to continue positively impacting the field of theatre and those who are passionate about it.

SYLLABI

COSTUME TECHNOLOGY

FALL 2023

T-TH 930-1215

Marina Pareja, Instructor

PAC 128 (costume shop) office x 2749

Email: marinacpareja007@gmail.com

Office Hours (M-W 1-330pm) by appointment

COURSE OBJECTIVES

- Students will gain an understanding of how costumes are constructed for Theatre.
- Students will learn basic hand and machine sewing skills for constructing a complete costume. This may include Costume construction sewing and machine sewing. Closures, finishes, and pressing.
- Students will gain an understanding of basic pattern-making skills.
- Students will gain an understanding of Costume Shop Inventory and Organization.
- This class provides a working knowledge of Wardrobe duties during a theatrical production to gain the perspective and experience of running a show. **STUDENTS ARE REQUIRED TO PARTICIPATE AS WARDROBE CREW IN THE SHOW ASSIGNED TO COMPLETE THIS PORTION OF THE CLASS.** Those unable to do so will be unable to pass the class. So please arrange your time accordingly.

REQUIRED SUPPLIES

- 1 pair of good fabric-cutting scissors (*Ginghers* or *Fiskars*)
- 1 spool of **all-purpose** thread in the color of your choice
- 1 pair of small fabric-snipping scissors
- 3 ring binder

Projects

- | | |
|-----------------------------|--------|
| 1. Hand Sewing Projects | 10 pts |
| 2. Sewing Machine Projects | 10 pts |
| 3. Tote bag | 10 pts |
| 4. Beret | 20pts |
| 5. Puppet | 20pts |
| 6. Production Participation | 30 pts |

Wear working clothes when you come to work in the costume shop. Nice clothes may get stained or ruined during tasks requiring dye, paint, bleach, etc. **Attendance and punctuality during your designated time is mandatory * 4 absences = F in the class**

Class Rules

***You are expected to get your kit by the second week.**

***Any additional material the shop supplies should be put away.**

***Any demo samples should be put away so other students can refer to it.**

***You have to ensure you have all your pieces before starting a project. The costume shop cannot supply the same thing twice.**

***No cell phones, iPods, Laptops etc., are to be used during class. Please be mentally present for the class as it is hands-on.**

COURSE REQUIREMENTS and GRADING

Attendance and punctuality during your designated time is mandatory. If you are not in the costume shop *on time*, you will not be credited with that time. Absences from class will only be excused with prior notice (by phone, email, or in person) telling me why you will not be in the lab at your designated time *and* with a make-up of the hours missed within two weeks of the absence. If you do not both give notice and make up the class, your grade will drop one letter grade. One unexcused absence = student must make up any missed hours. After three unexcused absences, you will fail the class/lab and have no option to make up the hours.

Any student reporting for work (in any shop) wearing inappropriate attire will be asked to leave. This will count as an unexcused absence, and hours must be made up. (Examples of inappropriate attire include; open-toe shoes, shoes with heels, skirts, shorts, etc.)

Any student needing an excused absence must present, in person, a written request/justification to the Faculty Production Manager and Area Supervisor no later than 24 hours before his/her scheduled hours. Students may not be excused from any mandatory calls except in the case of extreme emergencies. In the case of illness, the student must present a Doctor's note to receive an excused absence.

GRADING

A-awarded for the performance of outstanding quality. Arrives on time. Takes the initiative on starting projects. Retains knowledge of how to perform tasks and applies knowledge to other projects. Excellent working attitude.

B-awarded for superior but less than outstanding performance. Sometimes late. Sometimes, he takes the initiative on starting projects. Retains knowledge of performing tasks but does not always apply the knowledge to other projects. Good working attitude.

C-awarded for adequate performance. Often late. Takes time to start projects. Sometimes, retains knowledge of performing tasks but rarely applies knowledge to other projects. Okay, working attitude.

D-awarded for performance that marginally meets minimum standards. Frequently late. Sometimes, retains knowledge of how to perform tasks but does not apply knowledge to other projects. Poor working attitude.

F indicates a level of performance that is unacceptable. Almost always late to class. Does not retain knowledge of how to perform tasks and does not apply knowledge to other projects. Extremely poor attitude.

COSTUME TECHNOLOGY PRODUCTION REQUIREMENT

You will be required to work one production as a wardrobe crew during the course of the semester. It is usually divided in four teams: 2 running crews (Run and clean up) per show. The first team is in charge of running the show, and the second to do the cleanup. The teams are switched for week two. However, both teams must attend dress rehearsals and clean up during tech week.

Merely fulfilling your crew assignment will earn you a grade of C. The point of this class is for you to *learn* costume production skills; you will not be graded on your initial skill level. Higher grades may be earned by:

- Having Good Listening Skills
- Showing Focus, Diligence, and Efficiency on assigned tasks
- Having a Good Attitude; being willing to learn instead of being disruptive or belligerent. Progress during the semester

Please note: Specific tasks and the amount of work to be done in the shop are determined by specific production requirements. Work time will be available especially the week before and during tech week.

WARDROBE CREWS

GENERAL GUIDELINES:

1. Always show respect for your colleagues and staff. All running crewmembers are required to attend crew view, scene shift rehearsals, technical rehearsals, and performances.
2. Running crew members must be on time for all calls.
3. No running crew member may leave a rehearsal or performance before being released by the costume crew head and the stage management.
Appropriate work clothing should be worn for all rehearsals. Black clothing must be worn for all performances and for the final dress rehearsal. This means a long-sleeved black shirt (without large logos), long black pants, and solid black sneakers or work boots.
4. Remember that the stage manager runs the performance. If you are on the headset for production, you should not speak unless replying to: the stage manager, a call from the stage manager, or if there is an emergency. All running crew members must be positioned and on headsets no later than 15 minutes before the curtain. Any presets must be completed and checked before the house opens.
5. No running crewmembers should leave their position or the stage for any reason during a performance or technical rehearsal. In conjunction with the faculty production manager and staff technical director, stage management will assign specific run crew duties for each production. Adhere to all safety practices and procedures set forth by the technical director, production manager, and/ or stage manager.
6. All running crew members should carry, on their person, at all times a flashlight and any tools deemed necessary by the staff technical director or faculty production manager.

7. All persons should always maintain order and cleanliness in their work areas.
8. No running crew member shall change any preset position without the prior approval of stage management. Report any unsafe conditions to stage management immediately.
9. Crew members are required to attend all crew-view and dress rehearsals as well as all performances of and strikes for the production they have been assigned. In addition, any preparatory work will be the costume crew's responsibility (i.e., costume lists, maintenance of costumes, laundry, etc. See *Costume Crew Duties and Responsibilities* list.)
10. If you are assigned to a wardrobe crew that has a 2-week run, you will ONLY receive credit for working on a wardrobe crew.
11. If you are assigned to a wardrobe crew that has a 1-week run, you will need to fulfill a second assignment.

RESPONSIBILITIES OF THE COSTUME RUNNING CREW:

1. Your call time is the same as the cast; however, you will meet in the costume shop.
2. All crewmembers must sign in on the callboard upon their arrival. No person may leave the theater after signing in - unless given approval to do so by stage management.
3. Before costumes are preset in the dressing rooms, ensure that everything is clean, properly pressed, (less the costume is specially designed to be dirty, distressed, or wrinkled) and hanging neatly from the rolling racks (costumes should be hanging right of the name tags)-
4. Ensure the preset of the backstage/ dressing room sewing kit(s). It should be adequately stocked (pins of different sizes, sewing needles, thread of various colors, buttons, etc.).
5. Carry, on your person, safety pins. This will allow you to quickly take care of emergencies.
6. All costume items must arrive in the dressing rooms no later than 1 hour prior to curtain-
7. Upon notification (by an actor) of missing costume items an immediate and thorough search for said item should be made.
8. The costume crew should handle costume emergencies. The Costumer should handle only major repairs.
9. After the conclusion of each rehearsal/ performance all costume problem lists should be returned to the shop along with the costume(s) needing to be repaired-
10. The crew will provide an empty basket for the actors to place dirty laundry in. Ensure that items are not hanging from the basket edges and return the items to the shop for cleaning-
11. The crew should be familiar with any quick changes -and rehearse them with the actor(s) if necessary-
Ensure that full costume plots are posted in the dressing rooms prior to the first dress rehearsal
12. Assist the actors with dressing and ensure that the actor is properly dressed before s/he goes on stage.
13. **Wear working clothes when you come to work in the costume shop.** Nice clothes may get stained or be ruined during specific tasks requiring dye, paint, bleach, etc.

ADDITIONAL INFORMATION

- Theatre majors need to get a C or better in order to pass this class. If you receive anything lower than a C you will have to repeat the course.
- Tech lab students may only work one wardrobe crew during the semester unless unusual circumstances warrant an exception to this policy.

The costume shop is usually a busy place. A lot of people go in and out all day, so it is necessary that you stay focused on the task at hand and be respectful of others as they concentrate on their work.

Remember to clean up after yourself and put away all the equipment you have used when you finish the day. Every student's job is to help keep the Costume Shop clean and organized so everyone can work efficiently.

ADA Policy

Any student who, because of a disabling condition, may require special arrangements to meet the course requirements should contact the instructor during the **first week** of classes to make the necessary accommodations, and the appropriate verification should be presented by the student at that time. The Disability Center here on campus can further help facilitate these special arrangements. The Disability Center is located at GC 190

The Disability Center: 305-348-3532

Honesty Policy and Values

The University's Honesty Policy is always observed and practiced in this class. The policy may be found on the web at <http://www.fiu.edu/provost/polman/sec2web.html>.

Furthermore, the University subscribes to the following values for faculty, staff, and students:

1. Freedom of thought and expression
2. Excellence in the pursuit, generation, dissemination, and application of knowledge
3. Respect for the dignity of the individual
4. Respect for the environment
5. Honesty, integrity, and truth
6. Diversity
7. Strategic, operational, and service excellence

"Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, that demonstrates respect for themselves, their fellow students, and the University's educational

mission. The University deems all students to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook."

Class Schedule

Week 1	Class Introduction	Hand Stitches
Week 2	Hand Stitches	Hand Stitches Wardrobe Duties
Week 3	Hand Sewn Fasteners	Machine Sewing Seams
Week 4	Seam Finishes	Seam Finishes
Week 5	Pattern Making Basics	Drafting a Tote Bag
Week 6	Building a Tote Bag	DUE: Tote
Week 7	Drafting a Beret	
Week 8	Building a Beret	Building a Beret
Week 9		DUE Hand and Machine Sewing Sample
Week 10	DUE: Beret	
Week 11	Drawstring bag	
Week 12	Building a Puppet	Building a Puppet
Week 13	Building a Puppet	Building a Puppet
Week 14	Building a Puppet	Building a Puppet
Week 15	DUE: puppet	
WEEK 16		

Stage Makeup

TPA 2248 -

Fall 2021

Prof.: Marina Pareja

WPAC 115

Office: WPAC 133A – Department of Theatre

Office Hours: T-TH 1:00 – 3:00pm and by appointment Course Description and Objectives

Course Objectives: This course introduces the student to media, tools, and techniques to complete a character's makeup for the stage. Through lectures and primarily through lab work, the student will examine the makeup design process from conception to realization. This course is designed for both actors and technicians.

Each makeup design will begin with research. You are then asked to create color makeup renderings for each design and to execute your plan based on the rendering. I will photograph each final makeup for grading purposes.

Goals: Upon successful completion of this course, you will be able to:

Utilize makeup vocabulary.

Apply makeup based on color renderings and makeup charts Course Format and Activities.

Reading Assignments:

Please complete all assigned readings before the designated class to familiarize yourself with the general information.

Makeup Projects:

The students will perform the makeup applications for each project in class on the assigned days. Makeup projects will be graded on research, design rendering, the difficulty of the design, competence in the manipulation of makeup, and successful idea execution.

Morgue:

A Makeup Morgue is a collection of visual images to draw inspiration for research and makeup designs. Makeup Morgues will be graded on quality, quantity, and variety of examples in each required category. For specific instructions on creating your Makeup Morgue, please see the handout.

Final Makeup Folder:

Your final makeup folder is a neatly arranged portfolio of your work this semester. It must include all your research, makeup designs, and photos of your makeup application. The folder is due at the time of the final.

Grading

Evaluating design in the theatre is always subjective. People have different tastes, different design aesthetics, and different opinions. Grading will be based on many factors. Effort, improvement, the

command of the course objectives, and class discussions of your work will all be considered. Perhaps the most important of these is Effort. This class is primarily a studio class; while you will be expected to do a great deal of work outside of this class, many class meetings are dedicated to in-class work. You are expected to come prepared to these classes with the appropriate materials and use the time to work in class. You may turn in beautiful work at the end of the assignment, but you will be graded down significantly if I didn't see the work develop in class.

Theatre is about finishing on a deadline. Therefore, students must complete projects in the time determined by the instructor. It is better to turn in an unfinished project on time than a finished project late. I will not accept work later than one class meeting, and I will grade down any late work a full letter grade. Since discussion is a portion of your grade on most projects, you lose that portion of your grade if you have nothing to discuss.

Final grades will be based on these elements:

Participation & Professionalism	6
Basic Corrective	6
Realism	7
Middle Age	7
Old Age	8
Fat/Thin	7
Blood, Guts and Gore	8
Period Stylization	8
Animal	7
Fantasy	7
Facial Hair	8
Cross Gender	7
Likeness	7
TBD	7
Total	100 points

Rubrics for graded projects are included at the end of this syllabus.

The points earned during the semester are the primary indicators of grades for this course. In themselves, hard work and effort do not get a student a high grade in this course. They are expected of every student for every course assignment. Still, They cannot be factored into the evaluation if they are less successful in achieving the assignment's goal.

However, hard work, effort, and a positive attitude are strongly considered in determining a student's grade for Participation and Professionalism.

In general, the following grading rubric will be used:

"F" level work: failure to fulfill the minimal requirements of the course

"D" level work: fulfilling some of the course requirements, but not investing self or time as needed to complete all work. This level represents below "average" work.

"C" level work: fulfilling the course requirements, but not investing self or time in pushing personal learning into new areas or experiences. This level represents "average" work. "B" level work:

Fulfilling the requirements of the course

Demonstrating understanding and application of theories

Investing self and time in going beyond the bare minimum requirements This level represents above "average" work.

"A" level work:

Fulfilling the requirements of the course

Demonstrating understanding and application of theories

Investing self and time in going beyond the bare minimum requirements

Showing observable excellence in product and participation

This level represents "superior" work, which enriches the student's experience and affects lifelong skills acquisition.

Gentlemen

On application days, you will be expected to come to class clean-shaven. I do not recommend shaving right before class as the makeup may sting and probably clog your pores, making you break out. You can grow your facial hair again after the semester is over.

Ladies

On application days, you will be expected to come to class with a clean face – NO STREET MAKEUP, including mascara! You may take off your makeup immediately before class and re-apply after class.

Physical Contact

Due to the nature of the course, some situations might require a certain amount of physical contact between you and the instructor and/or you and other students. If this presents a problem, please see me immediately to assess your chances for success in the course.

Class Work

There are no written examinations in this class. Instead, grading is based on a combination of class attendance, effort on the in-class exercises, and the preparation for and execution of the completed makeup designs. Oral critiques of each design assignment are given at the time they are viewed on stage and photographed. Students must attend the reviews of each other's designs because this is the only way to learn what works and what does not.

For each makeup design assignment, the student must do the appropriate research, complete the design sheet, collect any necessary costume and/or accessory pieces to complete the character, come to class prepared to execute the design in class, and carry the design to its completion within the allotted time. The student will not be allowed to execute the project due on a given if the preparation work for that assignment has not been completed by class time.

This is comparable to failing an exam.

Classroom Etiquette and Work Quality Expectations

Ring on Cell phones must be turned OFF as if we are working in a rehearsal or the theatre. The world will not end if you turn off your phone for 1 hour while in class. Allow your mind to avoid the distraction of phone calls and texts so you can soak up as much information as possible.

All work must be presentable – as if you were presenting it to a Director at a design meeting. Notes should be typed or appropriate and legible; drawings should be mounted and labeled. Images must be printed in color. Work that is not labeled with the student's name will not be graded.

Note that submitting anyone else's work (in whole or part) as your own and collaborating on any assignment or exam without express direction to do so may be considered cheating under the University policy.

You may not leave class once we have begun unless I excuse you. Attendance, Participation, & Preparedness

Attendance for this class is imperative. I will not repeat lectures and demonstrations. This class adheres to the Dept. of Theatre attendance policy that may be more strict than you think.

You are allowed one unexcused absence for the semester (a "beach day"). Upon a second unexcused absence, your final grade will be lowered by a half-point (i.e., B to a B-). Excused absences are infrequent. Why? Because they require some documentation. A doctor's note, a dated towing receipt, or a notarized certificate of your own death are all examples of documentation that will warrant an excused absence. Upon a total of four absences, excused or unexcused, you automatically will receive a final grade of F and must stop attending the class.

You should be aware that you may be asked to leave the classroom if you engage in any unprofessional or unsafe behavior. It will count as an unexcused absence. If you leave a class early, this can be counted as an absence. If you arrive at class after attendance has been taken, you will be marked as late—three "late" equal to one unexcused absence. If you are absent or tardy for a class, you are responsible for the material and information covered in the class that

day.

You are always expected to come to class prepared. That certainly includes having the assignment that is due that day and bringing materials needed for the day's work. If you have no materials or nothing to work on, you will be sent home and receive an F for the day. I will do my best to remind you when you need to bring things to class, but it is ultimately your responsibility to check the syllabus and know what you need to bring.

Required Texts

Required Text: *Stage Makeup* by Laura Thudium, plus handouts

Recommended Texts

There is a long list of Stage Makeup books that would be great for any student's library, I have many of them in my office if you would like to browse through them you can.

Required Materials

You are required to purchase:

- Ben Nye Crème Makeup Kit*
- Facial Cleanser/Soap – Neutrogena or Aveeno
- Moisturizer in a pump bottle (no dyes, no SPF)
- Cetaphil Astringent/Toner – Sea Breeze or Witch Hazel
- Makeup remover – greaseless Cold Cream (fragrance free)
- Extra Makeup sponges
- Foam-tipped Q-Tips (they usually come in pkgs of 6)
- Round metal makeup pencil sharpener (get at GBS)
- 1 pair of 6" blade scissors (get good sturdy ones)
- 2 extra makeup brushes (just like the ones in the kit)
- A white or neutral colored hand towel and wash cloth
- An old toothbrush
- Handy-Wipes (to remove makeup during exercises)
- For females: eye shadow, lipsticks, and rouges from your street makeup
- Tackle box to keep all of your supplies
- Small pkg. of colored pencils
- Pencil
- Notebook
- 3 ring binder (Makeup Morgue and handouts)

Suggested Purchase:

- Hand mirror (magnified on one side)
- Work Shirt or Smock

Bandana or Headband (to keep your hair pulled back) Comb or brush

* The kits are available at Gables Beauty Supply Stores in the area or by ordering online through Norcostco. Darker skinned students will have to order their kits because GBS seems to no longer stock them.

Note: All of the supplies, other than the kit, the extra brushes, the sponges and pencil sharpener, can be purchased at any discount drugstore. It will be cheaper for you.

You will need these supplies starting in week two. Please plan accordingly!

Tentative Course Schedule

Fall 2021 WPAC 115
Schedule

Week 1	Introductions, Photos, Kit Orders	Know your face, Design Sheets, Mug Shots Chps. 1 - 5
Week 2	Effects of light and shadow. Prominence and depressions of the human skull	Introduction to the Makeup kit and make up morgue
Week 3	Practice with shading and color handout	Applying base and cleaning routine, Creating base formulas
Week 4	TBD	TBD
Week 5	Creating contour formulas, highlight and shadow	Areas of the face, Exercises: Area A- The Forehead- Area B-The Eyes Begin
Week 6	Exercises: Area C-The Nose/ Area D- Cheeks	Exercises: Area E-The Mouth and Chin
Week 7	full corrective makeup Chps. 6	Design Project #1 Applying a full corrective makeup
Week 8	Old Age Makeup Chps 7 Morgue 1 due	Stippling and Aging
Week 9	TBD	TBD
Week 10	Design Project #2 Middle Age	Design Project #3 Old Age Chp. 7
Week 11	Design Project #4 - Fat/Thin Chp. 8	Wounds, Scars, Burns, Gore, etc. Chp. 9, +handout Morgue 2 due
Week 12	Design Project #5 Accident Victim	Wigs and Period Makeup/ Stylization Chps. 10&11
Week 13	Designs Project # 6 Period Makeup	Design Project #7 Animal Makeup
Week 14	Beards and Mustaches Chp. 14	Design Project # Facial hair
Week 15	Morgue 3 Due Chps. 11 & 12 Gender Reversal Chp. 13	Design Project #8 Gender Reversal
May	FINAL—Fantasy Project	

TPA 2248

Stage
Makeup

Student Name: _____

Date: _____

Project Title: _____

Execution: Less Successful More Successful

Color Choices:	1	2	3	4	5
Application Skills:	1	2	3	4	5
Completeness:	1	2	3	4	5
Project Specific:	1	2	3	4	5

Comments:

Chart:

Completeness:	1	2	3	4	5
Clarity:	1	2	3	4	5
Reflects Application:	1	2	3	4	5

Comments:

Research:

Suggestions for Improvement:

Costume Design I

Spring 2023

Marina Pareja, Instructor

PAC 128 (costume shop) office x 2749

Email: parejam@fiu.edu / marinacpareja007@gmail.com

Office Hours (Tu-Th 1-330pm)

Purpose: To learn the beginning processes of design and research for period and modern costume on the stage.

Objectives:

- In this course, students will learn about the purpose of costume design in story telling for theatrical productions.
- To adopt a vocabulary using the elements and principles of design.
- To understand and experience the process intrinsic to the designing of clothing for the theater.
- To analyze and investigate the production needs related to costumes.
- We will work on meshing visual expression with ideas about the character. Students will learn to analyze a script for costume and character information, develop costume plots and breakdowns, do clothing and design research, costume sketches, and swatch them with fabric ideas.

Class Goals:

- To use this craft to create strong characterization and tell a story
- To develop a critical basis for judging costume design and to share that criticism effectively.
- To develop the skills that will clearly express thoughts and ideas to others
- To understand the elements of good design
- To apply these elements to stage costuming

Requirements:

- Complete all reading, viewing, and at-home projects before the assigned classes
- Complete and submit all projects by their scheduled due dates
- Attendance at all class meetings, providing efficient and thoughtful ideas to the discussions
- Maintain a positive and creative attitude toward the task of rendering one's ideas.

Required Supplies:

- acrylic paint (minimum: cool and warm primaries plus b&w)
- brushes suitable for acrylic paint, a range of sizes
- Drawing Pencils—HB plus a few softer ones and a few harder ones
- Kneadable eraser
- sketch/drawing paper (but not newsprint) 11x15 or larger
- watercolor paper, halftone paper or Bristol Vellum (what I use) 9x12 or larger, suitable for chosen paint
- water container

- plastic palate
- good quality paper towels
- masking tape

Suggested Supplies:

- color pencils
- markers
- other erasers

ATTENDANCE AND GRADING

Much of the information will be given in class either verbally or visually. Technical demonstrations will also be done in class. This information won't be available otherwise.

Therefore, attendance is mandatory.

I am giving you two no-class workdays throughout the semester. Aside from these, you are allowed to miss **one class** without penalty. Any further **unexcused absences** will result in half a letter grade of your final grade. After four **absences, you'll fail the course.**

Lateness is unacceptable. Being late twice will equal one unexcused absence. Being more than 15 minutes late will result in one unexcused absence. **TURN OFF YOUR PHONE**

Grades: The course will be graded by mainly through **class participation** (reading the material, discussion participation) ..., and **completion of projects and exams. SHOW UP AND BE INVOLVED!**

PROJECTS

- Project #1 Field Guide to Campus
- Project #2 "A Day in the life of..." Historical Costume Research
- Project #3 Seasons - Design Elements
- ~~Project #4 The Marriage Proposal~~
- ~~Project #5 Trifles Written by Susan Glaspell Production needs~~ ~~Production Needs~~
- Project #6 Fairy Tale - Design Concept
- Project # 7 No Color Designs Project
- Project # 8 The Contrast by Royall Tyler
- Class Participation

Letter Grades are as follows:

900-1000	A
850-899	A-
820-849	B+
800-819	B
780-799	B-
750-779	C+
730-749	C
710-729	C-
690-709	D+
670-689	D
650-669	D-

640 and below F

ADA Policy

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4. Respect for the environment
5. Honesty, integrity, and truth
6. Diversity
7. Strategic, operational, and service excellence

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FIU HELP: 305-348-4357

Tentative Weekly Schedule			
	Monday	Wednesday	
Week 1 Jan 10	Syllabus, course objective course description and booklet	Understanding Basic Concepts. Costume vs. fashion project #1 Field Guide to Campus	
Week 2	MLK	Discussion Project #1	Bring magazine cut outs Bring supplies In class exercises
Week 3	Costume Designer Responsibilities Costume Designer Process	Designer's Tools.	In class exercises Figure drawing Proportions
Week 4	Project #2 "A Day in the life of..." Historical Costume Research		
Week 5	Color, line, silhouette and texture Project #3 Seasons - Design Elements	Discussion Project #2	In class exercises Figure drawing
Week 6	Reading and analyzing The play Project #4 The Marriage Proposal	Discussion Project #3	Bring supplies In class exercises collage renderings
Week 7	Class Lecture: Production Needs: the costume list Project #5 Trifles Written by Susan Glaspell	Discussion Project #4	In class exercises Color Mixing
Week 8	Class Lecture: Design Concept Project #6 Grimm's Fairy Tales	Discussion Project # 5	In class exercises
Week 9	Fabric	Discussion Project # 6	Bring supplies In class exercises Rendering fabric
Week 10			
Week 11	Bring supplies In class exercises Project # 7	Bring supplies In class exercises Rendering Texture	Bring supplies In class exercises Rendering Texture
Week 12	In class work	In class work	Bring supplies In class exercises
Week 13	In class work	Discussion Project #	Bring supplies In class exercises
Week 14	Project	In class work	

Week 15	In class work on Project	In class work on	
Final			

COSTUME HISTORY

FALL 2023

Marina Pareja, Instructor Mo We Fr 9:00AM - 9:50AM Email:
parejam@fiu.edu

TPA 3230

Office: 133 A

COURSE OBJECTIVE

- This course aims to become familiar with the vocabulary of fashion theories related to the history, and the evolution of clothing in the Western World.
- To get an overview of various modes of dress and fashion throughout Western civilizations and to show the social correlations to and implications of style.
- To learn and apply the different research methods for the creative process and improve the ability to note and record typical garments and accessories.
- To understand and acknowledge the vital role of clothing in society and your theatrical career.
- To familiarize yourself with how historic costume can influence contemporary fashion design; to further acquaint you with costume literature.

COURSE DESCRIPTION:

The following course is designed to provide a foundation upon which the student may develop a source of **necessary information on Costume History and the role of research in the creative process.**

The Theoretical aspects of costuming for the theatre are covered through a lecture/research format to enable the student to develop an understanding and respect for an essential part of the theatre.

The historical aspects of costuming for the theatre are covered through a three-part lecture format: Historical evolution, purpose and how it directly affects the actor's presence on stage.

The course surveys the major periods of Western Costume from the Norman Conquest to the first half of the 20th Century. Major historical developments will be touched upon in order to present a perspective for understanding the era.

A list of the major costume items for men and women are given for each period. Primary Period terminology is employed, and illustrations of the various clothing items are provided in film and Power Point® presentations. The Practical aspects of costuming for theatre are covered through the completion of the final design project and presentation.

Requirements: three-ring binder, a color printer with ink and/or money for copies.

“CLASS WORKBOOK”

One of the objectives of this course is for the student (YOU) to complete a Stage Costuming Reference Book. You will achieve this through the class notes, research, images, sketches, terms, etc., accounting for a portion of your grade.

Keep all the lecture notes for each period together. In addition, there will be facts and details that you’ll learn which are not contained in the study guide. Please record these in this section. Lectures will not necessarily come with handouts as you will learn more fully from your notes. Write these up as detailed as possible.

Remember, these lectures are for you. Stop me if there are points you do not understand immediately or just do not hear. I will be happy to go over anything again in more detail.

ATTENDANCE AND GRADING

Test #1	100 points
Test #2	100
Test #3/ Final	100
Class book & images	100
Movie Critiques	100
Project #1	100
Project #2	100
Project #3	100
Final Project	100
Class Participation	100

Most historical information will be given verbally or visually in class (i.e., you will not find it in the book). Technical demonstrations and most technical project work will be done in class.

LATENESS IS UNACCEPTABLE. The course will be graded greatly on class participation, reading the material, discussion participation...Show **UP AND BE INVOLVED!**

TURN OFF YOUR PHONE AND COMPUTER: THEY ARE NOT ALLOWED IN CLASS UNLESS OTHERWISE STATED.

Why?

Problem 1: *Computers distract us.*

Problem 2: *Computers distract our peers.*

Problem 3: *Computer use distracts me.*

Problem 4: *Using a computer means you can't contribute.*

Problem 5: *We learn less when we take notes on computers.*

An interesting study in the Psychological Science Journal called “The Pen Is Mightier than the Keyboard: Advantages of Longhand over Laptop Note Taking” says we comprehend more when taking notes by hand. When we type, we type exactly what the speaker says without thinking or processing. But when we write, we “translate” the speaker’s words into our own and understand them better. We also have the opportunity to annotate handwritten notes with sidebar notes, figures, and arrows.

Note: Please have materials read by class period in which reading is listed.

ADA Policy

The Disability Center: 305-348-3532

Any student who, because of a disabling condition, may require special arrangements to meet the course requirements should **contact the instructor during the first week of classes** to make the necessary accommodations and the student should present the appropriate verification. The Disability Center here on campus can further help facilitate these special arrangements.

The Disability Center is located in GC 190

Honesty Policy and Values

The University’s Honesty Policy is always observed and practiced in this class. The policy may be found on the web at:

<http://integrity.fiu.edu/misconducts.html>

Furthermore, the University subscribes to the following values for faculty, staff, and students:

1. Freedom of thought and expression
2. Excellence in the pursuit, generation, dissemination, and application of knowledge
3. Respect for the dignity of the individual
4. Respect for the environment
5. Honesty, integrity, and truth
6. Diversity
7. Strategic, operational, and service excellence

"Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to **adhere to a standard of academic conduct**, which demonstrates respect for themselves, their fellow students, and the University's educational mission. The University deems all students to understand that if they are found responsible for academic misconduct, they will be subject to the **Academic Misconduct procedures and sanctions as**

outlined in the Student Handbook."

FIU HELP: 305-348-4357

ADDITIONAL COMMENTS

- I will check the **progress of the class book** during the course of the semester.
- The **completed** Class Book is due **BEFORE** the last day of class.
- There will be **no make-up tests or quizzes**. Late assignments will not be accepted

CLASS ASSIGNMENTS
PROJECT SAMPLES

Tote Bag Exercise

Engaging in sewing as a creative and skill-building activity offers numerous exercise benefits for students. Firstly, the fine motor skills required in sewing, such as threading needles and making precise stitches, contribute significantly to enhancing hand movements and overall coordination. This improves dexterity and lays the groundwork for mastering intricate tasks. Additionally, the process of completing a sewing project demands a high level of focus and patience. The attention to detail required fosters an environment where students learn to concentrate on the task at hand, enhancing their ability to sustain focus in other aspects of their academic and personal lives.

Furthermore, sewing presents an excellent opportunity for students to develop problem-solving skills. Following a pattern and troubleshooting any issues that may arise during the sewing process encourages critical thinking and the ability to find solutions independently. This problem-solving aspect applies to the immediate task of sewing and cultivates a mindset that can be valuable in various academic and real-world scenarios.

Moreover, the creative aspect of sewing allows students to make choices about fabrics. This freedom of expression nurtures creativity, enabling students to explore and showcase their unique artistic perspectives. Simultaneously, reading and interpreting sewing patterns contribute to developing spatial awareness and visualization skills. This cognitive engagement enhances students' ability to understand and work with spatial relationships, a skill applicable in various academic disciplines and daily life.

Lastly, completing a tangible project through sewing gives students a profound sense of accomplishment, boosting their confidence and self-esteem. The satisfaction derived from transforming a set of materials into a functional and aesthetically pleasing item reinforces the idea that effort and perseverance yield tangible results. It's essential to adapt the difficulty level of sewing projects based on the student's skill levels, ensuring a balance between challenge and achievable success. Moreover, prioritizing safety when using sewing machines is paramount, creating an environment where students can confidently explore and benefit from the multifaceted advantages of sewing.

Building a tote bag with a sewing machine can be a fun and rewarding project, and it offers various exercise benefits for students learning to sew. Here are the simple steps to make a basic tote bag:

Materials:

1. Fabric for the bag (cotton or canvas works well)
2. Fabric for the lining
3. Sewing machine
4. Thread
5. Scissors
6. Pins
7. Iron

8. Ruler
9. Optional: Interfacing for added structure

Steps:

1. **Cut the Fabric:**
 - Cut two equal-sized rectangles for the main body of the bag (considering seam allowances).
 - Cut two rectangles of the same size for the lining.
2. **Prepare the Straps:**
 - Cut two long strips of fabric for the straps. The length can vary based on personal preference.
 - Optionally, interface the strap fabric for added strength.
3. **Sew the Straps:**
 - Fold each strap in half lengthwise with the right sides facing in.
 - Stitch along the long edge, leaving the ends open.
 - Turn the straps right side out using a turning tool or safety pin.
 - Press the straps flat.
4. **Attach the Straps:**
 - Position the straps on the outer side of one main fabric piece.
 - Sew the straps securely in place, reinforcing the stitching for durability.
5. **Assemble the Bag:**
 - Place the two main fabric pieces on the right sides together.
 - Sew along the sides and bottom, leaving the top open.
 - Repeat the process with the lining fabric, but leave a small opening at the bottom for turning.
6. **Box the Corners:**
 - Pinch each bottom corner of the bag and match the side seam with the bottom seam to create a triangle.
 - Sew across the triangle about 1-2 inches from the tip.
 - Trim the excess fabric.
 - Stitch the opening in the lining closed.
7. **Final Touches:**
 - Press the top edge for a neat finish.
 - Topstitch around the top edge for added durability.

Exercise Benefits for Students:

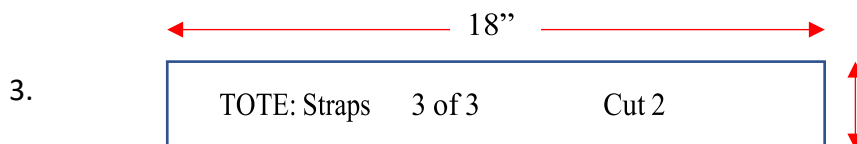
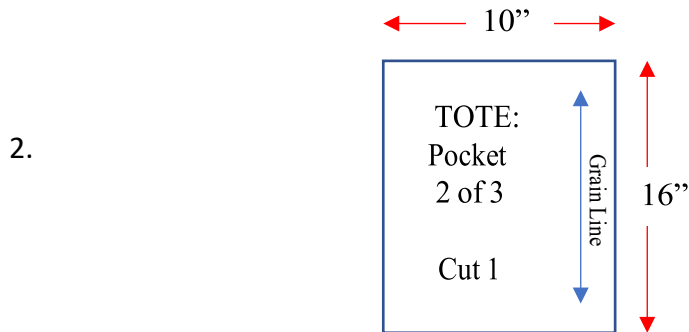
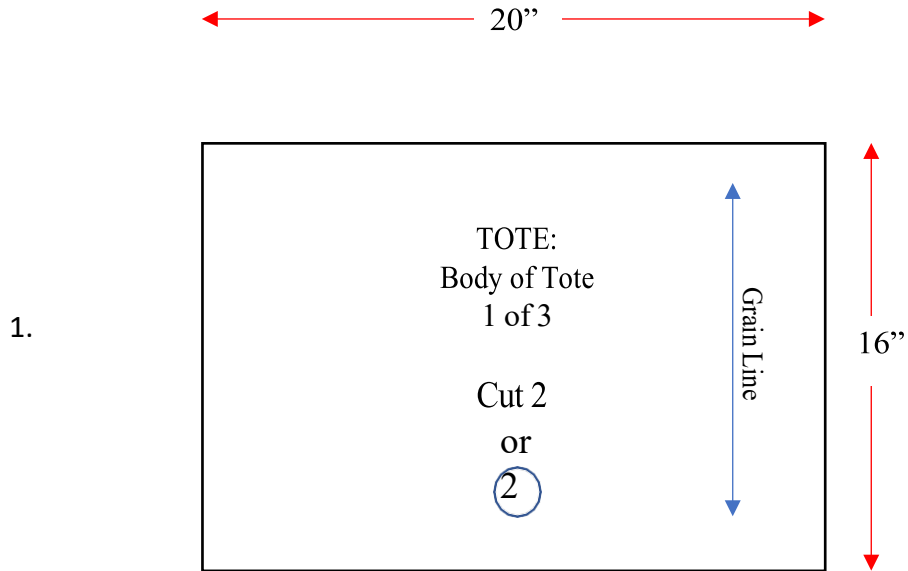
1. **Fine Motor Skills:** Sewing involves precise hand movements, enhancing fine motor skills and coordination.
2. **Focus and Patience:** Completing a sewing project requires attention to detail and patience, helping students improve their focus.
3. **Problem Solving:** Following a pattern and troubleshooting sewing issues encourages problem-solving skills.
4. **Creativity:** Choosing fabrics, colors, and embellishments allows students to express creativity.

5. **Spatial Awareness:** Reading and following a pattern helps develop spatial awareness and visualization skills.
6. **Sense of Accomplishment:** Completing a tangible project fosters a sense of accomplishment and boosts confidence.

Remember to adapt the difficulty level based on the student's skill levels, and always prioritize safety when using sewing machines.

COSTUME TECHNOLOGY PROJECT SAMPLE

TOTE BAG PATTERN



Tote Bag



Student's work

Monster Pincushion

Creating a two-sided monster pin cushion with eyes and a tongue using a sewing machine can be a fun and imaginative sewing project for students. Not only does it result in a practical sewing accessory, but it also provides various exercise benefits for students learning to sew. Here are the simple steps to make a monster pin cushion:

Materials:

1. Fabric for the monster (color of your choice)
2. Fabric for the eyes and tongue (contrasting colors)
3. Felt or buttons for eyes
4. Fiberfill or stuffing
5. Sewing machine
6. Thread
7. Scissors
8. Pins
9. Hand-sewing needle

Steps:

1. Cut the Fabric:
 - Cut two identical monster shapes from the main fabric, ensuring they are mirror images.
 - Cut two circles for the eyes and a rectangle for the tongue from the contrasting fabric.
2. Create the Eyes:
 - Attach the eye circles to one side of each monster shape. You can sew them in place or use fabric glue for an easier option.
 - If using felt or buttons for eyes, secure them in the center of each eye circle.
3. Sew the Tongue:
 - Fold the tongue rectangle in half lengthwise with the right sides facing in.
 - Sew along the open side, leaving one end open.
 - Turn the tongue right side out and press it flat.
4. Attach the Tongue:
 - Position the tongue on the wrong side of one monster shape, aligning the open end with the bottom edge.
 - Secure the tongue in place with pins.
5. Assemble the Monster:
 - Place the two monster shapes right sides together, sandwiching the tongue in between.
 - Pin around the edges, leaving a small opening for turning.
6. Sew and Turn:

- Stitch around the edges, leaving the opening unstitched.
- Trim excess fabric around curves and corners.
- Turn the monster right side out through the opening.

7. Stuff the Monster:

- Fill the monster with fiberfill or stuffing until it reaches your desired thickness.

8. Close the Opening:

- Hand-sew the opening closed using a ladder stitch or a slip stitch.

9. Final Touches:

- Add any additional embellishments or details to personalize your monster pin cushion.

Exercise Benefits for Students:

1. Hand-Eye Coordination: Precision in cutting fabric, attaching eyes, and sewing the tongue requires hand-eye coordination, which improves with practice.
2. Fine Motor Skills: Manipulating small pieces of fabric, sewing eyes, and turning the monster inside out enhances fine motor skills.
3. Following Instructions: Sewing a specific pattern involves following step-by-step instructions, fostering attention to detail, and the ability to follow directions.
4. Creativity: Designing and personalizing the monster pin cushion allows students to express their creativity by choosing colors, shapes, and details.
5. Three-Dimensional Thinking: Creating a stuffed, three-dimensional object like a monster pin cushion encourages students to think in three dimensions, improving spatial awareness.
6. Patience and Persistence: Completing a multi-step project reinforces the value of patience and persistence, crucial qualities in sewing, and other learning and problem-solving aspects.

By engaging in this creative sewing project, students not only produce a practical item but also gain valuable skills and benefits that extend beyond the realm of sewing.

COSTUME TECHNOLOGY PROJECT



Pincushion. Exercise Costume Technology Class Fall 2019



Costume Technology class working on Final. Costume Technology Class Spring 2023

PUPPET

Building a puppet as a creative exercise offers many benefits for students, extending beyond crafting to encompass valuable developmental skills. As students cut and sew fabric pieces, they hone their hand-eye coordination, refining the precision required to manipulate materials with dexterity. Using a pattern and meticulously following step-by-step instructions results in a tangible puppet and enhances the student's ability to follow directions with accuracy and attention to detail.

Furthermore, the puppet-building endeavor serves as a canvas for self-expression. The freedom to choose embellishments enables students to unleash their creativity, turning the puppet into a unique representation of their imaginative flair. In understanding how diverse fabric pieces come together, students develop spatial awareness, a skill that extends beyond crafting into various aspects of visual and spatial comprehension.

Handling small fabric pieces and operating a sewing machine contribute significantly to refining fine motor skills, fostering a delicate yet controlled manipulation of materials. The inevitable challenges encountered during the sewing process become opportunities for problem-solving, encouraging students to think critically and overcome obstacles.

Students experience a tangible and rewarding outcome upon completing their puppets, fostering a deep sense of pride and accomplishment. This sense of achievement bolsters confidence and serves as a testament to the students' perseverance and dedication throughout the creative journey. Encouraging personalization of the puppets goes beyond aesthetics; it cultivates a sense of ownership and individuality, fostering an environment where creativity flourishes. Building a puppet becomes a holistic exercise that intertwines skill development, problem-solving, and personal expression, providing students with a rich and rewarding learning experience.

STUDENT PROJECTS : PUPPET



Student's work



Student's work

Final project Puppet



Costume Technology Class Spring 2022



Costume Technology Class Spring 2023

COSTUME DESIGN I : STUDENT PROJECT SAMPLES

The elements of the Design assignment

You will prepare the "Inspiration Board" and Tutu/Jacket Designs for Vivaldi's ballet, "The Four Seasons" by Vivaldi. Each dancer represents a season. This will require some research. Be bold with your choices.

You cannot design using only one element but make the element it represents dominate the design. Each design will emphasize one of the following: LINE, SHAPE, COLOR, AND TEXTURE.

Project Requirements

1. "Inspiration Board" for each of the Seasons. at least ten inspiration images for each, present in PowerPoint or Google slides
2. One rendering for each of the Seasons. Your figure has to be at least 12". Label each rendering.



Student's assignment sample

Inspiration In color

Objective:

This design exercise project aims to enable students to draw color inspiration from nature, specifically from birds' vibrant and varied colors. By creating color inspiration cards based on a selected colorful bird, students will practice color combinations, learn color mixing techniques using acrylic paints, and develop a resource that can be a reference for future design projects.

1. Bird Research and Selection
2. Designing the Color Inspiration Cards
3. Exploring Color Mixing
4. Painting the Color Inspiration Cards
5. Creating a Color Palette
6. Reflective Discussion
7. Using the Color Inspiration Cards
8. Showcase and Display



Student's assignment sample

COSTUME HISTORY CLASS SAMPLE

WHY RESEARCH: INSPIRATION, INFORMATION, IMAGINATION, AND CREATIVITY

Research can involve gathering information, exploring new ideas, and examining existing solutions or approaches to a problem. Research can be a valuable source of inspiration for creative projects when other avenues have failed. In creative fields like art, design, or writing, research can provide valuable insights into the historical, cultural, or social contexts that shape a particular style or genre.

Research can take many forms, including reading books, studying relevant materials, attending lectures or conferences, conducting surveys, or even exploring the natural world. By gathering diverse information and perspectives, designers can find inspiration in unexpected places and develop new insights or approaches to their work. Ultimately, research can serve as a catalyst for creativity, providing the fuel and direction needed to generate new and innovative ideas. By combining research with a willingness to think outside the box and experiment with new approaches, designers can develop unique and compelling works that stand out in their respective fields.

Creativity and imagination are closely related concepts crucial in many aspects of human life, including art, science, and everyday problem-solving. Creativity is the ability to generate new and original ideas, concepts, or solutions, often by combining existing ideas or concepts in new and unexpected ways. Imagination is the capacity to form mental images or ideas of things that are not present or experienced.

Creativity balances imagination and practicality as ideas and concepts are developed, refined, and tested through experimentation and critical evaluation. While imagination can fuel creativity, it is necessary to note that creativity also involves hard work, perseverance, and discipline, as ideas are developed and transformed into tangible products or solutions.

WHAT ARE WE LOOKING FOR: FACTUAL AND EVOCATIVE RESEARCH

The costume design process involves many steps. A designer's creative process must include at least two types of data gathering, factual and evocative. Though they differ from genre to genre, there is a primary method that is commonly used.

Factual research, also known as fact-finding or information-gathering, is an essential part of the research process in any field. It involves the systematic and comprehensive search for information and data that can support or refute a hypothesis, answer a research question, or solve a problem. In costume design, factual research can investigate historical fashion trends, materials, colors, patterns, contemporary trends, cultural influences, and societal norms. By conducting objective research, costume designers gain a deeper understanding of the period they are designing for, make informed decisions about materials and techniques, and create authentic and accurate designs that support the overall vision of the production. Factual research can be conducted through various methods, such as reading books, articles, and online resources, visiting museums and archives, and consulting with experts in the field.

Evocative research includes inspirational material found all around us. This material can be visual work that evokes the essence of the play. For example, a painting that emphasizes color, line, and texture that follows the production's mood. It formulates the visual vocabulary for concept and style to

spark design conversations and discussions. Evocative research creates the connecting lines between the play's concept, themes, mood, and the characters' clothing.

Costume designers use evocative historical research to explore the historical context of production and develop ideas for their designs. This research involves delving deep into a particular historical period's culture, customs, and aesthetics to understand its visual language comprehensively. By doing so, costume designers can accurately reflect the period and its unique characteristics while capturing the mood and atmosphere of the time. Evocative historical research also allows designers to draw inspiration from the past, using historical elements as a starting point to create modern designs that evoke a sense of nostalgia and familiarity for audiences. In this way, historical research serves as a crucial foundation for the creative process of costume design, providing a rich source of inspiration and insight into the past, which can be used to create exciting and engaging designs that resonate with audiences.

THEORY CLASS SAMPLE

EARLY GOTHIC

DATES 1150 – 1327 C.E.

Giorgio Vasari, a 16th c Italian artist of the Renaissance and art historian, called the art and architecture of their previous period Gothic. He used the term to describe "barbarous German style." The term "Gothic" was originally used in a derogatory manner to describe the art and architecture of the Middle Ages, which was considered barbaric and inferior to the classical art of ancient Greece and Rome. However, the Gothic style eventually became recognized as a unique and innovative art form with its own aesthetic principles and values. Gothic art and architecture are characterized by features such as pointed arches, ribbed vaults, flying buttresses, and elaborate decoration, and it was prevalent in Europe from the 12th to the 15th centuries. The clothing of the Gothic period was also highly decorative and reflected the ornate and intricate style of the architecture and art of the time.

MEN

In the early Gothic period, men's fashion consisted of knee or calf-length tunics with long or wide sleeves, arms, and eyes. A surcoat was worn over the tunic, which could be decorated with heraldic designs or embroidery. Breeches were worn as an outer garment, and low boots with pointed toes were popular footwear. Capes, mainly half-circle, were commonly used as outerwear, with some having hoods. Stockings, made of wool or silk, replaced leg wraps, and clothing was often highly decorative, displaying one's status and wealth. Men's fashion in the Gothic period emphasized a vertical, linear silhouette with an open framework rather than a solid form. The clothing was often highly decorative, with rich fabrics and embroidery, and was used to display one's status and wealth.

WOMEN

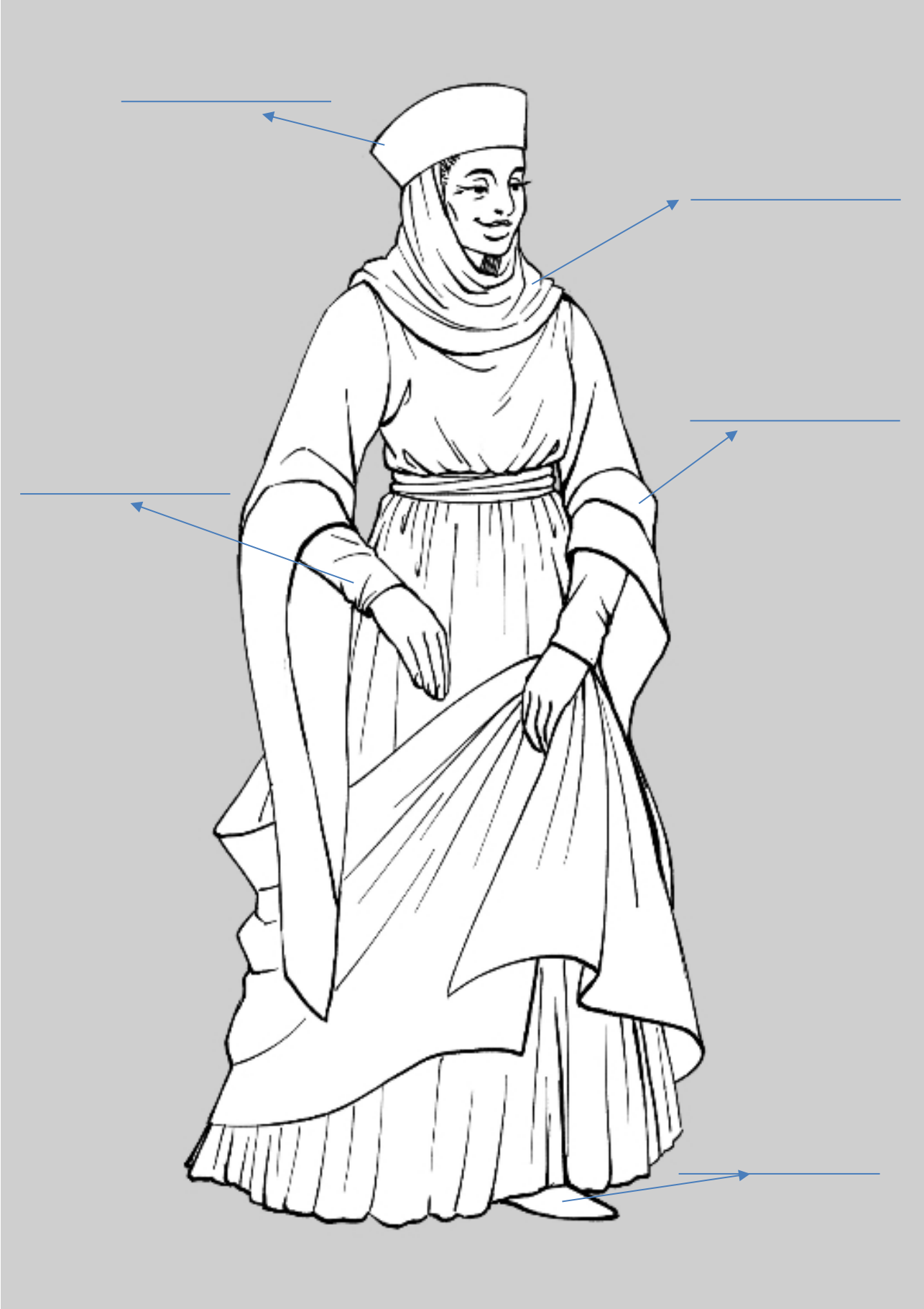
In the early Gothic, women's fashion featured long, flowing gowns with full skirts and long or wide sleeves, often laced up in the back. Hair was covered with a veil and band, and the wimple and gorget were popular neck coverings. Belts and purses were important accessories, and capes or cloaks were worn for warmth and fashion. Women's fashion in the early Gothic period was characterized by long, flowing garments with plenty of decorative touches. The headdress, particularly the wimple, was an essential part of the overall look, and accessories like belts and purses were also fundamental elements of the style.

BOTH

The surcoat, kirtle, hats, gloves, hoods with shoulder capes, and gardcorps were all garments that men and women wore during the Middle Ages. While there were differences in style and decoration between men's and women's garments, many basic garment types were worn by both genders. The surcote was a sleeveless gown commonly worn over other garments. Kirtles or cotehardies were also popular garments during this period and were worn by both men and women. Hats were also an everyday accessory during the Middle Ages and came in various styles, including the pillbox and acorn styles, some with brims. Gloves were a

relatively new item often made from leather during this time. Hoods with shoulder capes were also popular during this time, and dagging (decorative edging) was introduced as a way to add embellishment to garments. Gardcorps, a type of outerwear garment with hanging sleeves, was also introduced during this time and is considered an ancestor of the modern academic gown.

The Middle Ages marked the beginning of heraldry, which involved using coats of arms and other symbols to represent noble families and individuals.





Discussion Questions

1. How did the social hierarchy in medieval society influence the styles and materials used in clothing and costumes?
2. How did advances in technology and trade affect the availability and affordability of materials for medieval clothing?
3. How did medieval knights' clothing and costumes differ from those of commoners?
4. How did the role of women in medieval society influence the styles and types of clothing worn by them?
5. What were the key factors that influenced changes in medieval fashion over time, and how did these changes reflect broader cultural trends?
6. What were some of the key accessories and adornments used in medieval costumes, and what symbolism did they hold?
7. How did medieval people's religious beliefs and practices influence their clothing and costumes?
8. What were some key differences in the clothing and costumes worn in different regions and countries during the medieval period?
9. How did the purpose of the clothing, such as ceremonial, practical, or fashionable, affect its design and construction?
10. What was the role of color in medieval clothing and costume, and what meanings were attached to different colors?

Costume History Class

As a **Costume History** instructor, I teach a variety of students with different backgrounds, levels of knowledge and interest, including a high percentage of Hispanic and international students. These reasons compelled me to change and adapt this class to their needs. Focusing on note taking, key points and applied research.

I turned my lectures into a visual course by creating 15 PowerPoints that include paintings and illustrations collected through the years. Also, I listed the key events of the era and labeled all the images addressing the most characteristic costume elements from each period.

To complement the lecture, I created a workbook that included lists of the major events, key terms for each period, and line drawings of men and women in period costumes. The students are expected to fill out and label images in the workbook while they follow the lecture and accrue references and resources by taking class notes and collecting information, research, images, sketches, terms, etc.

My class became a setting in which students learn how to find, collect, analyze and reference information. Today that information is more accessible, it seems a better option to teach students how to search for and use the resources they have available.

The purpose of creating this reference book is to help students build a foundation upon which they can develop a source of necessary information on Costume History and Style. It is meant to be a starting point in the creative process and, an initial research tool, as part of understanding the role of research in the costume designer's process. This workbook is divided into two sections. The first part briefly touches on fundamental concepts, terminology, and information about the research process and methods of research. The second part, surveys the major periods of Western Costume, beginning with the Middle Ages, on up to the first decade of the 20th Century.

Early Baroque (Cavalier/Puritans) 1620-1660

- Pilgrims land in America 1620
- English theatres closed 1642
- Charles I of England executed 1649
- English Commonwealth Cromwell 1649-1660
- Louis XIII France, authoritarian king
- French Academy founded - RICHELIEU 1635 → Racine, Corneille, Molière
- French Theatre
- Thirty year war in Germany

7 of 46

Early Baroque Costume Elements: Men

- Cavalier Hat
- Falling Band
- High waist doublet
- Peplum points
- Venetians
- Bucket-top boots

Baroque Signature: Lace

Collar, cuffs and boot hose

The Dutch Silhouette

- Interlocking triangular shapes
- Carefully planned structure

Creating Your Stage Costuming Reference Book

Cover

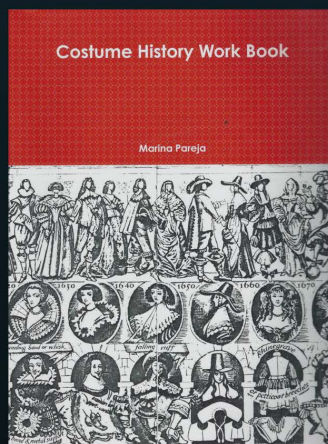
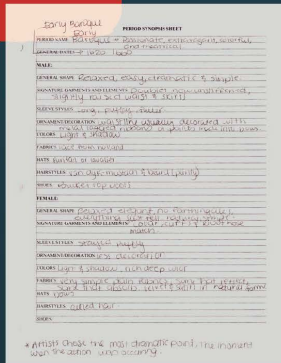


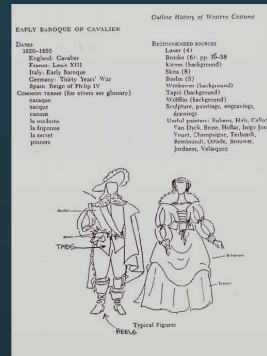
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Stage Costuming Reference Book



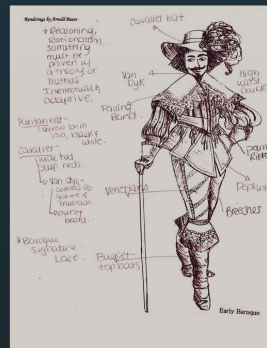
1. For every period covered in class, students complete the summary sheet with the key study points of costume in each of the periods. Each period division will begin with the summary sheet chart.



2. Students Complete a list of standard terms for each period. From "Stage Costume Design" Douglas Russel

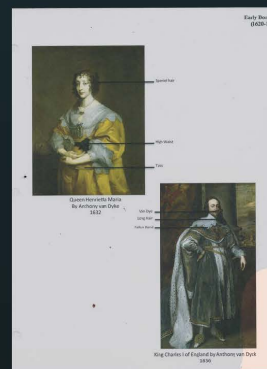


3. While following the lecture, students label the signature garments for male and female in each period



4. Include one film and one play that incorporates the style of each Period listed.

6. Bibliographic information

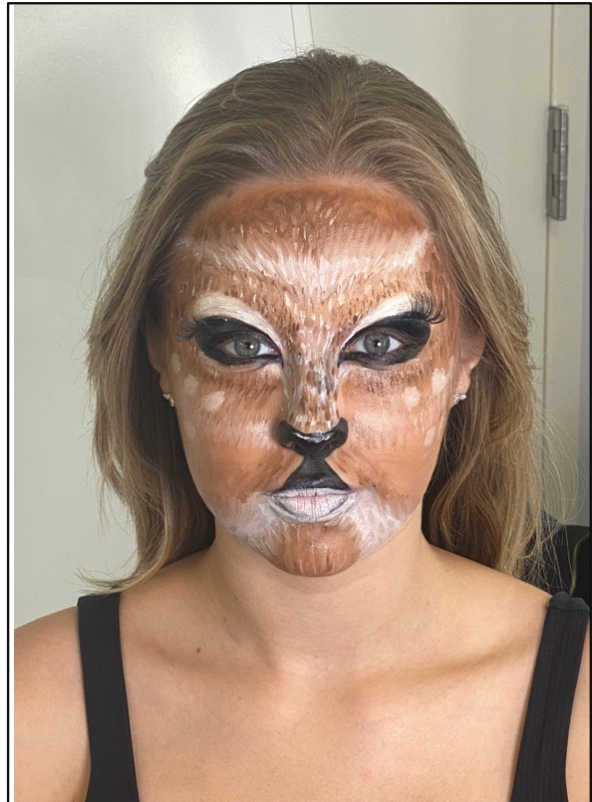


5. Include five examples (images) from each of the periods covered in class. 2 of upper class (shown above), 2 lower classe and an object from the period

MAKEUP EXERCISES: STUDENT SAMPLES MAKEUP CLASS



Cuts and Bruises



animal makeup



Fantasy. Alice in Wonderland



Fantasy. Alice in Wonderland

COSTUME CRAFTS CLASS STUDENT'S MASK PROJECT



**COMMEDIA
DEL ART
MASKS**

STUDENT PROJECTS

Students at work / Costume Crafts/ Construction



Students working on creating costume crown for the production of the play "The Green Bird"



STUDENT PROJECTS



Student's projects in Costume Design I



Senior Projects



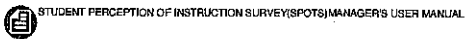
Advising

STUDENT EVALUATIONS

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Fall Term 2021 TPA 2332 U01 None STND_FRM_06



STUDENT PERCEPTION OF INSTRUCTION SURVEY (SPOTS) MANAGER'S USER MANUAL

Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Fall 2021	Pareja, Marina C	TPA 2332 - Costume Technology	U01	15.00	10.00	66.7%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
4.73	4.73	4.75	4.74

Individual Question Results

Category	Questions	% Responses per Question						Total Responses per Question						% Responses per Question	Total Responses per Question
		Excellent	Very Good	Good	Fair	Poor	No Response	Excellent	Very Good	Good	Fair	Poor	No Response		
Course Structure	1 Description of course objectives and assignments	70.0%	30.0%					7.00	3.00					100.0%	10.00
	2 Expression of expectations for performance in this class	70.0%	30.0%					7.00	3.00					100.0%	10.00
	3 Communication of ideas and information	80.0%	20.0%					8.00	2.00					100.0%	10.00
Learning Support	4 Stimulation of interest in course	80.0%	20.0%					8.00	2.00					100.0%	10.00
	5 Facilitation of learning	70.0%	30.0%					7.00	3.00					100.0%	10.00
	6 Availability to assist students in or out of class	80.0%	10.0%	10.0%				8.00	1.00	1.00				100.0%	10.00
Student-Instructor Interaction	7 Respect and concern for students	70.0%	30.0%					7.00	3.00					100.0%	10.00
	8 Overall assessment of instructor	80.0%	20.0%					8.00	2.00					100.0%	10.00

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree			
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	80.0%	10.0%			10.0%	8.00	1.00				1.00	100.0%	10.00
	10 Readings and assignments helped me understand course material.	80.0%	10.0%		10.0%		8.00	1.00		1.00			100.0%	10.00
	11 The workload in this course was consistent with my expectations.	80.0%	10.0%		10.0%		8.00	1.00		1.00			100.0%	10.00
	12 The pace of this course allowed me time to process the material.	80.0%	10.0%		10.0%		8.00	1.00		1.00			100.0%	10.00
	14 I found the Canvas site for this course easy to use/navigate.	60.0%	30.0%		10.0%		6.00	3.00		1.00			100.0%	10.00
Instructional and	15 The syllabus contained the information I needed.	60.0%	40.0%				6.00	4.00					100.0%	10.00
	16 Expectations for assignments in this	70.0%	20.0%		10.0%		7.00	2.00		1.00			100.0%	10.00

Category	Questions	% Responses per Question					Total Responses per Question					Total Responses per Question	Total Response per Question	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree			
Instructional and Assessment Practices	course were clearly articulated verbally or in writing.													
	17 The instructor made it clear how I could seek help with understanding the course material.	70.0%	30.0%				7.00	3.00					100.0%	10.00
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	60.0%	40.0%				6.00	4.00					100.0%	10.00
	19 The instructor provided feedback that helped me improve in future work in the course.	70.0%	30.0%				7.00	3.00					100.0%	10.00
	20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	80.0%	20.0%				8.00	2.00					100.0%	10.00
Student Engagement and Inclusion	21 I was able to consistently communicate with my instructor through email and/or phone.	50.0%	40.0%	10.0%			5.00	4.00	1.00				100.0%	10.00
	22 The instructor treated me with respect.	70.0%	30.0%				7.00	3.00					100.0%	10.00
	23 The instructor created a learning environment in which I felt comfortable.	80.0%	10.0%	10.0%			8.00	1.00	1.00				100.0%	10.00
	24 I felt comfortable asking questions and/or seeking clarification.	70.0%	30.0%				7.00	3.00					100.0%	10.00
	25 I found interactions with classmates to be a beneficial component of this course.	60.0%	30.0%	10.0%			6.00	3.00	1.00				100.0%	10.00
	26 The instructor made me feel like a valued member of the class.	80.0%	20.0%				8.00	2.00					100.0%	10.00

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	I loved every aspect of this course, thank you Marina for reigniting my love for sewing. Learning costume and sewing techniques also laundry N/A The projects my puppet
	If you could change one thing about this course, what would it be? Why?	I would make it less fast paced. Maybe how strict the attendance thing is but that's a theatre thing N/A Not a thing.

Please Note : Comments aren't checked for spelling or grammatical errors

1 Which of the following is most applicable in this course?

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	1
We used Canvas on occasion in this course (e.g., checking grades, attendance)	8
We did not use Canvas much at all in this course	1

2 Which modality was this course taught in?

Answers	Total Responses
Face-to-face On-campus	10

28. What was your preferred modality for this course?

31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?

No Results Found
No Data Available. Please review the

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Fall Term 2021 TPA 2248 U01 None STND_FRM_06

STUDENT PERCEPTION OF INSTRUCTION SURVEY (SPOTS) MANAGERS' USER MANUAL

Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Fall 2021	Pareja, Marina C	TPA 2248 - Stage Makeup	U01	16.00	5.00	31.3%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
4.33	4.67	4.60	4.56

Individual Question Results

Category	Questions	% Responses per Question						Total Responses per Question						% Responses per Question	Total Responses per Question	
		Excellent	Very Good	Good	Fair	Poor	No Response	Excellent	Very Good	Good	Fair	Poor	No Response			
Course Structure	1 Description of course objectives and assignments	40.0%	40.0%	20.0%				2.00	2.00	1.00					100.0%	5.00
	2 Expression of expectations for performance in this class	80.0%		20.0%				4.00		1.00					100.0%	5.00
	3 Communication of ideas and information	60.0%	20.0%		20.0%			3.00	1.00		1.00				100.0%	6.00
Learning Support	4 Stimulation of interest in course	100.0%						5.00							100.0%	5.00
	5 Facilitation of learning	60.0%	40.0%					3.00	2.00						100.0%	5.00
	6 Availability to assist students in or out of class	60.0%	20.0%	20.0%				3.00	1.00	1.00					100.0%	5.00
Student-Instructor Interaction	7 Respect and concern for students	80.0%	20.0%					4.00	1.00						100.0%	5.00
	8 Overall assessment of instructor	60.0%	20.0%	20.0%				3.00	1.00	1.00					100.0%	5.00

Category	Questions	% Responses per Question						Total Responses per Question						% Responses per Question	Total Responses per Question	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree				
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	60.0%	40.0%					3.00	2.00						100.0%	5.00
	10 Readings and assignments helped me understand course material.	60.0%	20.0%			20.0%		3.00	1.00			1.00			100.0%	5.00
	11 The workload in this course was consistent with my expectations.	100.0%						5.00							100.0%	5.00
	12 The pace of this course allowed me time to process the material.	60.0%	20.0%		20.0%			3.00	1.00			1.00			100.0%	5.00
	14 I found the Canvas site for this course easy to use/navigate.	60.0%	40.0%					3.00	2.00						100.0%	5.00
Instructional and	15 The syllabus contained the information I needed.	60.0%	20.0%		20.0%			3.00	1.00			1.00			100.0%	5.00
	16 Expectations for assignments in this	80.0%			20.0%			4.00				1.00			100.0%	5.00

Category	Questions	% Responses per Question					Total Responses per Question					Responses per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		
Instructional and Assessment Practices	17	80.0%		20.0%			4.00		1.00			100.0%	5.00
	18	80.0%	20.0%				4.00	1.00				100.0%	5.00
	19	100.0%					5.00					100.0%	5.00
	20	100.0%					5.00					100.0%	5.00
	21	60.0%	20.0%		20.0%		3.00	1.00		1.00		100.0%	5.00
	22	100.0%					5.00					100.0%	5.00
Student Engagement and Inclusion	23	100.0%					5.00					100.0%	5.00
	24	100.0%					5.00					100.0%	5.00
	25	100.0%					5.00					100.0%	5.00
	26	100.0%					5.00					100.0%	5.00

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	The in person demonstrations The most successful aspect of this class is the amount of time we have. Its beneficial to give us this amount because we need both instructions and to be able to complete our projects in the same day.
	If you could change one thing about this course, what would it be? Why?	I wouldn't charge anything. More time for make up looks

Please Note : Comments aren't checked for spelling or grammatical errors

1 Which of the following is most applicable in this course?

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	2
We used Canvas on occasion in this course (e.g., checking grades, attendance)	3

2 Which modality was this course taught in?

Answers	Total Responses
Face-to-face On-campus	5

28. What was your preferred modality for this course?

31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?

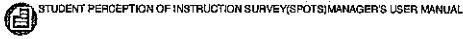
No Results Found

No Data Available. Please review the prompts if you feel it should have data,

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Spring Term 2022 TPA 3045 U01 None STND_FRM_07



Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Spring 2022	Pareja, Marina C	TPA 3045 - Costume Design I	U01	14.00	14.00	100.0%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
3.48	3.52	3.57	3.55

Individual Question Results

Category	Questions	% Responses per Question						Total Responses per Question						Responses per Question	Total Responses per Question
		Excellent	Very Good	Good	Fair	Poor	No Response	Excellent	Very Good	Good	Fair	Poor	No Response		
Course Structure	1 Description of course objectives and assignments	35.7%	28.6%	7.1%	14.3%	14.3%		5.00	4.00	1.00	2.00	2.00		100.0%	14.00
	2 Expression of expectations for performance in this class	35.7%	21.4%	14.3%	14.3%	14.3%		6.00	3.00	2.00	2.00	2.00		100.0%	14.00
	3 Communication of ideas and information	14.3%	42.9%	21.4%	7.1%	14.3%		2.00	6.00	3.00	1.00	2.00		100.0%	14.00
Learning Support	4 Stimulation of interest in course	42.9%	28.6%	7.1%	14.3%	7.1%		6.00	4.00	1.00	2.00	1.00		100.0%	14.00
	5 Facilitation of learning	14.3%	42.9%	7.1%	14.3%	21.4%		2.00	6.00	1.00	2.00	3.00		100.0%	14.00
	6 Availability to assist students in or out of class	35.7%	21.4%	21.4%	7.1%	14.3%		5.00	3.00	3.00	1.00	2.00		100.0%	14.00
Student-Instructor Interaction	7 Respect and concern for students	50.0%	14.3%	7.1%	7.1%	21.4%		7.00	2.00	1.00	1.00	3.00		100.0%	14.00
	8 Overall assessment of instructor	28.6%	35.7%		28.6%	7.1%		4.00	5.00	4.00	1.00			100.0%	14.00

Category	Questions	% Responses per Question						Total Responses per Question						% Responses per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree				
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	21.4%	35.7%		7.1%	28.6%	7.1%	3.00	5.00		1.00	4.00	1.00	100.0%	14.00
	10 Readings and assignments helped me understand course material.	21.4%	42.9%		14.3%	7.1%	14.3%	3.00	6.00		2.00	1.00	2.00	100.0%	14.00
	11 The workload in this course was consistent with my expectations.	7.1%	42.9%		14.3%		35.7%	1.00	6.00		2.00		5.00	100.0%	14.00
	12 The pace of this course allowed me time to process the material.	7.1%	42.9%		7.1%	21.4%	21.4%	1.00	6.00		1.00	3.00	3.00	100.0%	14.00
	14 I found the Canvas site for this course easy to use/navigate.	28.6%	42.9%		7.1%	7.1%	14.3%	4.00	6.00		1.00	1.00	2.00	100.0%	14.00
15 The syllabus contained the information I needed.	21.4%	28.6%		28.6%		21.4%	3.00	4.00		4.00		3.00	100.0%	14.00	
Instructional and Assessment	16 Expectations for assignments in this course were clearly	28.6%	28.6%		14.3%	7.1%	21.4%	4.00	4.00		2.00	1.00	3.00	100.0%	14.00

Category	Questions	% Responses per Question						Total Responses per Question						Total Responses per Question	Total Responses per Question		
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree						
Instructional and Assessment Practices	17 The instructor made it clear how I could seek help with understanding the course material.	42.9%	28.6%	7.1%			21.4%	6.00	4.00		1.00			3.00	100.0%	14.00	
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	14.3%	64.3%	7.1%	7.1%		7.1%	2.00	9.00		1.00	1.00		1.00	100.0%	14.00	
	19 The instructor provided feedback that helped me improve in future work in the course.	14.3%	57.1%		7.1%	14.3%		7.1%	2.00	8.00		1.00	2.00		1.00	100.0%	14.00
	20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	35.7%	42.9%		7.1%	7.1%		7.1%	5.00	6.00		1.00	1.00		1.00	100.0%	14.00
Student Engagement and Inclusion	21 I was able to consistently communicate with my instructor (e.g., via email, office hours, etc.).	42.6%	42.9%			7.1%	7.1%	6.00	6.00			1.00		1.00	100.0%	14.00	
	22 The instructor treated me with respect.	50.0%	28.6%		7.1%		14.3%	7.00	4.00		1.00			2.00	100.0%	14.00	
	23 The instructor created a learning environment in which I felt comfortable.	35.7%	35.7%			14.3%	14.3%	5.00	5.00		2.00			2.00	100.0%	14.00	
	24 I felt comfortable asking questions and/or seeking clarification.	28.6%	28.6%		14.3%	7.1%	21.4%	4.00	4.00		2.00	1.00		3.00	100.0%	14.00	
	25 I found interactions with classmates to be a beneficial component of this course.	50.0%	42.9%				7.1%	7.00	6.00					1.00	100.0%	14.00	
	26 The instructor made me feel like a valued member of the class.	28.6%	35.7%		14.3%	7.1%	14.3%	4.00	5.00		2.00	1.00		2.00	100.0%	14.00	

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	<p>Her teaching and energy with her teaching keeps me very engaged in the class.</p> <p>I believe the most successful aspect of this course was the teacher's ability to answer our questions and give us feedback on our work.</p> <p>I felt like I learned a lot of tools and basically to grasp time management better and as I learned the process of costume design I realized how much goes into it it seeing the vital details that go into it, I was able to learn to draw people, learn about proportions and making skin colors.</p> <p>Teaching students to analyze scripts more closely and having the script advise the design instead of the other way around.</p> <p>The content of the course allowed me to open my eyes</p> <p>The fact that we were able to learn information</p> <p>The most successful aspect is the scheduling and timing of assignments as well as the availability of the professor. Having her quick with response helped clear up questions and get help from the assignments.</p> <p>The most successful aspect of this course was having an instructor that was aware of students needs and aware of how fast we moved.</p> <p>Canvas was useful because the instructor was providing lots of aids to help us succeed with our assignments.</p> <p>The most successful components were lecture days and presentation days. On lecture days, she delivered information in an engaging way where I could later retain information and make connections from class discussions. On presentation days, she gave us constructive criticism and helped develop (at least personally) presentation skills and vocabulary throughout the length of this course.</p> <p>The most successful part of this course was the ability of the professor to help with my assignments and understand my disability with respect, in which allowed me to go through my assignments carefully.</p> <p>This course successfully taught me how to highlight personality/character traits through garments and clothing items.</p> <p>Although hard work, I wouldn't change much. Aside from the location of the classroom which is in room that is 57 degrees</p> <p>I believe that the scheduling of the assignments could be better since in class assignments overlapped with each other and compounding with other classes created stress and confusion.</p> <p>I would change most likely the fact that we have so many assignments back to back and make more room for to work on assignments in a long term.</p> <p>I would have preferred having more sessions where we drew and painted and got feedback from the professor. I also would have preferred a space that allowed us to paint and draw comfortably it was a bit smushed.</p> <p>I would recommend setting more realistic expectations for students and give everyone an even amount of attention when providing feedback. I would also highly advise the professor to approach students with the amount of respect that she expects from her students. Organization was abysmal and due dates were often changed without prior notice. Highly dissatisfied with this course, professor, and department as a whole.</p> <p>I wouldn't change anything.</p> <p>If I would change one thing from this course would be the room its held in its just freezing cold and maybe having more days where we have specific days to paint, draw, create because there were some days were we were able to do things. The amount of work was okay but just some things jumbled and grouped together gave some stress.</p> <p>Nothing, the material was very paced and it was very good to learn and easy to learn</p> <p>The instructor unfairly called the same group of students to present their work every presentation class and let the other students not have to present and still obtain the same grade. The instructor also would be hostile and make disrespectful remarks like "I don't care, when we would go up and present. The instructor was unclear about assignment expectations, often charging elements of assignments and adding upon our assignment duties. These are the things that I would change from this class.</p> <p>The professor would spend lectures on explaining a project but then we would look at projects online and they were completely different. When bringing up this concern, the response was do whatever it says online. When presenting the professor changed what she expected for each student. The criticism was not constructive, it was rude. She would out us off saying that she does not care. I would change the lack of consistency in the explanations and give better constructive criticism. Also the idea of "teaching" us time management was not helpful. The instructor needs to understand that students already time manage with 4 to 5 classes and work. The idea was absolutely not helpful and did not impact anyone for the better. I never received feedback online on assignment, just grades. Everyone would get comments and I was left with nothing. I had no direction or understanding on how to improve.</p> <p>Towards the end of the semester is when we start to receive more work from other classes in preparation for finals and there was a lack of consideration towards that factor. Deadlines kept changing and adding involvement in the last production in the season, time management became an increasing prevalent struggle for myself and other students included.</p> <p>n/a</p>
	If you could change one thing about this course, what would it be? Why?	

Please Note : Comments aren't checked for spelling or grammatical errors

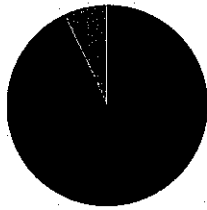
1 Which of the following is most applicable in this course?
3

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	12
We used Canvas on occasion in this course (e.g., checking grades, attendance)	2

2 Which modality was this course taught in?
7

Answers	Total Responses
Face-to-face On-campus	14

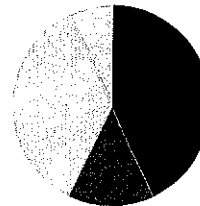
28. What was your preferred modality for this course?



Total Responses per Question

■ Face-to-face On-campus
 ■ Hybrid

31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?



Total Responses per Question

■ 1-3 times during the semester
 ■ 4-7 times during the semester
 ■ Greater than 7 times during the semester
 □ did not interact with the instructor outside...

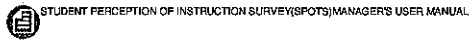
No Results Found

No Data Available. Please review the prompts. If you feel it should have data, please contact psbi@fju.edu

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1807501 Fall Term 2022 TPA 3930 U02 None STND_FRM_07



STUDENT PERCEPTION OF INSTRUCTION SURVEY (SPOTS) MANAGERS USER MANUAL

Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Fall 2022	Pareja, Marina C	TPA 3930 - Spec Topics In Theatre	U02	9.00	2.00	22.2%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
5.00	5.00	5.00	4.98

Individual Question Results

Category	Questions	% Responses per Question						Total Responses per Question						% Responses per Question	Total Responses per Question	
		Excellent	Very Good	Good	Fair	Poor	No Response	Excellent	Very Good	Good	Fair	Poor	No Response			
Course Structure	1 Description of course objectives and assignments	100.0%						2.00							100.0%	2.00
	2 Expression of expectations for performance in this class	100.0%						2.00							100.0%	2.00
	3 Communication of ideas and information	100.0%						2.00							100.0%	2.00
Learning Support	4 Stimulation of interest in course	100.0%						2.00							100.0%	2.00
	5 Facilitation of learning	100.0%						2.00							100.0%	2.00
	6 Availability to assist students in or out of class	100.0%						2.00							100.0%	2.00
Student-Instructor Interaction	7 Respect and concern for students	100.0%						2.00							100.0%	2.00
	8 Overall assessment of instructor	100.0%						2.00							100.0%	2.00

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question		
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree				
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	100.0%					2.00							100.0%	2.00
	10 Readings and assignments helped me understand course material.	100.0%					2.00							100.0%	2.00
	11 The workload in this course was consistent with my expectations.	100.0%					2.00							100.0%	2.00
	12 The pace of this course allowed me time to process the material.	100.0%					2.00							100.0%	2.00
	14 I found the Canvas site for this course easy to use/navigate.	50.0%	50.0%				1.00	1.00						100.0%	2.00
Instructional and	15 The syllabus contained the information I needed.	100.0%					2.00							100.0%	2.00
	16 Expectations for assignments in this	100.0%					2.00							100.0%	2.00

Category	Questions	% Responses per Question					Total Responses per Question					No Response per Question	Total Responses per Question	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree			
Instructional and Assessment Practices	course were clearly articulated verbally or in writing.													
	17 The instructor made it clear how I could seek help with understanding the course material.	100.0%					2.00						100.0%	2.00
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	100.0%					2.00						100.0%	2.00
	19 The instructor provided feedback that helped me improve in future work in the course.	100.0%					2.00						100.0%	2.00
	20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	100.0%					2.00						100.0%	2.00
Student Engagement and Inclusion	21 I was able to consistently communicate with my instructor (e.g., via email, office hours, etc.).	100.0%					2.00						100.0%	2.00
	22 The instructor treated me with respect.	100.0%					2.00						100.0%	2.00
	23 The instructor created a learning environment in which I felt comfortable.	100.0%					2.00						100.0%	2.00
	24 I felt comfortable asking questions and/or seeking clarification.	100.0%					2.00						100.0%	2.00
	25 I found interactions with classmates to be a beneficial component of this course.	50.0%		50.0%			1.00		1.00				100.0%	2.00
	26 The instructor made me feel like a valued member of the class.	100.0%					2.00						100.0%	2.00

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	Everything
	If you could change one thing about this course, what would it be? Why?	Nothing

Please Note : Comments aren't checked for spelling or grammatical errors

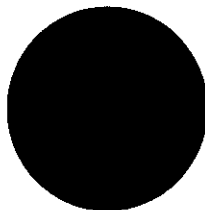
1 Which of the following is most applicable in this course?
3

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	1
We used Canvas on occasion in this course (e.g., checking grades, attendance)	1

2 Which modality was this course taught in?
7

Answers	Total Responses
Face-to-face On-campus	2

28. What was your preferred modality for this course?



Total Responses per Question

■ Face-to-face On-campus

31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?

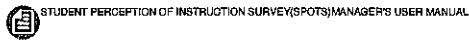
No Results Found

No Data Available. Please review the prompts. If you feel it should have data, please contact psbi@fiu.edu

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Fall Term 2022 TPA 2248 U01 None STND_FRM_07



Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Fall 2022	Pareja, Marina C	TPA 2248 - Stage Makeup	U01	8.00	5.00	62.5%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
4.87	5.00	4.90	4.93

Individual Question Results

Category	Questions	% Responses per Question						Total Responses per Question						% Responses per Question	Total Responses per Question
		Excellent	Very Good	Good	Fair	Poor	No Response	Excellent	Very Good	Good	Fair	Poor	No Response		
Course Structure	1 Description of course objectives and assignments	80.0%	20.0%					4.00	1.00					100.0%	5.00
	2 Expression of expectations for performance in this class	100.0%						5.00						100.0%	5.00
	3 Communication of ideas and information	80.0%	20.0%					4.00	1.00					100.0%	5.00
Learning Support	4 Stimulation of interest in course	100.0%						5.00						100.0%	5.00
	5 Facilitation of learning	100.0%						5.00						100.0%	5.00
	6 Availability to assist students in or out of class	80.0%					20.0%	4.00				1.00		100.0%	5.00
Student-Instructor Interaction	7 Respect and concern for students	100.0%						5.00						100.0%	5.00
	8 Overall assessment of instructor	80.0%	20.0%					4.00	1.00					100.0%	5.00

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree			
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	100.0%					5.00						100.0%	5.00
	10 Readings and assignments helped me understand course material.	80.0%	20.0%				4.00	1.00					100.0%	6.00
	11 The workload in this course was consistent with my expectations.	100.0%					5.00						100.0%	5.00
	12 The pace of this course allowed me time to process the material.	100.0%					5.00						100.0%	5.00
	14 I found the Canvas site for this course easy to use/navigate.	100.0%					5.00						100.0%	5.00
	15 The syllabus contained the information I needed.	100.0%					5.00						100.0%	5.00
Instructional and	16 Expectations for assignments in this	100.0%					5.00						100.0%	5.00

Category	Questions	% Responses per Question					Total Responses per Question					Total Responses per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		
Instructional and Assessment Practices	course were clearly articulated verbally or in writing.												
	17 The instructor made it clear how I could seek help with understanding the course material.	80.0%	20.0%				4.00	1.00				100.0%	5.00
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	100.0%					5.00					100.0%	5.00
	19 The instructor provided feedback that helped me improve in future work in the course.	100.0%					5.00					100.0%	5.00
	20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	100.0%					5.00					100.0%	5.00
Student Engagement and Inclusion	21 I was able to consistently communicate with my instructor (e.g., via email, office hours, etc.).	80.0%		20.0%			4.00		1.00			100.0%	5.00
	22 The instructor treated me with respect.	100.0%					5.00					100.0%	5.00
	23 The instructor created a learning environment in which I felt comfortable.	100.0%					5.00					100.0%	5.00
	24 I felt comfortable asking questions and/or seeking clarification.	100.0%					5.00					100.0%	5.00
	25 I found interactions with classmates to be a beneficial component of this course.	100.0%					5.00					100.0%	5.00
	26 The instructor made me feel like a valued member of the class.	100.0%					5.00					100.0%	5.00

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	It was a great experience and I gained a lot of knowledge. Small class size creates more interaction with professor with student and students with students. The layout of the classroom is excellent as well. Various options of creating different makeups while also staying on subject helps significantly in regards to individual creative vision. The most successful aspect was the pacing of the course. The Monday practice and Friday makeup was beneficial. This class was great, it taught me many amazing valuable things that are going to benefit me in the future. learning many different makeup techniques
	If you could change one thing about this course, what would it be? Why?	I would probably change it to be longer cause its not enough time to wash. I wouldn't change anything. Nothing Sign out sheet - Not only is it a way to keep track of attendance, this also allows the professor see who was the last person to leave the classroom in case any lights are left on. nothing

Please Note : Comments aren't checked for spelling or grammatical errors

1 Which of the following is most applicable in this course?

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	3
We used Canvas on occasion in this course (e.g., checking grades, attendance)	2

2 Which modality was this course taught in?

Answers	Total Responses
Face-to-face On-campus	5

2B. What was your preferred modality for this course?

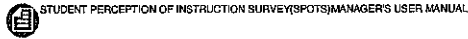
31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?

No Results Found
No Data Available.
Please

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Fall Term 2022 TPA 2332 U01 None STND_FRM_07



Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Fall 2022	Pareja, Marina C	TPA 2332 - Costume Technology	U01	15.00	14.00	93.3%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
5.00	4.95	5.00	4.91

Individual Question Results

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question
		Excellent	Very Good	Good	Fair	Poor	Excellent	Very Good	Good	Fair	Poor		
Course Structure	1 Description of course objectives and assignments	100.0%					14.00					100.0%	14.00
	2 Expression of expectations for performance in this class	100.0%					14.00					100.0%	14.00
	3 Communication of ideas and information	100.0%					14.00					100.0%	14.00
Learning Support	4 Stimulation of interest in course	100.0%					14.00					100.0%	14.00
	5 Facilitation of learning	100.0%					14.00					100.0%	14.00
	6 Availability to assist students in or out of class	92.9%		7.1%			13.00		1.00			100.0%	14.00
Student-Instructor Interaction	7 Respect and concern for students	100.0%					14.00					100.0%	14.00
	8 Overall assessment of instructor	100.0%					14.00					100.0%	14.00

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	71.4%	28.6%				10.00	4.00				100.0%	14.00
	10 Readings and assignments helped me understand course material.	64.3%	28.6%		7.1%		9.00	4.00		1.00		100.0%	14.00
	11 The workload in this course was consistent with my expectations.	71.4%	21.4%		7.1%		10.00	3.00		1.00		100.0%	14.00
	12 The pace of this course allowed me time to process the material.	71.4%	28.6%				10.00	4.00				100.0%	14.00
	14 I found the Canvas site for this course easy to use/navigate.	57.1%	35.7%		7.1%		8.00	5.00		1.00		100.0%	14.00
	15 The syllabus contained the information I needed.	71.4%	28.6%				10.00	4.00				100.0%	14.00
Instructional and	15 Expectations for assignments in this	85.7%	14.3%				12.00	2.00				100.0%	14.00

Category	Questions	% Responses per Question					Total Responses per Question					Responses per Question	Total Responses	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree			
Instructional and Assessment Practices	course were clearly articulated verbally or in writing.													
	17 The instructor made it clear how I could seek help with understanding the course material.	78.6%	21.4%				11.00	3.00					100.0%	14.00
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	78.6%	21.4%				11.00	3.00					100.0%	14.00
	19 The instructor provided feedback that helped me improve in future work in the course.	78.6%	21.4%				11.00	3.00					100.0%	14.00
20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	78.6%	21.4%				11.00	3.00					100.0%	14.00	
Student Engagement and Inclusion	21 I was able to consistently communicate with my instructor (e.g., via email, office hours, etc.).	71.4%	21.4%		7.1%		10.00	3.00		1.00			100.0%	14.00
	22 The instructor treated me with respect.	71.4%	28.6%				10.00	4.00					100.0%	14.00
	23 The instructor created a learning environment in which I felt comfortable.	71.4%	28.6%				10.00	4.00					100.0%	14.00
	24 I felt comfortable asking questions and/or seeking clarification.	78.6%	21.4%				11.00	3.00					100.0%	14.00
	25 I found interactions with classmates to be a beneficial component of this course.	78.6%	21.4%				11.00	3.00					100.0%	14.00
	26 The instructor made me feel like a valued member of the class.	71.4%	28.6%				10.00	4.00					100.0%	14.00

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	Being in person Breaks Everything Fun crafts and great teacher Once we got this professor, we were able to get caught up in the class and add more assignments to learn the crafts of costume technology. With the switch we were able to finish the assignments in a timely manner and still have time to ask questions in any part we need Stuff The ability to communicate effectively how to do the work and they way she explained the assignments. The fact that the professor repeats and helps us out the practical elements
	If you could change one thing about this course, what would it be? Why?	At least one more extra class time with puppet I would have wished this professor took over the class much earlier in the semester, so we would have had a better understanding of the fundamentals. Make Marina the professor Na Nothing Nothing at all

Please Note : Comments aren't checked for spelling or grammatical errors

1 Which of the following is most applicable in this course?

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	6
We used Canvas on occasion in this course (e.g., checking grades, attendance)	8

2 Which modality was this course taught in?

Answers	Total Responses
Face-to-face On-campus	14

28. What was your preferred modality for this course?

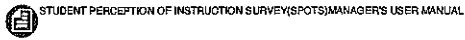
31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?

No Results Found

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Spring Term 2023 TPA 3045 U01 None STND_FRM_07



Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Spring 2023	Pareja, Marina C	TPA 3045 - Costume Design I	U01	4.00	3.00	75.0%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
5.00	5.00	5.00	4.88

Individual Question Results

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question	
		Excellent	Very Good	Good	Fair	Poor	Excellent	Very Good	Good	Fair	Poor			No Response
Course Structure	1 Description of course objectives and assignments	100.0%					3.00						100.0%	3.00
	2 Expression of expectations for performance in this class	100.0%					3.00						100.0%	3.00
	3 Communication of ideas and information	100.0%					3.00						100.0%	3.00
Learning Support	4 Stimulation of interest in course	100.0%					3.00						100.0%	3.00
	5 Facilitation of learning	100.0%					3.00						100.0%	3.00
	6 Availability to assist students in or out of class	100.0%					3.00						100.0%	3.00
Student-Instructor Interaction	7 Respect and concern for students	100.0%					3.00						100.0%	3.00
	8 Overall assessment of instructor	100.0%					3.00						100.0%	3.00

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question	
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree			
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	33.3%	66.7%				1.00	2.00					100.0%	3.00
	10 Readings and assignments helped me understand course material.	33.3%	66.7%				1.00	2.00					100.0%	3.00
	11 The workload in this course was consistent with my expectations.	33.3%	33.3%		33.3%		1.00	1.00		1.00			100.0%	3.00
	12 The pace of this course allowed me time to process the material.	33.3%	66.7%				1.00	2.00					100.0%	3.00
	14 I found the Canvas site for this course easy to use/navigate.	66.7%	33.3%				2.00	1.00					100.0%	3.00
Instructional and Assessment	15 The syllabus contained the information I needed.	100.0%					3.00						100.0%	3.00
	16 Expectations for assignments in this course were clearly	100.0%					3.00						100.0%	3.00

Category	Questions	% Responses per Question					Total Responses per Question					Total Responses per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		
Instructional and Assessment Practices	17 The instructor made it clear how I could seek help with understanding the course material.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	19 The instructor provided feedback that helped me improve in future work in the course.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	66.7%	33.3%				2.00	1.00				100.0%	3.00
Student Engagement and Inclusion	21 I was able to consistently communicate with my instructor (e.g., via email, office hours, etc.).	66.7%	33.3%				2.00	1.00				100.0%	3.00
	22 The instructor treated me with respect.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	23 The instructor created a learning environment in which I felt comfortable.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	24 I felt comfortable asking questions and/or seeking clarification.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	25 I found interactions with classmates to be a beneficial component of this course.	66.7%	33.3%				2.00	1.00				100.0%	3.00
	26 The instructor made me feel like a valued member of the class.	66.7%	33.3%				2.00	1.00				100.0%	3.00

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why? If you could change one thing about this course, what would it be? Why?	Instructions for assignments were incredibly clear in saying what we needed to do for each assignment, which is greatly appreciated. Slightly more time to do some of the assignments, but not a lot.

Please Note : Comments aren't checked for spelling or grammatical errors

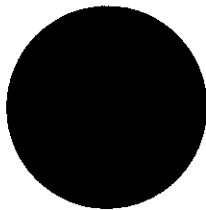
1 Which of the following is most applicable in this course?

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	3

2 Which modality was this course taught in?

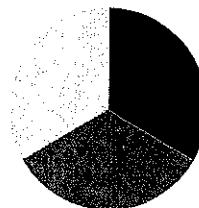
Answers	Total Responses
Face-to-face On-campus	3

28. What was your preferred modality for this course?



Total Responses per Question
■ Face-to-face On-campus

31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?



Total Responses per Question
■ 1-3 times during the semester
■ 4-7 times during the semester
■ Greater than 7 times during the semester

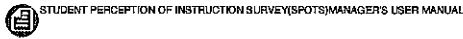
No Results Found

No Data Available. Please review the prompts if you feel it should have data, please contact psbl@tju.edu

SPOTs: Student Perceptions of Teaching survey

Filters

Instructor ID Term Course Class Section Class Number Form
 1307501 Spring Term 2023 TPA 2332 U01 None STND_FRM_07



Term	Full Name	Course	Class Section	Student Population	Students Responded	Response Rate
Spring 2023	Pareja, Marina C	TPA 2332 - Costume Technology	U01	10.00	4.00	40.0%

Survey Summary

Averages per category are based on a 5-point scale. Excellent = 5; Very Good = 4; Good = 3; Fair = 2; Poor = 1

Course Structure	Learning Support	Student-Instructor Interaction	Overall Average
4.92	4.83	5.00	4.86

Individual Question Results

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question
		Excellent	Very Good	Good	Fair	No Response	Excellent	Very Good	Good	Fair	No Response		
Course Structure	1 Description of course objectives and assignments	100.0%					4.00					100.0%	4.00
	2 Expression of expectations for performance in this class	100.0%					4.00					100.0%	4.00
	3 Communication of ideas and information	75.0%	25.0%				3.00	1.00				100.0%	4.00
Learning Support	4 Stimulation of interest in course	100.0%					4.00					100.0%	4.00
	5 Facilitation of learning	100.0%					4.00					100.0%	4.00
	6 Availability to assist students in or out of class	75.0%		25.0%			3.00		1.00			100.0%	4.00
Student-Instructor Interaction	7 Respect and concern for students	100.0%					4.00					100.0%	4.00
	8 Overall assessment of instructor	100.0%					4.00					100.0%	4.00

Category	Questions	% Responses per Question					Total Responses per Question					% Responses per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		
Course Design	9 The structure of this course helped me feel engaged throughout the semester.	100.0%					4.00					100.0%	4.00
	10 Readings and assignments helped me understand course material.	25.0%	50.0%		25.0%		1.00	2.00		1.00		100.0%	4.00
	11 The workload in this course was consistent with my expectations.	75.0%	25.0%				3.00	1.00				100.0%	4.00
	12 The pace of this course allowed me time to process the material.	50.0%	50.0%				2.00	2.00				100.0%	4.00
	14 I found the Canvas site for this course easy to use/navigate.	75.0%	25.0%				3.00	1.00				100.0%	4.00
Instructional and Assessment	15 The syllabus contained the information I needed.	50.0%	25.0%		25.0%		2.00	1.00		1.00		100.0%	4.00
	16 Expectations for assignments in this course were clearly	100.0%					4.00					100.0%	4.00

Category	Questions	% Responses per Question					Total Responses per Question					Percentage per Question	Total Responses per Question
		Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree	Strongly Agree	Agree	Neither Disagree/Agree	Disagree	Strongly Disagree		
Instructor and Assessment Practices	articulated verbally or in writing.												
	17 The instructor made it clear how I could seek help with understanding the course material.	50.0%	50.0%				2.00	2.00				100.0%	4.00
	18 The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	100.0%					4.00					100.0%	4.00
	19 The instructor provided feedback that helped me improve in future work in the course.	100.0%					4.00					100.0%	4.00
Student Engagement and Inclusion	20 The coursework required me to apply what I learned rather than only memorizing material and/or steps.	75.0%	25.0%				3.00	1.00				100.0%	4.00
	21 I was able to consistently communicate with my instructor (e.g., via email, office hours, etc.).	50.0%	50.0%				2.00	2.00				100.0%	4.00
	22 The instructor treated me with respect.	100.0%					4.00					100.0%	4.00
	23 The instructor created a learning environment in which I felt comfortable.	100.0%					4.00					100.0%	4.00
	24 I felt comfortable asking questions and/or seeking clarification.	100.0%					4.00					100.0%	4.00
	25 I found interactions with classmates to be a beneficial component of this course.	50.0%	50.0%				2.00	2.00				100.0%	4.00
26 The instructor made me feel like a valued member of the class.	100.0%					4.00					100.0%	4.00	

Comments

Show/Hide

Category	Question	Comments
Additional Course Feedback	What is the most successful aspect of this course? Why?	All the skills we learned from beginning to end were applied each time, as in, what we learn in week 1 is applied to week 2 and so on. To the point where in the final weeks of class, we are using most if not all aspects of the lessons we have learned in class. I progressed a lot from this course, Professor Marina's passion is evident and makes it so inviting to learn each class. I think the most successful part of this class is definitely the teacher, while some may say strict, I see it as more of a playful tough love and it allows for a relaxed yet attentive dynamic. We were able to feel safe and confident asking questions and not feeling like it was a problem. We had a very hands on experience.
	If you could change one thing about this course, what would it be? Why?	I wouldn't change anything. Nothing. There are no changes I would suggest to this course. There isn't anything I would change from this class, my only possible nit pick would be to have some time in-between projects.

Please Note : Comments aren't checked for spelling or grammatical errors

1 Which of the following is most applicable in this course?

Answers	Total Responses
We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	2
We used Canvas on occasion in this course (e.g., checking grades, attendance)	2

2 Which modality was this course taught in?

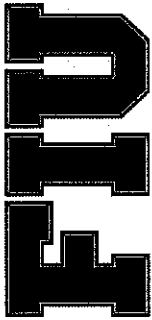
Answers	Total Responses
Face-to-face On-campus	4

26. What was your preferred modality for this course?

31. Approximately how many times did you interact with the instructor outside of class (e.g., via email, ZOOM, office hours, conversation before/after class)?

No Results Found

No Data Available. Please review the prompts.



CARTA - THEATRE

Fall 2018

Instructor: Pareja, Marina C

Total Enrolled: 15

Student Perceptions of Teaching survey (SPOTs)

Class Number: 77421

Course: TPA 2332 U01

Title: Costume Technology

Completed Forms: 12

Course Structure

	Excellent	Very Good	Good	Fair	Total
Description of course objectives and assignments	9 75%	2 17%	1 8%	0 0%	12 100%
Description of grading policies in the course syllabus	10 83%	0 0%	1 8%	1 8%	12 100%
Expression of expectations for performance in this class	9 75%	2 17%	1 8%	0 0%	12 100%

Learning Support

	Excellent	Very Good	Fair	Poor	Total
Communication of ideas and information	9 75%	2 17%	1 8%	0 0%	12 100%
Consistency in following the course syllabus	12 100%	0 0%	0 0%	0 0%	12 100%
Facilitation of learning	11 92%	0 0%	1 8%	0 0%	12 100%
Knowledge of course content	12 100%	0 0%	0 0%	0 0%	12 100%
Preparation for class	12 100%	0 0%	0 0%	0 0%	12 100%
Provide feedback about your performance	9 75%	1 8%	1 8%	1 8%	12 100%
Stimulation of interest in course	10 83%	1 8%	0 0%	1 8%	12 100%
Use and management of class time	11 92%	1 8%	0 0%	0 0%	12 100%

Student-Instructor Interaction

	Excellent	Very Good	Good	Fair	Total
Availability to assist students in or out of class	11 92%	0 0%	0 0%	1 8%	12 100%
Fairness of instructor	12 100%	0 0%	0 0%	0 0%	12 100%
Overall assessment of instructor	10 83%	1 8%	0 0%	1 8%	12 100%
Respect and concern for students	11 92%	0 0%	1 8%	0 0%	12 100%

What grade do you expect to receive in this course?

A	B	Total
7 58%	5 42%	12 100%
Yes		
12 100%	12 100%	

Is this course required for your program?

	Freshman	Sophomore	Junior	Senior	Total
3 25%	2 17%	6 50%	1 8%	12 100%	
3.0 - 4.0	2.0 - 2.9	1.0 - 1.9	N/A	Total	
8 67%	1 8%	1 8%	2 17%	12 100%	

What is your class level?

What is your current GPA?



CARTA - THEATRE
 Fall 2018
 Instructor: Pareja, Marina C
 Total Enrolled: 9

Student Perceptions of Teaching survey (SPOTs)

Class Number: 84306
 Course: TPA 3930 U01
 Title: Spec Topics in Theatre
 Completed Forms: 7

Course Structure

	Excellent	Good	Total
Description of course objectives and assignments	6 86%	1 14%	7 100%
Description of grading policies in the course syllabus	7 100%	0 0%	7 100%
Expression of expectations for performance in this class	6 86%	1 14%	7 100%

Learning Support

	Excellent	Very Good	Total
Communication of ideas and information	6 86%	1 14%	7 100%
Consistency in following the course syllabus	7 100%	0 0%	7 100%
Facilitation of learning	6 86%	1 14%	7 100%
Knowledge of course content	6 86%	1 14%	7 100%
Preparation for class	7 100%	0 0%	7 100%
Provide feedback about your performance	7 100%	0 0%	7 100%
Stimulation of interest in course	7 100%	0 0%	7 100%
Use and management of class time	6 86%	1 14%	7 100%

Student-Instructor Interaction

	Excellent	Very Good	Total
Availability to assist students in or out of class	7 100%	0 0%	7 100%
Fairness of instructor	7 100%	0 0%	7 100%
Overall assessment of instructor	6 86%	1 14%	7 100%
Respect and concern for students	6 86%	1 14%	7 100%

What grade do you expect to receive in this course?

A	B	Total
6 86%	1 14%	7 100%

Is this course required for your program?

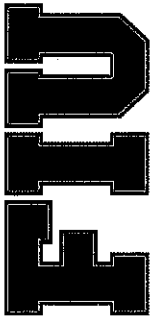
Freshman	Junior	Senior	Total
1 14%	4 57%	2 29%	7 100%

What is your class level?

3.0 - 4.0	N/A	Total
6 86%	1 14%	7 100%

What is your current GPA?

6 86%	1 14%	7 100%
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Student Perceptions of Teaching survey (SPOTs)

CARTA - THEATRE
 Fall 2020
 Instructor: Pareja, Marina C
 Total Enrolled: 14

Class Number: 90713
 Course: TPA 2332 U02
 Title: Costume Technology
 Completed Forms: 9

Course Structure

	Excellent	Very Good	Total
Description of course objectives and assignments	8	1	9
Description of grading policies in the course syllabus	8	1	9
Expression of expectations for performance in this class	7	2	9

Learning Support

	Excellent	Very Good	Good	Total
Communication of ideas and information	7	2	0	9
Consistency in following the course syllabus	7	2	0	9
Facilitation of learning	7	2	0	9
Knowledge of course content	8	1	0	9
Preparation for class	8	1	0	9
Provide feedback about your performance	7	1	1	9
Stimulation of interest in course	8	1	0	9
Use and management of class time	7	2	0	9

Student-Instructor Interaction

	Excellent	Very Good	Good	Total
Availability to assist students in or out of class	5	3	1	9
Fairness of instructor	8	0	1	9
Overall assessment of instructor	7	2	0	9
Respect and concern for students	7	1	1	9

	A	Total
What grade do you expect to receive in this course?	9	9
Yes	9	100%
Total	9	100%
is this course required for your program?	Freshman	Sophomore
What is your class level?	3	4
3.0 - 4.0	4	44%
Total	9	22%
What is your current GPA?	9	100%
Total	9	100%



Student Perceptions of Teaching survey (SPOTs)

CARTA - THEATRE

Fall 2020

Instructor: Pareja, Marina C

Total Enrolled: 4

Class Number: 90710

Course: TPA 2292L U06

Title: Tech Theatre Lab III

Completed Forms: 4

Course Structure

	Excellent	Total
Description of course objectives and assignments	4 100%	4 100%
Description of grading policies in the course syllabus	4 100%	4 100%
Expression of expectations for performance in this class	4 100%	4 100%

Learning Support

	Excellent	Total
Communication of ideas and information	4 100%	4 100%
Consistency in following the course syllabus	4 100%	4 100%
Facilitation of learning	4 100%	4 100%
Knowledge of course content	4 100%	4 100%
Preparation for class	4 100%	4 100%
Provide feedback about your performance	4 100%	4 100%
Stimulation of interest in course	4 100%	4 100%
Use and management of class time	4 100%	4 100%

Student-Instructor Interaction

	Excellent	Total
Availability to assist students in or out of class	4 100%	4 100%
Fairness of instructor	4 100%	4 100%
Overall assessment of instructor	4 100%	4 100%
Respect and concern for students	4 100%	4 100%

	A	B	Total
What grade do you expect to receive in this course?	3 75%	1 25%	4 100%
Is this course required for your program?	4 100%	4 100%	4 100%
What is your class level?	1 25%	3 75%	4 100%
What is your current GPA?	4 100%	4 100%	4 100%



CARTA - THEATRE

Fall 2019

Instructor: Pareja, Marina C

Total Enrolled: 14

Student Perceptions of Teaching survey (SPOTs)

Class Number: 80313

Course: TPA 2332 U01

Title: Costume Technology

Completed Forms: 12

Course Structure

	Excellent	Very Good	Good	No Response	Total
Description of course objectives and assignments	12	100%	12	100%	12
Description of grading policies in the course syllabus	12	100%	12	100%	12
Expression of expectations for performance in this class	12	100%	12	100%	12

Learning Support

	Excellent	Very Good	Good	No Response	Total
Communication of ideas and information	10	83%	2	17%	12
Consistency in following the course syllabus	12	100%	0	0%	12
Facilitation of learning	11	92%	0	0%	12
Knowledge of course content	12	100%	0	0%	12
Preparation for class	12	100%	0	0%	12
Provide feedback about your performance	10	83%	0	0%	12
Stimulation of interest in course	10	83%	1	8%	12
Use and management of class time	12	100%	0	0%	12

Student-Instructor Interaction

	Excellent	Very Good	Good	No Response	Total
Availability to assist students in or out of class	11	92%	1	8%	12
Fairness of instructor	11	92%	1	8%	12
Overall assessment of instructor	12	100%	0	0%	12
Respect and concern for students	10	83%	1	8%	12

What grade do you expect to receive in this course?

A	B	Total
8	4	12
Yes		100%

Is this course required for your program?

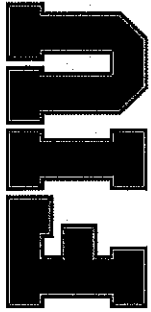
Freshman	Sophomore	Junior	Senior	Total
1	5	4	2	12
3.0 - 4.0				100%

What is your class level?

Freshman	Sophomore	Junior	Senior	Total
1	5	4	2	12
3.0 - 4.0				100%

What is your current GPA?

Freshman	Sophomore	Junior	Senior	Total
1	5	4	2	12
3.0 - 4.0				100%



Student Perceptions of Teaching survey (SPOTs)

CARTA - THEATRE

Fall 2019

Instructor: Pareja, Marina C

Total Enrolled: 5

Class Number: 80295

Course: TPA 2292L U03

Title: Tech Theatre Lab III

Completed Forms: 2

Course Structure

	Excellent	Total
Description of course objectives and assignments	2 100%	2 100%
Description of grading policies in the course syllabus	2 100%	2 100%
Expression of expectations for performance in this class	2 100%	2 100%

Learning Support

	Excellent	Total
Communication of ideas and information	2 100%	2 100%
Consistency in following the course syllabus	2 100%	2 100%
Facilitation of learning	2 100%	2 100%
Knowledge of course content	2 100%	2 100%
Preparation for class	2 100%	2 100%
Provide feedback about your performance	2 100%	2 100%
Stimulation of interest in course	2 100%	2 100%
Use and management of class time	2 100%	2 100%

Student-Instructor Interaction

	Excellent	Total
Availability to assist students in or out of class	2 100%	2 100%
Fairness of instructor	2 100%	2 100%
Overall assessment of instructor	2 100%	2 100%
Respect and concern for students	2 100%	2 100%

	A	B	Total
What grade do you expect to receive in this course?	1 50%	1 50%	2 100%

	Yes	Total
Is this course required for your program?	2 100%	2 100%

	Senior	Total
What is your class level?	2 100%	2 100%

	3.0 - 4.0	Total
What is your current GPA?	2 100%	2 100%



Student Perceptions of Teaching survey (SPOTS)

CARTA - THEATRE

Fall 2018

Instructor: Pareja, Marina C

Total Enrolled: 9

Class Number: 84306

Course: TPA 3930 U01

Title: Spec Topics in Theatre

Completed Forms: 7

Course Structure

	Excellent	Good	Total
Description of course objectives and assignments	6 86%	1 14%	7 100%
Description of grading policies in the course syllabus	7 100%	0 0%	7 100%
Expression of expectations for performance in this class	6 86%	1 14%	7 100%

Learning Support

	Excellent	Very Good	Total
Communication of ideas and information	6 86%	1 14%	7 100%
Consistency in following the course syllabus	7 100%	0 0%	7 100%
Facilitation of learning	6 86%	1 14%	7 100%
Knowledge of course content	6 86%	1 14%	7 100%
Preparation for class	7 100%	0 0%	7 100%
Provide feedback about your performance	7 100%	0 0%	7 100%
Stimulation of interest in course	7 100%	0 0%	7 100%
Use and management of class time	6 86%	1 14%	7 100%

Student-Instructor Interaction

	Excellent	Very Good	Total
Availability to assist students in or out of class	7 100%	0 0%	7 100%
Fairness of instructor	7 100%	0 0%	7 100%
Overall assessment of instructor	6 86%	1 14%	7 100%
Respect and concern for students	6 86%	1 14%	7 100%

	A	B	Total
What grade do you expect to receive in this course?	6 86%	1 14%	7 100%
Is this course required for your program?	6 86%	1 14%	7 100%
What is your class level?	1 14%	4 57%	2 29%
What is your current GPA?	6 86%	1 14%	7 100%



Student Perceptions of Teaching survey (SPOTS)

CARTA - THEATRE
 Fall 2021
 Instructor: Pareja, Marina C
 Total Enrolled: 15

Class Number: 80891
 Course: TPA 2332 U01
 Title: Costume Technology
 Completed Forms: 10

Additional Course Feedback

1-3 times during the semester	Face-to-face On-campus	We used Canvas on a regular basis in this course (e.g., accessing course materials, assignments, discussion groups)	4-7 times during the semester	We used Canvas on occasion in this course (e.g., checking grades, attendance)	Greater than 7 times during the semester	We did not use Canvas much at all in this course	I did not interact with the instructor outside of class	Total
3	0	0	4	0	1	0	2	10
0	10	0	0	0	0	0	0	100%
0	10	0	0	0	0	0	0	100%
0	0	1	0	8	0	1	0	100%

Approximately how many times did you interact with the instructor outside of class (e.g., via email, Zoom, office hours, conversation before/after class)?

What was your preferred modality for this course?

Which modality was this course taught in?

Which of the following is most applicable in this course?

Course Design

Strongly Disagree	Neither Disagree/Agree	Agree	Strongly Agree	Total
0	1	3	6	10
0	1	1	8	10
0	1	1	8	10
1	0	1	8	10
0	0	4	6	10
0	1	1	8	10

I found the Canvas site for this course easy to use/navigate.

Readings and assignments helped me understand course material.

The pace of this course allowed me time to process the material.

The structure of this course helped me feel engaged throughout the semester.

The syllabus contained the information I needed.

The workload in this course was consistent with my expectations.

Course Structure

Excellent	Very Good	Total
7	3	10
7	3	10

Description of course objectives and assignments

Expression of expectations for performance in this class

Instructional and Assessment Practices

Neither Disagree/Agree	Agree	Strongly Agree	Total
1	2	7	10
0	2	8	10
0	3	7	10

Expectations for assignments in this course were clearly articulated verbally or in writing.

The coursework required me to apply what I learned rather than only memorizing material and/or steps.

The instructor made it clear how I could seek help with

	Neither Disagree/Agree	Agree	Strongly Agree	Total
Understanding the course material.				
The instructor provided feedback that helped me improve in future work in the course.	0	3	7	10
The instructor stated verbally or in writing the purpose of covering specific topics throughout the course.	0	4	6	10

Learning Support

	Excellent	Very Good	Total
Communication of ideas and information	8	2	10
Facilitation of learning	7	3	10
Stimulation of interest in course	8	2	10

Student Engagement and Inclusion

	Neither Disagree/Agree	Agree	Strongly Agree	Total
I felt comfortable asking questions and/or seeking clarification.	0	3	7	10
I found interactions with classmates to be a beneficial component of this course.	1	3	6	10
I was able to consistently communicate with my instructor through email and/or phone.	1	4	5	10
The instructor created a learning environment in which I felt comfortable.	1	1	8	10
The instructor made me feel like a valued member of the class.	0	2	8	10
The instructor treated me with respect.	0	3	7	10

Student-Instructor Interaction

	Excellent	Very Good	Good	Total
Availability to assist students in or out of class	8	1	1	10
Overall assessment of instructor	8	2	0	10
Respect and concern for students	7	3	0	10

SERVICE

Service

My university, community, and professional service reflect and bolster my creative and teaching interests in collaboration, partnerships, and an improved social and physical environment.

In my dedication to Florida International University (FIU), I have actively engaged in various activities that leverage my garment construction and costume design expertise. I have played a crucial role in orchestrating multiple Costume Installations and Costume Displays for various events hosted at the Green Library and the Frost Museum on the university campus. These installations have showcased my skills in costume design and contributed to the visual ambiance of these significant FIU events.

In addition to these endeavors, I have volunteered multiple times for emergency repairs to Roary the Panther, the beloved FIU mascot. By utilizing my garment construction skills, I have ensured the mascot's appearance is well-maintained, enhancing FIU's overall spirit and representation at various events.

One particularly noteworthy project involved commemorating the presentation of Shakespeare's First Folio. In this capacity, I served as a Faculty Consultant, contributing my expertise to create a display of Elizabethan costumes within the Green Library. This project highlighted my commitment to the university and enriched the cultural and historical atmosphere surrounding the event, providing a visual and educational experience for the FIU community.

As a Costume Design Faculty within the Department of Theatre, my contributions are diverse and extensive. Primarily, I am responsible for shopping and overseeing all costume designs within the department. This entails not only providing guidance in the conceptualization and execution of costume designs but also managing the logistics of acquiring necessary materials.

In addition to my work within the department, I have made significant contributions to the development and success of our students by volunteering as a Faculty supervisor and mentor for The Kennedy Center American College Theatre Festival (KCACTF) for numerous consecutive years. This commitment involves comprehensive involvement in preparing students for competition, which includes refining their presentations and ensuring they are well-versed in the festival's requirements. As a supervisor, I oversee students during the festival, which encompasses driving them to and from the event, chaperoning their stay at the hotel, and providing guidance and support throughout the entire experience.

Participating in KCACTF is a substantial undertaking, and my multifaceted involvement underscores my dedication to the growth and success of our students. Beyond the academic realm, these activities contribute significantly to the overall development of aspiring theatre professionals, preparing them for the challenges and opportunities within the field. My service to the Department of Theatre reflects a commitment to excellence in costume design and the holistic development and mentorship of our students.

My dedication to the Theatre Department is further demonstrated through my active involvement in various committees that play integral roles in shaping the department's faculty, programs, and overall environment. As a committed Faculty Search and Screen Committee member, I have participated in multiple searches for key faculty positions, such as Associate Professor for Scene Design, Associate Professor of Voice and Movement, Instructor/Technical Director, and Acting Instructor. In this capacity, I have contributed to the comprehensive process of identifying, evaluating, and selecting qualified candidates who align with the department's vision and academic goals.

Additionally, my service on the Disciplinary Committee reflects my commitment to maintaining a supportive and ethical atmosphere within the Theatre Department. This involvement entails addressing and resolving matters related to professional conduct and standards, ensuring the integrity of the department's academic environment.

Furthermore, my role on the Department of Theatre Season Selection Committee illustrates my contribution to shaping the artistic direction of the department. Through collaborative decision-making, this committee plays a pivotal role in curating a diverse and compelling season of productions that enrich the educational and cultural experiences of both students and the broader community.

My dedication to fostering diversity within the department is evident through my tenure as the Chair of the Diversity Committee. In this leadership role, I have worked towards creating an inclusive and equitable environment within the Theatre Department, emphasizing the importance of diverse perspectives, voices, and experiences.

Since 2006, I have undertaken the responsibility of managing the development of the costume shop facilities within the theatre department. This comprehensive role encompasses various key aspects, including the inventory management and reorganization of the costume shop. This initiative involves maintaining a detailed and organized record of costumes, materials, and resources, ensuring accessibility and efficiency in creating and maintaining theatrical costumes.

In addition to the costume shop, I have spearheaded efforts related to the inventory and organization of the Costume Campus Storage, particularly in the West 6 location. This task involves strategically cataloging and arranging costumes and related items in off-site storage to optimize space, streamline retrieval processes, and enhance overall operational effectiveness.

Furthermore, I have been instrumental in successfully relocating the Costume Campus Storage in West 6. This complex undertaking requires meticulous planning,

coordination, and execution to seamlessly transition costumes and associated materials to a new location. By managing this relocation process, I contribute to developing and optimizing costume-related facilities within the theatre department.

My commitment to community service extends to my role as an Adjudicator in the District 8 Thespian Festival Costume Design Competitions, a significant and impactful contribution to the local theatre community. This role involves a substantial time commitment as I attend various schools within the district to evaluate and judge the costume design competitions during the festival.

During these adjudications, I dedicate extensive hours each day to carefully assess and provide constructive feedback on the costume designs presented by participating students. This commitment often involves long and intensive days, as I engage with many students showcasing their creative work. In this capacity, I represent my expertise and experience in costume design and represent FIU Theatre, contributing to our institution's reputation in the broader Florida theatre community.

The District 8 Thespian Festival Costume Design Competitions hold particular significance in the state, serving as a platform for emerging talents in theatre. This festival is a crucial event for students, offering them an opportunity to showcase their skills, receive professional feedback, and potentially advance to higher levels of competition. By participating as an Adjudicator, I play a key role in shaping the experiences of these young theatre enthusiasts, contributing to the growth and development of the next generation of artists. My involvement as an Adjudicator in these competitions reflects a commitment not only to the local theatre community but also to the mentorship and support of aspiring artists. It underscores the importance of giving back, sharing knowledge, and actively contributing to the thriving theatre ecosystem in the region.

SERVICE

Service to Florida International University

2015 Faculty Consultant, Green Library Display, FIU First Folio Presentation, College of Architecture + The Arts, Florida International University, Feb

2014 Faculty Volunteer, emergency repairs to Roary the Panther, FIU Mascot

2015 Costume oversight and production Frost Museum Event FIU Gala Night, Frost Museum

2011 Costume oversight and production Frost Museum Costume Display, 2008

Service to Florida International University Department of Theatre

Member, Department of **Theatre Season Selection Committee 2010-2020**

Diversity Advocate for 2020-21

Member, Department of **Theatre Faculty Search Committee (Acting Faculty) 2020**

Faculty Volunteer, Student Supervisor, and Mentor, The Kennedy Center American College Theatre Festival, NC, 2020

Faculty Volunteer, student supervisor, and mentor, The Kennedy Center American College Theatre Festival, KCACTF, Charleston, SC, February 2016

Faculty Volunteer, student supervisor, and mentor, The Kennedy Center American College Theatre Festival, KCACTF, Albany, GA, February 2015

Member, Department of **Theatre Faculty Search Committee (Scene Design) 2015-2016**

Faculty volunteer, Recruitment, Southeastern Theater Conference, SETC Chattanooga,

Tennessee March 2014 Member, Department of Theatre Faculty Search Committee (Technical Director) 2012-2014

Member, Department of **Theatre Disciplinary Committee 2014, 2022-23**

Member, **Department of Theatre Faculty Search Committee (Voice and Movement faculty) 2011**

Co-founded and coordinated a theatre festival in the summer Alternative Theater Summer Festival, ATF 2006. Participated in all faculty/staff meetings.

Supervised Costume Shop for all productions

Utilized students as assistants in all departmental designs. Monitored budget in the costume shop and for student productions. Active student recruitment.

Mentoring costume design students in production work for 1-2 productions annually

FACILITIES DEVELOPMENT:

Introduction: In my role as a service volunteer, I have been actively engaged in a series of essential tasks related to the inventory and re-organization of the Costume Shop. These activities revolve around ensuring the smooth functioning of costume management, inventory upkeep, and creating an efficient and organized workspace. Here, I will elaborate on these tasks

and their significance.

1. Relocation of Costume Inventory:

- One of the ongoing tasks I've been involved in is the relocation of the costume inventory. This involves physically moving costumes, accessories, and related items to different areas within the Costume Shop or storage spaces.
- The importance of this task lies in maintaining an organized inventory, ensuring easy access, and optimizing the use of available space.

2. Mold Remediation Costume Inventory:

- Another critical responsibility has been addressing mold remediation in the costume inventory. This task involves identifying and addressing any instances of mold growth on costumes or related items.
- Mold remediation is essential for preserving costumes and ensuring the health and safety of staff and performers.

3. Proposal and Acquisition of New Equipment:

- I have also researched, proposed, and acquired new equipment for the Costume Shop. This includes items such as dryers, mannequins, and sewing machines.
- These additions are instrumental in enhancing the efficiency and capabilities of the Costume Shop, allowing for quicker costume production and maintenance.

4. Inventory and Organization Costume Campus Storage (West 6):

- Managing the Costume Campus Storage in West 6 is a significant responsibility. This involves keeping track of costumes stored off-site and ensuring they are organized, labeled, and easily retrievable when needed.
- This task helps maintain an extended inventory while keeping costumes in good condition.

5. Relocation of Costume Campus Storage (West 6):

- Similar to relocating inventory within the Costume Shop, relocating items in the off-site storage area may be necessary to optimize space or accommodate new additions.
- Efficient utilization of storage space is crucial in minimizing costs and ensuring the long-term preservation of costumes.

6. Proposal and Acquisition of New Cardboard Storage Boxes:

- Part of the inventory management process involves acquiring suitable storage containers. I have been involved in proposing and obtaining new cardboard storage boxes for costumes.
- Proper storage containers protect costumes from dust, moisture, and other environmental factors.

7. Beautification and Clean-up of DM 150 Performance Space (2006 to 2009):

- Beyond inventory management, I have participated in beautification and clean-

up activities for the DM 150 performance space, focusing on the years from 2006 to 2009.

- This effort contributes to the overall aesthetics of the space and creates a welcoming environment for performers and audiences.

My service activities in the Costume Shop have encompassed a wide range of tasks, all aimed at maintaining an efficient, well-organized, and safe costume management system. These activities ensure that the Costume Shop can continue to support the needs of the performing arts community while preserving valuable costumes and equipment for future productions.

LECTURES AND PRESENTATIONS

Presenter, Translating feeling into images: The Mood Collage, The Kennedy Center American College Theatre Festival (KCACTF), Region IV, Charleston, SC

The Kennedy Center American College Theater Festival (KCACTF) is an annual event that celebrates and encourages excellence in collegiate theater across the United States. The John F. Kennedy Center for the Performing Arts organizes the festival and involves regional and national competitions, workshops, performances, and other events.

Introduction to lecture on “The Mood Collage and Illustration Boards”

Welcome to our discussion at the Kennedy Center American College Theater Festival (KCACTF) Region IV, where we'll explore the exciting world of mood collages in theater. In this talk, we'll examine why mood collages are important and how they can be used to make plays creatively.

Mood collages are like visual stories that help us understand and express the emotions in a play. We'll break down how these collages are key to understanding the unique feel of a production, going beyond just looking at the script.

We'll see how mood collages can bring people together. Directors, designers, and actors can use them to talk about the look and feel of a play. By choosing and arranging pictures, textures, and colors, we'll see how these collages can capture the mood and emotions of a play, setting the stage for everyone to share their artistic ideas.

We'll also share practical tips on how to make mood collages, giving you ways to turn abstract ideas into pictures you can see and touch. Whether you're a director, a designer, or an actor, mood collages can be a common language for everyone involved in making a play.

Join us in exploring how these collages go beyond being just pictures. They become living documents that guide the creative choices in making a play. We'll show examples of how they inspire designs, shape performances, and even influence how the audience experiences a play. See how mood collages are like pathways for emotions, turning something fleeting into something real in the theater world.

As we all appreciate the importance of mood collages, we invite you to see how they can spark imagination, improve communication, and help everyone work together to tell a story. Let's dive into the creative journey, where the carefully chosen images in these collages become powerful keys to unlocking the emotions in unforgettable plays.

The Mood Board

Turning text into images



SETC Convention 2024







Many different creative industries use mood boards, inspiration boards, concept collages, and style manuals, and their purpose is then same— a way to

TELL THE VISUAL STORY-

TO COMMUNICATE AN IDEA OR EMOTION.

TELLING THE VISUAL STORY – breaks down into three categories:

Color, Surface, and Form Language.

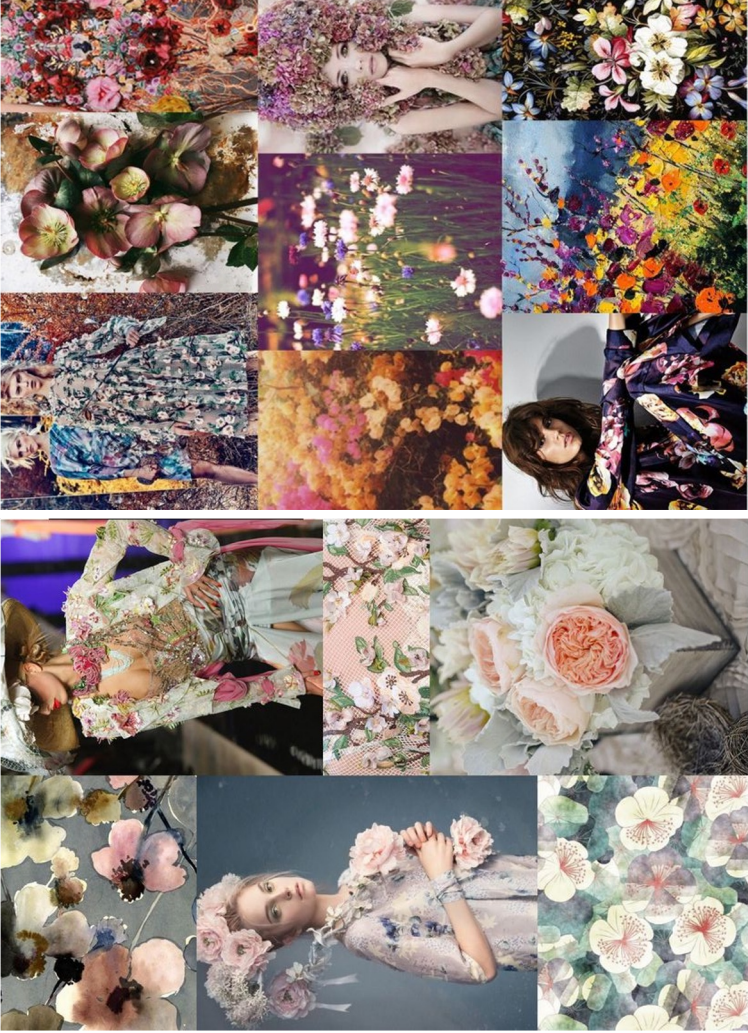
COLOR – warm or cool, bright or dull, black or white, etc.

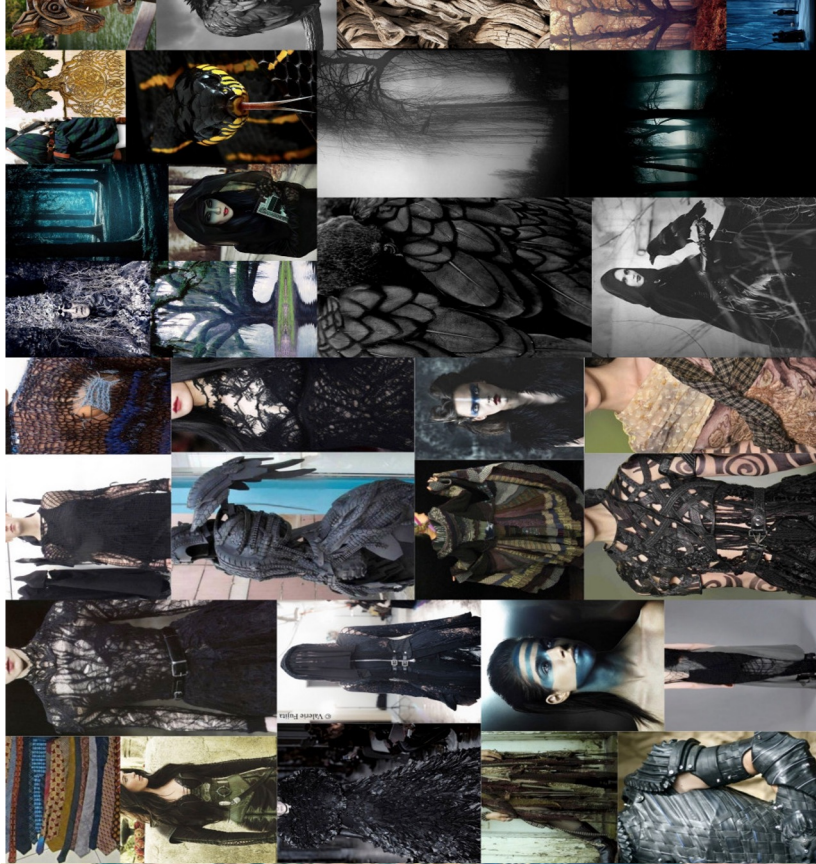
SURFACE – pattern, texture, matte or shine, solid or print, etc.

FORM LANGUAGE – line quality, angular, curvilinear, geometric, etc.

Inspiration Board

An **inspiration board** is more specific and visual—a collection of visual references that are the starting point for elements that will eventually appear in the designed product. In this case, there is a more literal connection between what shows up on the inspiration board and what ends up in the final piece. It would include photographs, illustrations, screenshots, color swatches, words, and shapes.







- Flirty
- Happy
- Joyful
- Loving
- Mellow

Colorful, textured,
Soft, muted, round,
layered, elegant,
realistic bright,
pastoral

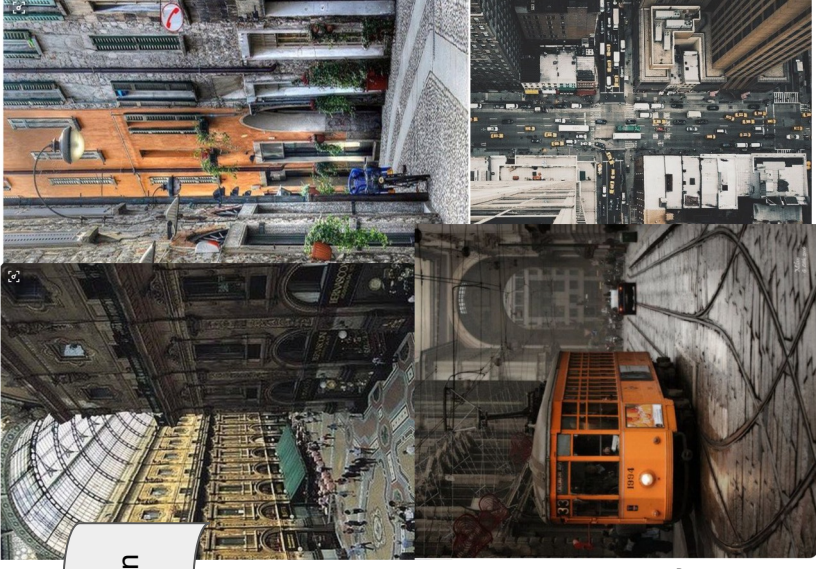
VERONA



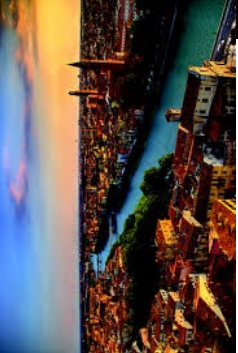
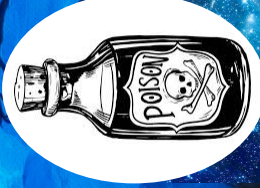
- Cranky
- Envious
- Frustrated
- Gloomy

Dark, glossy, slick,
modern, edgy, hard,
aggressive, urban

MILAN



Two Gentlemen of Verona



Mood Collage Activity

- Interpret the mood of each poem below by using the material given; fashion magazine cut outs, fabric swatches, color cards, trims.

The Start Of Spring

It is the first day of spring
Not officially, of course.
The air has been transformed,
taking on delicious savor.
Nature, it seems, abides by
no earthly calendar.
A fragrant scent replaces
the lifeless, icy chill.
Like a rite of the new season
the air hints at baseball.
As if on cue, we run home
to retrieved our mitts,
awakening them from
a long winter's slumber.
The trees are in bloom
We can see the first buds
protruding from extended limbs
Life has returned to our little town
Smiles abound
All is as it should be

Night Sky

The night sky is different in the country
It seems that the celestial delights of the city sky
Like city dwellers themselves
Prefer not to come out at night
In the countryside
one looks up at the night sky
as if in a planetarium.
The view is crisp
Specks of sparkling dust set against a jet black
backdrop.
Spectacular light shows on view
Shooting stars
The Little Dipper with the North Star close by
Pegasus, the constellation most prominent in fall
Sits before us in the heavens,
strikingly similar to its winged namesake.
Asteroids, comets and meteor showers.
They do not come out to greet us
In the city.
Well, not usually.
Perhaps they are bashful?
Nothing, it seems, is hidden from view
In the night sky of the country

The Costume Society of America (CSA) is a national organization dedicated to the study and appreciation of costumes and textiles. CSA brings together professionals, scholars, and enthusiasts who share an interest in the history, design, and cultural significance of clothing and textiles. The society serves as a platform for the exchange of knowledge and ideas related to costume and fashion history.

CSA members include costume and textile historians, museum professionals, educators, researchers, and individuals with a passion for the field. The organization supports research, education, and networking within the costume and fashion community. Members have access to conferences, publications, and other resources that contribute to the understanding and preservation of costume and textile heritage.

Please note that developments or changes may have occurred since my last update in January 2022. For the latest and most accurate information about the Costume Society of America, I recommend checking their official website or contacting the organization directly.

Join us for our CSA Western Region 2023 Symposium!

September 15-17, 2023, in Cody, Wyoming at BUFFALO BILL CENTER OF THE WEST

Raising Native Voices: Power Shifts and Politics Reflected in Dress Traditions



Dress (Blackfeet), 1890. Chandler-Pohrt Collection, Museum Purchase. NA.202.466

Inspiration for our next WR Symposium comes from the Buffalo Bill Center of the West and their recent exhibit “Protect Our Indigenous Sisters”.

<https://centerofthewest.org/2021/05/05/protect-our-indigenous-sisters/>

Please join us for what promises to be an enlightening weekend!

Friday evening: Reception with refreshments and cash bar

Saturday: Keynote speakers: Apsáalooke tribe members *Luella Brien* and *Della Big Hair Stump*, and Research presentations by CSA members.

Sunday: Explore 5 area museums with 10% discount!

CSA members \$95; Guests \$115; Students & **Virtual** \$50
Student on site volunteers will get their fee waved.

CSA Website is under construction, so if you have questions contact Naomi Arnst for information on presentations/updates/registration: at njarnst@gmail.com
CSA website will be your connection for registration once it is up and running. More information will be sent out on eblast until the website is ready.

CSA Western Region 2023 Symposium!

September 15-17, 2023, in Cody, Wyoming at BUFFALO BILL CENTER OF THE WEST

Raising Native Voices:

Power Shifts and Politics Reflected in Dress Traditions

Friday evening: Reception with refreshments and cash bar *6pm to 8pm*

Saturday 9:30am - 9:50am: Registration, Coffee.

9:50 am Introductions: Naomi Arnst, Sarah Andrews-Collier, & Coleen Scott.

10am Keynote speaker: *Della Big Hair Stump*, in person.

10:30 First CSA Paper: Emily Newman "Red Dress Project," in person.

Break from 11am to 11:20am

11:20 Second CSA Paper: Chiara Power "Cleanliness, Morality, and Colonialism: The Linen Chemise in an Ursuline Convent in 17th-Century Quebec," on zoom.

11:50 Third CSA Paper: Jenise Sileo "Plateau Beaded Bags: Fashion, History, and Museum Collaboration," on zoom.

12:20 First in Progress Presentation: Taśa Gleason "Fashion and Dress as Activism / Protest / Political Statement," on zoom.

Lunch from 12:35 until 1:35.

1:40 pm WR CSA Legacy Awards and Grants Presentation by Mary Gibson, honoring Legacy Honorees our 2023 Alicia Annas, Inez Brooks-Myers, and Phyllis Specht.

2pm Keynote speaker: *Luella Brien speaking on MMIW*, in person.

2:30pm Fourth CSA Paper: Marcy Froehlich "Reflecting Back on Two Films with Native American Characters," in person.

3pm Fifth CSA Paper: Ruby Sood "The Power and Politics of the Indian Sari from the 19th to the 21st Century", in person.

Beak from 3:30 to 3:45.

3:45 Sixth CSA Paper: Ashima Tiwari "The Journey of Maheshwar Textiles - From Exclusive Drapes to Accessible Clothing," in person.

4:45 Second in Progress Presentation: Marina Pareja "Mystique Unveiled: Exploring the Tapada Limeña Dress and its Harmonious Connection to Lima's Architectural Splendor," in person.

5:00 Third in Progress Presentation: Rachel Tu "Building a Culturally Sensitive Collections Care Program for an Encyclopedic Art Museum," in person.

Break from 5:15 to 5:30pm.

5:30 pm WR Annual Meeting all are welcome.

(a great time to see how you can get involved in the Region)

Sunday: A great time to Explore the Museums on your own, discount for all CSA WR symposium attendees. \$19 for adults, no code needed. Everyone can simply identify as being with the Costume Society of America and the museum will honor the discount price.

"THE ALLURE AND MYSTERY OF THE TAPADA LIMEÑA: WOMEN'S ATTIRE AS SOCIAL AND POLITICAL POWER. "

ABSTRACT

Lima, the capital of Peru, architectural and sartorial elements reflect its historical roots and contribute to its captivating allure. The city's unique blend of Mudéjar architectural influences, the enchanting wooden balconies, and the tapada Limeña attire create an atmosphere that transports visitors to a bygone era, filled with rich cultural heritage and a sense of mystery.

Lima is known for its unique architectural style reflecting Andalusian culture's influence. This architectural style is deeply rooted in the Mudéjar tradition, which emerged during the Middle Ages and blended Islamic and Christian elements beautifully. Lima's architectural design showcases the fusion of these diverse cultural influences, resulting in a distinctive and captivating aesthetic.

One of the most remarkable features of Lima's architecture is the presence of wooden balconies, known as miradores. These balconies hold a fascinating history and are deeply intertwined with the Arab tradition of maintaining privacy while observing the outside world. In colonial times, women often used these balconies as a vantage point to discreetly observe the bustling street life below. The miradores served a practical purpose and became integral to Lima's architectural identity, adding charm and character to the city's streets.

Women played a significant role in Lima's social and cultural fabric, particularly the Limeñas. These women strongly influenced various spheres, extending beyond fashion and beauty. They were key participants in shaping Lima's political, social, and cultural life, contributing to its vibrant atmosphere and intellectual discourse. The Limeñas were known for their wit, grace, and refinement, and their presence was felt in salons, literary circles, and artistic gatherings.

The research sheds light on the traditional attire of Lima's women, referred to as la tapada Limeña. This ensemble consisted of a body-fitted skirt, the saya, and a mantle or cloak, the manto. The tapada attire held a sense of intrigue and mystique, as the women would cover their faces with the manto, leaving only one eye unveiled. This distinctive fashion statement added an air of mystery and allure to the Limeñas, giving them a unique stage to conceal and reveal their identities.

It is important to note that the tapada attire was not limited to its aesthetic appeal; it held deeper cultural significance. The tapada symbolized the complexities of identity, societal norms, and the interplay between public and private spheres. The veil allowed women to navigate the social landscape anonymously, granting them the freedom to engage with the world while preserving their modesty.

Lima's architecture, heavily influenced by Andalusian culture, showcases the fusion of Islamic and Christian elements, resulting in the distinctive Mudéjar style. The wooden balconies and miradores add charm and character to the city's streets. At the same time, the traditional tapada Limeña attire, with its saya and manto, represents a captivating blend of fashion, culture, and identity. Lima's architectural and sartorial elements testify to the city's rich history and contribute to its unique appeal as a cultural destination.

1. **Hello, and thank you for joining me today as we delve into the captivating world of the Tapada Limeña, the intriguing covered women of Lima, Peru.** In this article, I will attempt to navigate through the layers of their attire, exploring its profound significance concerning social empowerment and political dynamics. Additionally, I look to unravel the intriguing syncretism woven into the very fabric of their dress.
2. **This historical journey takes us back to the 16th through 19th centuries,** when these women held a distinctive position within the colonial City of Kings, Lima, thanks to their clothing—a status that transcended mere fashion to embrace social freedoms in a male-dominated Spanish colonial society.
3. **The indelible image of the Tapada has persisted through centuries,** immortalized in art and literature, revealing not just their clothing choices but their habits and personalities. I wish to embark on this exploration with a personal connection—encountering Tapada statues and inheriting jewelry adorned with Tapada motifs—that ignited my curiosity and propelled my research forward. Even a seemingly unrelated Absolute vodka ad featuring a Peruvian balcony underscores these symbols' global recognition and enduring significance.
4. **The Tapada's attire also bears the subtle influence of Islamic tradition,** an echo seen in Lima's iconic wooden balconies that provided a vantage point for observing street life while maintaining privacy. In contrast to veiling practices in other cultures, Lima's women used their attire to assert their identity and personal freedom. This exploration also calls for a deeper understanding of the role of women in Andean culture, whose influence shaped the behaviors of colonial Lima's Creole and mestizo women.
5. **Key figures like Micaela Villegas, known as Perricholi, embody the pivotal role Limeñas played in shaping society.** Insights from authors like Ricardo Palma and Flora Tristan, and visual representations by painters such as Leonce Angrand and Mauritz Rugendas, offer windows into the essence of the Tapada.
6. **Beyond its aesthetic appeal, the Tapada's attire served as a medium of creative expression that blurs the line between art and clothing.** What started as a modest garment evolved into a symbol of seduction, adding an air of enigma to the streets of Lima. This unique style of dress was more than a fashion statement; it was a statement of rebellion against societal norms, underscored by Lima's charming colonial architecture.
7. **This uniqueness can be traced to the interplay between contrasting cultures—patriarchal norms and dualistic views.** Delving deeper, we must consider how the role of women, as a significant unit in the Andean worldview alongside men, contributed to this amalgamation. Another author, García Calderón's view of

syncretism further enriches this perspective, emphasizing the role of opposing cultures in shaping the Tapada's character.

the manto. The saya, a finely pleated skirt, and the manto, a graceful cloak, assumed roles of anonymity and freedom, symbolizing empowerment. These garments communicated political allegiances and played an active role in shaping decisions and outcomes.

9. **Despite efforts to suppress this attire, the tradition endured for nearly three centuries,** a testament to its resilience and cultural significance. This journey through history brings to light the fusion of fashion, tradition, and evolving societal norms.
10. **In closing, the world of the Tapada Limeña invites us to explore history, culture, and empowerment through a unique lens.** This article attempts to uncover the layers of meaning within their attire, illustrating its role in shaping cultural identity and underscoring the enduring power of clothing as a symbol of empowerment and social evolution. As we reflect upon the Tapada's legacy, let us acknowledge their pivotal role in shaping history and their enduring influence on contemporary perspectives.

CSA Western Region 2023 Symposium!

September 15-17, 2023 in Cody, Wyoming

at BUFFALO BILL CENTER OF THE WEST

Raising Native Voices:

Power Shifts and Politics Reflected in Dress Traditions

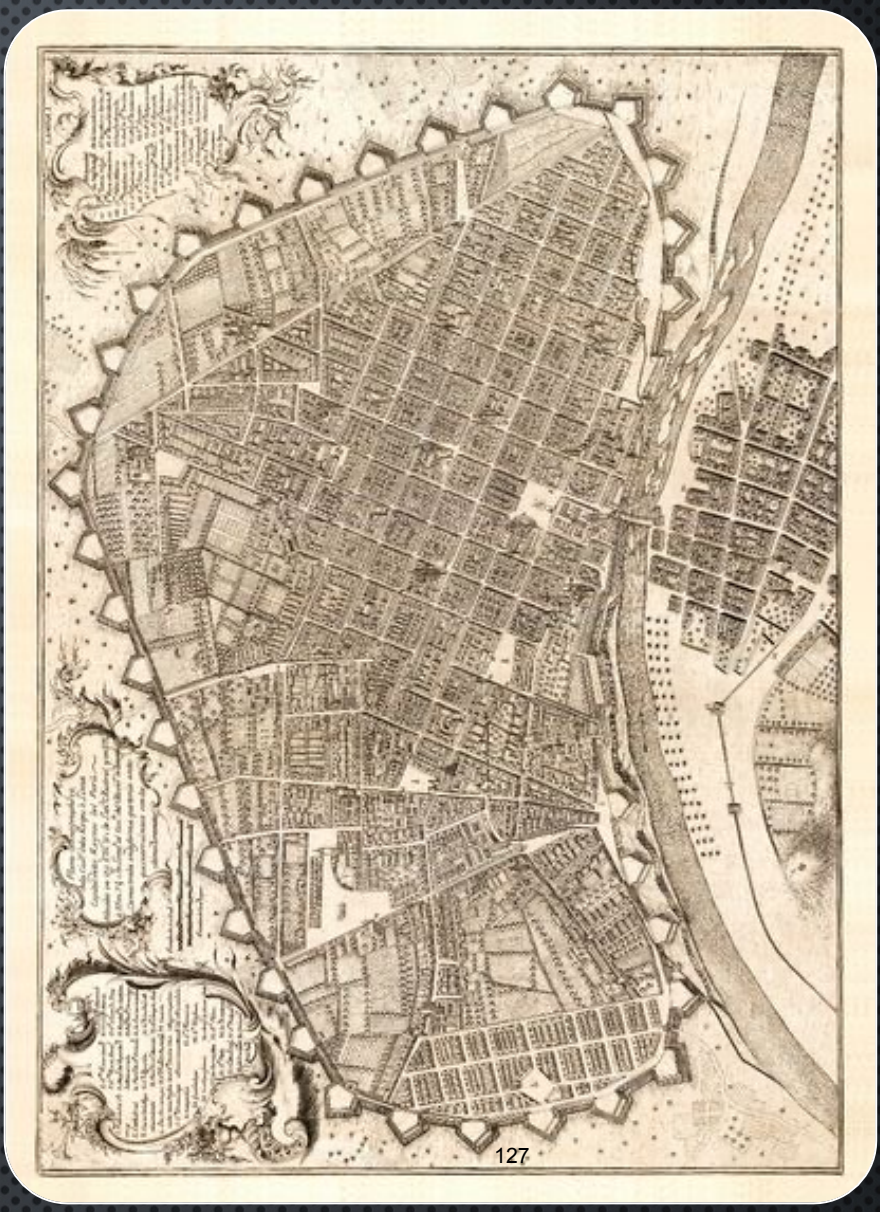
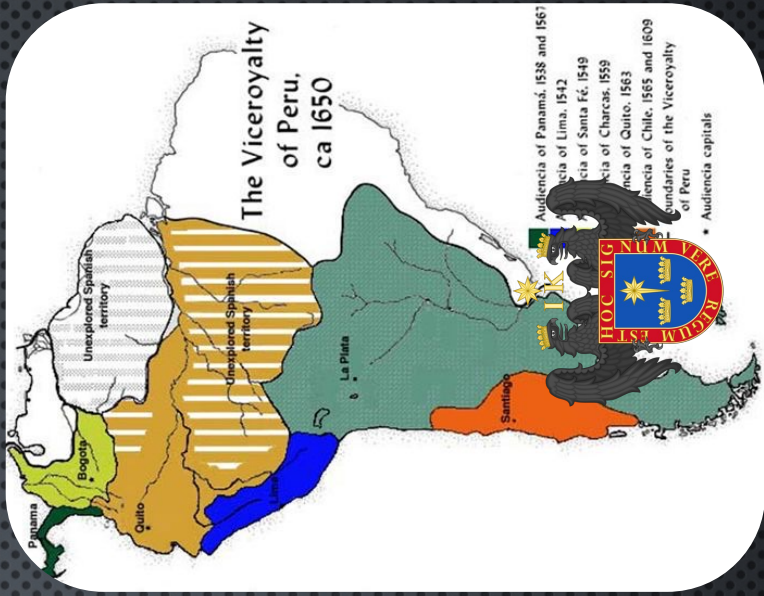


"THE SYNCRETISM AND MYSTERY OF THE TAPADA LIMEÑA: WOMEN'S ATTIRE AS SOCIAL AND POLITICAL POWER".

BY MARINA PAREJA

- "They are [the limeñas] exquisite and complicated beings.
A single one of these wizards is enough to animate a social gathering as a nightingale is enough for a garden."
(Paul Groussac)
- "Half wasp, half hummingbird".
(Max Radlguet)
- "Angels with claws"
(Simón Ayanque)





• 18TH-CENTURY MAP OF LIMA

VICEROYALTY OF PERU





TAPADAS Y BALCONES: SYMBOLS OF LIMA



Miradores Peruanos

Miradores Cerrado: Ornate Elegance of the Mudejar
Style
Palacio de Torre Tagle



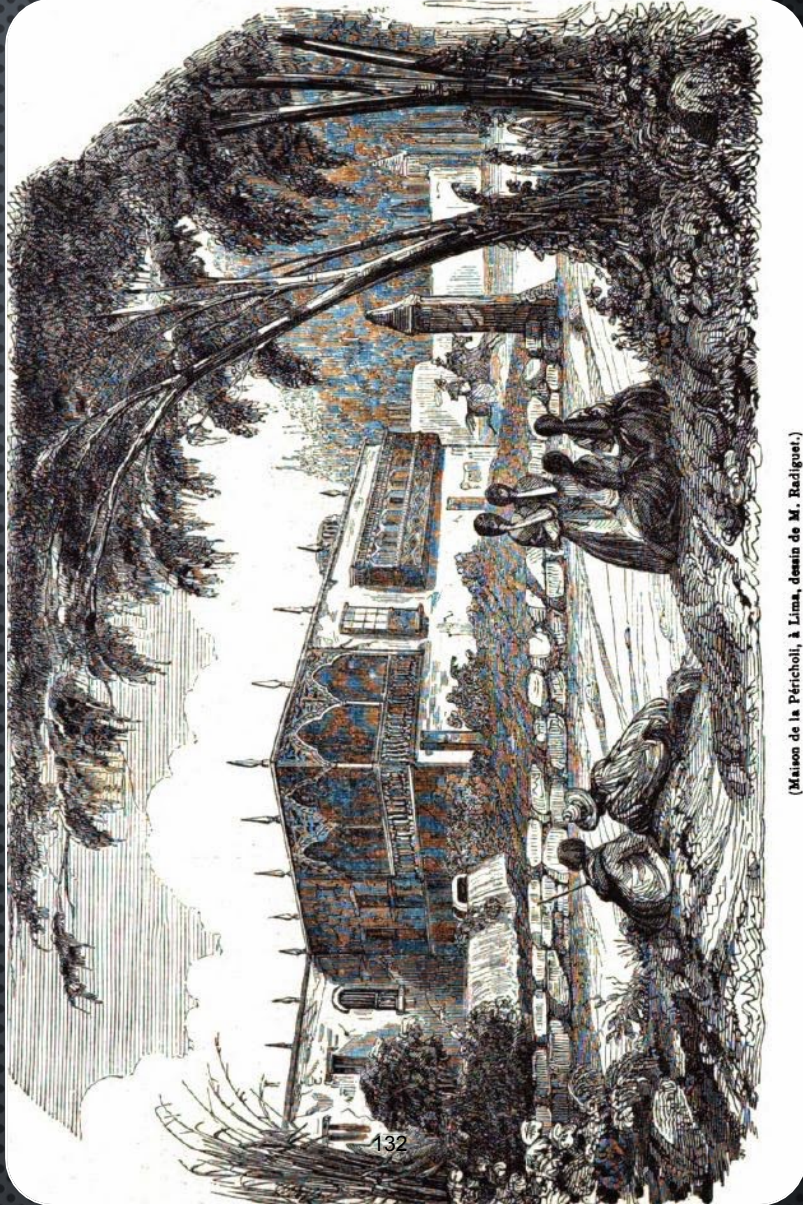
Corpus Christi
Teófilo Castillo Guas





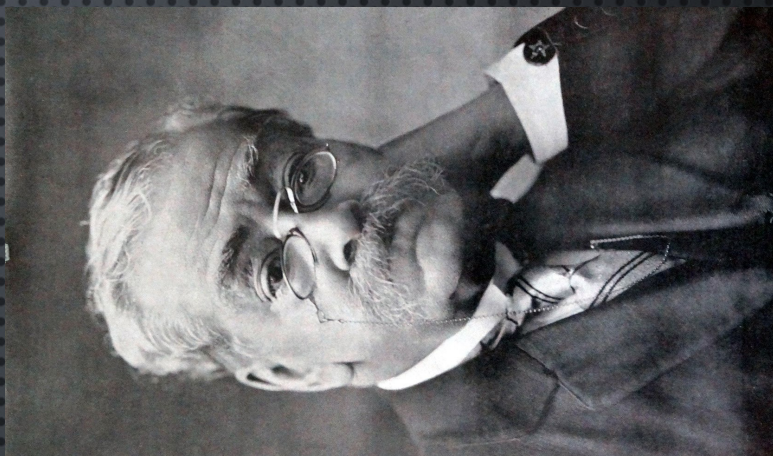
MICAELA
VILLEGAS
LA PERRICHOLI

(Maison de la Péricholi, à Lima, dessin de M. Radiguet.)



HOUSE OF LA PERRICHOLI, ENGRAVING FROM
RADIGUET'S TRAVEL IN LIMA IN THE 1840S



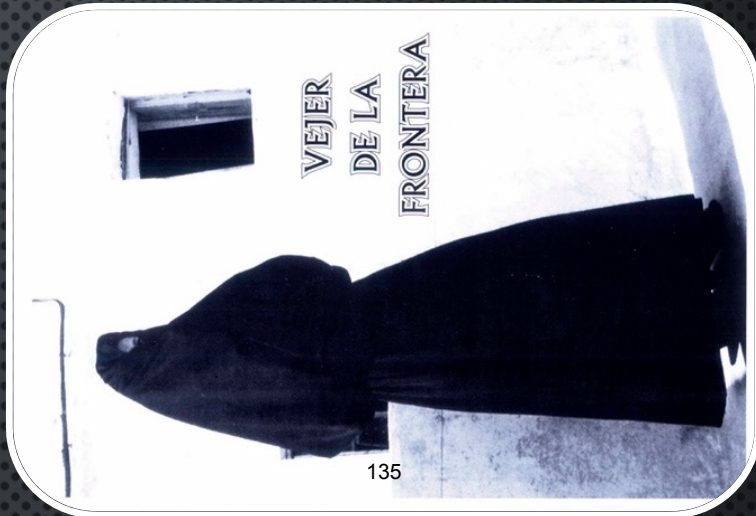


- “THERE IS NO PLACE IN THE WORLD WHERE WOMEN ARE SO FREE AND PRACTICE SUCH POWER THAN IN LIMA. THEY PREVAIL EXCLUSIVELY. IT SEEMS THEY ALONE ABSORB THE WEAK PORTION OF THE ENERGY THAT THIS WARM WEATHER LEAVES TO THE CITY'S INHABITANTS.” THEN SHE ADDS, ' THEIR DRESS IS UNIQUE.' [...]





Cobijadas de Vejer de La Frontera



VEJER
DE LA
FRONTERA





"THE TOWN MARKET "
MAURICE RUGENDAS



"The Plaza" Maurice Rugendas



LA TAPADA LIMEÑA

“AT FIRST, THIS FASHION SEEMS RATHER INCONVENIENT ; LATER, IT SHOCKS THEM ; AND AFTER THEY HAVE STAYED HERE FOR SOME TIME, ALL THEY NOTICE IS THE GRACEFULNESS EXHIBITED BY SOME WOMEN BENEATH THIS COSTUME.”

MAY RABIGET
AND
ADMIRAL DUPERITTOUJARS



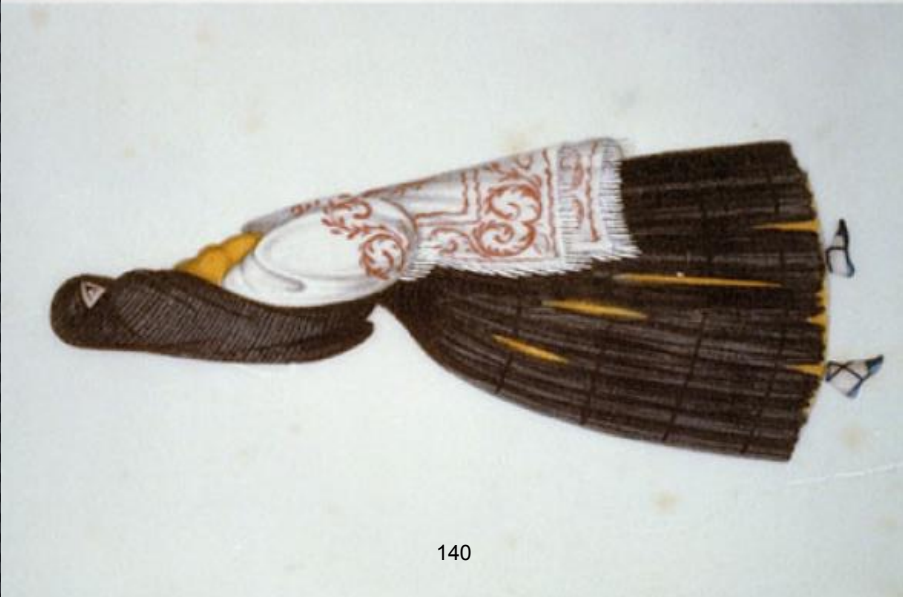
manto

shawl

Saya
or skirt



[Woman wearing a tapada seated on a stone block, Peru]



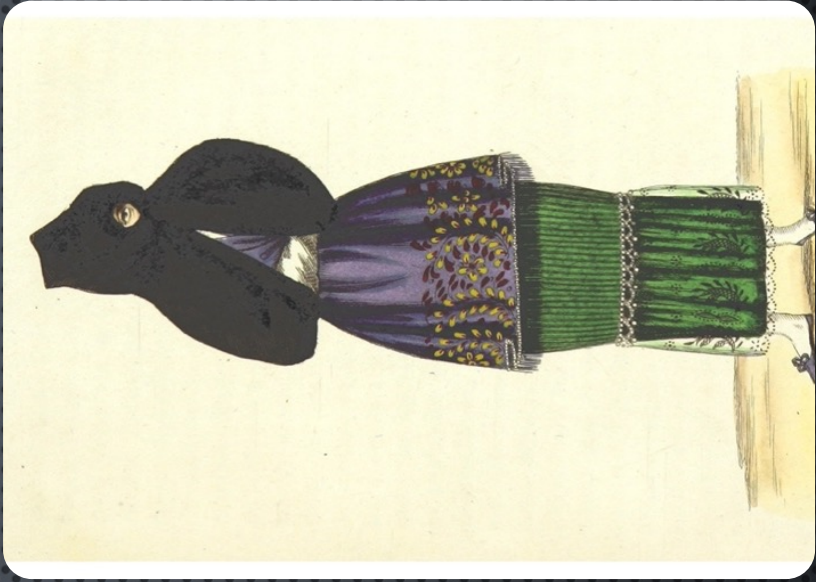
TO THE HIGHEST COURTS OF THE VICEROYALTY



Archbishop Torribio de
Mongrovejo

Viceroy Guadalucazar and
Montesclaros





LA TAPADA LIMEÑA 300 YEARS





Misa de gloria en San Pedro por J.M. Rugendas en 1843.

Misa de Gloria. Mauricio Rugendas. 1843

Importance of Interdisciplinary Practices in Theatre.
Pareja, M. C. (2023). Presenter, Pedagogical Panel ATHE DTM
Pedagogy Round table Advocacy & Engagement in the Classroom

DTM Pedagogy Roundtable

Advocacy & Engagement in the Classroom



Handwritten Note Taking

Marina Pareja

Assistant Professor of Costume Design and Technology
Theatre Department
Florida International University



Hand note-taking is a valuable practice in the classroom that can significantly benefit both student engagement and information processing. Here are some key reasons why hand note-taking is important:

1. Active Engagement
2. Cognitive Processing
3. Personalization
4. Reduced Distractions
5. Improved Memory Retention
6. Note Organization
7. Review and Study Tool
8. Better Conceptual Understanding
9. Interaction and Discussion

Marina Pareja



Design Exercise Project: Color Inspiration from Colorful Birds

Marina Pareja

Assistant Professor of Costume Design and Technology
Theatre Department
Florida International University



Objective:

The objective of this design exercise project is to enable students to draw color inspiration from nature, specifically from the vibrant and varied colors of birds. By creating color inspiration cards based on a selected colorful bird, students will practice color combinations, learn color mixing techniques using acrylic paints, and develop a resource that can serve as a reference for future design projects.

1. Bird Research and Selection
2. Designing the Color Inspiration Cards
3. Exploring Color Mixing
4. Painting the Color Inspiration Cards
5. Creating a Color Palette
6. Reflective Discussion
7. Using the Color Inspiration Cards
8. Showcase and Display





Pareja, M. C. (2021). Presenter, USITT, United States Theatre Technology, Poster Session: Costume Crafts Class Techniques, Lightweight Costume Accessories Project, Online

Costume Crafts Class

Techniques

Lightweight Costume Accessories Project

Experiment with foam clay, paper pulp, and resin/fondant molds to create affordable, lightweight, durable period jewelry, buttons, and other accessories.

Costume Crafts Lab

Students apply the knowledge, research, and technical skills learned in Costume crafts class to the more narrowly defined area of costume accessories to create the decorating elements for the play “The Green Bird.”

Different products have pros and cons, like affordability, biodegradability, weight, tolerance humidity, and uses regarding specific projects. Working with limited budgets regarding historical reproductions or jewelry pieces and crowns, they can get very elaborate, heavy, and expensive. After many trials and errors, I found Moldable Foam, which works great in all types of resin mold, even capturing small detail. We made 20 gold buttons and 38 hearts in 2 sizes.

Marina Pareja
Assistant Professor of
Costume Design
Theatre Department
Florida International University
Email: parejam@fiu.edu

What Didn't

Paper pulp takes a long time to dry and requires a lot of sanding.



What worked

Eva Foam clay: Flexible, light, and non-toxic. This material makes it possible to sculpt accessories or add flexible details to props without sacrificing the weightlessness of foam. Not too soft out of the tub, easily molded, and easily removed can create pieces with great detail and complicated pieces keeping in mind that it takes time to dry, and it can shrink 10% as it dries. They can be sealed with paint primer and painted after.



Hearts for the crowns made with Moldable Foam

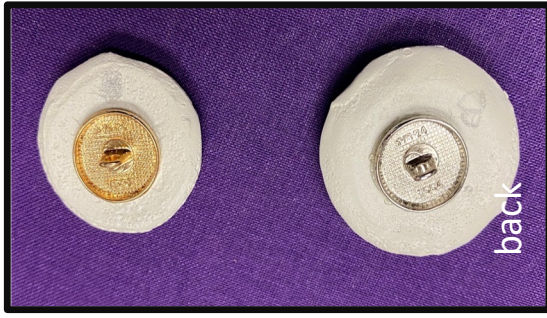


Foam-Mo moldable foam clay.



Students experimented with different molds and shapes. They used two different colors of clay.

EVA Foam clay can be pressed into silicone molds. But this method requires patience. You may need to wait a few days for it to cure enough to remove it from the mold safely. Depending on the mold size, speed up the process by putting the mold in the freezer for an hour. For this exercise, we used the brand Foam-Mo



Students at work / Costume Crafts

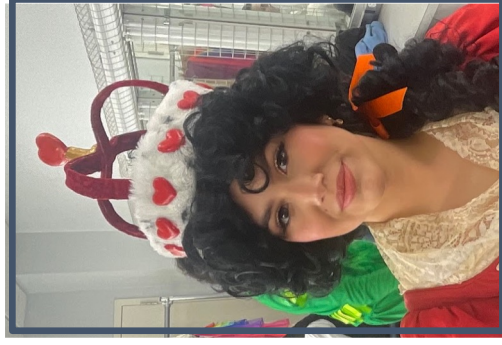


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Queen Tartagliona



Foam clay hearts on the crowns

Costume for The Green Bird



Gold buttons on Green Bird jacket



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Pareja, M. C. (2020). 3D Paint and Puff Paint Fabric Embellishment.” KCACTF,
Spartanburg SC
<https://www.artsteps.com/view/5f0aea5beaae30156210ede4> Presenter “

3D Puff Paint

Presentation and workshop
Puff paint embellishments

Kennedy Center American College Theatre Festival 52
Spartanburg, SC Feb 2020

Friday, February 7 • 3:30pm - 5:30pm

Puff Paint Embroidery and embellishment

Sign up or log in to save this to your schedule and see who's attending!

https://sched.co/ZbO



This is a hands-on workshop that shows you how to use puff (3D) paint for embroidery effects and 3D embellishment of a garment. It can be used alone or to add bulk to embroidery projects in order to save time.

Artists



Marina Pareja

Associate Professor Costume Design, Florida International University
Marina Pareja, Assistant Professor of Costume Design and Technology at Florida International University, has an MFA in Theatre Production and Design from Queen Margaret University in Scotland. Her focus is on costume technology and crafts. Marina's off-campus design work in the community...
Read More ->

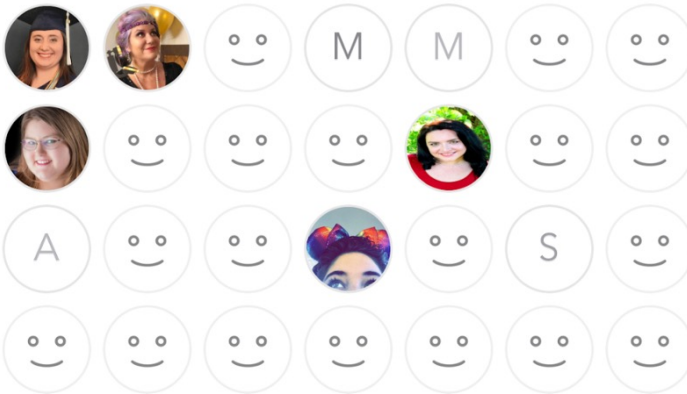
Friday February 7, 2020 3:30pm - 5:30pm

HPAC 122

Workshop

Audience students only

Attendees (49)



Schedule or People Search

Filter By Date

Feb 4 - 8, 2020

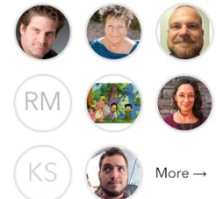
Filter By Venue

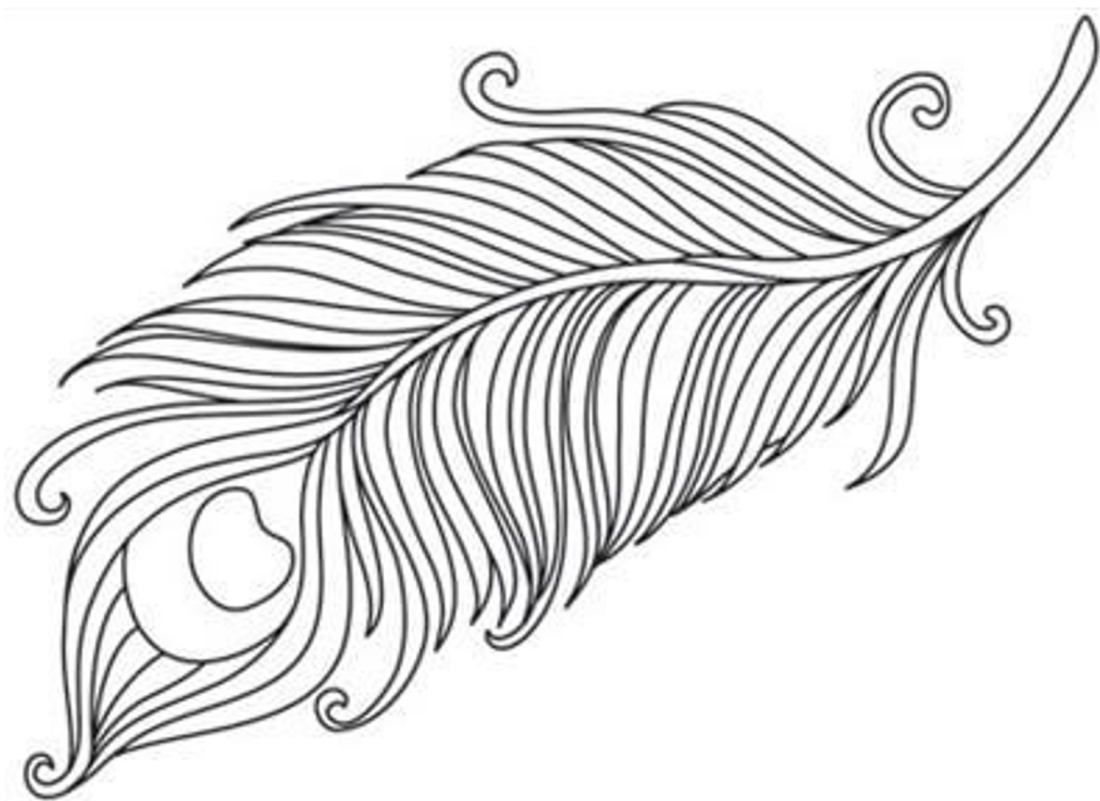
Spartanburg, SC, USA

Filter By Type

- ASPIRE
Devised
Directing - SDC
Dramaturgy
DTM
General
Invited Production
Irene Ryan
ITJA
Musical Theatre Initiative
Next Steps
Open Jar
Playwriting - NPP
Workshop
Audience
Popular

Recently Active Attendees





sample pattern



beaded appliqué sample

Friday, February 7

3:00pm-4:30pm @ CASB 101

Commedia dell'arte Masks on a Budget

3:00pm-5:00pm @ CASB 108 - Upstate

Curtsy and Courtesy: How to Wear and Work Your Costumes

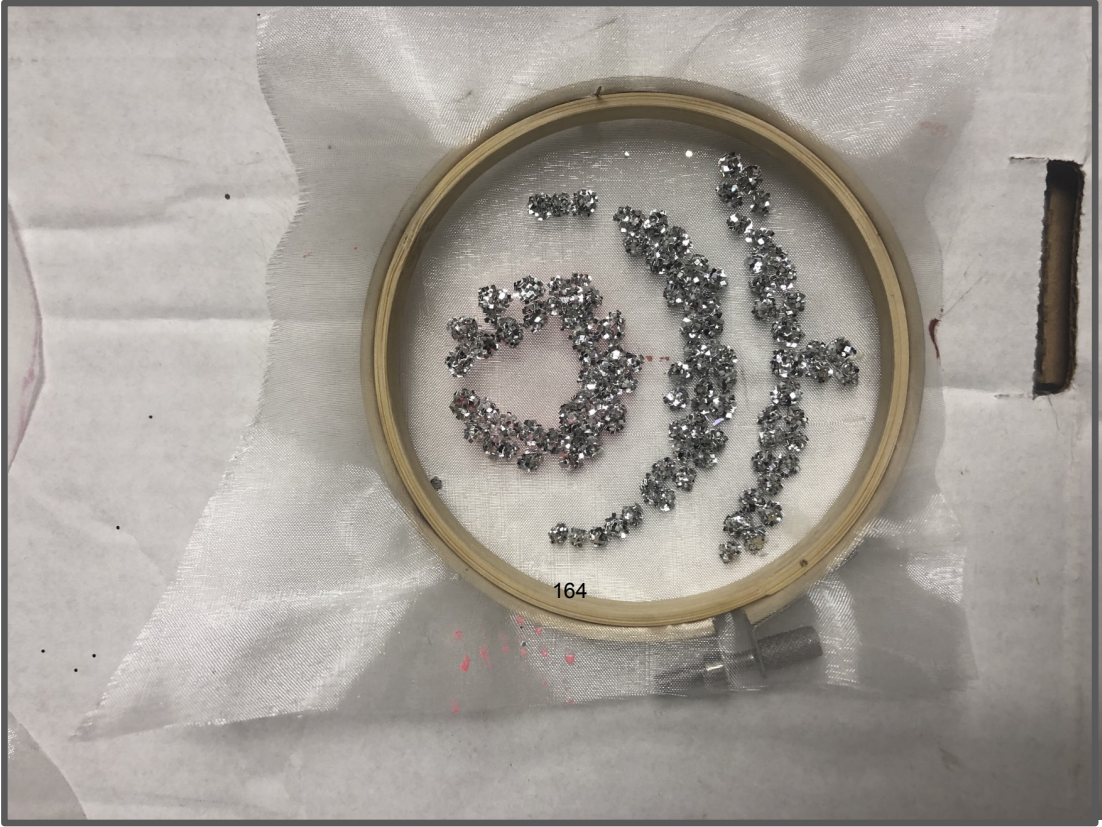
3:30pm-5:30pm @ HPAC 122

Puff Paint Embroidery and embellishment

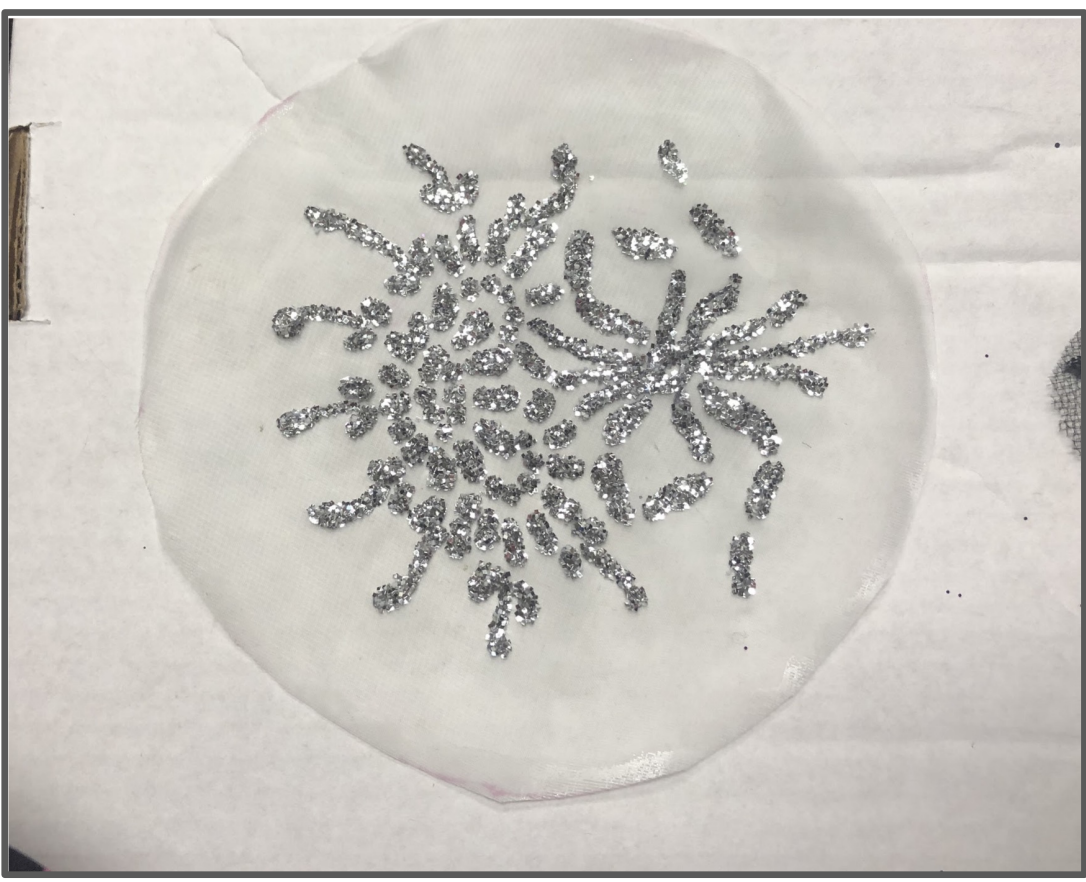
[VIEW YOUR SCHEDULE](#)



The group at work



Puff paint beading technique

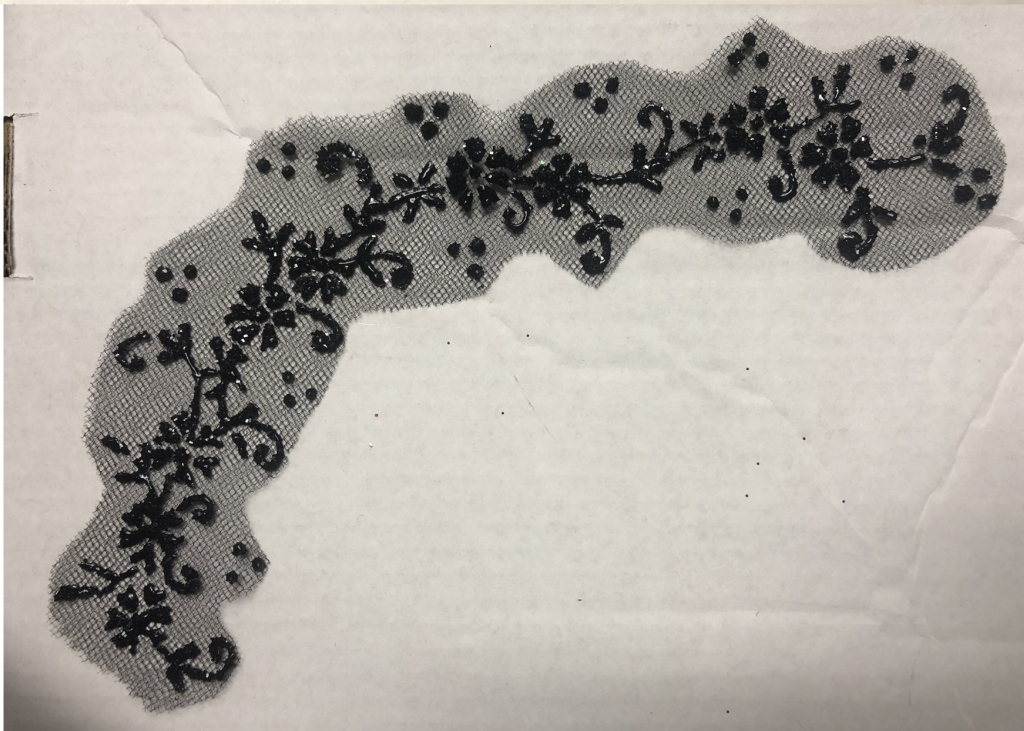


Paint + large flake silver glitter organza



Puff paint beading
technique

Paint + large flake
glitter
mesh-felt-organza



**RESEARCH AND
CREATIVE ACTIVITY**

Research and Creative Activity

The core of my creative journey lies in a passion for Theatre—a realm where storytelling harmoniously merges with the eloquent language of attire. In this vibrant sphere, I've meticulously woven captivating narratives through the craftsmanship of costumes, resulting in a diverse and expressive portfolio.

My creative journey spans diverse genres, historical periods, and cultural influences, reflecting a multifaceted and richly textured body of work. One notable project during the pandemic was my involvement in "Seven Deadly Sins" with Miami New Drama. This innovative production featured seven individual short plays performed inside storefronts, with the audience seated outside and listening through headphones, showcasing adaptability and creativity in the face of challenging circumstances.

My collaboration with Zoetic Stage at the prestigious Adrienne Arsht Center in Miami spans three seasons. It includes iconic productions such as "Dracula," "Frankenstein," and earning a Carbonel Award for the costume design of "Sweeney Todd." The recognition for "Sweeney Todd" underscores my dedication to crafting costumes that enhance the visual aesthetics of a production and contribute significantly to the storytelling and character development.

An additional noteworthy contribution to the theatrical landscape is my involvement in one of the first "Miami Motel Stories," where I worked on costumes and took on responsibilities for set design and props. This immersive experience allowed me to delve into multiple aspects of theatrical production, showcasing my versatility and commitment to creating cohesive and immersive worlds on stage.

My work on "Amparo" with Juggernaut Theatre marks significant milestones in my career, with "Amparo" gaining particular acclaim for its success in Miami.

What sets my work apart is the meticulous historical research that informs my designs, coupled with a profound understanding of how clothing can serve as a vehicle to reveal character and advance the narrative. My multicultural background has deeply influenced this approach, having lived and studied on three continents. The richness of my perspective is further enhanced by my experience as a director and my extensive knowledge of theatrical literature. This combination of diverse influences and experiences allows me to bring a unique and nuanced perspective to my creative endeavors, contributing to the intricate tapestry of stories told through costume design and theatrical production.

Each piece within my portfolio serves as a testament to my dedication to this medium, where fabrics, textures, and colors merge to embroider captivating stories onto the theatrical stage. These costumes are more than just garments; they are vessels of emotion, history, and identity, orchestrating a symphony that transports audiences into realms of imagination and artistry.

In my role as an Assistant Professor of Costume Design and Costume Construction, my creative journey transcends personal artistic expression. It encompasses the profound responsibility of nurturing the next generation of theatrical artists. As an educator, I have the

privilege of sharing the intricate art form of costume design and construction with students. Guiding them through construction and design techniques, I empower them to imbue life into characters and narratives, unveiling the transformative magic of costumes.

Through education, I contribute to a lineage of artists who not only craft visually captivating ensembles but also possess a profound understanding of the storytelling potential inherent in every stitch. This synthesis of creativity and pedagogy enriches the academic discourse while simultaneously elevating the theatrical landscape, shaping a new generation of designers capable of seamlessly marrying the art of costume with the essence of narrative.

In addition to my commitment to education and the creative synthesis of visually captivating ensembles with storytelling, I actively contribute to the broader academic discourse and professional community. I share my insights and discoveries through presentations at conferences such as the Association for Theatre in Higher Education (ATHE), the Southeastern Theatre Conference (SETC), and the United States Institute for Theatre Technology (USITT).

Participating in these conferences allows me to engage with fellow educators, professionals, and scholars, fostering a dynamic exchange of ideas and innovations in the field of theatre and costume design. By presenting my work and discoveries at these renowned conferences, I contribute to advancing knowledge within the academic realm and disseminate valuable insights that can influence and inspire the broader theatrical community. My involvement in conferences is a testament to my dedication to continuous learning, professional development, and the dissemination of knowledge. It serves as a platform to showcase the intersection of creativity and pedagogy, reinforcing that costume design is not just about crafting garments but also about unlocking the storytelling potential within each seam. Through these engagements, I aim to shape a new generation of designers who can seamlessly blend the art of costume with the essence of narrative, contributing to the ongoing evolution and enrichment of the theatrical landscape.

Right You Are If You Think You Are

By Luigi Pirandello

Summary of Costume Design Process by Marina Pareja

Designing costumes for a play involves a multi-step creative process that includes research, conceptualization, collaboration, and execution. In the case of Pirandello's "Right You Are, If You Think You Are," with inspiration drawn from futurist paintings, colorful birds, and the hobble silhouette of the 1910s, here is a breakdown of the steps in the costume design process:

1. Read and Analyze the Play:

- Understand the characters, themes, and settings of Pirandello's play. Identify the time period, social context, and any specific costume requirements mentioned in the script.

2. Research the Era:

- Study the fashion and cultural trends of the 1910s to capture the essence of the period. Look into futurist paintings to understand their color palette, patterns, and avant-garde spirit.

3. Explore Futurist Art:

- Analyze futurist paintings for inspiration. Pay attention to the use of vibrant colors, dynamic lines, and abstract shapes. Consider how these elements can be incorporated into costume designs to reflect the avant-garde nature of futurism.

4. Study Colorful Birds:

- Examine the colors, patterns, and textures of colorful birds for additional inspiration. Incorporate these elements into the costume designs to create visually striking and dynamic looks that resonate with the vibrancy found in both futurist art and nature.

5. Understand the Hobble Silhouette:

- Research the hobble silhouette of the 1910s, characterized by narrow skirts that restricted movement. Incorporate this historical fashion element into the costume designs to accurately represent the time period while adding a layer of challenge and visual interest.

6. Collaborate with Director and Set Designers:

- Work closely with the director and set designers to ensure costume designs harmonize with the overall vision of the production. Discuss color schemes, themes, and the desired atmosphere to create a cohesive visual experience.

7. Character Analysis:

- Break down each character in the play and analyze their personalities, backgrounds, and relationships. Tailor the costume designs to reflect each character's individuality and contribute to the storytelling.

8. Sketching and Conceptualization:

- Begin sketching initial costume ideas based on the research and analysis. Experiment with incorporating futurist elements, colorful bird motifs, and the hobble silhouette into the designs. Consider how each character's costume can convey their identity and emotions.

9. Fabric and Material Selection:

- Choose fabrics and materials that align with the visual aesthetic of futurist art, colorful birds, and the 1910s hobble silhouette. Consider the practical aspects of costume construction, such as movement and comfort for the actors.

10. Costume Fittings and Adjustments:

- Conduct fittings with actors to ensure the costumes fit well and allow for ease of movement. Make any necessary adjustments based on feedback from both the actors and the creative team.

11. Final Execution:

- Once the designs are approved, execute the final costumes. Work closely with costume makers, seamstresses, and other collaborators to bring the designs to life.

12. Rehearsal and Refinement:

- Attend rehearsals to see how the costumes interact with the actors and the overall production. Make any final adjustments or refinements as needed to enhance the visual impact and storytelling.

**Right You Are, If You Think You Are
By Luigi Pirandello**

Costume Design Process by Marina Pareja

Context

Sigmund Freud

WW I

Fascism

Nationalism

Einstein & Relativism

Futurism

Divisionism

Themes

Right to privacy

The relativity of Truth

Elitism

Entitlement to meddle

Artificiality

Superficiality

Prejudice

Style

Parabole

Allegory

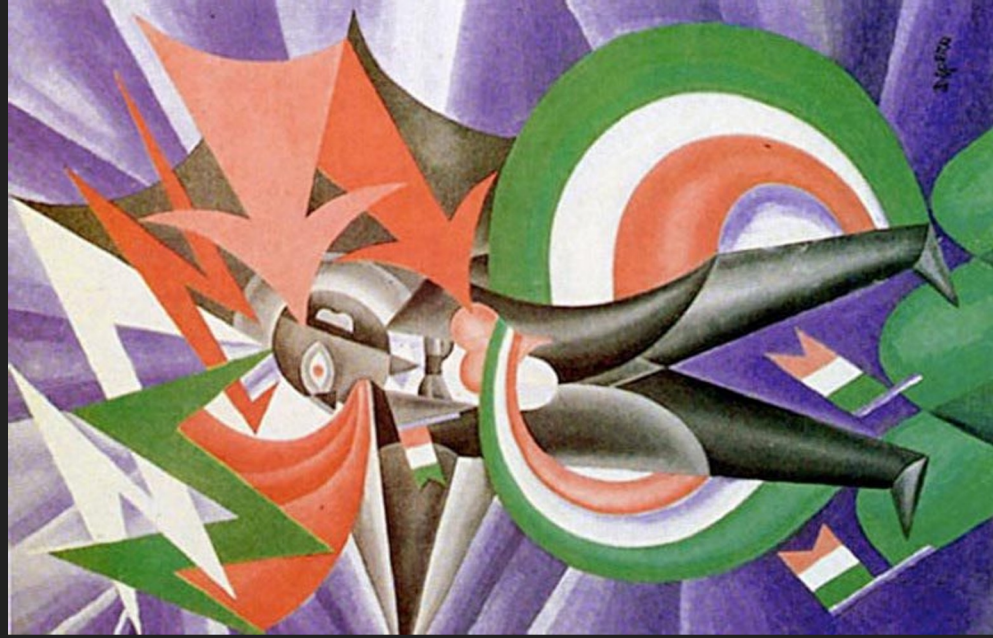
Truth is an instance of quoting one or many of the **facts** while describing or discussing the subject. The difference between truth and fact is that fact is something that cannot be combated with reasoning, for it is **logic** itself. But truth is something which depends on a person's **perspective** and experience.

Evocative Research



Evocative Research

Filippo Marinetti artwork - Futurism & Fascism



"Art, in fact, can be nothing but violence, cruelty, and injustice."

Evocative Research

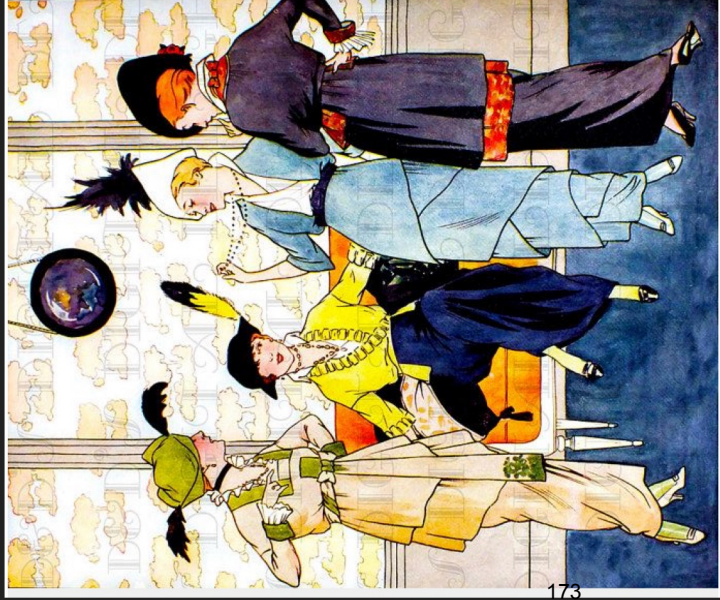
Fortunato Depero and Giacomo Balla, Futurism and design



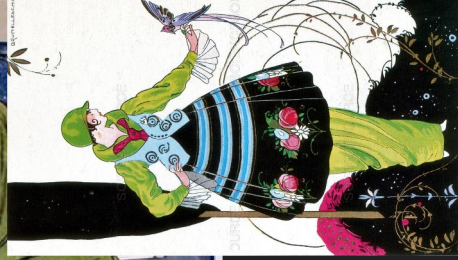
Italy as a cutting-edge theory among early 20th century painters and sculptors, and evolved into a cultural movement... For fashion, Futurism meant fabrics, designs, colors and cuts that reflected audacity, movement and speed.



Inspiration Research



173

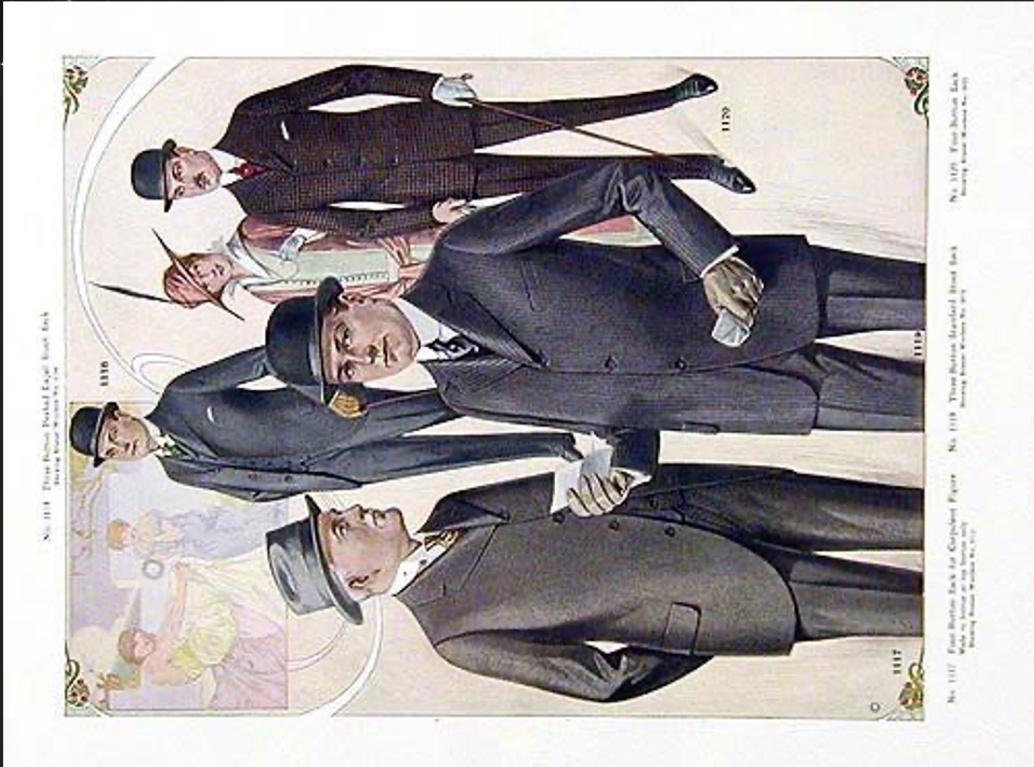


In 1914, painter Giacomo Balla, one of the movement's founders, developed guidelines for fashion. He insisted that **clothing** should be **aggressive**, with "muscular" or **deep shades** of color and bold geometric patterns. Balla favored **asymmetry**, such as jacket sleeves cut in different lengths and shapes. He emphasized designs with **layers** that could be added or stripped away to spontaneously create a new look.

Inspiration Research



Inspiration Research



Right You Are, If You Think You Are.



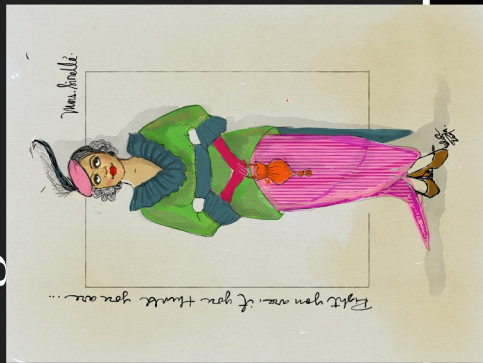
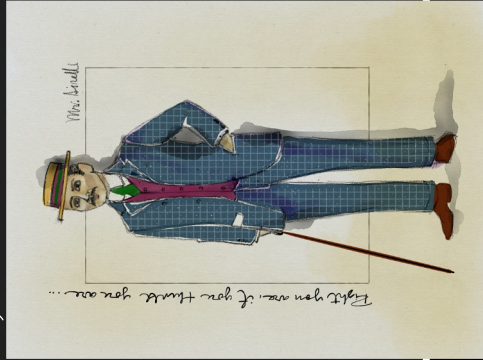
Right You Are, If You Think You Are.



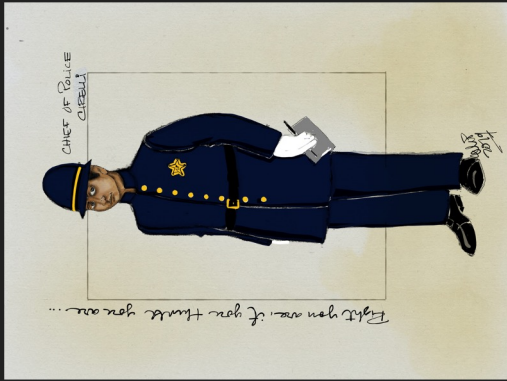
Right You Are, If You Think You Are.



Right You Are, If You Think You Are.



Right You Are, If You Think You Are.



PROFESSIONAL COSTUME DESIGN

City Theatre Summer Shorts Home Grown	Art Dir. Margaret Ledford	2023
Zoetic Stage Arsht Center for the Performing Arts Next To Normal American Rhapsody Mlima's tale	Dir. Stuart Meltzer	2023
Zoetic Stage Arsht Center for the Performing Arts Side by Side Our Dear Dead Drug lord Gringolandia	Dir. Stuart Meltzer	2022
Zoetic Stage Arsht Center for the Performing Arts Frankenstein	Dir. Stuart Meltzer	2021
Miami New Drama 7 Deadly Sins.	Dir. Michel Hausmann	2020
Zoetic Stage Arsht Center for the Performing Arts The Wolves American Son	Dir. Stuart Meltzer	2020
Zoetic Stage Arsht Center for the Performing The Curious Incident of the Dog at Nighttime Sweeney Todd	Dir. Stuart Meltzer	2019
Zoetic Stage Arsht Center for the Performing Arts Dracula by Michael Mckeever	Dir. Stuart Meltzer	2018
Orchestra Miami, Miami, FL The Magic Flute	Dir. Elaine Rinaldi	2018
Juggernaut Theatre Productions Amparo	Dir. Victoria Collado	2018

Juggernaut Theatre Productions Miami Motel Stories	Dir. Tamilla Woodard	2017
Main Street Players, Miami Lakes FL Stage Kiss by Sarah Ruhl	Dir. Marina Pareja	2016
Orchestra Miami, Miami, FL Noye's Fludde	Dir. Elaine Rinaldi	2015
What if Works, Miami, FL The Cherry Orchard One Flew [...]	Dir. Philip Church	2015 2014
Jonathan Edwards College Theatre, New Haven, CT El Monte Calvo	Dir Barbara Safille	2013
Theater and Poetry Workshop, Yale University New Haven, CT La Hija Del Capitán	Dir Barbara Safille	2012
Guzman Center, Miami FL Carlie Simon's Romulus	Dir. Philip Church	2008
Arts and Minds PAC, Coconut Grove, FL Las Galas del Difunto	Dir Barbara Safille	2005
New Theatre – Coral Gables, Florida Saint Joan Far East House of Seven Gables One Flea Spare Miss Julie & the Stronger	Dir. Patrick Flick Dir. Rafael de Acha Dir. Rafael de Acha Dir. Rafael de Acha Dir. Rafael de Acha	2007 2000 2000 1999 1999
Mount Holyoake College, Mount Holyoake, MA Summer Stock, First Hand		1997

ZOETIC STAGE AND ADRIENNE ARSHT CENTER PRESENT

GRINGO LANDIA

A CUBAN JOURNEY

A WORLD PREMIERE BY

HANNAH BENITEZ

THEATER
UP CLOSE
AN ARSHT CENTER SERIES

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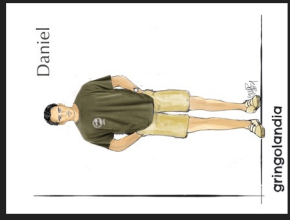
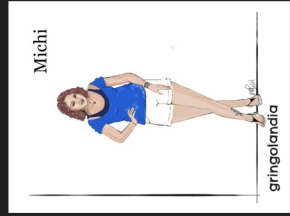
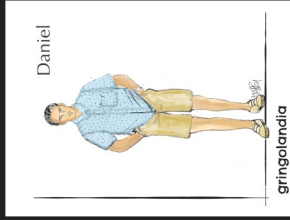
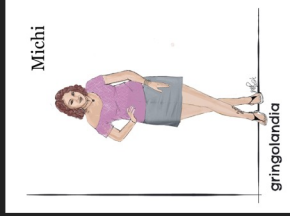
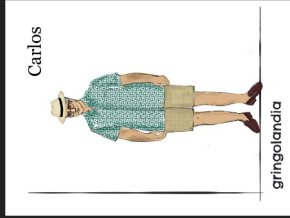


JAN 13 - 30

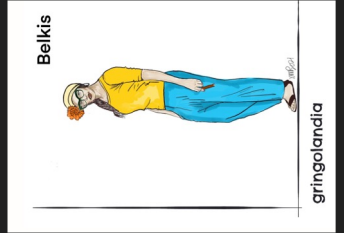
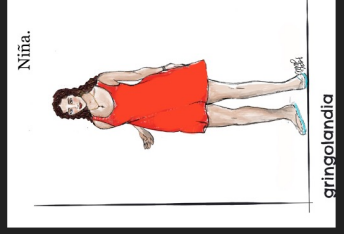
Rebecca Franklin: Lighting Designer
 Natalie Taveras: Scenic Designer,
 Properties
 Jodi Dellaventura: Scenic Designer,
 Properties
 Matt Corey: Sound Design
 Marina Pareja: Costume Design



Gringolandia



Gringolandia



Research



zoetic stage

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FOR THE PERFORMING ARTS OF MIAMI-DADE COUNTY

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NEXT TO NORMA

BOOK & LYRICS BY BRIAN YORKEY MUSIC BY TOM KITT

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Mar 16 - Apr 9

Pictured- Nate Promkul, Jeni Hacker, Gabi Gonzalez. Photo- Chris Headshots

Next to Normal



Next to Normal



Zoetic Stage and Adrienne Arsht Center present

MIMI'S TALE

BY LYNN NOTTAGE



Zoetic Stage and Adrienne Arsht Center present

MIMI'S TALE

A FLORIDA PREMIERE

BY LYNN NOTTAGE



JEREL BROWN
Mima



PHILLIP ANDREW SANTIAGO
Player 1



PAUL TORRES WONG
Player 2



SYDNEY PRESENDIEU
Player 3



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Mlima's Tale



zoetic stage

Adrienne Arsht Center
FOR THE PERFORMING ARTS OF MIAMI-DADE COUNTY



FRANKENSTEIN

BY NICK DEAR

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INFORMATION
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OR CALL
305.949.6722

CAST:

Gabriell Salgado:
Daniel Capote:
Frankenstein

Jeni Hacker:
Henry Gainza:
Lindsey Corey:
Imran Hylton:
Gustav/Constable

Barry Tarallo:
Nate Promkul:
Donesha Rose:
Creature

Matthew Korinko:
Ross Kaplan:
Seth Trucks:
Understudy for Victor Frankenstein,
Klaus, De Lacy, M. Frankenstein & Ewan

Alessandro Lopez:
Understudy for Creature, Felix, Rab,
Gustav & Constable

Rebecca Franklin:
Natalie Taveras:
Properties
Jodi Dellaventura:
Properties
Matt Corey:
Marina Pareja:
T.B.D.:
Design
Debbie Richardson: Wardrobe

The Creature
Victor

Grete/Clarice
Klaus/Ewan
Elizabeth

De Lacy
Felix/Rab
Agatha/Female

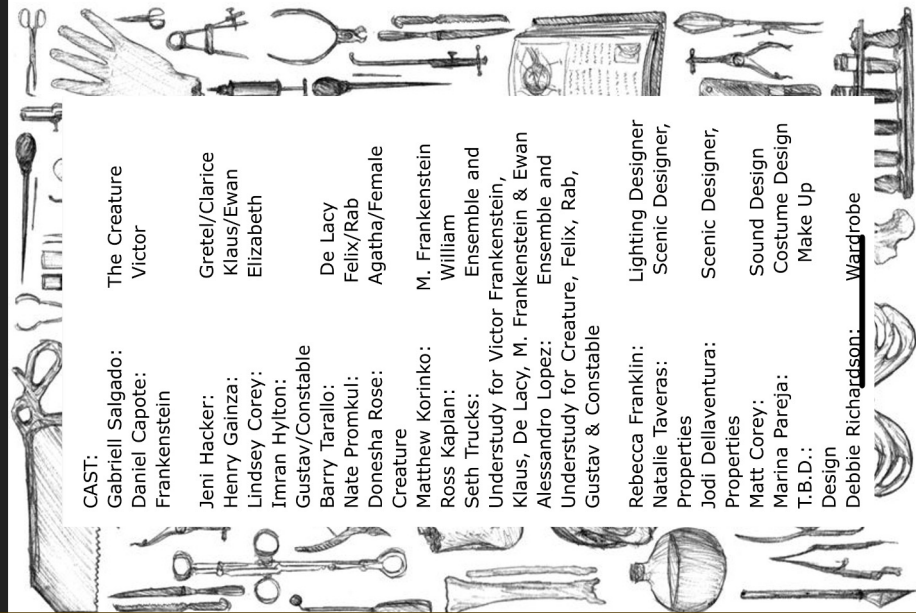
M. Frankenstein
William
Ensemble and

Understudy for Victor Frankenstein,
Klaus, De Lacy, M. Frankenstein & Ewan

Ensemble and
Understudy for Creature, Felix, Rab,
Gustav & Constable

Lighting Designer
Scenic Designer,

Scenic Designer,
Sound Design
Costume Design
Make Up



Frankenstein



Frankenstein



Frankenstein



7 Deadly Sins

Miami New Drama 2020

Utilizing a stretch of vacant storefronts along Lincoln Road in Miami Beach, socially-distanced audiences wearing headphones are divided into groups of twelve and rotate through six store windows and the Colony Theatre loading dock. Behind the doors and windows are seven original ten-minute plays each representing one of the seven deadly sins. The seven playwrights include Hilary Bettis, Nilo Cruz, Moisés Kaufman, Dael Orlandersmith, Rogelio Martinez, Carmen Pelaez, and Aurin Squire.

Directed by Michel Hausmann, Moisés Kaufman & Jade King Carroll

Scenic Design: Christopher & Justin Swader

Costume Design: Marina Pareja

Lighting Design: Yuki Nakase Link

Sound Design: Matt Corey

Prop Design: Jameelah Bailey & Stephanie Debrecht

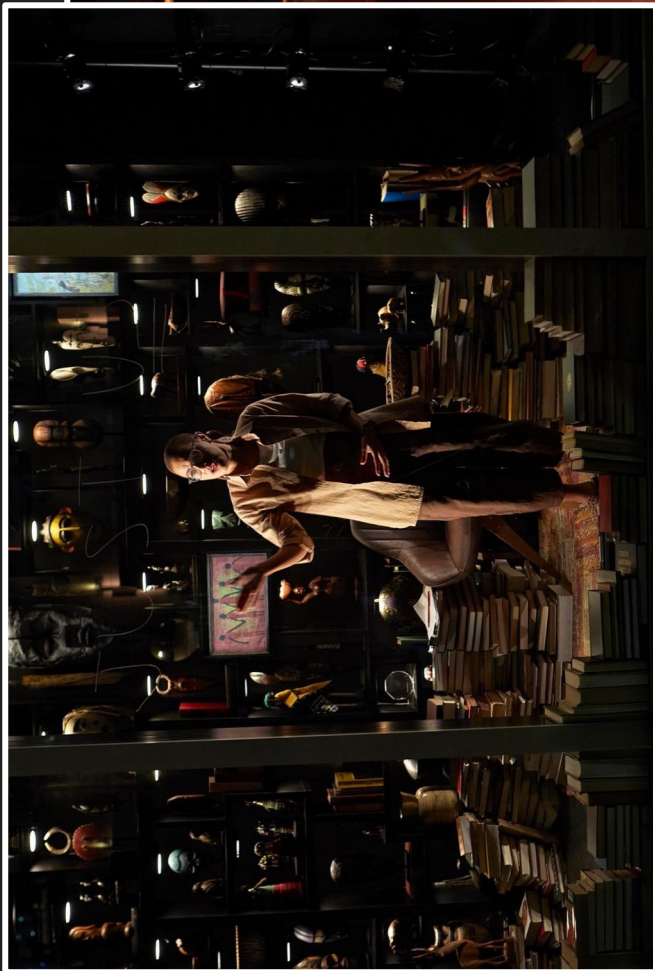
Production Stage Manager: Isabella Lisboa

Photos: Ernesto Sempoll



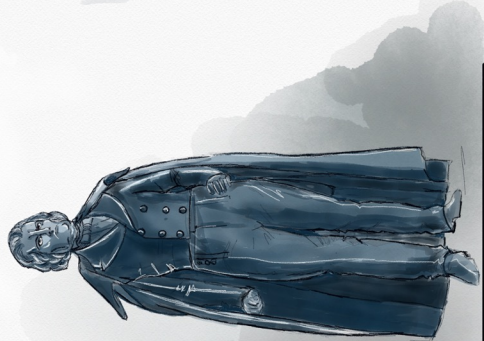
7 Deadly Sins



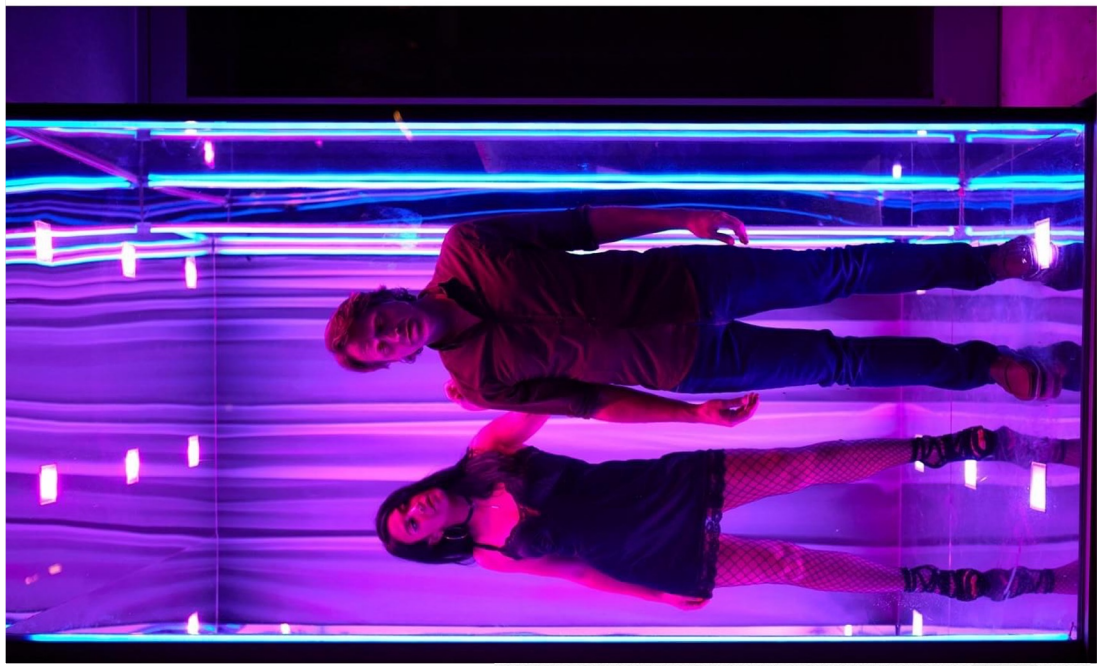




STRAPPED BY CARMEN PELAEZ JOHN C. CALHOUN



PRODUCTION / PAPER SONS — FASHIONING THE MUSEUM. PROPOSED BY MINA MINA. DRESS DESIGNER: MARY MCGRAW. DRESS: GANNI. — NOVEMBER — DECEMBER 2020



zoeticstage

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

SWEENEY TODD



MUSIC & LYRICS BY

STEPHEN SONDHEIM

BOOK BY

HUGH WHEELER

Director: Stuart Pearce

Music Director: Paul Tipton

Production Stage Manager: Amy Rauchwerger

Assistant Stage Manager: Vanessa McCloskey

Technical Director: B.J. Duncan

Wardrobe: Debbie Richardson

Dialect Coach: Rebecca Covey

Sweeney Todd: Aloysius Gigli

Mrs. Lovett: Jeni Hacker

Judge Turpin: Terry Hardcastle

Beadle Bamford: Henry Gainza

Beggar Woman/Pirelli: Kimberly Doreen Burns

Anthony: Nate Promkul

Johanna: Shannon Booth

Toby: Kevin Veloz

Lighting Design: Rebecca Montero

Scenic Design: Natalie Taveras

Costume Design: Marina Pareja

Sound Design: Dan Mayer

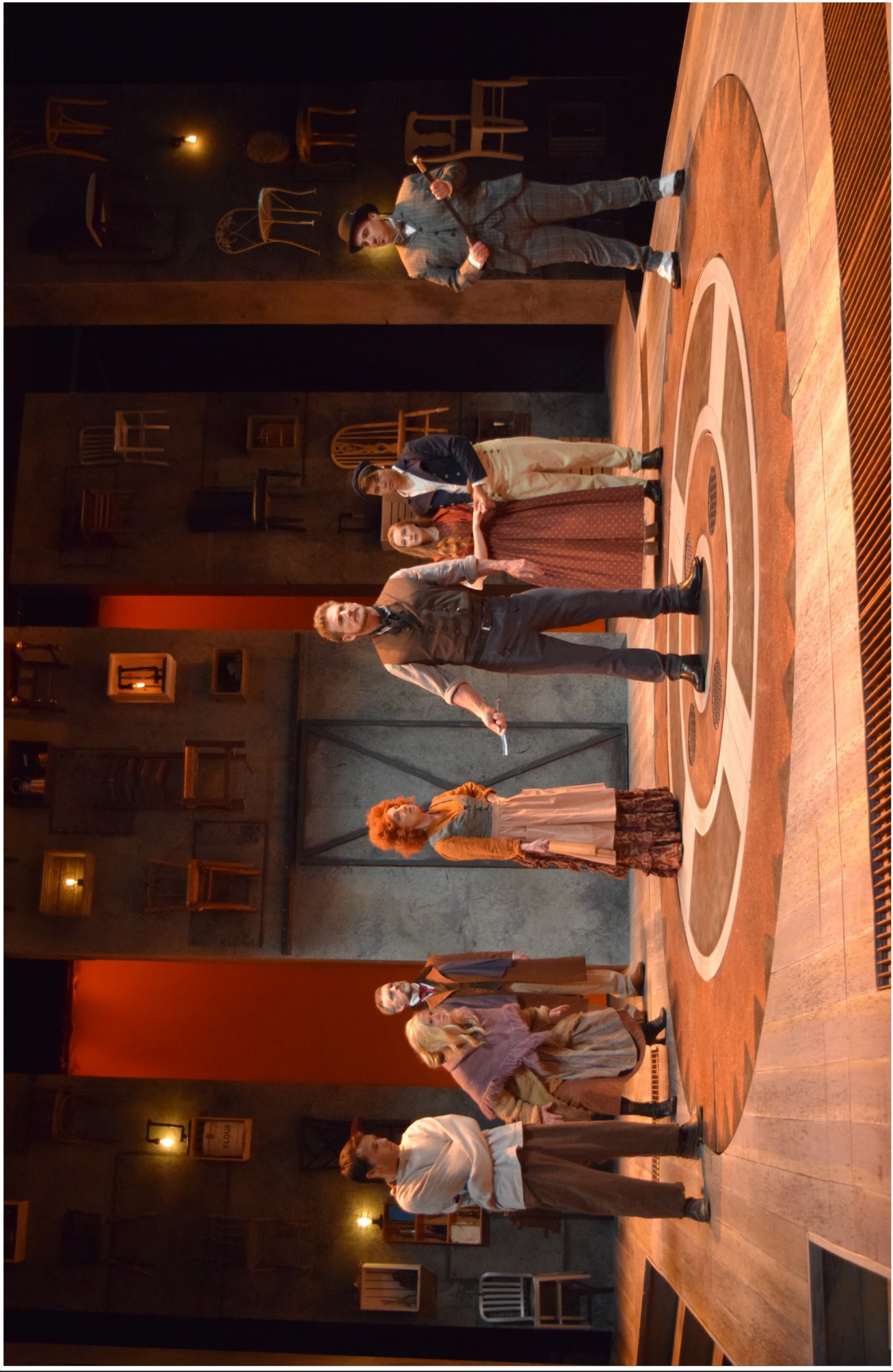
Properties: Jodi Dellaventura

March 14 - April 7



THE
CARBONELL AWARDS
WINNER

Sweeney Todd





Sweeney Todd



FIU Theatre's Marina Pareja wins Carbonell Award for best costume design

This year's [44th Carbonell Awards](#) not only saw its first ever virtual award ceremony, but also Marina Pareja, assistant professor and costume designer for [FIU's Department of Theatre](#), winning the award for best costume design for her work on [Zoetic Stage's](#) production of "[Sweeney Todd: The Demon Barber of Fleet Street](#)."

Pareja drew inspiration from early 19th century illustrations when designing the costumes for “Sweeney Todd.”

“There was a quality to early 19th century illustrations as opposed to paintings that I was really attracted to when putting these costumes together,” adds Pareja.



Some of Pareja’s favorite parts about working on this production, was getting to work with wigs and being immersed in the time period Sweeney Todd takes place in.

“There’s never just one specific thing I enjoy about a show because every production has its special moments and it seems like this show has been a favorite for many people,” Pareja adds. “Sweeney Todd can get very complicated, but this production was kept very simple and I think that’s what people really enjoyed.”



The Zoetic Stage's production of "Sweeney Todd" turned out to be an overall success, winning a total of eight awards at the 44th Carbonell Awards, tying it with a production of "Joseph and the Amazing Technicolor Dreamcoat" at Actors' Playhouse in the 1999/2000 season as the most awarded show in Carbonell history. The Zoetic Stage theatre company also went on to win an unprecedented 12 Carbonell Awards, becoming the theatre company to win the most awards in a single year.

The "[AMPARO Experience](#)," an immersive theatrical experience directed by FIU theatre alumna, Victoria Collado and comprised of a cast that included eight theatre alumni, was also honored at the Carbonell Awards with a Ruth Foreman Award. The Ruth Foreman Award is one of four special awards Carbonell presents and recognizes contributions to South Florida theater development by an individual or group, for singular achievement and/or career contributions.

The entire Carbonell Awards is available to watch on [YouTube](#).

For more information on the Carbonell Awards or to see a list of all winners visit <http://www.carbonellawards.org/>



zoetic stage

THE WOLVES

A FLORIDA PREMIERE BY
SARAH DeLAPPE

Stuart Meltzer:
Director/Director/Founder

Michael McKeever:
Director/Founder

Amy Rauchwenger:
Company Manager

Vanessa McCloskey:
Manager

Assistant Stage

Laura Plyler: #25

Harley DeCogliano: #7

Cynthia Bonacum: #11

Paloma Leite: #13

Tuesline Baptist: #00

Lisa Naso: #2

Katherine Burns: #8

Caitlyn Meagher: #46

Elena Maria Garcia:
Soccer Mom

Natalie Taveras:
Design/Properties

Becky Montero:

Matt Corey:

Marina Pareja:

Debbie Richardson:

B.J. Duncan:

Artistic

Executive

Scenic

Lighting Design

Sound Design

Costume Design

Wardrobe

TD/Set Construction



The Wolves

2019 • THE WOLVES



ONLY 5 PERFORMANCES LEFT!



THE WOLVES



A SOUTH FLORIDA PREMIERE BY SARAH DeLAPPE

"One of the 25 Best American Plays Since Angels in America."
- The New York Times



Production Team
Artistic Director
Stuart Meltzer

Managing/Marketing Director
Michael McKeever

Company Manager
Amy Rauchwenger

Playwright
Christopher Demos-Brown

Production Stage Manager
Amy Rauchwenger

Assistant Stage Manager/Young Artist
Ariana Rodriguez

Resident Technical Director/Builder
B.J. Duncan

Cast
Kendra Ellis-Connors: Karen Stephens
Scott Connor: Clive Cholerton
Officer Paul Larkin: Ryan Didato
Lieutenant John Stokes: James Samuel Randolph

Designers
Resident Lighting Designer: Becky Monetro
Scenic and Properties: Natalie Taveras & Jodi Dellaventura
Costume Design: Marina Pareja
Resident Sound Design & Composer: Matt Corey

Resident Wardrobe
Debbie Richardson

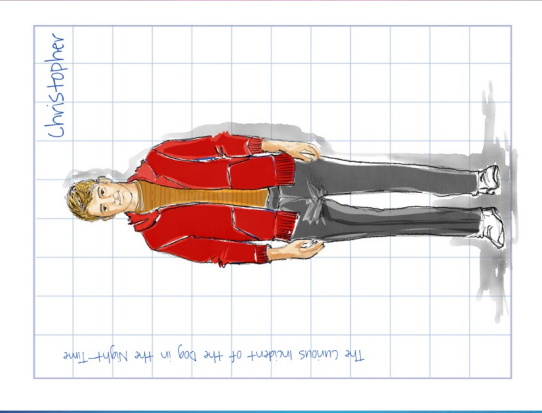
American Son playing in the
Carnival Studio Theatre Jan
10-26





zoetic stage

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME



The curious incident of the dog in the night-time

Artistic Director/Director: Stuart Meltzer
 Marketing Director: Michael McKeever
 Company Manager: Amy Rauchwerger
 Stage Manager: Amy Rauchwerger
 Assistant Stage Manager: Isabella Lisboa
 Resident Technical Director: B.J. Duncan
 Resident Wardrobe: Debbie Richardson
 Movement Director: Jeni Hacker

Cast:

Christopher: Ryan Didato
 Siobhan: Gretchen Porro
 Ed: Steve Anthony
 Judy: Niki Fridh
 Voice One: Margery Lowe
 Voice Two: Zack Myers
 Voice Three: Seth Trucks
 Voice Four: Michael
 McKeever: T.B.D. (Young)
 Voice Five: Barbara Sloan
 Artist) Michael
 Voice Six: Barbara Sloan

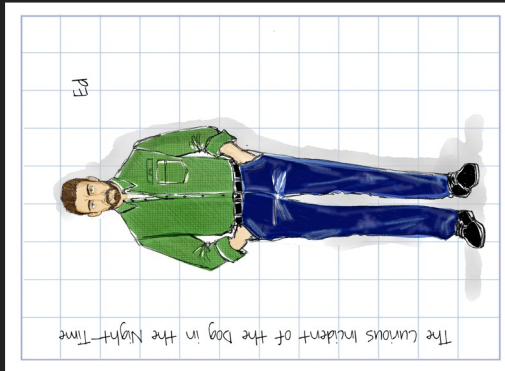
Designers:

Lighting: Becky Monetro
 Scenic: Michael McClain
 Sound/Music: Matt Corey
 Costumes: Marina Pareja
 Animations: Greg Duffy
 Properties: Natalie Taveras
 Projection: Steve Covey
 Dialects: Rebecca Covey

BY SIMON STEPHENS

Based on the novel by Mark Haddon

Curious Incident of The Dog In The Nighttime





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Miami Dade College

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PERFORMING ARTS

Zoetic Stage's 'Curious Incident' journeys inside a singular mind

BY CHRISTINE DOLEN ARTBURSTMIAMI.COM
UPDATED JANUARY 21, 2019 3:17 PM



Gretchen Porro as the teacher Siobhan reads from the imaginative work of Ryan Didato's Christopher in Zoetic Stage's 'The Curious Incident of the Dog in the Night-Time.' JUSTIN NAMON



Only have a minute? Listen instead



Powered by Trinity Audio

The power of theater to summon different worlds, to so fully immerse an observer inside a compelling story that day-to-day life thoroughly recedes, is abundantly at play in Zoetic Stage's exquisite new production of "The Curious Incident of the Dog in the Night-Time" in the Carnival Studio Theater at Miami's Arsht Center.

Winner of multiple Olivier and Tony awards, Simon Stephens' 2012 play is based on British writer Mark Haddon's 2003 novel about 15-year-old Christopher Boone, a

math genius on the autism spectrum.

The title comes from a line uttered by Sherlock Holmes in an Arthur Conan Doyle short story. After Christopher discovers at the top of the play that someone has gruesomely murdered the neighbor's dog, he turns detective to find the perpetrator. But what he discovers in the course of his investigation unravels other mysteries, shattering illusions, propelling him toward a greater maturity.

TOP VIDEOS

AD



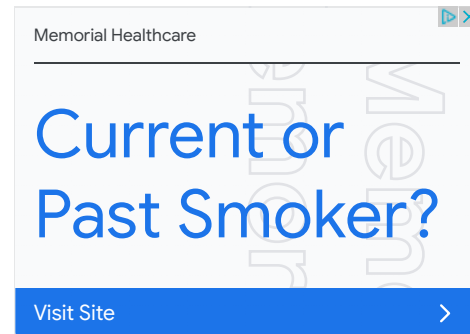
Ryan Didato's Christopher, third from left, makes a frantic journey to London in Zoetic Stage's 'The Curious Incident of the Dog in the Night-Time.' JUSTIN NAMON

“Curious Incident” is a complex, multicharacter play-within-a-play told from Christopher’s point of view, laying bare his thought process, coping mechanisms and quirky brilliance. It is highly theatrical — a “park” is created, for example, by four actors holding leafy branches, which they sway in time to the sound of a breeze — and intricately technical. For instance, when Christopher drops three imaginary

food pellets one by one into his pet rat Toby's cage, the audience hears a precisely timed "plink ... plink ... plink."

Thank you for subscribing.

Not at all likely Extremely likely
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Zoetic artistic director Stuart Meltzer is the man at the helm of "Curious Incident," and he functions here like a maestro stirring his collaborators, onstage and off, to virtuoso performances.

Ryan Didato gets the role of his still-unfolding career as Christopher, a boy half his age, a teen toggling between his powerful emotional limitations and his limitless imagination. His precise way of walking involves straight lines and 90-degree turns. His aversion to being touched and his stunned reaction to parental betrayal lead to sudden meltdowns, as he screams, writhes, covers his ears and breaks your heart. Impeccable in his accent and physicality, Didato makes the journey inside Christopher's mind harrowing, hopeful and deeply touching.

As Ed, the teen's father, Stephen G. Anthony gives a beautifully layered performance as a flawed but dependable man whose love for his challenging son has never wavered, so much so that Christopher's sudden estrangement from his dad becomes a kind of shared pain between actor and audience. As Judy, the boy's more adventurous mother, Niki Fridh has her own moving arc, evolving from a self-doubting woman who ran from the burdens of her family life into a mother determined to help her full-of-promise son push forward.



Stephen G. Anthony's Ed confronts Ryan Didato as his son Christopher in 'The Curious Incident of the Dog in the Night-Time.' JUSTIN NAMON

The radiant Gretchen Porro plays Siobhan, Christopher's teacher, guide and confidant, with a sunny certainty. She is the play's occasional narrator as she reads from her star student's journal, and she's an intellectual and emotional lodestar to a young man who very much needs one.

How to eat like a local in Miami

Search by neighborhood and by the type of food you're craving

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World-Class
University,
**Wherever
You Are.**

A half-dozen cast members play multiple roles, sometimes forming a bustling crowd, at times grouping into a pulsing human organism, other times breaking off into individual characters. The show's precise, meaningful movement direction is by Jeni Hacker.

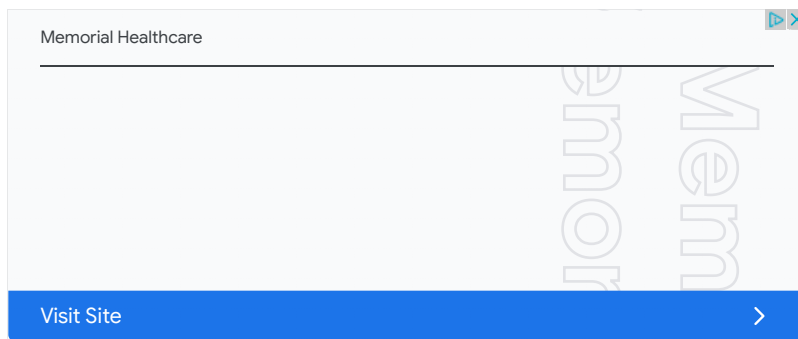
Margery Lowe's array of characters includes a vengeful neighbor, the head of Christopher's school and the sexy face of an ATM. Zach Myers artfully plays the neighbor's troublesome ex and others. Michael McKeever is a cleric, Christopher's uncle and, though Christopher pronounces him "too old" for the role, a policeman. Particularly as an older neighbor who is kind to Christopher but too careless with a secret, Barbara Sloan is persuasive physically and emotionally. Seth Trucks is an efficiently sympathetic London policeman and others, while New World School of the Arts senior Rachel O'Hara plays a variety of young women.



Niki Fridh's Judy carefully touches the fingertips of Ryan Didato as her son Christopher in Zoetic Stage's 'The Curious Incident of the Dog in the Night-Time.' JUSTIN NAMON

Although the play moves from Christopher's hometown of Swindon in Southwest England to London and back, the teen's way of looking at and organizing the world drives the design.

Because Christopher thinks mathematically, set designer Michael McClain has created four large cubes to serve as the home for Greg Duffy's animations and Steve Covey's projections. The play's title appears and vanishes. Some numbers join with words to track locations, while others represent Christopher's self-calming recitations/calculations.



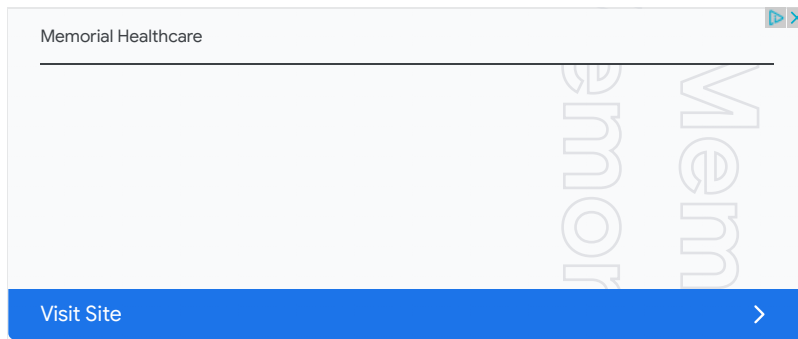
Rebecca Montero's gorgeous lighting design summons sunshine, the warm security of home, an infinity of tiny stars. Matt Corey's original music and precisely detailed soundscape are integral to the production's considerable impact. Marina Pareja clothes the actors who play multiple roles in a basic uniform of black pants and pale gray T-shirts, adding and subtracting costume pieces as they transform into different characters.

In "Curious Incident," the mind of Christopher Boone is fascinating, his journey riveting. So, too, is Zoetic Stage's latest production.

ArburstMiami.com is a nonprofit source of theater, dance, music and performing arts news.

IF YOU GO

- What: “The Curious Incident of the Dog in the Night-Time” by Mark Haddon.



- Where: Zoetic Stage production in the Carnival Studio Theater at the Adrienne Arsht Center for the Performing Arts, 1300 Biscayne Blvd., Miami.
- When: 7:30 p.m. Wednesday-Saturday, 3 p.m. Sunday, through Feb. 3.
- Cost: \$50 and \$55.
- Information: 305-949-6722 or www.arshtcenter.org.

This story was originally published January 21, 2019 11:03 AM.



Barbara Sloan talks to Ryan Didato in a 'park' in Zoetic Stage's 'The Curious Incident of the Dog in the Night-Time.' JUSTIN NAMON

 [COMMENTS](#) 

Stuart Meltzer: Artistic Director,
 Director, Founder
 Michael McKeever: Managing
 Director, Marketing, Playwright &
 Set Designer, Founder. Oy.
 Amy Rauchwenger: Resident Stage
 Manger, Company Manger

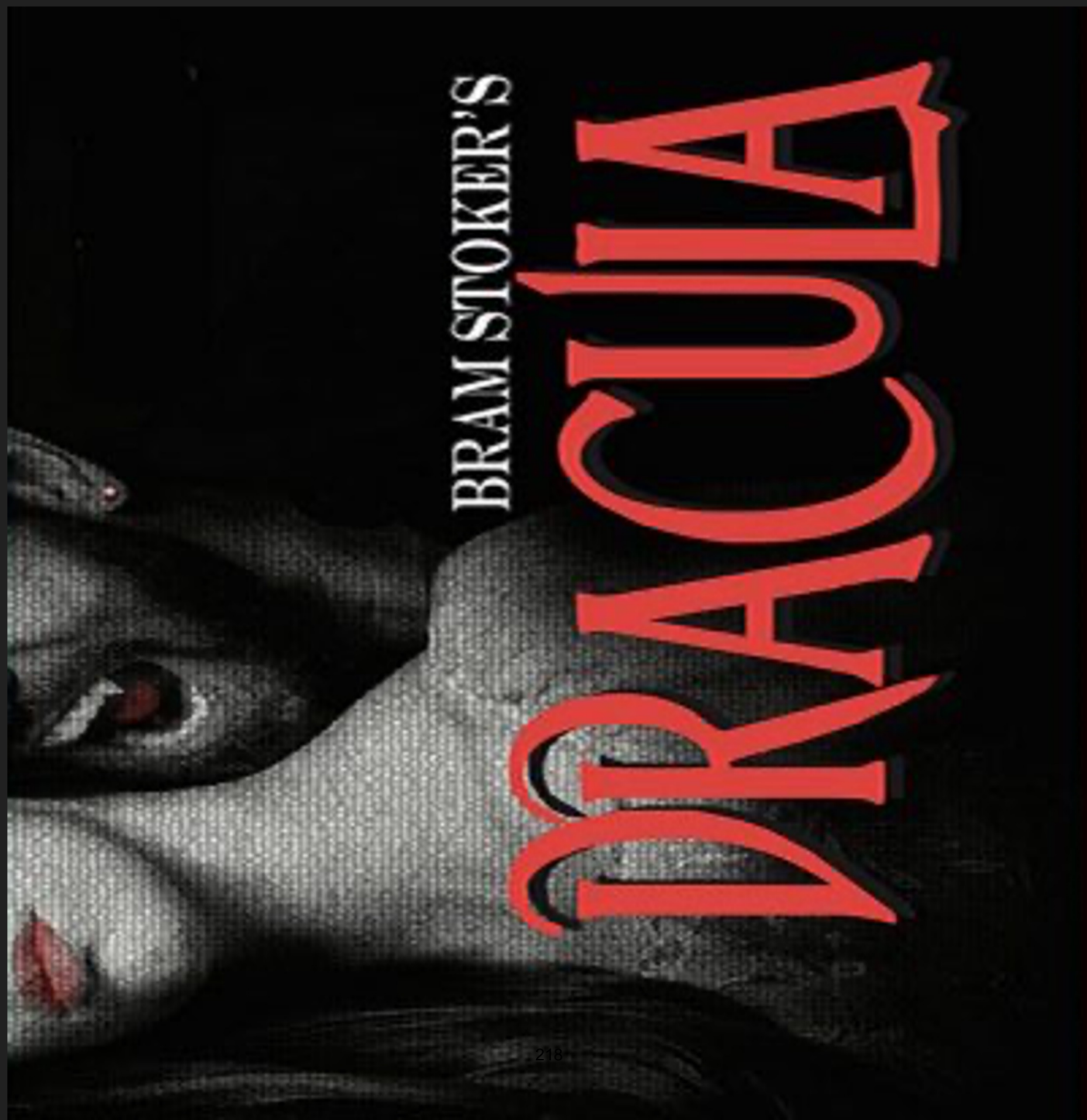
Christopher Demos Brown:
 Founder
 Stephanie Demos: Found, Board
 President
 Kerry Shiller: Founder

TBD: Assistant Stage Manager
 B.J. Duncan: Technical Director
 Debbie Richardson: Wardrobe

Becky Monetro: Lighting Designer
 Matt Corey: Sound Designer
 Jodi Dellaventura: Properties
 Marina Pareja: Costume Designer

Lee Soroko: Fight Coordinator
 Rebecca Covey: Dialect Coach

Carlos Orizondo: Dracula
 David Kwiat: Dr. Seward
 Karen Stephens: Van Helsing
 Lindsey Corey: Mina Harker
 Daniel Capote: Jonathan Harker
 Caleb Scott: Renfield
 Isabella Lopez: Lucy Westerna &
 Bridgett
 Francesca Rossi: Violinist



Dracula



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Dracula



FIU

COSTUME DESIGN COSTUMER / COSTUME CONSTRUCTION

Florida International University – Miami, Florida

Women on the Verge	Dir. Olivia de Guzman	2024
The Mousetrap	Dir. Justin Packard	2023
Necessary Targets	Dir. Leslie Anne Timlick	2023
The Green Bird	Dir. Melvin Huffnagle	2022
Fahrenheit 451	Dir. Philip Church.	2022
Lysistrata	Dir. Philip Church	2021
Measure for Measure	Dir. Michael Yawney	2020
Right You Are, If You Think You Are	Dir. Ivan Lopez	2019
Boeing Boeing	Dir. Philip Church	2019
The Children's Hour	Dir. Leslie Anne Timlick	2018
She Kills Monsters	Dir. Tony Galaska	2018
UBU REX	Dir. Michael Yawney	2017
Little Shop of Horror	Dir. Philip Church	2017
Mid-Winter Night's Tale	Dir. Wayne Robinson	2016
Two Gentlemen of Verona	Dir. Wayne Robinson	2016
A Flea in her Ear	Dir. Philip Church	2015
Rumors	Dir Matt Glass	2015
Six Characters in Search of an Author	Dir. Wayne Robinson	2015
An Ideal Husband	Dir. Philip Church	2014
Julius Caesar	Dir. Philip Church	2014
Sleeping Beauty	Dir. Margaret Ledford	2013
The Liar	Dir. Michael Yawney	2013
Medea	Dir. Marilyn Skow	2012
The last Days of Judas...	Dir. Wayne Robinson	2013
In the Next Room (The Vibrator Play)	Dir. Jesus Quintero	2012
Pride and Prejudice	Dir. Philip Church	2011
The Blithe Spirit	Dir. Michael Yawney	2010
Pericles	Dir. Wayne Robinson	2009
Spring's Awakening	Dir. Philip Church	2008
The Who's TOMMY	Dir. Philip Church	2007
Silence	Dir. Tracey Moore	2007
A Funny ...Forum	Dir. Philip Church	2006
Balm in Gilead	Dir. Wayne Robinson	2006
The Crucible	Dir. Therald Todd	2002
Shakespeare's Journey	Dir. Leroy Clark	2001
The Tempest	Dir. Philip Church	2001
Gypsy	Dir. Wayne Robinson	2000

The Green Bird

by Hillary DePiano



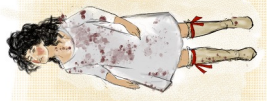
Costume Design by Marina Pareja



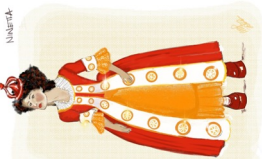
THE GREEN BIRD —
MARIETA
231



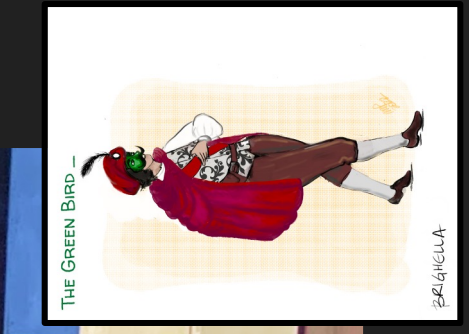
THE GREEN BIRD —
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MARIETA IN THE BOWERS OF THE OPERA



THE GREEN BIRD —
MARIETA
MARIETA IN THE BOWERS OF THE OPERA



The Green Bird by Hillary DePiano



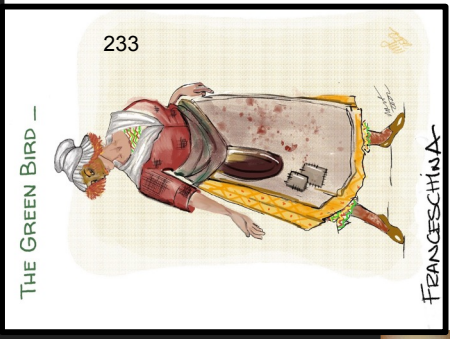
The Green Bird by Hillary DePiano

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THE GREEN BIRD —

TRUFFALDINO

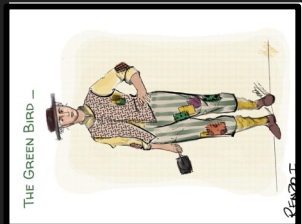


THE GREEN BIRD —

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FRANCESCHINA

The Green Bird by Hillary DePiano

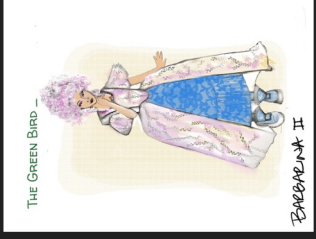


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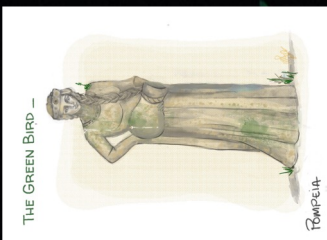
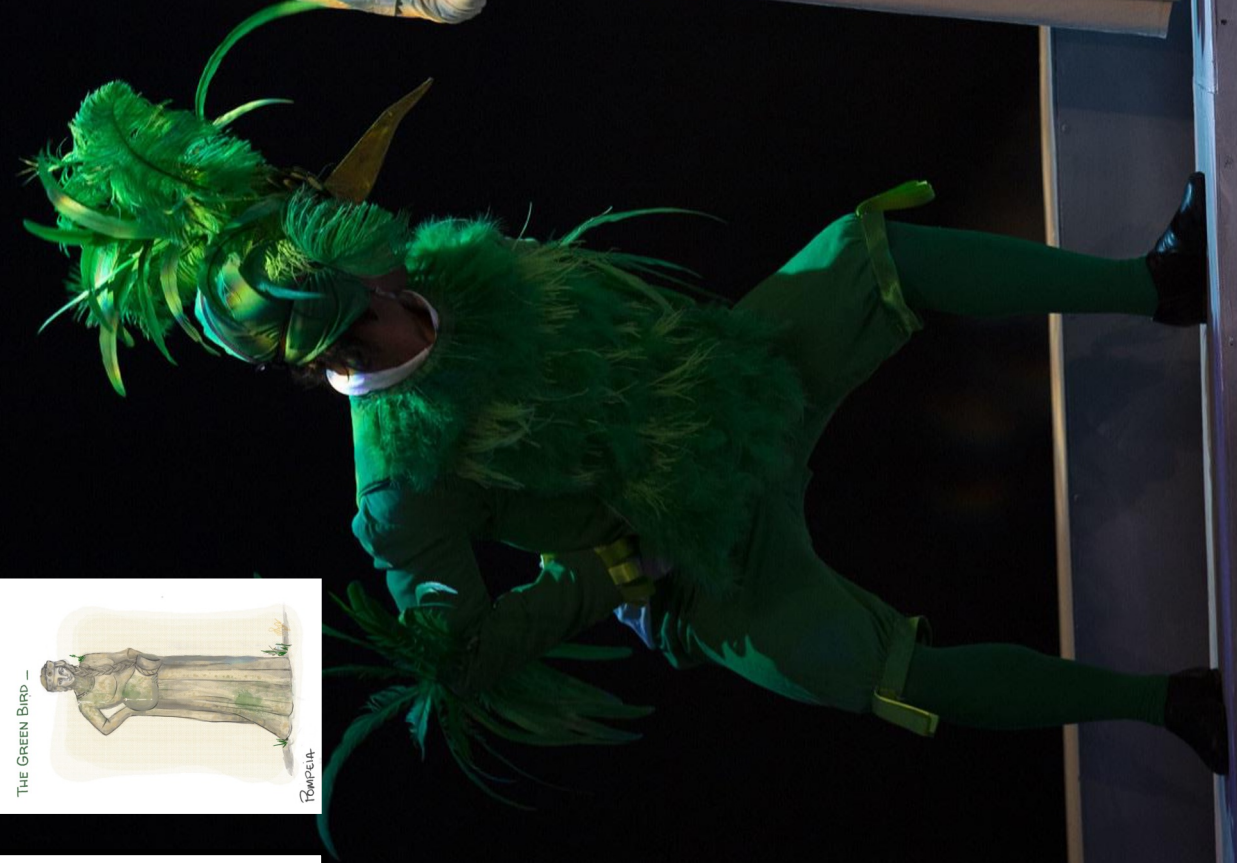


The Twins: Renzo and Barbarina

The Green Bird by Hillary DePiano



The Twins: Renzo and Barbarina



THE GREEN BIRD —

Trompeur



THE GREEN BIRD —

THE GREEN BIRD



Creating Commedia Masks

The green bird



different materials trials, including
worbla and foam

Commedia mask project

This project aims to teach students the introductory methods of creating a Commedia mask to help them discover the many possible techniques through the manipulation of different materials like paper mâché, foam clay, and thermoplastics material.

Objectives:

- Introduction to the history and evolution of the Commedia mask.
- Recognize the similarities and differences among Commedia masks produced in various times and places.
- Practice beginning skills in modeling and constructing a clay mold.
- Experiment with different materials to ensure their viability
- choose a style and Build a Commedia mask
- Discuss a variety of materials, shapes, and textures used to create the masks.

Commedia masks project

What worked

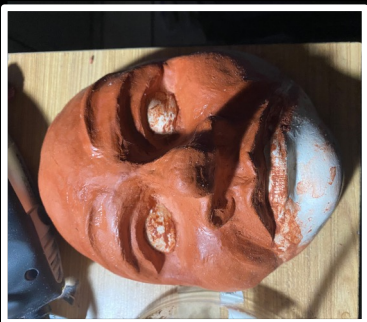
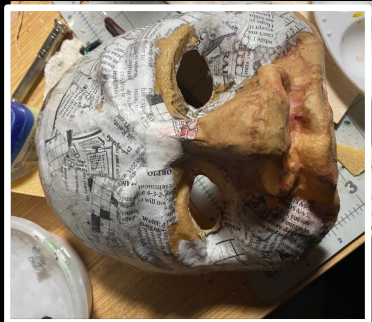
A mix of the different techniques became the perfect combination. The Worbla layer picked the details, added strength, and prevents the paper mâché from getting stuck to the clay mold. One layer of paper mâché, sealed with plastic dip to protect from sweat. A layer of felt inside and primer outside before painting.

What Didn't

Foam clay: takes too long to dry. It can distort the expression as it dries. It can crack or break off.

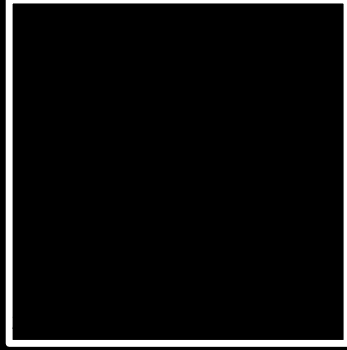
Worbla: alone can crack too. More than one layer can get expensive and hard to work with since layers melt under heat.

Paper mâché alone can take a long time to dry all the many layers needed for a sturdy mask.





Outline features
one layer of paper
mâché (not
shown)
One layer of
Plastic dip
One layer of Kiltz
before painting



Queen Tartagliona



Clay Positive mold/ one layer of paper mâché/ Worbla/ plastic dip



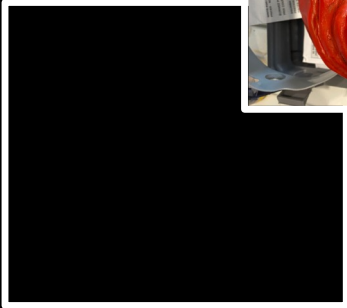
painted mask

Brighella

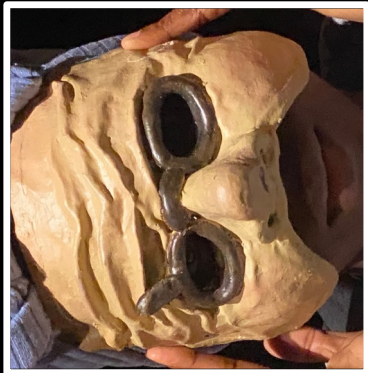


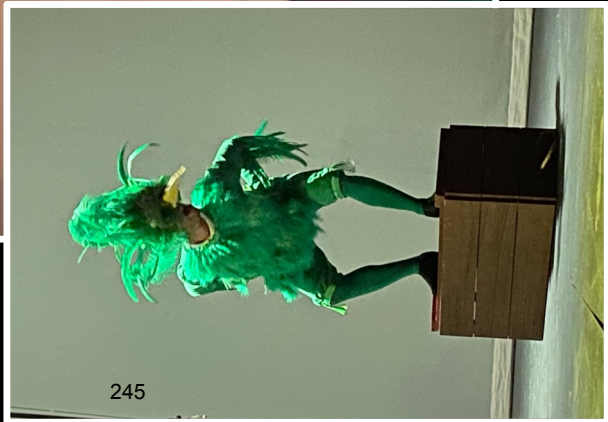


Pantaleona



King Tartaglia



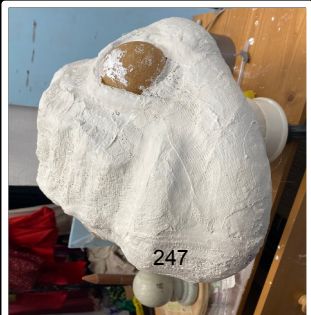


The Green bird





Serpentina



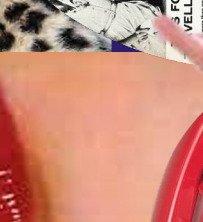
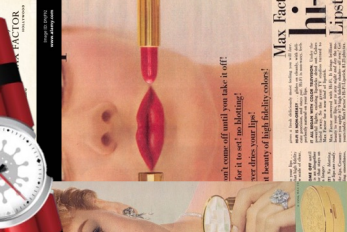
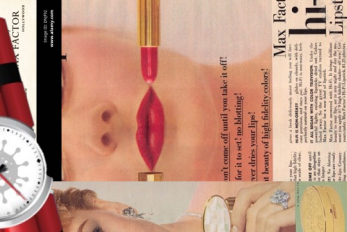
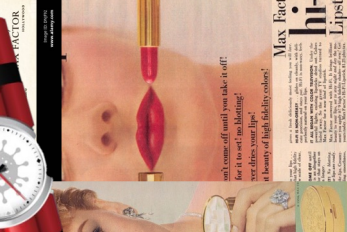
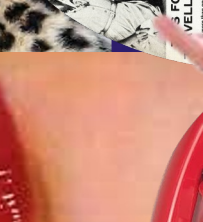
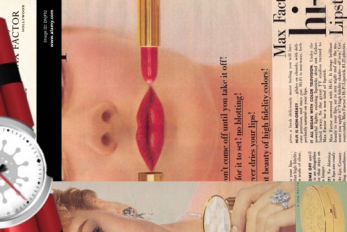
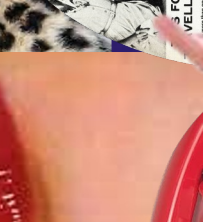
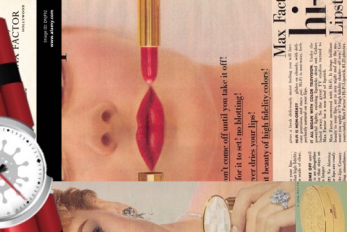
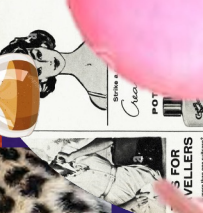
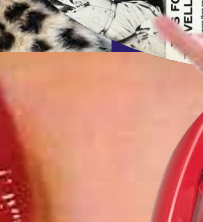
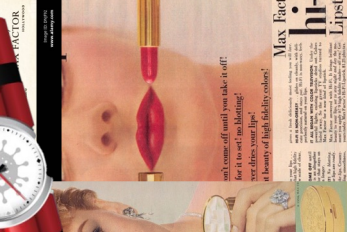
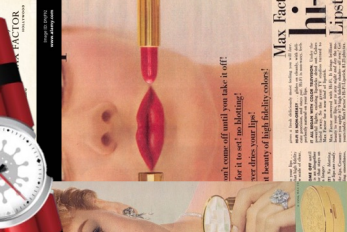
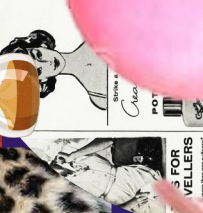
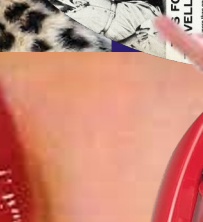
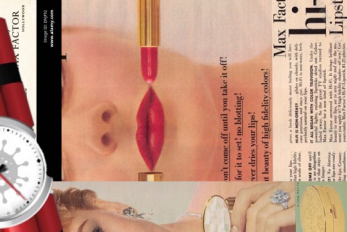
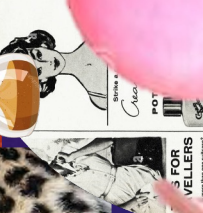
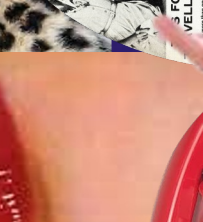
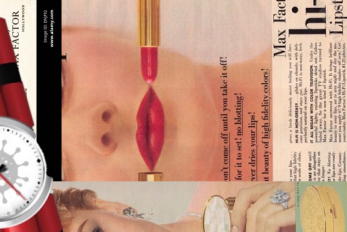
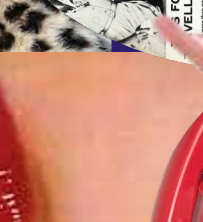
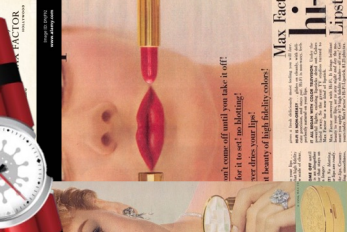
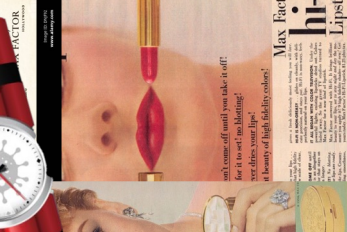
WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

COSTUME DESIGN USING A.I. BY MARINA PAREJA

TAXI



1911





PEPA



CANDELA



MARISA



PAULINA



LUCIA



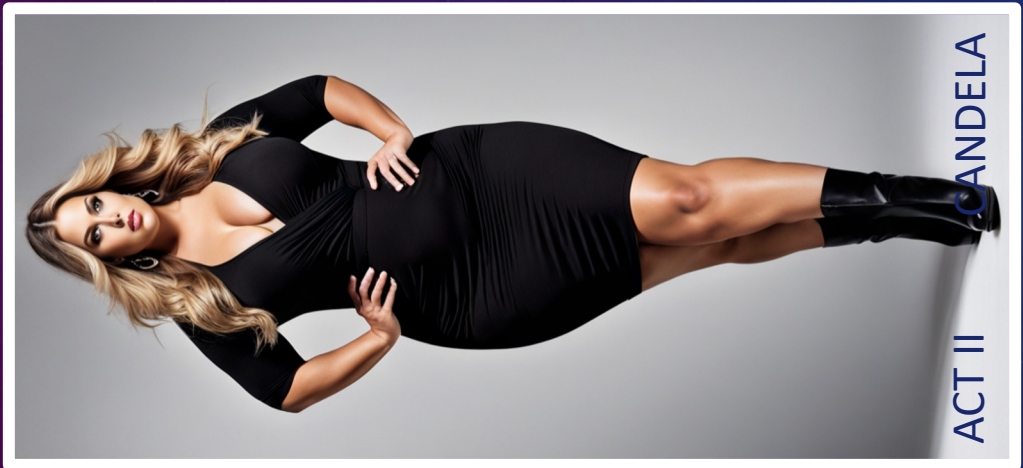
PAULINA



LUCIA



PEPEA



CANDELA



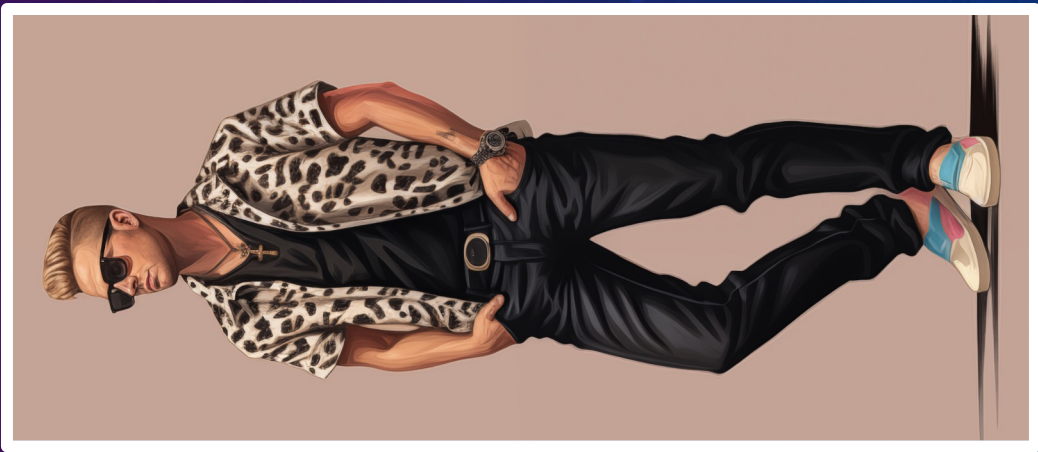
IVAN



MARISA



CARLOS



Taxi Driver

Ensemble

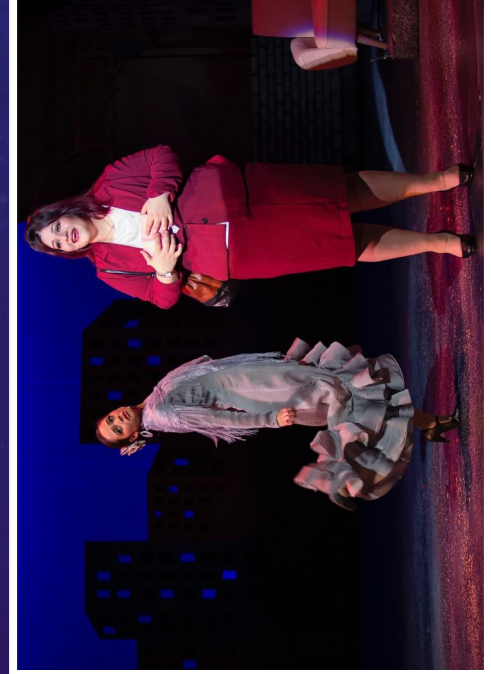




Women on the Verge of a Nervous Breakdown



Women on the Verge of a Nervous Breakdown

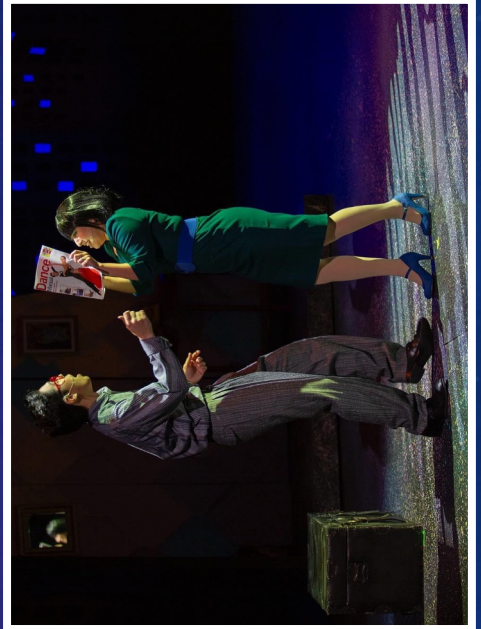


Women on the Verge of a Nervous Breakdown

Women on the Verge of a Nervous Breakdown



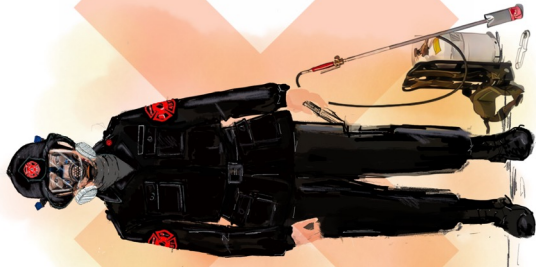
Women on the Verge of a Nervous Breakdown



Fahrenheit 451

By Roy Bradbury





FAHRENHEIT 451
Montag



FAHRENHEIT 451
Montag



Firemen





Mrs. H
FAHRENHEIT 451



Dr Faber
FAHRENHEIT 451



The Children's Hour

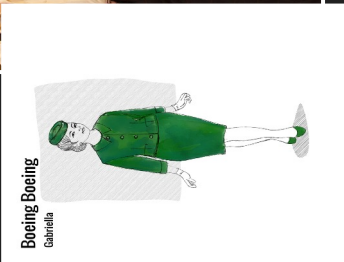
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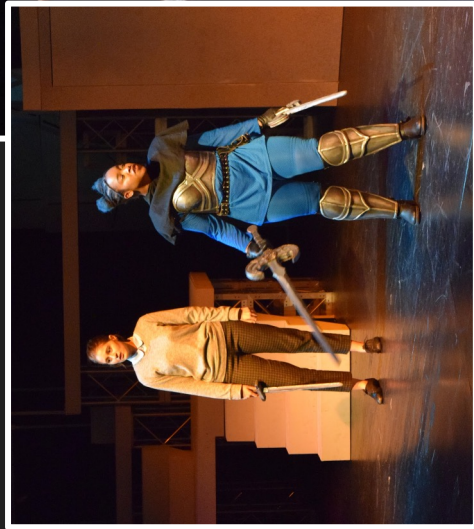
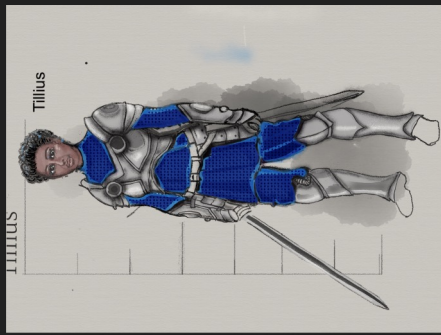
255



Boeing Boeing



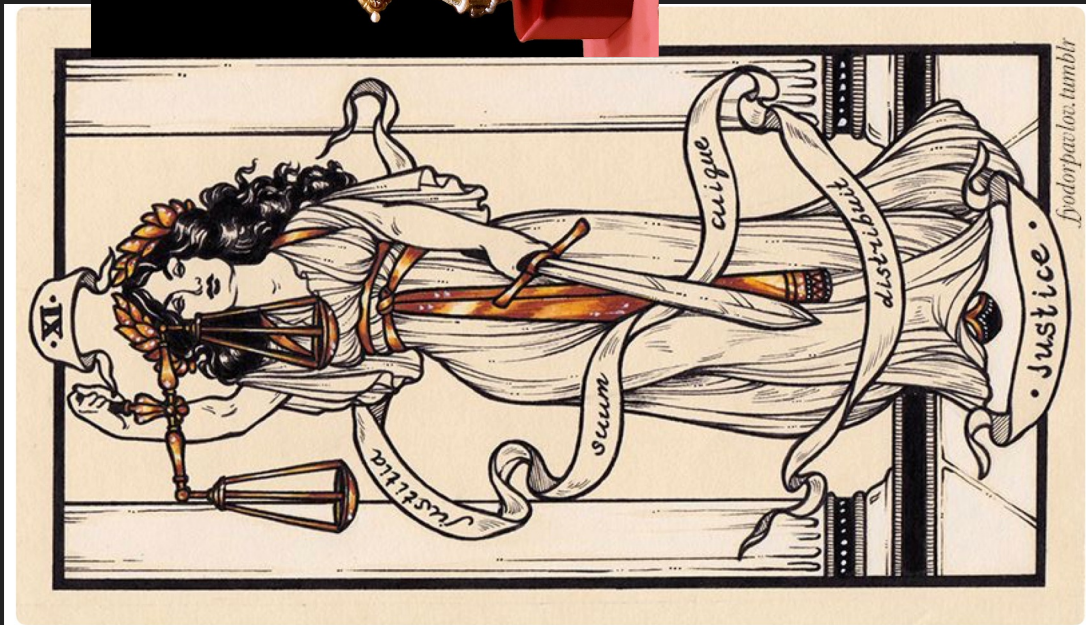
She Kills Monsters



She Kills Monsters



Shakespeare's Measure for Measure



Shakespeare's Measure for Measure





Measure for Measure

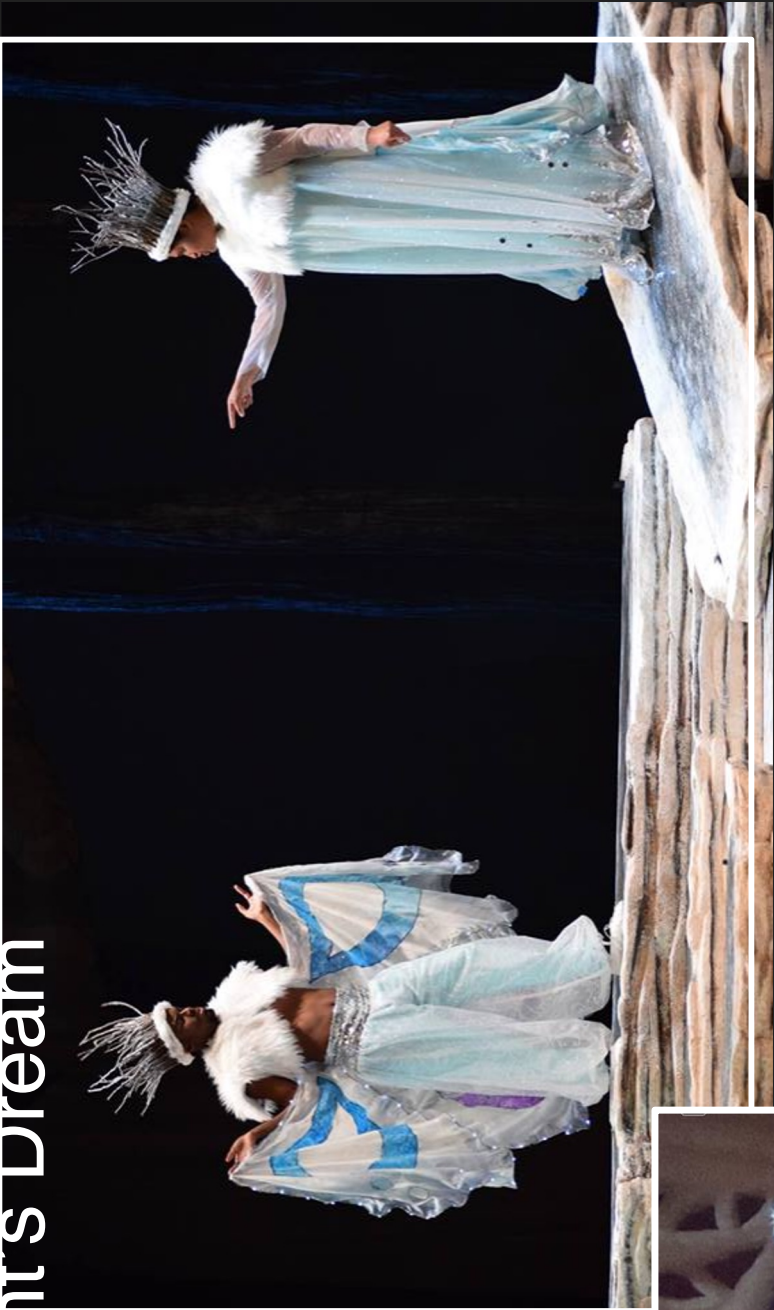
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Overdone

Measure for Measure

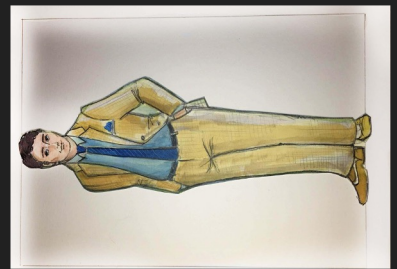
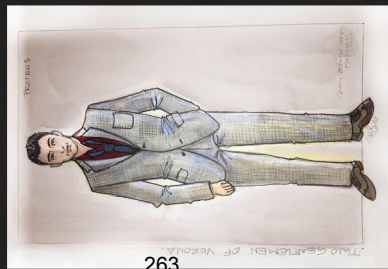
A Mid (winter) Night's Dream



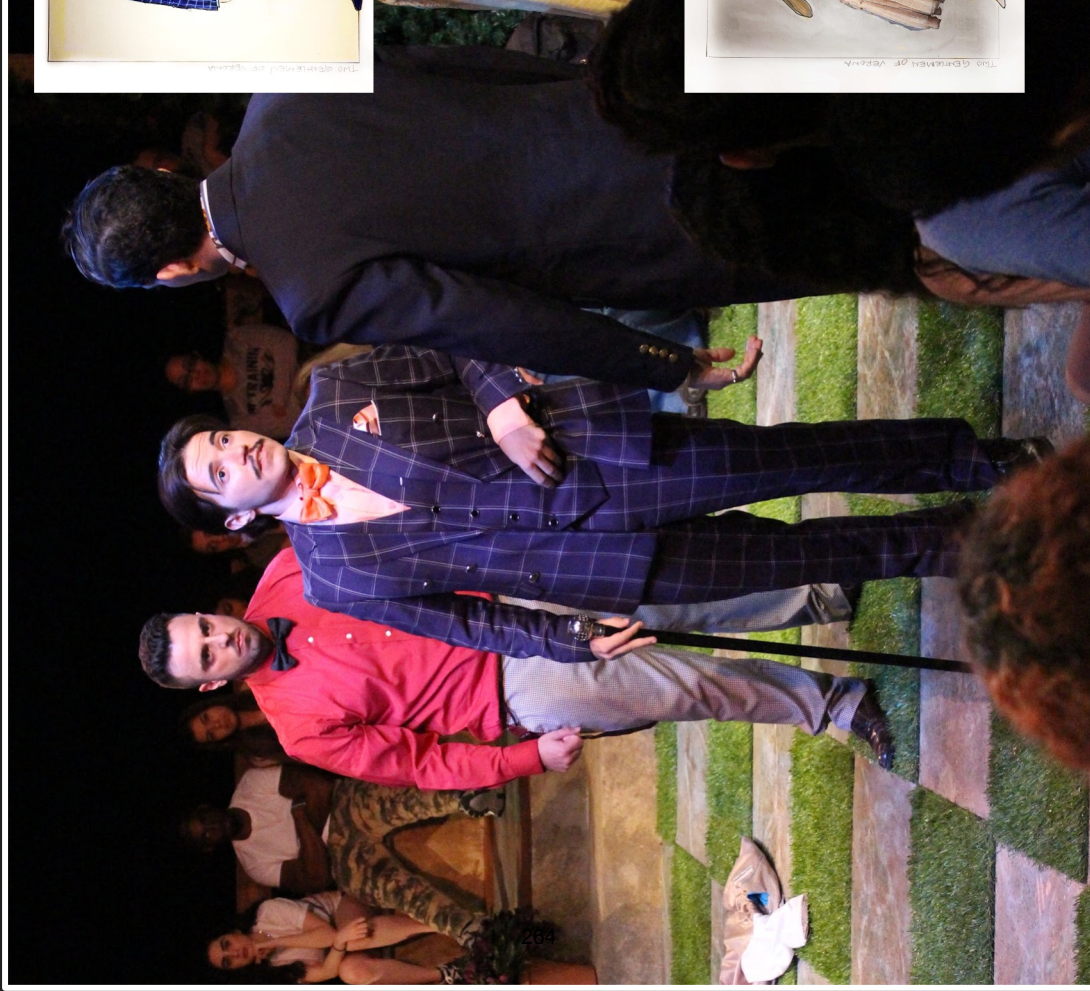


Two Gentlemen of Verona





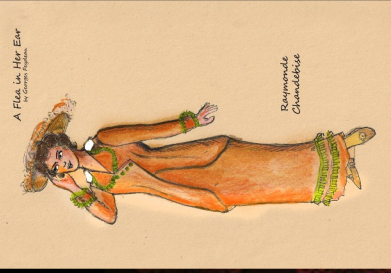
Two Gentlemen of Verona



A Flea In Her Ear



A Flea In Her Ear



FIU



Julius Caesar



Julius Caesar



Caesar



Julius Caesar



Brutus



Sleeping Beauty

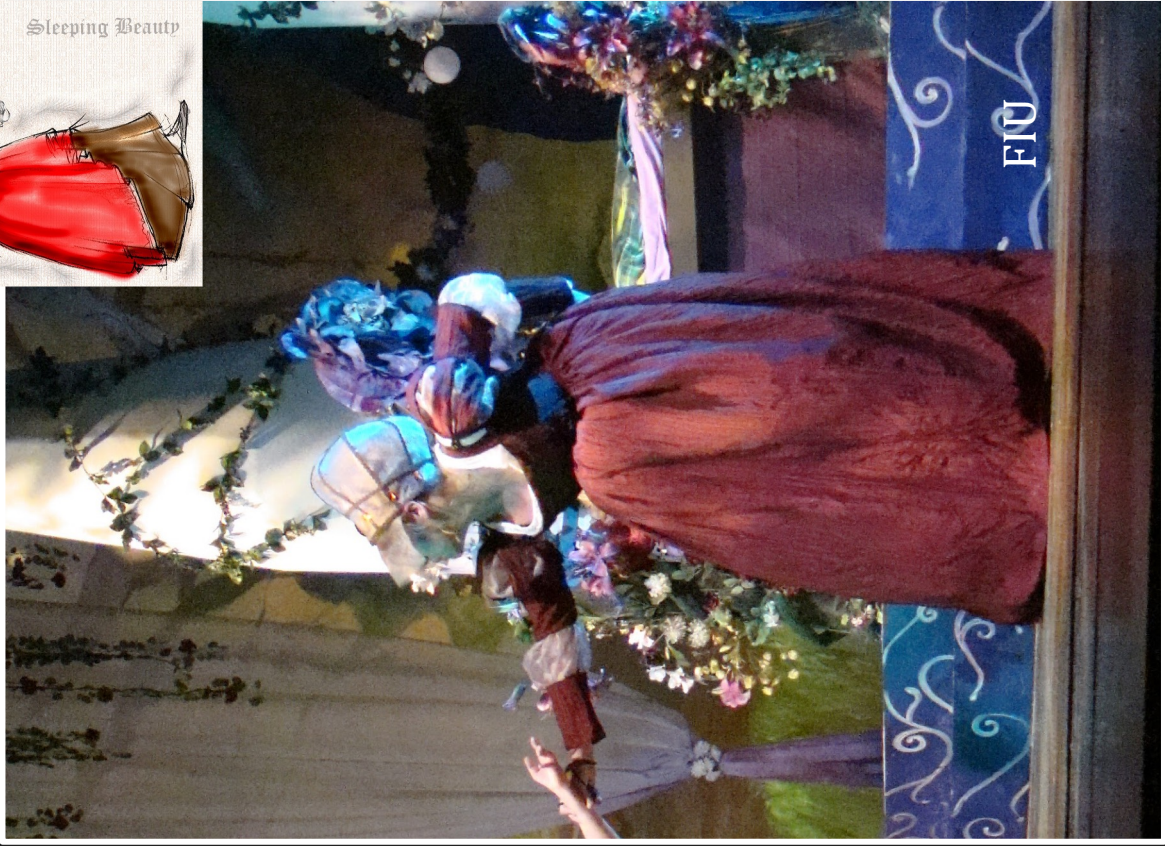
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Sleeping Beauty



Sleeping Beauty



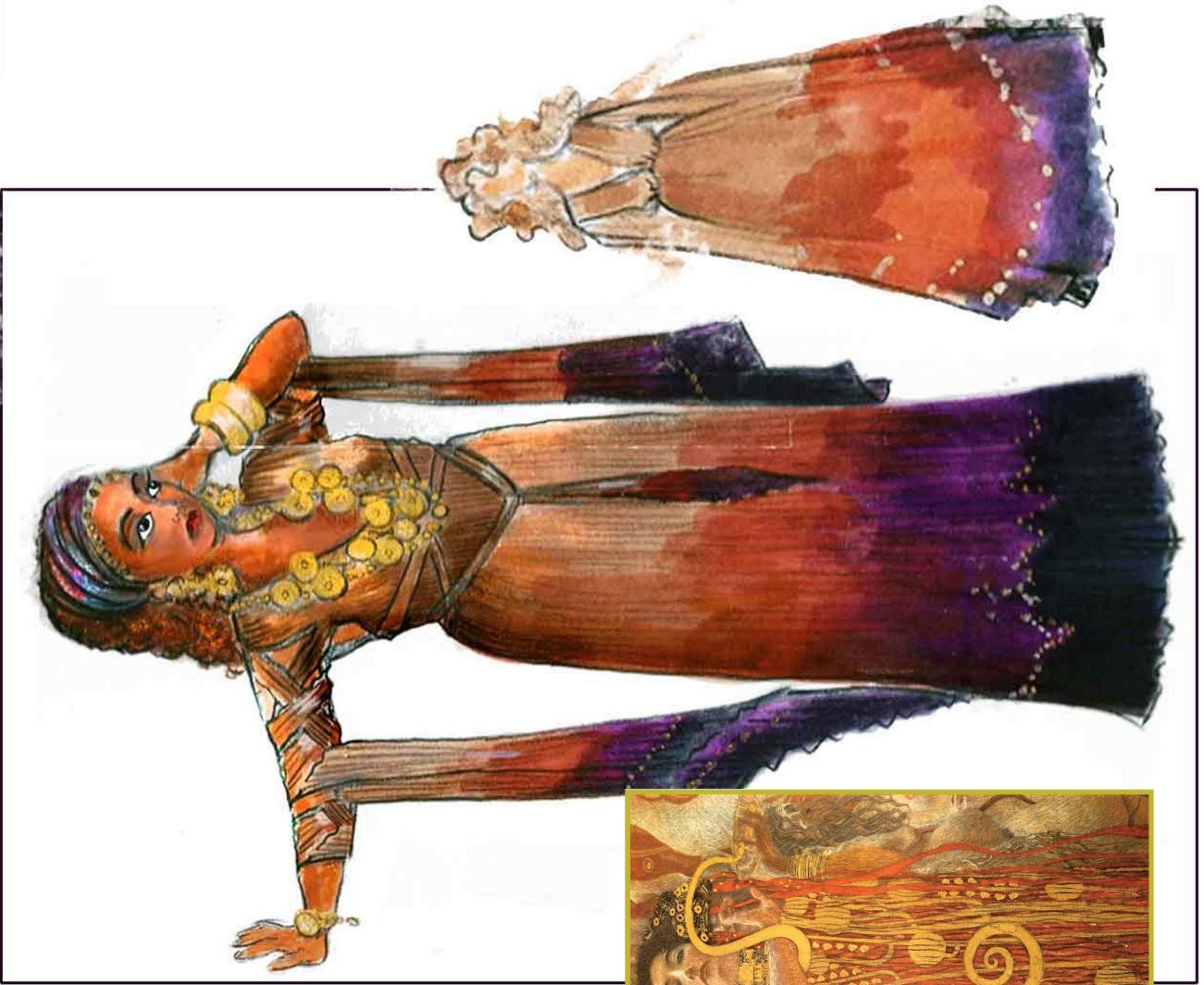
The Liar



The Liar



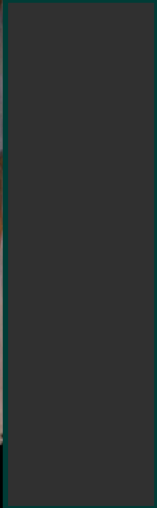
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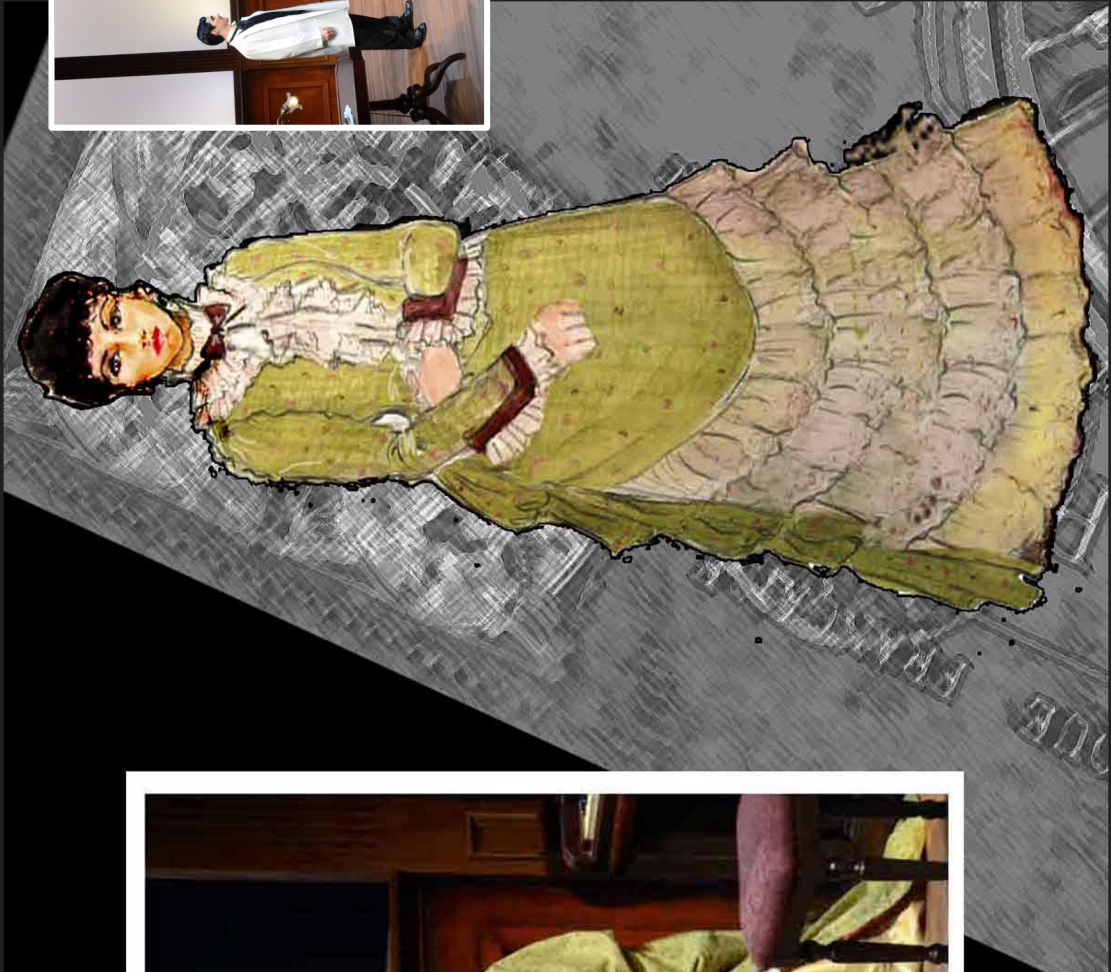
Medea



In The Next Room (The Miserable Play)



Mrs Givings

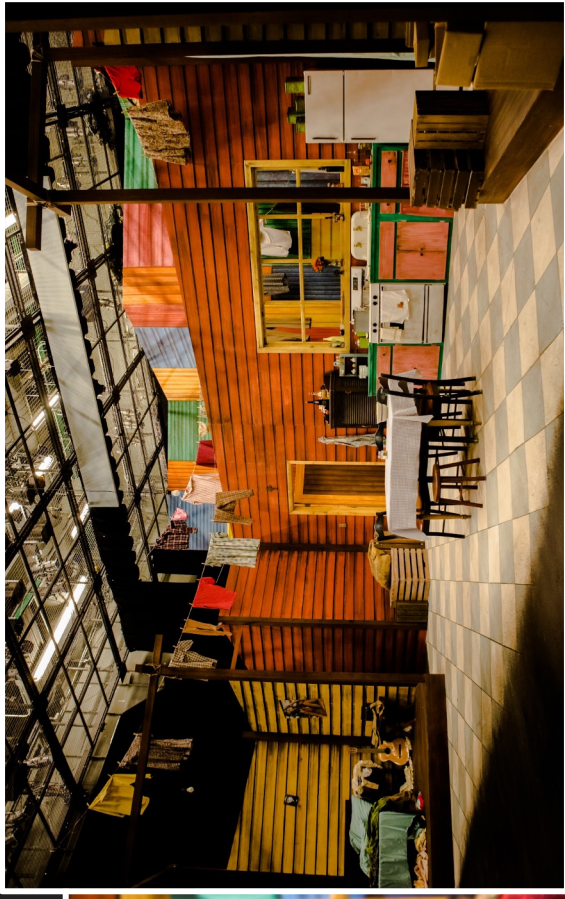




DIRECTING WORK



Directing Work

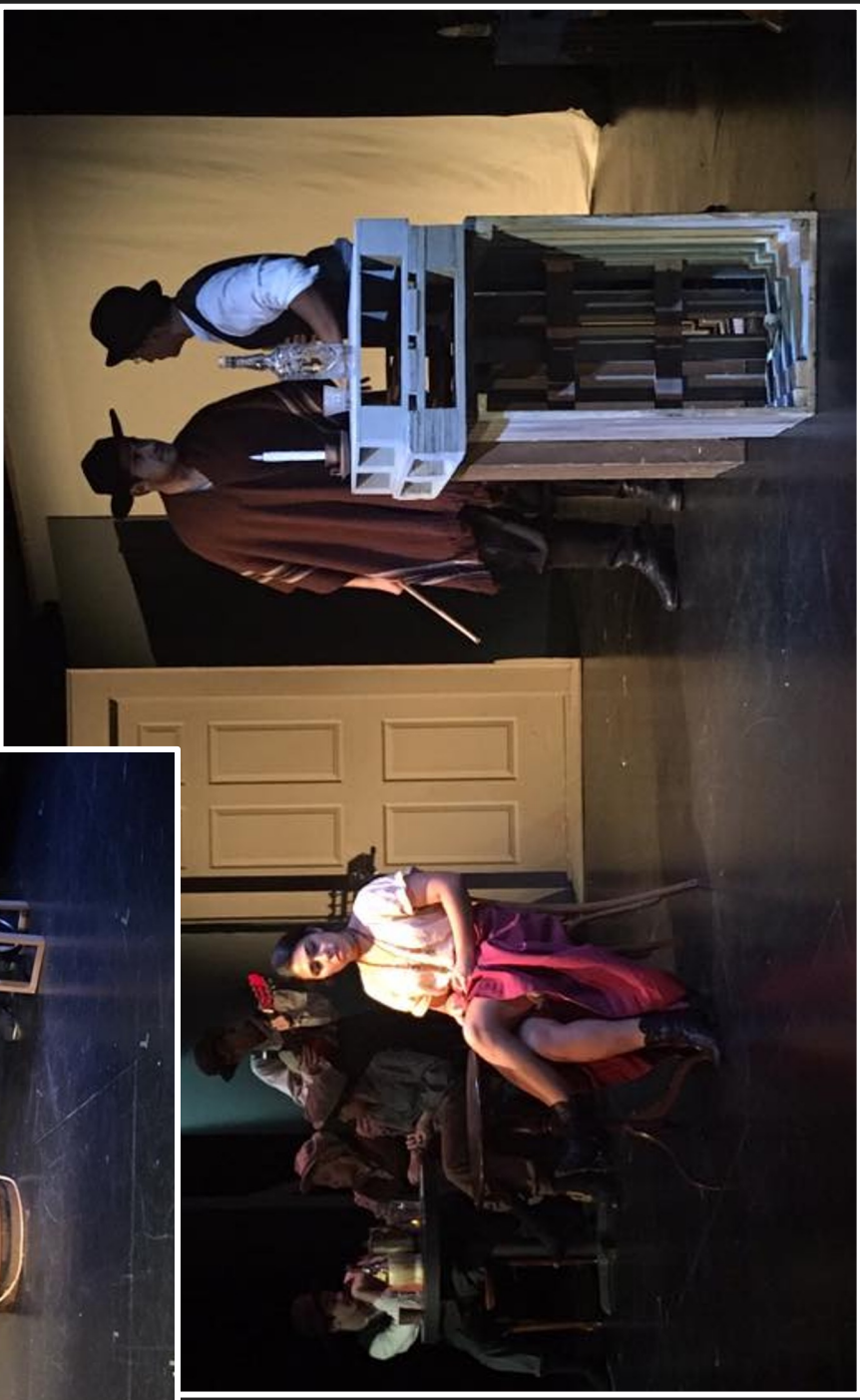


La Nona by Roberto Cossa in Spanish FIU Theatre 2016

KCACTF Participant: Regional Excellence in Directing National Award in Scenic Design



Retablo De La Avaricia, La Lujuria Y La Muerte





La Rosa de Papel
Ramon del Valle Inclan
2017

ALTERNATIVE
THEATRE FESTIVAL 2016



A Collection of Short
Horror and Pulp Plays



The Weird by Roberto Aguirre-Sacasa

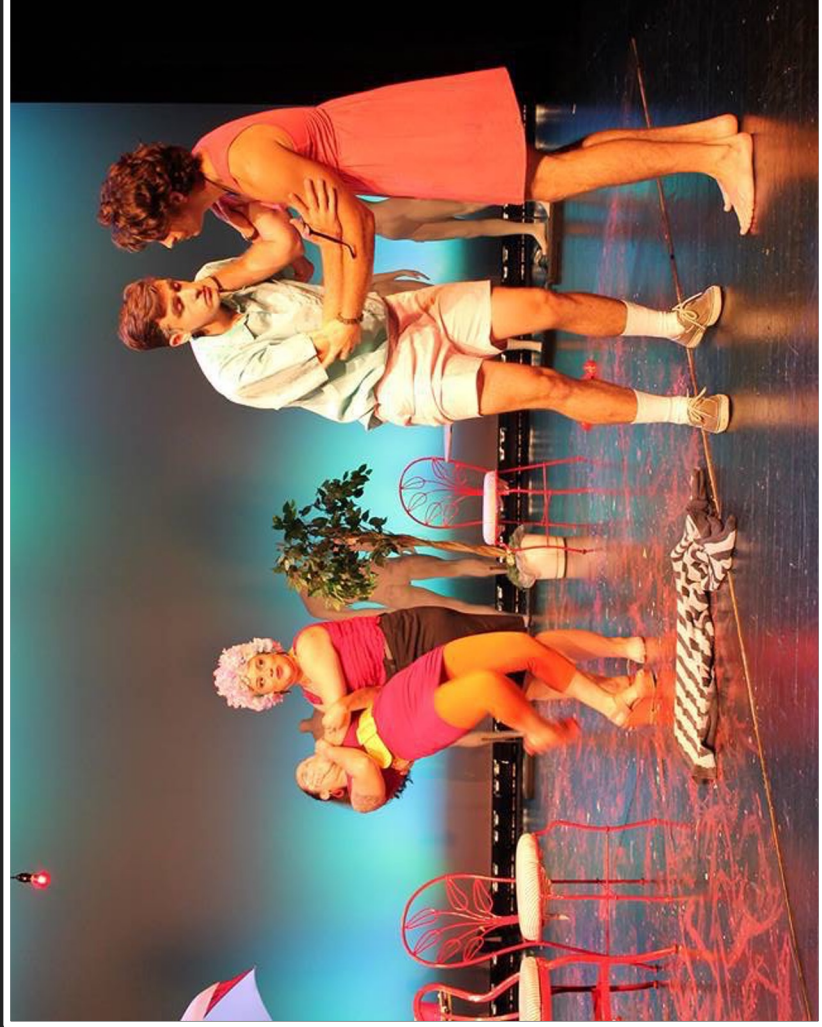


2016

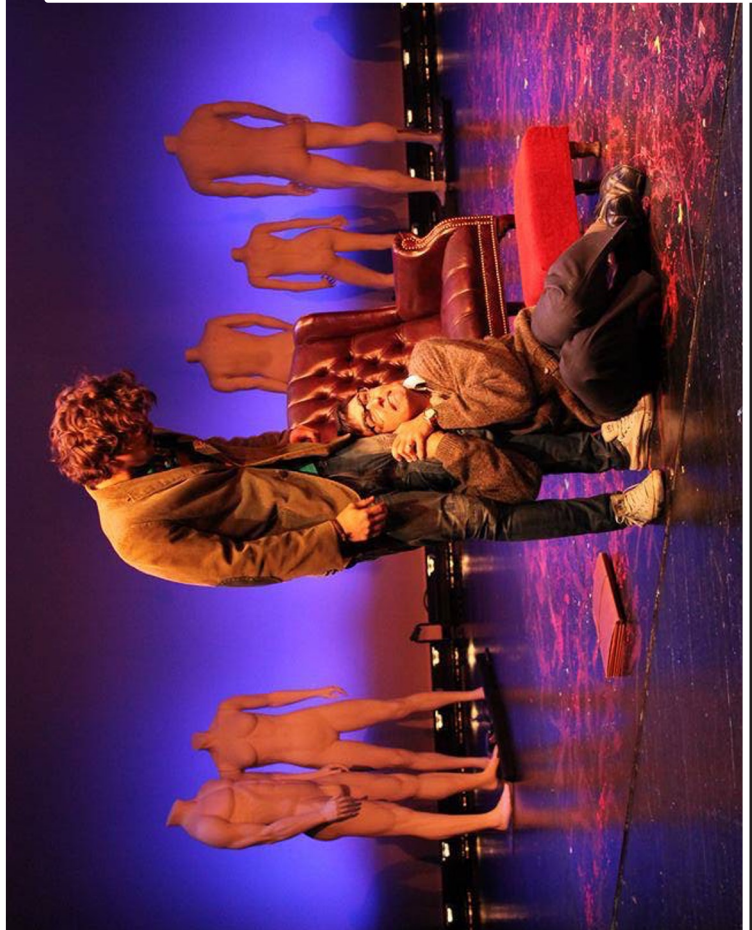
THE MICHIGAN MUSEUM OF
ALTERNATIVE
THEATRE FESTIVAL 2014



Play On! By Rick Abbot
2014



Reverse Psychology
by Charles Ludlam 2013



Reverse Psychology
by Charles Ludlam
2013



Die mommy die!
By Charles Busch 2011

ALTERNATIVE THEATRE FESTIVAL



A Bicycle Country
by Nilo Cruz.
2010



Reefer Madness: the musical

2009



Reefer Madness: the musical
2009



La Nona by Roberto Cossa
(English Translation) 2008



“SHEDUNNITI”
A Mystery Stage play
by Arnold Bueso
2007



May 16, 2022

Dr. Elizabeth Bejar
Provost and Executive Vice President
Florida International University

Re: Third Year Review Evaluation
Assistant Professor Marina Pareja, MFA
Department of Theatre

Dear Provost Bejar:

This letter constitutes the Dean's assessment as a component of Assistant Professor Marina Pareja's Third Year Review in the Department of Theatre. My recommendation is based upon University and College guidelines, my appraisal of the supporting body of work and vitae, and my consideration of the assessment letters submitted on her behalf.

Teaching

Assistant Professor Marina Pareja, MFA, has taught in the Department of Theatre as a member of the fulltime faculty since 2019. A 1998 BFA graduate of the FIU Theatre program, she previously managed the department's Costume Shop and taught as a member of the part time faculty. Professor Pareja serves as head designer for FIU Theatre productions. In that role, she has led the design of over 30 student productions, several recognized for awards from the acclaimed Kennedy Center American College Theatre Festival (KCACTF). Professor Pareja's teaching portfolio includes the following undergraduate courses: TPA 3045-Costume Design I; TPA 2248-Stage Makeup; TPA 2332 Costume Technology; TPA 3230 – Costume History; TPA 3296/4297 Advanced Technical Project I/II; TPA 2290L/ 2291L/ 2292L/- Tech Theatre Lab 1-3; as well as Portfolio, Research and Internship. Student perceptions of Professor Pareja's teaching (SPOTS) are consistently strong, ranging from Very Good to Excellent.

Among the innovations that support her work on the stage, in the costume shop and in the classroom, Professor Pareja cites significant updates and revisions to her work in response to the virtual learning modalities required during COVID19. Particularly challenging for experiential learning disciplines such as theatre, Professor Pareja successfully revised course pedagogy in support of student learning and student success. Extensive one-on-one supervision and mentorship of undergraduate BFA thesis and research projects also form part of Professor Pareja's teaching dossier.

Research and Creative Activity

A costume design artist, Professor Pareja employs her expertise in designing for a broad range of stage productions. Among professional artistic accomplishments completed since 2019, Professor Pareja cites costume designs for nine professional regional productions. Among them, *Sweeney Todd* was honored with a prestigious Carbonell Award for Best Costume Design. Others of her professional productions have received national attention, including *Seven Deadly Sins*, *Amparo*, and *Miami Motel Stories*.

Professor Pareja's dossier lists three completed lectures and workshop/ presentations. However, it has yet to include any peer reviewed publications of scholarship and creative work.

Service

Service requirements for faculty members in the early years of a tenure track appointment are typically limited. Professor Pareja has served the Department of Theatre, and by extension the College of Communication, Architecture + The Arts and Florida International University, in roles that include overseeing management of the Theatre Costume Shop, significant service on the department Season Selection Committee, and active participation in departmental governance. Her Department Chair, as well as the faculty committee, encourage her to participate more actively, however, in the recruitment of new Costume Design majors.

Recommendation

In my assessment given the unique challenges associated with professional and creative activities because of COVID19, Assistant Professor Marina Pareja has met the Third Year Review requirements of the University and I recommend that her appointment be extended until she is eligible to apply for tenure and for promotion to Associate Professor.

Given that substantive publication and/or exhibition in a candidate's area of disciplinary expertise is an area of the academic portfolio that must be addressed to meet the university's requirements for tenure and promotion, strongly recommend the following for Professor Pareja: (1) She continues to focus her productive arc of artistic creation, pedagogy, and engagement by securing broader recognition of her creative work. (2) She pursues competitive professional or academic residences. (3) She enhances the publication of her scholarship and/or exhibits her creative work in respected peer-reviewed academic and professional venues. 4) She secures competitive grant funding for disseminating her creative work and significantly enhancing her participation in respected academic/professional conferences and symposia.

Sincerely



Brian D. Schriener
Dean

Theatre Chair's Letter
Third Year Tenure and Promotion Review
Concerning the candidacy
Of
Marina Pareja

April 12, 2022

I reviewed Professor Pareja's files off and on from March 10th to April 11th, 2022. The files were accessed through Panther 180.

It is a pleasure to respond to Professor Marina Pareja's teaching, research/creative, and service contributions as part of her third year review. Ms. Pareja has a long history at Florida International University, beginning with her undergraduate work for which she was awarded a BFA in Theatre with a Design-Technology emphasis in 1998. Since then, she has freelanced, received her MFA in Theatre Production with a Costume Design emphasis in 2004, and then she worked at FIU as a lecturer and senior lecturer. She also served as the Costume Shop Manager. Now she appears to be a possible candidate for tenure and promotion.

Professor Pareja is an expert teacher who is disciplined, energetic, informed, and creative with a strong socio-cultural awareness. She inspires students and gives them as much free rein as possible, but she is also a notable disciplinarian. Her design students are regularly awarded excellence in design certificates from the Kennedy Center American College Theatre Festival (As a faculty member, she has won a few of those awards herself). They also win various scholarships. Thus, she is an outstanding mentor.

Students are engaged by her lectures and class presentations. Learning outcomes are achieved, and this is easily observed by viewing their work on paper projects and fully realized designs. Working with her expands students' skill sets, and their ability to articulate information on a wide range of technical and historical concepts. Further, Ms. Pareja creates a positive and nurturing environment, and she pushes and drives and nudges students into doing their best work.

The use of technology in the classroom and the continuous search to find better ways to help students learn is impressive. In order to connect students to the art and craft of costume design, she makes insightful references to global challenges.

2.

During the height of COVID 19, Professor Pareja made excellent adjustments to her presentation style, technology, and assignments to keep learning at a high level and accomplishing learning outcomes. Her range of personal experience was incredibly useful in guiding students to address challenges presented by the pandemic. Her compassion and concern for students never waned, and it was truly welcome during a challenging time.

In regards to Ms. Pareja's research and creativity in the process of designing costumes, her designs reflect a professional's use of such elements as texture, color, and line in order to help establish character, time, and place, and tone and style. She is expert at analyzing dramatic literature, which is at the very heart of all theatrical production. Her designs are historically accurate, imaginative, bold, within the playwright's suggested world and within the director's approach, and all her efforts are coordinated with the other design areas. She excels at collaborating with other designers and the director in order make sure contrast, balance, focus, symmetry/asymmetry, and so on are unified and help support and highlight her colleagues' efforts.

Professor Pareja's portfolio reflects range, scope, and size. Therefore, it clearly demonstrates the work of an accomplished designer. Her knowledge of history and costume history, as well as her skill and imagination are clear in her design work. Her designs, as noted, are well-researched and evocative. Her design for *Sweeney Todd* is an excellent example of her work. The play was produced at Zoetic Stage, a fine area professional theatre. The play was staged at the Arsht Carnival Studio Theatre in 2019, and Ms. Pareja won a prestigious Carbonell Award for Best Costume Design. Carbonell Awards are given to those artists in South Florida who have demonstrated top skills, intelligence, and creativity.

Another of her designs that stands out is her work on Miami New Drama's *Seven Deadly Sins*. Miami New Drama (Managed and Produced by Michel Hausman and noted playwright and director Moises Kaufman) attracts top talent. Gregory Mosher, for example, has directed for Miami New Drama, and his credits are impressive: Director of the Goodman Theatre in Chicago and The Lincoln Center (which he resurrected), and he has directed film and on Broadway, Off-Broadway, and in top regional theatres. He has worked with everyone from Christopher Walken to Jessica Lange to Scarlett Johansson. Professor Pareja's design for *Seven Deadly Sins* was excellent, and the production gained national attention, as it was one of the first face-to-face theatre productions after the pandemic, and was a leader in how it addressed covid and created a new approach to a production's mise-en-scene. She had to consider how to make the actors safe, as well as adjust to a modified medium: Audiences were broken into groups of twelve and wore headphones, and they moved through six store windows and the loading dock at the Colony Theatre where they saw seven ten-minute plays, each addressing one of the seven deadly sins. Exciting theatre and Ms. Pareja's design was well-conceptualized and articulated.

3.

Two other designs that are notable are the ones for *Amparo* and *Miami Motel Stories*, *Amparo* was an immersive production that transported audiences to 50's Cuba and it did so effectively, colorfully. Juggerknot Theatre's *Miami Motel Stories* was a real-time, immersive production, and Professor Pareja's designs were exceptional. These were two excellent productions that received national attention, as well. Exciting theatre produced at a very high level.

In order to make her run for tenure and promotion stronger, she will need to seek, find, and commit to outside work. The work for area theatres and for FIU Theatre is strong, but working nationally is important for her development, her students' development, and for marketing and branding. She is a strong designer, and her work should be seen at a wider range of theatres.

In the area of workshops and presentations, the quality of what Mss. Pareja has presented has been consistently good. These are two areas that need to be further cultivated. Further, her *Reconsidering Design* paper could be easily developed for publication. She should continue presenting papers and conducting workshops to be sure, but a couple publications in juried journals would be very helpful to her in her bid for tenure and promotion.

As a member of the FIU Theatre faculty, Professor Pareja is a true servant to the department. She has always gone above and beyond her service obligations by overseeing the management of the costume shop and the W-6 storage space, mentoring award-winning students, serving on various department committees—especially the Season Selection Committee, which calls for much play-reading, analysis, and a keen awareness of what the department's and students' needs are, as well as finding a balanced season that can be sold to the public. Add to this, the department is very active reconsidering and rewriting, and beginning initiatives, activities, and bylaws. Service is truly for those who are committed to FIU Theatre.

What is necessary in this area, is for Ms. Pareja to be more vocal during faculty meetings. She has much to offer, and her contributions to faculty discussions are most often insightful and on-target. We need much more of her input. We also need recruitment help from her. Costume Design major numbers are small, and in order to keep classes above the red line, we need more students. We also need those numbers so that we have enough student designers to assign to our productions. Professor Pareja is an engaging, colorful personality and she would be a potentially strong magnet for young, aspiring, theatre artists.

Collegial colleagues are very, very important to the health of the department. It is such a critical area, that it can overshadow one's most impressive accomplishments. Collegially, Professor Marina Pareja is on high, solid ground. She tells it like it is and she has great respect for the art and craft of theatre, and for those who make it happen. I know when I speak with her, I will hear what is true and what is useful to the big picture. If she has a complaint, it is legitimate and not petty. It is about something that can make the program better.

4.

The evidence is clear, Ms. Pareja has accomplished some exceptional work in all areas as an Assistant Professor thus far. She has done so throughout the major challenges of the pandemic, which is exceptionally tough on a designer who must collaborate with others to make a play. One cannot design without a script, actors, a theatre, other designers, crews, a director, and an administrative body of some sort. All the pieces must be there. When they are not, there is no collaboration and hence no true production. Yet she still managed to work and move forward. With the pandemic removed, at least for now, it is a good time to seek outside design work. It is also a good time to take part in more conferences where she can present papers with an eye toward publication.

Professor Pareja is an excellent teacher and that excellence can be easily discovered in her students' work. She energizes, inspires, and accomplishes learning outcomes. She is also a very excellent mentor, which is seen clearly in her students' design work. In her service role, her hands are full with shop management of the costume shop and the W-6 storage facility, as well as service on the Selection Committee and any ad hoc committees she is asked to contribute to. She is a fine colleague and wonderful "fit" to the rest of the faculty. It would be a pleasure to see Ms. Pareja continue her work for FIU Theatre.

Joel Murray, Ph.D.
Chair and Artistic Director
Department of Theatre
College of Communication, Architecture, + The Arts

FIU

Theatre

March 4th, 2022

CARTA Tenure & Promotion Committee Members:

I am very pleased to submit this letter of recommendation on behalf of Marina Pareja. Professor Pareja is currently applying for promotion to the rank of Associate Professor. Based on her output and performance from 1999 when she first served the department as Costume Shop Manager to the present-day I can think of no one more readily qualified to earn such promotion.

Professional integrity is possibly one of the foremost qualities of Professor Pareja's strength as a teacher and artist. With every opportunity over the past twenty-three years Ms. Pareja has demonstrated that she is a consummate and caring professional instructor. From her first appearance in the Department of Theatre as a student in 1998 Professor Pareja immediately impressed the faculty and peers with her insightful acumen for theatre and production. She was already the recipient of two distinguished awards; 1995 Phi Theta Kappa Outstanding Student Studies Award and the FIU Golden Key Honors Society Scholastic Achievement Award for exemplary work in costume design. In 2010 she received the College of Arts and Sciences Award for Outstanding Contribution to Theatre and has since received two highly coveted nominations and two Excellence in Costume Design Awards from the Kennedy Center American College Theatre Festival. Since that time Professor Pareja has received numerous commendations and national reviews for her professional work and as a consequence her reputation as a teacher and designer at FIU has been recognized.

In 1998 Professor Pareja graduated from the FIU Theatre BFA program in Costuming. In 2004 she graduated from the prestigious Queen Margaret University College, Edinburgh with an MFA in Theatre Production & Design. Returning to FIU she continued teaching as an Adjunct slowly working her way up to the rank of Instructor in 2010 after which she received her promotion to Assistant Professor.

Over the past twenty-three years I have been fortunate to have worked with Professor Pareja both as a faculty colleague and as director of several FIU Theatre productions for which Professor Pareja designed costumes. These included "*A Flea in her Ear*", "*Julius Caesar*", "*An Ideal Husband*", "*Little Shop of Horrors*", "*Red Velvet*", "*Dancing at Lughnasa*", "*Lysistrata*", "*Boeing Boeing*", and most recently, "*Fahrenheit 451*". Many of the productions designed by Professor Pareja called for large casts requiring multiple costumes. Becoming Head of Costume Design for the department Professor Pareja set a notable precedent; none of her designs ever went over budget and all construction, even on the biggest of shows, was completed by first or second dress rehearsal prior to opening. I believe this to be true of all productions on which she has worked at FIU. Whatever budget was proposed Professor Pareja demonstrated that, aided by a resourceful imagination, she could overcome myriad challenges while her design expectations were rarely if ever compromised. During all of the twenty-three years Professor Pareja has been with the department of Theatre I cannot recall seeing an FIU show in which the costumes were

not a standout feature. Meticulous attention to detail coupled with imaginative resourcefulness and always accompanied by the most exhaustive efforts of research have contributed to Professor Pareja being one of the department's greatest pedagogical assets. As a colleague Professor Pareja has been a delight to work with, and anyone visiting the costume shop during class hours would instantly recognize a workplace dedicated to efficiency and collegiality. Over the years students have consistently demonstrated a deep respect for Professor Pareja as a teacher as well as an individual to whom they could turn when in need of academic or personal advice. While sewing and costume skills are not everyone's forte in a program in which the majority of students wish to be on stage Professor Pareja maintains strict guidelines and constantly raises the bar of excellence in her classes, all of which have earned the deepest trust of her students.

One of several unique skills Professor Pareja developed in the costume design program has been that of puppetry. Over the past decade the mediums of theatre and film have seen a surge of interest in the inclusion of puppets and by introducing this skill into the program Professor Pareja has been able to offer theatre students a unique opportunity to not only understand the construction of puppets but also, as actors are at times required to become handlers of puppets, gain the experience of puppet manipulation for the professional world.

Besides being highly qualified in the area of costume design it should not be overlooked that in 2006 Professor Pareja developed a summer Alternative Theatre Festival offering theatre students the opportunity to remain creatively active on campus during the summer months. Her eclectic selection of shows, often producing works that the department was unable to program in its regular seasons, were consistently greeted with great acclaim. One can only hope that, should Professor Pareja rise to the rank of Associate Professor, she might consider reviving once again a very productive and rewarding theatre experience for the students and for the FIU community.

Professor Pareja's off-campus design work in the community has been steadily increasing over the years with such local organizations as Miami Orchestra, Mainstreet Players, What if Works Inc. GableStage, Miami New Theatre and most recently, Zoetic Stage. Glowing reviews for her professional work are beginning to increase, most significantly for her work at the Adrienne Arsht Performing Arts Center and its resident professional company, Zoetic Stage. Through her designs for "*Dracula*", "*The Wolves*", "*American Son*", "*Curious Incident of a Dog in the Night*", "*Sweeney Todd*", and currently "*Side by Side with Sondheim*" and her designs for "*Seven Deadly Sins*" for Miami New Theatre during the pandemic, Professor Pareja has received well-deserved kudos by national critics indirectly serving FIU Theatre with increased credibility for its faculty and program. Not to be overlooked is Professor Pareja's community service work with local high schools, efforts that have contributed toward the department's outreach and community-building goals, steadily helping generate recruitment and audience-building objectives.

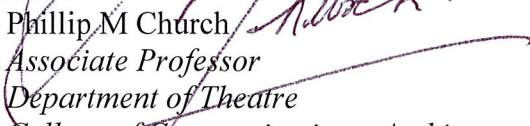
Letter Recommendation
Third Year Review
Marina Pareja/ Promotion Associate Professor
Pg. 3

With regard to Professor Pareja's publication work – her many designs and directing initiatives both in academia and in the professional arena represent an exhaustive body of publication and it is impressive to see the full track record of her accomplishments from 1999 to the present-day. However, it is evident that, having worked closely with Professor and having heard her speak of ideas for paper publications, many ideas are fermenting to be realized in the form of future published papers. I have no doubt that she will be leaving many lessons and much research in book form for the many that come after her in the pursuit of costume and production design.

Finally, over the years Professor Pareja has proved to be a reliable and trusted team player. Each day she continues to build a house of "Yes" - a place where ideas can be discussed. Rarely has Professor Pareja admitted that something was impossible. She is about the possible, and that, to this Third Year Review Committee member is essential for the continuance of a vital and daring theatre program. This quality is indispensable for a collaborative art form such as theatre. Professor Pareja is a vital energy and she feeds that energy of possibility into her students and it is what often fuels her colleagues to consider alternative possibilities.

Throughout her twenty-three years with FIU Theatre Professor Pareja has served the FIU community with unstinting and selfless work, often affording students invaluable opportunities to learn and grow at the expense of her own personal time and effort. Without question Professor Pareja exceeds all expectations for someone seeking promotion to the rank of Associate Professor and can only hope that the Department of Theatre, its students and faculty, will enjoy many more years in the presence of her creative and industrious pedagogy.

Sincerely yours,


Phillip M Church
Associate Professor
Department of Theatre
College of Communications, Architecture + the Arts

Dear Third Year Review Committee

It is my pleasure to write to you today in support of Assistant Professor Marina Pareja in her review toward tenure and promotion. In my experience, Professor Pareja is a dedicated educator and experienced theatre artist who has worked with a strong commitment to both the Florida International University theatre department and the greater community of Miami. I had the pleasure of working with Professor Pareja on several occasions, both in an academic and artistic setting, and I have no doubt she is working toward a strong profile as a candidate for the rank of Associate Professor.

As a fellow faculty member, Professor Pareja has been supportive, informed, and an active participant in committees, production, and development of faculty discussion. She was also vocal and engaged in the decision-making process when tackling the significant challenges of reviewing policies and procedures from policy to the curriculum as well as production requirements and season selection. Over many years she has done a great deal of invaluable work independently to define and develop the procedures and standards of practice for the Costume Shop and Costume Crew.

Regarding teaching, in my experience, Professor Pareja was a generous and collaborative instructor inside the classroom. I appreciate her focus on specific skills, but also intense foundations that collaborate in support of the the core values of our mission to train well-rounded theatre students and encouraged explorations for all disciplines.

Pareja is a vital and essential figure for our realized productions in the theatre department. These realized productions represent the active teaching laboratory for our students and the opportunity to utilize learned skills in a carefully guided and coached professional environment. These productions demanded a high level of time and energy that Professor Pareja consistently delivered. I observed her provide a considerable amount of education in both the design and production processes. She keeps a very high standard for dramatic analysis, and research as an example for our students while maintaining an approachable mentorship relationship with them. My personal experience of her artistic work on production has always been respectful, collaborative, and artistically supportive.

As an artist, collaborator, and professional, Professor Pareja consistently displays a dedication to the craft in the detail and execution of her work. She is an excellent collaborator, educator, and artist with a robust reputation in the theatre community of Miami from constant professional work. Pareja has served the Department of Theatre at Florida International University with pride and diligence, evidenced in her extensive teaching and production history. She has also served the theatre community with conference panels and participation in Theatre organizations. For these reasons, I believe Assistant Professor Marina Pareja is an excellent candidate moving forward toward tenure and promotion, and I recommend her highly.

Sincerely,



Jennifer Rose Ivey
Assistant Professor of Scenic Design
Florida International University
jivey@fiu.edu



March 7, 2022

To Whom It May Concern,

It is with great pleasure that I write about my professional working relationship with Marina Pareja.

ZOETIC STAGE

7545 SW 54 COURT
MIAMI, FL 33143
305.741.3180
ZOETICSTAGE.ORG

I serve as the Artistic Director for Zoetic Stage. Zoetic Stage is an arts partner with the Adrienne Arsht Center for the Performing Arts of Miami-Dade County and has been so since 2011. Marina Pareja joined our creative team as Costume Designer in 2018 with the world premier production of Michael McKeever's *Dracula*. From the get-go, Ms. Pareja contributed creative and researched solutions, ideas and practical concepts for the production. Ms. Pareja had a strong understanding of the period the play was set in and the comprehensive style. She came in with multiple solutions and looks for each character and communicated regularly. Ms. Pareja never took anything personally if we had to change something for practicality or adjusted aesthetic reason. Her energy in the rehearsal room was focused, curious and collaborative.

Artistic Director
Stuart Meltzer

Managing Director
Joanne Benko

Board of Directors

Stephanie Demos-Brown
President

Bob de la Fuente
Vice President

John Arthur
Treasurer

Cary Valdes-Perez
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Sandy Bell
Chris Demos-Brown
William Fernandez
Matt Hege
Paula Levine
Suzan McDowell

Michael McKeever
Stuart Meltzer
Robin Ellen Meyers
Carolyn Robbins-Manley
Kerry Shiller
Mark Trowbridge
Crystal Wagar

Since that first production, Marina designed the remainder of the 2018/19 season with some challenging titles. Those included *The Curious Incident of the Dog in the Night-Time*, *Every Brilliant Thing* and *Sweeney Todd* for which Ms. Pareja received the Carbonell Award for Best Costume Design. Marina came into each new project with energy, creative ideas and ready to figure out how work under a tight budget. I was also delighted with Marina's sense of humor. This is an important trait for our working team as we have such little time to get the show up and the pressures of theatre-making can be overwhelming at times.

After our collaborative first season working together, I brought on Ms. Pareja as Resident Costume Designer. She took this as an opportunity for her to define in better details early-stage working process together with visual ideas and color boards. This is something that we still do today and it has served as a very great tool for us. Ms. Pareja additionally designed *The Wolves*, *American Son*, *A Little Night Music* (didn't get fully realized due to COVID-19), *Frankenstein*, *GringoLandia*. As I write this letter, Marina is working at the design of *Side by Side by Sondheim* and we are in pre-production for *Our Dear Dead Drug Lord*.

South Florida is a rich community of theatre artists. I understand Ms. Pareja's full commitments to her work at FIU. She speaks so frequently about her students and her creative projects. As a theatre artist in this community who has served 19 years in academia, I know the value an incredible artist is to a program. FIU is very lucky to have Marina Pareja as part of their valued and creative team.

If you have any further questions about Marina Pareja, please feel free to reach out. Again, it is with great pleasure that I speak about my professional working relationship with Marina Pareja.

Sincerely,

Stuart Meltzer
Artistic Director



To Whom it may Concern:

February 24, 2019

This is a letter of recommendation for Marina Pareja. I have known Marina since 2014, when I hired her to help Orchestra Miami with a production of Benjamin Britten's opera *Noye's Fludde*, which was the culminating project for Orchestra Miami's Liberty City Sings Program. The Liberty City Sings Program was a year-long after school arts project for 40 students who lived in the "Zone of Impact" as defined by the Miami Children's Initiative. Orchestra Miami provided the students with free after school arts classes in dance, visual art (sketching and drawing) and music, as well as homework help and snacks. At the end of the year, the students produced the opera alongside professional opera singers and musicians from Orchestra Miami. This assignment was somewhat challenging, because on a very limited budget, Marina had to design masks which the students could (with her supervision) decorate to look like animals, as well as design the costumes for the main characters in the production. It was a beautiful show in so many ways, and a large part of that success goes to Marina's incredible work.

Our next and most recent project together was Mozart's *The Magic Flute* at the Scottish Rite Temple in downtown Miami. This was an enormous job, as the cast is very large and the show was double cast. On a very tight budget, Marina came up with magical creations for all of the characters which really brought the director's (David Grabarkewitz) vision to life. Her outstanding crew kept things organized and running like clockwork in a rather chaotic backstage situation (no call system, improvised dressing rooms/make-up stations). She was completely professional, flexible when changes needed to be made and absolutely we could not have done this show without her. I can't recommend her work highly enough.

erinaldi@orchestramiami.org if you have any questions. Thank you in advance for your consideration.

Sincerely

Elaine Rinaldi, Artistic Director
Orchestra Miami

