THTR 430 – Stage Management II
Units: 3
Spring 2016—Monday—11:30 AM-1:50 PM
Location: PED 114E

Instructor: Mary K Klinger
Office Hours: 10:30am – 11:30am Mondays, by appointment
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Contact phone: 818-472-9710 Cell

Course Description
Stage Management II is an advanced class in professional stage management teaching the students the specifics of setting up a space, running rehearsals, preparing for tech, conducting tech and understudy rehearsals and managing a show. The course includes information on Actor’s Equity Association rules, specifically the LORT and Production Contracts. The students will attend at least one professional theatre performance and will observe a professional stage manager calling a show. The class will include discussions with the students about their various USC projects and will act as a resource for problem solving.

Special Project: Each student will be required to teach one hour of class on Theatre. The student will determine the specific subject matter using criteria set forth in the class.

Field Trips:
1. The class will visit the Disney Show Production Offices in Burbank. The date and time TBD.
2. The class will tour CTG at the Music Center in Los Angeles, date and time TBD.

Since Stage Management is also a matter of time management, students are expected to attend each class on time or to call prior to 11:30 am Mondays.

Learning Objectives
Students will continue to develop a philosophy of stage management that stresses rigorous planning, adaptability to changing circumstances, and effective leadership. Specific learning objectives include the ability to create a safe and secure place where actors can work, to manage complicated schedules, to develop clear communication skills, both written and verbal, and the ability to organize space, people, materials and the time needed to realize a theatrical production. They will continue to gain a practical understanding of the relationships between a stage manager and all artistic staff (designers and technicians) and the ability to facilitate communication among members of the staff on a day-to-day basis and in emergency situations.

Prerequisite: THTR 333
Co-Requisite: None
Concurrent Enrollment: None
Recommended Preparation: THTR 130
Course Notes
Assignments will be posted on Blackboard. Students will receive a letter grade for the class.

Required Readings and Supplementary Materials
1. Notes On Directing: 130 Lessons in Leadership from the Director’s Chair by Frank Hauser and Russell Reich. (You can purchase this book at Amazon.com or The USC Bookstore.)
2. The LORT Rulebook and The Production Rulebook. (Go to http://www.actorsequity.org online. Go to the Document Library. Go to Agreements. You will find both rulebooks. They are free to download.)

Description and Assessment of Assignments
Attendance and Class Participation are very important. Asking questions and contributing to the conversation will result in an overall higher grade. All homework should be clean, clear, precise and well organized. All paperwork must be meticulously prepared on a computer unless otherwise specified. Paperwork must be original for this class.

FOR SDA Assignments: Late homework will not be accepted for credit unless advance arrangements have been made with Mary or exceptional circumstances occur. If pre-approved by Mary you may email assignments to marykklinger@gmail.com. All emailed assignments must be in PDF format.

FOR SDA GRADING CRITERIA: Each assignment must be turned in on time and include the student’s name. Each assignment must also include the title of the document, the date, the issue number or version number as specified. All graphs must be complete with appropriate borders. The student must check spelling and syntax in every document. Points will be deducted for each instance the above criteria are not met. Mary will describe all other requirements for paperwork in class when the assignment is made.

Grading Scale for SDA: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

Grading Breakdown
The following grading breakdown pertains to this class.
Class Participation - 10%
Homework and Reading Assignments - 40%
Special Project - 35%
Final – 15%

Assignment Submission Policy
Written assignments are accepted in class as hard copies or may be e-mailed to marykklinger@gmail.com no later than the due date. All emailed assignments must be in PDF format. Late assignments will not be accepted unless advance arrangements have been made or in the event of an exceptional circumstance.


**Additional Policies**
In the event that a student will be late or have to miss a class, the student is required to contact Mary Klinger no later than 11:30am on the day of the class. Not doing so will result in a lower overall grade.

**Class Participation**
As punctuality is an essential component of good stage management, your prompt attendance at each class session is mandatory. If you must be late or absent, you are required to inform Mary Klinger prior to 11:30am on the morning of the class. The telephone number and e-mail addresses are at the top of this syllabus. If you miss a class for whatever reason you are responsible for the material covered and the homework assigned.

**Course Schedule: A Weekly Breakdown**  
(Subject to Change)

**Week 1 (Jan. 11)**
Intro to class. Review class requirements.  
Brief review of SM I Final.  
Explanation of First Assignments (due next class)  
1. Buy your textbook. *Notes On Directing: 130 Lessons in Leadership from the Director’s Chair* by Frank Hauser and Russell Reich.  
2. Readings: Newspapers and other publications relating to Theatre (ongoing assignment.)  
3. Go to [http://www.actorsequity.org](http://www.actorsequity.org) online. Go to the Document Library. Go to Agreements:  
   In the LORT Rulebook read:  
   Rules relating to: Stage Managers and Assistant Stage Managers  
   In the Production Rulebook read:  
   Rules relating to: Stage Managers  
4. Written Homework: Create a chart comparing the rules in the LORT Rulebook with the rules in the Production Rulebook. Be prepared to discuss why you think these particular rules exist.  
5. Chose a topic for your Special Project and briefly describe that topic. Explain why you think this is an important topic to discuss in class. You may choose any topic that interests you as long as it relates in some way to Stage Management. Sample topics might include Theatre History, Automation, Props, Lighting Effects, Computers, etc. You will be required to teach your topic to the class. Make sure you will be able to generate enough material to teach for one hour. Your presentation date will be determined on Monday, January 25, 2015.

**Week 2 (Jan. 18)**  
Martin Luther King Day – University Holiday
**Week 3 (Jan. 25)**
Lecture: Responsibilities of The Stage Manager. Actor’s Equity Association.
Discussion: Why do contract rules exist?
Schedule Final Presentation Dates
Assignments Due Next Class
1. Continue reading daily or weekly publications with articles relating to Theatre. Be prepared to report on what you have read next week. This is an ongoing assignment.
2. Read the Preface in *Notes on Directing*.
3. In the LORT and Production Rulebooks read Rules relating to Rehearsals and Tech. Create a chart comparing the two.

**Week 4 (Feb. 1)**
Lecture: Technical Rehearsals
Assignments Due Next Class
1. Read pp. 1-14 in your textbook. (*Understanding The Script and The Director’s Role.*)
2. Continue work on your Final Project

**Week 5 (Feb. 8)**
Lecture: Previews and Opening
Assignments Due Next Class
1. Read pp. 17-31 in your textbook. (*Casting, First Read-Through and Rehearsal Rules.*)
2. In the LORT and Production Rulebooks read Rules relating to Performance. Create a chart comparing the two.

**Week 6 (Feb. 15)**
Presidents’ Day – University Holiday

**Week 7 (Feb. 22)**
Discussion: LORT and Production Rules: Performance

**Week 8 (Feb. 29)**
Lecture: Continue Discussing Previews and Opening. Discuss Field Trip
Assignments Due Next Class
1. Read pp. 33-51 in your textbook. (*Building Blocks and Talking to the Actors.*)
2. Continue work on your Final Project

**Week 9 (March 7)**
Lecture: Calling a Show. Calling Musicals.
Assignments Due Next Class
1. Read pp. 53 – 66 in your textbook. (*Getting a Laugh and Elements of Staging.*)
2. Continue reading Arts and Theatre publications. Be prepared to discuss what you’ve read.
3. Continue work on your Final Project.

**Week 10 (March 14)**
Spring Break – No Class
Week 11 (March 21)
Lecture: Running a Show
Assignments Due Next Class
1. Read pp. 69-80 in your textbook. (*Last Tips and Epilogue.*)
2. Continue work on your Final Project.

Week 12 (March 28)
Lecture: Running a Show and Problem–Solving
Assignments Due Next Class
1. Read pp. 83-102 in your textbook. (*Appendices*)
2. In the LORT and Production Contract Rulebooks read Rules relating to Costume Fittings, Photo Calls and Media. Create a chart comparing the two.

Week 13 (April 4)
Lecture: Problem – Solving continued
Assignments Due Next Class
1. In the LORT and Production Rulebooks read Rules relating to Safe and Sanitary. Create a chart comparing the two.
2. Continue reading Arts and Theatre publications. Be prepared to discuss what you’ve read.
Final Presentations begin.
Open Discussion – Students’ Choice

Week 14 (April 11)
Final Presentations continue.
Discussion: Interviewing and Resumes.
Assignment Due Next Class
1. Continue reading Arts and Theatre publications. Be prepared to discuss what you’ve read.

Week 15 (April 18)
Final Presentations continue.

Week 16 (April 25)
Prep and review for the Final.

**FINAL:** Wednesday: May 4, 11am – 1pm

**NOTE:** 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.
Statement on Academic Conduct and Support Systems

Academic Conduct
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity or to the Department of Public Safety. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men provides 24/7 confidential support, and the sexual assault resource center webpage describes reporting options and other resources.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

http://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/