

Theater 130 BA/BFA in Production, Fall 2012, Section # 62657R  
Introduction to Technical Production

**Introduction to Technical Production**

**THTR 130 2012-2013**

**Instructors** – Tina Haatainen-Jones, Duncan Mahoney, Elsbeth M. Collins,  
Tom Ontiveros, Takeshi Kata, Philip G. Allen

**Lecture:** Tuesday 8:00AM-9:20AM GFS 106 and as assigned

**Lab time** – and **as scheduled** for Shop and Crew assignments – *In Track A/Crew Track, your work on the stage crew is your lab. Keep your lab registration or you cannot be assigned a grade.*

**Tina Haatainen-Jones: Director of Design** – office – PED 114E (Costume Shop)  
phone 213-740-6985 email: [haataine@usc.edu](mailto:haataine@usc.edu)  
Office hours: Tuesday, Thursday 12:00PM-2:00PM by appointment

**Duncan Mahoney: Sr. Lecturer, SDA Technical Director** – office – TTL  
Phone 213-743-1968 email: [dmahoney@usc.edu](mailto:dmahoney@usc.edu)  
Office hours: Mon-Fri. 10AM-1PM by appointment.

**Elsbeth M. Collins: Director of Production** – office – CWT 100G  
Phone 213-821-4034 email: [ecollins@usc.edu](mailto:ecollins@usc.edu)  
Office Hours: Thurs., Fri. 2-4:00PM by appointment

**Takeshi Kata: SDA Scenic Design Faculty** –office – CWT 200  
Phone: 213-740-4688 email: [kata@usc.edu](mailto:kata@usc.edu)  
Office hours: by appointment

**Philip G. Allen: SDA Sound Design Faculty** – office – BIT 2  
Phone: 303-618-8249 email: [philipga@usc.edu](mailto:philipga@usc.edu)  
Office hours: by appointment

**Tom Ontiveros: SDA Lighting Design Faculty** – office – MCC 210  
Phone 213-740-1389 email: [tontiver@usc.edu](mailto:tontiver@usc.edu)  
Office hours: Wed & Fri 11am-1pm

**Dee Dee Stevens-TA for all 130 tracks** –  
Email: [deborads@usc.edu](mailto:deborads@usc.edu)

**Course Description:** To introduce the BA/BFA students to safe and effective utilization of basic technical elements involved in theatrical production through hands-on participation in the technical requirements of School of Dramatic Arts productions.

**Goals and Objectives:** Students will learn the basics of stage crew and shop operations through practical experience, lecture topics, readings, and research, and through lectures

and hands on projects, will be exposed to the creative process of all areas of theatrical design.

**Course requirements:** Each THTR 130 student will participate in a variety of production duties during the two semesters of the class. These duties fall into two parts, Track A and Track B. Track assignments will be made in the Fall Semester for the entire school year. Students joining the class in the spring will be assigned then.

**Class Meetings for Track A:** Track A students will attend Tuesday morning lectures headed by Tina Haatainen-Jones. Students will attend every weekly lecture. Attendance will be taken. There will be lectures by and about every design element employed in the theater. All scheduling, crew assignments, changes, etc. will be made in class. All crew assignments will be final after the eighth week of the semester. Thereafter, changes will only be made in the case of a bona fide emergency. **MISSING CLASS WILL NOT BE ACCEPTED AS AN EXCUSE FOR NOT FULFILLING AN ASSIGNMENT.** Track A students will join a stage crew for one of the SDA productions. These crews are responsible for running the shows. Possible jobs include and are not limited to deck crew, properties, costume crew, fly system operator, follow spot operator, light board operator, sound board operator, and assistant stage manager. These assignments begin during “tech week,” usually a full week prior to the opening of the show, and through the strike of the show. You will report to the stage manager, who will make specific assignments, supervise you, evaluate your work, and make grading recommendations. After the strike of each show, participants in the crew will be expected to write a brief paper (2 pages, minimum) after interviewing another crew member and analyzing the importance of their crew position to the show. **This will be due by Noon on the Tuesday following the strike of your show.** You can turn it in at the DRC in Room 116 to Els Collins’ mailbox.

**Class Meetings for Track B:** Track B students will attend Tuesday morning lectures with Duncan and work on scene shop crews for the entire semester. **Track B has a separate syllabus.** The students will report to the scene-shop on a regularly scheduled basis. During lab time, each student will learn a set of skills taught to them by the shop staff and use those skills to assist the scene-shop staff in building the SDA shows.

**Class Meetings:**

- Attendance will be taken at all class meetings.
- Required reading is due **on** the listed date: always bring your books to class for reference during discussions. Be advised that there may be a quiz on the reading.
- Turn off all cell phones during class sessions and exams.
- If your phone is on during examinations, you will be asked to leave the room.

**Text:** (TT) Technical Theatre for Nontechnical People, by Drew Campbell

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**Grading Criteria (Track A):**

**All segments of each track must be completed before a grade will be assigned.**

**Academic requirements – 50%**

20%	Quizzes
20%	Midterm project & paper
10%	Final paper and Final exam

Grades for quizzes and exams are based on the percentage of questions answered correctly. Quizzes are also used to monitor attendance so there is credit for writing your name on an otherwise blank piece of paper if you are clueless about the answers to the questions. The final letter grade is awarded based on the following percentages

(A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

The Midterm and final projects will be graded by Tina Haatainen-Jones in conjunction with the other 130 faculty. If you have specific questions about your grade, please consult first with Tina Haatainen-Jones.

**Midterm Project –**

- 1) You will read *Tartuffe* by Moliere.
- 2) Pick an area of design (scenic, lighting, costumes, sound) that you feel inspires you with regard to the text.
- 3) Find a way to visually or aurally communicate your idea. Be your own director. You may use photos, magazines, drawing, painting, or collecting samples of sound effects and music to visually or aurally render one element of design for the chosen scenes from the play. (If electronically submitted, all presentations must be universally accessible in Powerpoint, or PDF formats and when opened should be in presentation form.)

You will also write a three-page paper describing your process of design and the reasons for your key design choices. Papers should be double-spaced, with any research footnoted.

**OR**

- 4) Stage Management Project: provide a character breakdown of the first act of the play. This can be an Excel version, page by page breakdown or a French scene breakdown in word format. Provide a preliminary props list for the first act of the play in excel form which includes furniture, and personal props, page

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number, character that uses them, and any notes from the text. Create a rough schedule for the first week of rehearsals using the character breakdowns you have created.

You will also write a one-page paper describing your process of arriving at the rehearsal schedule you have created.

**MIDTERM Projects and papers are due by 5:00PM on 10/16/2012 to PED 114F.** Please leave them in the

box outside Tina Haatainen-Jones's office. Enter PED 114 only from the outdoor stairs opposite the bookstore.

**Label all projects with title of play, design element/or stage management project, your name, date of submission and please attach papers to the accompanying design or stage management presentation.**

Final Paper –

- 1) Attend one of the SDA Productions. This may **not** be a production you have been involved in either as a crew member or a cast member. It may **not** be an Independent Student Production or Opera Production. Write a paper analyzing one of the design elements in the production. Describe how it enhanced or detracted from the production. The paper should be **2-4** pages in length. Papers should be double-spaced, with any research footnoted. **This final paper will be turned in at GFS 106 on 12/4/12 at 8:00AM . No exceptions. Papers will not be accepted electronically or earlier than the final time.**

Final Exam-

**The Final Exam will be administered on Tuesday, December 18, 2012 at 4:30PM, which is the Mandatory Final Exam Meeting Time.** Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166.

**Practical requirements – 50%**

- 35% participation:
- Satisfactory completion of Running Crew or Shop Duties
- The following criteria will be considered in grading your crew
- Did the crew member arrive on time, and show up to all calls?
  - Did he/she follow directions, and do so with a good positive attitude?
  - Was he/she motivated to help and work without being asked?

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- Did he/she have a positive attitude towards the SM/designers/director/cast?
- You will also be rated overall as a collaborative crew member on a scale of 1-5, 5 being extraordinary in terms of effort, attitude and achievement.

**If you are removed from a crew or the shop due to poor behavior, or if you do not complete your crew assignment, you will fail the course.**

15%

Crew Experience Paper – 2 Pages minimum

Interview another person on your crew (the next person down on the crew list alphabetically). **Using the following questions as your research**, write a two page paper detailing what **that person did** on the crew. Papers should be double-spaced. Please return papers to Els Collins' box in the DRC 116 by **Tuesday at Noon following the strike of the play for which you were a crew member**. Papers turned in later than that time will be marked down 5% for each day they are late.

- Briefly, in a paragraph or less, what's the show about?
- What is your name? (Person you are interviewing)
- What is the title of the job you did?
- When you began, what was your understanding of this position?
- What were your pre-show responsibilities in terms of preset?
- What were you in charge of during the show? Be specific, please.
- What were your post show duties?
- What was the busiest time during tech for you? What was the slowest time during tech for you?
- Did you feel as though you knew what you were doing? If not, to whom did you turn for that information?
- Did anything funny or tragic happen to you during the course of tech rehearsals or performances?
- Would you have any interest in doing this job again?
- Summarize what you learned about technical theatre by doing this job on this production.
- On a scale of 1 to 5, 5 being excellent, how would you rate your performance on the crew of this show?

Lab Parity: Because the requirements will vary from show to show, the lab assignments will vary from crew member to crew member. So, apart from each student putting in an equivalent amount of time during a given semester, parity of lab experience is not guaranteed.

Track A Lab Sessions: In place of your scheduled lab session (which Track A students do not attend) you will attend the following times for your scheduled show. You will get

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more specific information from the stage manager of your show but the general schedule is as follows:

Thursday (1 week before opening)	5:30PM-10:00PM Meet and Greet
Friday	6:00-10:00PM Dry Tech
Saturday	10:00AM-10:00PM 10 out of 12
Sunday	10:00AM-10:00PM 10 out of 12
Monday	6:00-11:00PM Dress Rehearsal
Tuesday	6:00-11:00PM Dress Rehearsal
Wednesday	6:00-11:00PM Final/Photo Dress
Thursday (opening)	6:00PM Call for 7:00PM Perf.
Friday	6:00PM Call for 7:00PM Perf.
Saturday	1:00PM Call for 2:30PM Perf. 6:30PM Call for 8:00PM Perf.
Sunday	1:00PM Call for 2:30PM Perf. 5:00PM -10PM Strike

**Trojan Integrity and Plagiarism:**

Dishonesty in any form harms the individual, other students, and the School of Dramatic Arts. Therefore, USC policies on academic integrity will be enforced in this course. Cheating on exams or quizzes and/or forging lab time sheets will expose you to appropriate disciplinary consequences. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another's ideas, wording, or images) will be verified for authenticity by the School of Dramatic Arts through internet services. I expect you to familiarize yourself with the academic integrity guidelines found in the current "SCampus"

[www.usc.edu/dept/publicatiohns/scampus](http://www.usc.edu/dept/publicatiohns/scampus)).

**Disability:**

Reasonable accommodations will be made for those students with temporary or permanent disabilities. "Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to me as early in the semester as possible. DSP is open Monday-Friday, 8:30-5:00. The office is in Student Union 301 and their phone number is 213-740-0776."

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**\*All Crew Experience Papers are Due the week AFTER your crew assignment is completed, no later than Noon on Tuesday – Deliver to DRC 116 – Els Collins' Mailbox**

**Crew Experience Papers will be an interview and reporting of the crew work of your fellow crew member demonstrating your understanding of what their job's importance to the show was - 2-3 pages in length. N.B: Grade will be determined by how successfully the interviewer asked the questions listed above.**

**Reading Assignments: \*Please read the sections in TFNP that apply to your crew assignment even if it is before the chapters come up on the schedule. \* After Week 2, THTR 130 will split into Track A and Track B: Track A (Crew Track) will continue with Tina Haatainen-Jones' and Els Collins' Section.**

**Track B (Shop Track) will meet with Duncan Mahoney for Lectures and will attend 1 3-hour lab per week in the Technical Theatre Laboratory. Shop Labs will begin on Monday, September 10, 2012**

### **Crew Track Syllabus**

#### **Week 1**

8/28/12

GFS 106

All - Introduction to the Course. Purpose of the course.

Tina – Overview of Course and two tracks

Tina, Els, Duncan - Why are you in the class?

Review Syllabus and semester assignments

Duncan – explains dossier process and how to indicate the production you'd like to work on.

Els – describes backstage etiquette, proper attire for shop and theatres, how you will meet your stage manager for our show.

Duncan – general shop safety

**Assignment:** Contact your family scheduler for things you have to do.

Complete your Dossier to turn in at class on **Tuesday, September 4, 2012**. Late additions to class are due on Wed., Sept. 5, 2012.

**Split into Shop Section and Crew Section during the third week. Shop Labs begin on Monday, Sept. 10, 2012**

#### **Week 2**

9/4/12

All- Continuing Introduction to the course.

Duncan – Shop related information

Tina, Els & Duncan- Description of crew jobs:

Light Board Operator

Follow Spot Operator

Sound Board Operator

Deck Crew/Props

Costume Crew

Basic Timeline for Crews to follow during tech

Theatrical Terminology – the basics

Els: Discussion of Crew Experience Paper format and grading.

**Assignment:** Complete your Dossiers to turn in during class. Late additions to class are due on Wed., Sept. 5, 2012.

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**Practicum:** Crew assignments will be posted on Friday, September 7, 2012 by noon. Check the callboard at the DRC for Crew Assignments. If your name does not appear on the crew list, you are in the shop track. It is **mandatory** that you check the callboard.

**Week 3**

9/11/12

**Tina Haatainen-Jones, Director of Design – Costume Design Lecture**

Discussion of Costume Design from first reading

through the execution of the finished design

Discussion of how to begin to create a costume design for the  
Midterm-assigned play.

**Reading:** Technical Theatre for Nontechnical People (TFNP)  
by Drew Campbell

Ch. 7 – Costume Design: Character, Period and Function

Ch. 8 – The Tools of Costumes: Shopping, Draping, and Stitching

**Week 4**

9/18/12

**Takeshi Kata, Scenic Design Faculty Member Lecture**

Discussion of Scenic Design from first reading

through the execution of the design

Discussion of how to begin an approach to create a scenic  
design for the midterm-assigned play

**Reading:** Technical Theatre for Nontechnical People (TFNP)  
by Drew Campbell

Ch. 3, Scenic Design Space, Texture, and the "Big Statement."

Ch. 4, The Tools of Scenery: Surface, Texture and Tricks

**Week 5**

9/25/12

**Elsbeth M. Collins, Director of Production**

**Stage Management Lecture**

Description of Arc of Stage Manager's job through a production

How to be in the room creatively as well as administratively

Stage Managers as leaders – taking the reins from the director  
on opening night.

Discussion of Stage Management Midterm Project - Tartuffe

Introduce Stage Managers for Fall Shows

SDA Stage Managers will meet with crew members assigned to  
*all Fall SDA Productions*. They will provide you with printed  
versions of:

1. The Tech Schedule including Meet and Greet, Tech,  
10 out of 12s, Costume Crew Schedules, Dress Rehearsals  
and Performances.



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2. Expectations of Crew members – attire, behavior, checking in and out with SMs, what each area may be asked to do; i.e., mopping, dimmer check, sound check, props preset, laundry) and mandatory participation in strike.

3. SMs will ask crew to sign off on the correct spelling of names for the programs and will get contact phones, emails. Put the Sm's phone number into your phone!

**Reading:** Technical Theatre for Nontechnical People (TFNP) by Drew Campbell

Ch. 1 Breaking it Down: Who Does What

Ch. 14, The Essentials: Things You Should Know and Things You Should Own.

Ch. 11, Properties, Research, Details and Crafts

Ch. 12, Stage Management: The Best Port in a Storm

**Practicum:** **THE COUNTRY CLUB M&G, TECH : 9/27, 9/28, 9/29**  
**12 OPHELIA'S M&G, TECH : 9/27, 9/28, 9/29**

**Week 6**  
10/2/12

**Tom Ontiveros, Lighting Design Faculty Member Lecture**

Discussion of Lighting Design from first reading through the execution of the design

Discussion of how to begin an approach to create a lighting design for the midterm-assigned play.

**Reading:** Technical Theatre for Nontechnical People (TFNP) by Drew Campbell

Ch. 5, Lighting Design: Illumination, Mood, and Focus

Ch. 6, The Tools of Lighting: Now You See It

**Practicum:** **THE COUNTRY CLUB DRESS: 10/1, 10/2, 10/3**  
**THE COUNTRY CLUB PERFS: 10/4, 10/5, 10/6 (MAT & EVE), 10/7 MAT STRIKE**

**12 OPHELIA'S DRESS: 10/1, 10/2, 10/3**

**12 OPHELIA'S PERFS: 10/4, 10/5, 10/6 (MAT & EVE), 10/7 MAT STRIKE**

**THE RIMERS OF ELDRITCH M&G, TECH:**  
**10/4, 10/5, 10/6, 10/7**

**Week 7**  
10/9/12

**Philip G. Allen, Sound Design Faculty Member Lecture**

Discuss Sound Design Project from first reading through execution of design

2) Discussion of how to begin an approach to create a sound design for the assigned play

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**Reading:** Technical Theatre for Nontechnical People (TFNP)  
by Drew Campbell

Ch. 9, Sound Design: Audible Atmosphere

**Practicum:** **THE RIMERS OF ELDRITCH DRESS: 10/8, 10/9, 10/10**  
**THE RIMERS OF ELDRITCH PERFS: 10/11, 10/12, 10/13 (MAT & EVE), 10/14 MAT. STRIKE**

**Week 8**  
10/16/12

**Elsbeth M. Collins, Director of Production,**  
**Tom Ontiveros, Lighting Design Faculty Member**  
**Philip G. Allen, Sound Design Faculty Member**

A conversation about the importance of collaboration in technical rehearsals between the Stage Manager, Lighting Designer and Sound Designer; ; architecture and synchronicity of cues; budgeting and sharing build time during tech; headset happiness; stage manager's role during tech; how to talk to your designers and actors during tech.

**Reading:** None

**Assignment:** **MIDTERM DESIGN PROJECTS DUE by 5:00PM.**  
Turn into PED 114 in front of Tina's office - Please make sure all materials are labeled with title of play, your name, area of design and attach papers to any visual or aural designs projects.  
Crew Experience Papers due for THE RIMERS OF ELDRITCH crew members by Noon - DRC 116 – Els Collins's mail box

**Practicum:** **CRIMES OF THE HEART M&G, TECH: 10/18, 10/19, 10/20, 10/21**

**Week 9**  
10/23/12

**Tina Haatainen-Jones, Director of Design,**  
**Takeshi Kata, Scenic Design Faculty Member Lecture**

A conversation about the dynamics and logistics of the collaboration between a Scenic Designer and Costume Designer during a production;

**Reading:** None

**Assignment:** Crew Experience Papers due for THE COUNTRY CLUB and 12 OPHELIA crew members by Noon - DRC 116 – Els Collins's mail box.

**Practicum:** **CRIMES OF HEART DRESS: 10/22, 10/23, 10/24**  
**CRIMES OF THE HEART PERFS: 10/25, 10/26, 10/27 MAT & EVE, 10/28 MAT STRIKE**

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**TOP GIRLS M&G, TECH: 10/25, 10/26, 10/27, 10/28**  
**AN ABSOLUTE TURKEY M & G, TECH: 10/25,**  
**10/26, 10/27, 10/28**

**Week 10**  
10/30/12

NO CLASS MEETING–

**Assignment:** Crew Experience Papers due for CRIMES OF THE  
HEART crew members by Noon – DRC 116 – Els Collins’  
mail box.

**Practicum:** **TOP GIRLS DRESS: 10/29, 10/30, 10/31**  
**TOP GIRLS PERFS: 11/1, 11/2, 11/3 MAT & EVE,**  
**11/4 MAT STRIKE**

**AN ABSOLUTE TURKEY DRESS: 10/29, 10/30, 10/31**  
**AN ABSOLUTE TURKEY PERFS: 11/1, 11/2, 11/3**  
**MAT & EVE, 11/4 MAT STRIKE**

**Week 11**  
11/6/12

NO CLASS MEETING

**Assignment:** Crew Experience Papers due for TOP GIRLS and AN  
ABSOLUTE TURKEY crew members by Noon – DRC 116  
– Els Collins’ mail box.

**Practicum:** **27 WAGONS FULL OF COTTON M& G,**  
**TECH: 11/8, 11/9, 11/10, 11/11**  
**FLYIN’ WEST M& G,**  
**TECH: 11/8, 11/9, 11/10, 11/11**

**Week 12**  
11/13/12

NO CLASS MEETING

**Practicum:** **27 WAGONS FULL OF COTTON DRESS:**  
**11/12, 11/13, 11/14**  
**27 WAGONS FULL OF COTTON PERFS: 11/15,**  
**11/16, 11/17 MAT & EVE, 11/18 MAT STRIKE**  
  
**FLYIN’ WEST DRESS: 11/12, 11/13, 11/14**  
**FLYIN’ WEST PERFS: 11/15, 11/16, 11/17 MAT &**  
**EVE, 11/18 MAT STRIKE**

**A WONDERLAND OF DANCE M&G:**  
**PED 207- 11/17, or 11/18 TBD**

**Week 13**  
11/20/12

NO CLASS MEETING – HAPPY THANKSGIVING!

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**Assignment:** Crew Experience Paper Due for 27 WAGONS FULL OF COTTON and FLYIN' WEST  
crew members by Noon - DRC 116, Els Collins' mail box  
**Practicum:** NONE – HAPPY THANKSGIVING!

**Week 14**  
11/27/12  
NO CLASS MEETING  
**Practicum:**  
**Assignment:** None

**Week 15**  
12/4/12  
**FINAL PAPERS DUE IN CLASS**  
Debriefing of fall crew experiences.  
Fill out Instructor Evaluations  
**Practicum:** A WONDERLAND OF DANCE M&G, TECH:  
12/3, 12/4, BIT  
A WONDERLAND OF DANCE DRESS: 12/5  
A WONDERLAND OF DANCE PERFS: 12/6, 12/7  
THE COUNTRY CLUB

**Assignment:** FINAL PAPER DUE  
**Week 16**  
12/11/12  
STOP DAYS – NO CLASS MEETING  
**Assignment:** Review for final. Final may cover material in the reading,  
Material covered in lectures and practical knowledge  
gained in the course of your crew assignment.  
  
Crew Experience papers due for A WONDERLAND OF  
DANCE: Fall Dance Concert crew members by Noon -  
DRC 116, Els Collins' mail box.

**FINAL**  
12/18/12  
**4:30PM**  
**FALL SEMESTER FINAL**  
Please note that per University policy, the instructors are  
unable to schedule an alternative time for you to take the  
exam. If you have questions you can contact the USC  
Testing office at 213-740-7166.