Course Overview: To introduce students to safe and effective utilization of the equipment, tools, materials, and hardware involved in theatrical production through hands-on participation in the technical requirements of School of Dramatic Arts productions.

Note: This syllabus is for the "Shop track" portion of 130. Theatre Majors will take 2 semesters of 130, one each of "Shop track" and "Crew track". Minors take one semester of 130 and may choose "Shop" or "Crew".

Course Learning Objectives: Students will learn the basics of theatrical technical production operations through lecture topics, readings, research, and practical experience with hands-on projects. Students will learn the unique properties of materials and equipment used in all production areas, safe operating techniques of related tools and equipment used in those areas, and have specific hands-on participation in at least one production area.

Prerequisite: none
Co-Requisite: none
Concurrent Enrollment: Thtr 130 lab section
Recommended Preparation: Basic familiarity with Theatre Arts

Required Text: (TDP) Theatrical design and Production, J. Michael Gillette, McGraw Hill.
Recommended Texts: (BH) Backstage Handbook, Paul Carter, Broadway Press;

Grading Guidelines: 50% lab session completion, 30% midterm exams, 20% pop quizzes and final exam. Grades assigned for lab sessions are usually given at the 100% level but may be reduced for improper attire, unsafe work practices, and “horseplay” or poor effort. Grades for quizzes and exams are based on the percentage of questions answered correctly. Quizzes are given prior to lecture at 8 am and end by 8:07 to 8:10. Quizzes are given several times during the semester and will cover the topics from the previous 2 or 3 lectures. There are no “make-up” quizzes. Midterms are given during the lecture period as shown on the schedule. The final letter grade is based on the following overall percentages (A>94%>A->90%>B+>87%>B>84%>B-80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)
Lab Sessions: All students in shop track must complete 12 3-hour lab sessions or 36 hours of lab. Attend your lab every week. If you miss a lab, make it up as soon as possible. Some students will go weeks at a time without attending lab, don't be that person and don't count on labs being available at the end of the semester when you realize you're in trouble. If we do have work available then, it may involve cleaning, organizing, and other activities not directly related to an SDA production. **80% of the students who fail or have to drop this class got in trouble by not attending lab.** If you do not complete the full 36 lab hours, your lab grade will be affected proportionately.

Shop Safety: Intentionally unsafe work practices and other such “horseplay” can result in serious injury to yourself and others. Such activities will not be tolerated and will be addressed by a penalty ranging from a reduction in the assigned grade to removal from the class. If you cause injury to another person through an intentional act, you may also be liable for criminal and civil penalties. **Proper attire is required for lab sessions.** Safety glasses (ANSI Z87.1+) must be on at all times when power tools are in use, hearing protection should be used for noisy jobs, and dust masks are available for dusty jobs. **Sturdy closed toe and heel shoes and long pants/skirt must be worn.** Natural fiber clothing should be worn and long hair must be pinned or tied back. Lab assignments may involve paint, grease, and dust. **Do not wear clothes you want to keep clean and unstained.** You may wish to bring work clothes to change into.

Lab Parity: Because the requirements will vary from show to show, the lab assignments will vary from day to day. So, apart from each student putting in an equivalent amount of time during a given semester, parity of lab experience is not guaranteed. For this reason, the midterm and final will test on items covered in the assigned reading, during lectures, and in the tool training session.

Lab Session Scheduling: There are 10 labs each week at TTL: 10:00am-1:00pm M-F, and 2:00pm-5:00pm M-F. Lab sessions are also available at the Bing Theatre with CB Borger and in the Costume shop with Charlotte Stratton. The number of lab students they will accept and how they will schedule those students is at their discretion. If you are interested, visit them, set a schedule, **let me know when and where you will be attending lab, and turn in your lab slips promptly.** Students wanting to work in the Costume shop will need to attend a training session scheduled early in the semester.

Lab credit for Crew assignments: Some students may desire to have an Assistant Designer/Stage Manager (Fall & Spring) or Stage Crew assignment (Spring only) during the “Shop” semester of 130. 18 hours of Lab will be earned for completion of the assignment. Grading for the assignment will follow the “crew” track syllabus and the grade for the 18 hours will be determined by Els Collins. No, 18 hours is not equivalent to the credit earned in the crew track for the same effort, but as this is the “Shop” track, it is important that some time is spent in the shops.

Lab Time Sheets: These are how we track the labs you’ve attended. They are to be placed in the box in the Technical Theatre Lab, preferably at the end of the lab session. Write your name, the date and time, what you did, where you did it and for what show, all clearly and legibly, and have the lab sheet signed and graded by the staff member responsible for supervising your work. Time sheets are recorded weekly and the record is posted in TTL.
and on Blackboard; it is your responsibility to monitor your progress so that any problems like a missing time sheet or poor attendance can be dealt with quickly

Course Assignments:
Week 1: Intro and basic class structure, Basic Shop Safety
Buy your textbooks! LABS BEGIN MONDAY 8/29/2016 in TTL
Crew assignments will be posted Friday on the Production Board in the DRC and on Blackboard. TOOL TRAINING WILL BEGIN NEXT MONDAY!

Week 2: Hand tools, measuring tools, begin power tools
Reading due: TDP 188-209, 236. Recommended: BH 1-46; MW 51-208 all “safety side-bars”; MW 75-150, 209-214
Lecture sessions split THIS week, be sure to go to the correct one.
If you are in the shop track you should be in my lecture in GFS 116
TOOL TRAINING IS ONLY 8/29/2016-9/2/2016 DON’T MISS IT!

Week 3: Power Tools, nails and staples
Reading due: TDP 221-223 review 188-209, Recommended: MW 150-208; review MW 75-150, 209-214 BH 49-52

Week 4: Lumber, screws and bolts

Week 5: Paint, Glue, Painting and Chemical Safety
Reading due: TDP 227-228, 286-315, Chemical Safety handout on Blackboard.
Recommended: MW 284-294, BH 132-140

Week 6: Other Materials; Plastic, Metal, Fabric
Reading due: TDP 215-221, 237-246, 284-285, 338-344. Recommended:
BH 111-120, 141-149; MW 296-297


Week 8: Rope and Rigging intro
Reading due: TDP 59-68, 229-235. Recommended: BH 84-107

Week 9: Sets, more than just Flats and Platforms

Week 10: Electricity and Lighting intro (Guest lecturer CB Borger)
Reading due: TDP 383-434. Recommended: BH 165-199

Week 11: Sound intro
Reading due: TDP 523-551. Recommended: BH 200-202

Week 12: Properties intro (Guest lecturers Els Collins/Hannah Burnham)
Reading due: TDP 316-344
Week 13: 2nd Exam (11/15/2016) Reading due: review everything
Floor plan due

Week 14: Fun with special FX
Reading due: SDA gun use policy on Blackboard

Week 15: Introduction to costuming (Guest lecturer Howard Schmitt)
Reading due: TDP 473-501

Final Examination Date: Tues., Dec. 13th 2016 4:30-6:30 pm
Please note that per University policy, instructors are unable to schedule an earlier day or time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office in advance if you have multiple exams on the same day and need to take one at an alternate time.

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 https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/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 http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/public-safety/online-forms/contact-us. 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 http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu 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 http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html 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 http://emergency.usc.edu/ will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
THTR 130 Intro to Theatrical Production

SYLLABUS

Fall 2016—Tuesdays—8:00AM
Lecture Location: GFS 106 or as assigned
Lab Location: Lab time— and as scheduled for
Crew assignments.

Instructors:
Elsbeth M. Collins: Assoc. Professor of Practice, Head of Production
Office: SDT M201
Office Hours: Thurs., Fri. 2-4PM by appointment
Contact: ecollins@usc.edu 213-821-4034

Tina Haatainen-Jones: Assoc. Professor of Practice, Director of Design
Office: PED 114E (Costume Shop)
Office Hours: Tues., Thurs., 12-2PM by appointment
Contact: haataine@usc.edu 213-740-6985

Takeshi Kata, Asst. Professor of Scenic Design
Office: JEF 200D
Office Hours: Wed. 12-1PM, Thurs. 1-2PM by appointment
Contact: kata@usc.edu 213-740-4688

Tom Ontiveros, Asst. Professor of Lighting Design
Office: MCC 210
Office Hours: TBD
Contact: tontiveros@usc.edu 213-740-1389

Philip G. Allen, Associate Professor of Sound Design, Director of BFA Sound Design
Office: BIT 2
Office Hours: by appointment
Contact: philipga@usc.edu 303-618-4688

Teaching Assistant: Angelica Guzman
Contact Info: guzmanan@usc.edu

Course Description and Overview
Introduction to the non-performance areas of theatrical production (administrative, design, and technical fields) through hands-on participation in USC School of Dramatic Arts productions. Through lectures and related projects, the course will also provide an overview of the design process in the areas of Scenic, Lighting, Costume and Sound Design, as well as in the role of the Stage Manager and all technicians in a production.
Learning Objectives: Students will learn the basics of stage crew operations through practical experience, readings, and research, and through lectures and hands-on projects; will be exposed to the creative process of all areas of theatrical design. Each THTR 130 student will participate in a variety of production practicum during the semester.

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: Attend the theatre! Acquire the reading materials and familiarize yourself with them.

Required Readings and Supplementary Materials

- Stage Management Course Reader at Bookstore including: (Kelly) The Back Stage Guide to Stage Management, 2nd Edition, by Thomas A. Kelly; (Stern) Stage Management, 7th Edition by Lawrence Stern; Careers in Technical Theatre (Lawler)

Description of Grading Criteria and Assessment of Assignments

Class Meetings: Students will attend Tuesday morning lectures headed by Tina Haatainen-Jones and the other THTR 130 faculty. Students must attend every weekly lecture. There will be lectures by and about every design element employed in the theater. Quizzes will be given every class to assess understanding of the material covered in the reading. All scheduling, show assignments, changes, etc. will be made in class. All show 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. Makeup Quizzes will not be allowed. THTR 130 students will serve on 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.

Note: Theatre Majors and Minors will take 2 semesters of 130 to fulfill their requirement.

Grading Criteria:

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

Academic requirements – 60%

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes and Attendance</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Midterm Project</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Final Project/Paper</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>TOTAL</td>
<td>60</td>
<td>60</td>
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Grades for quizzes and exams are based on the percentage of questions answered correctly. 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 Els Collins or the TA, Angelica Guzman.

- NB: Please always include THTR 130 in the subject line of any correspondence.
Class Meetings:

- Quizzes will be given during classes at the beginning of the class.
- Required reading is due on the listed date: always bring your books to class for reference during discussions. There will be a quiz on the reading for that week or on the content covered in the previous week’s lecture.
- 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.

Midterm Project – Due 10/4/16

- Choose 1 of the last four Plays in the SDA Fall Semester to read: *Romeo and Juliet, Side Show, Middletown, or Magnolia*. You may not select a play for which you are assigned to crew.
  - Create a breakdown (either Scenic or Costumes) of elements necessary from your careful reading and re-reading of the play.
  - Find some background research (collage okay) images that inspire you with regard to the time period the play is set in. Find a way to visually or aurally communicate your idea. Be your own director. You may use photos, magazines, drawing and painting to visually render either the scenic or costume 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 two-page paper describing your process of design and the reasons for your key design choices. Papers should be double-spaced, with any research footnoted.
- MIDTERM Projects and papers are due by 5:00PM on 10/4/16 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 the title of the play, design element, your name, date of submission and please attach papers to the accompanying design presentation. Email and Blackboard submissions will be accepted. Projects will be marked down for lateness.
- If you do choose to work outside of the prescribed time period of the play, you will need to make note of that in your breakdown, as to why you felt it necessary. Your breakdown and images should be 3-4 pages in length. These should be submitted via Blackboard Assignments.

Final Project/Paper – Due 11/22/16

- Read the play you will attend as an audience member in preparation for your final project/paper. Do not choose a play that you are a crew participant for, or are in the cast of. Do not choose an Independent Student Production or Opera Production. You may select the play your Midterm Project was based on.
- Write a paper analyzing two to four of the design elements in the production. Using the information gathered from the lectures on Scenic, Costume, Lighting, Sound, and Projection design, describe how these three areas of design enhanced or detracted from the production. Support these opinions with references to the text. The paper should be 5 pages in length. Specific details are key. You should attend the production with a non-electronic means of recording your observations so that they will be fresh when writing the paper. Papers should be double-spaced, with any research footnoted. This final paper will be turned in at GFS 106 on 11/22/16 at 8:00AM. Papers will be accepted electronically through a Blackboard Assignment portal as well. Last resort is submission via email.
Final Exam

- The Final Exam will be administered on Tuesday, December 13, 2016 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.

Practicum requirements – 40%

40% Completion of Running Crew Assignment

The following criteria will be considered in grading your crew participation:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crew member on time?</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Followed directions?</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Took Initiative in tasks?</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Positive attitude toward SM/Designer/Director/Cast?</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Devoted 100% attention</td>
<td>5</td>
<td>5</td>
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</tbody>
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TOTAL 40 40

NB:
- Points will be subtracted for lateness without a call to the SM
- Points will be subtracted for not attending.
- A doctor’s note will be required for absences

If you are removed from a crew due to poor behavior, or if you do not complete your crew assignment, you will fail the course. The assessment of the performance of assigned tasks is based on your being there to perform those tasks at all scheduled rehearsals and performances. Absence from an entire rehearsal or performance will severely impact grading of the practicum portion of the class.

- The use of any device to photograph or capture any portion of the rehearsal process is strictly prohibited with the exception of that which will facilitate production work as determined by the appropriate faculty.
- Phones should be silenced when backstage.
- When you are engaged in the crew assignment, the crew assignment must be given top priority. This means that you should not be talking on your phone or texting or watching media on any your devices when your attentions are needed to execute presets or cues.

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.

Crew Etiquette: Intentionally unsafe work practices and other such “horseplay” can result in serious injury to yourself and others. Such activities will not be tolerated and will be addressed by a penalty ranging from a reduction in the assigned grade to removal from the class. If you cause injury to another person through an intentional act, you may also be liable for criminal and civil penalties. Proper attire is required for dress rehearsals and performances. Long-sleeved black shirts, long black pants, dark socks and sturdy closed toe and heel shoes will be required for your dress rehearsals and performances. Sturdy closed toe and heel shoes should be worn and long hair should be pinned or tied back whenever you are in the theatre.

THTR 130 Lab Sessions: For your TBD scheduled lab session you will attend the following times for your scheduled show in the appropriate theatre. You will get more specific information from the stage manager of your show but the general schedule is as follows:
Thursday (1 week before opening) 6:00PM-10:00PM Meet and Greet
Friday 6:00PM-10:00PM Lighting and Sound Tech
Saturday 10:00AM-10:00PM Tech- 10 out of 12s
Sunday 10:00AM-10:00PM Tech- 10 out of 12s
Monday 6:00-11:00PM Dress Rehearsal (Proper crew attire req.)
Tuesday 6:00-11:00PM Dress Rehearsal (Proper crew attire req.)
Wednesday 6:00-11:00PM Final/Photo Dress (Proper crew attire req.)

Thursday (opening) 6:00PM Call for 7:00PM Perf. (Proper crew attire req.)
Friday 6:00PM Call for 7:00PM Perf. (Proper crew attire req.)
Saturday 1:00PM Call for 2:30PM Perf. (Proper crew attire req.) 6:30PM Call for 8:00PM Perf. (Proper crew attire req.)
Sunday 1:00PM Call for 2:30PM Perf. (Proper crew attire req.) 5:00PM -10PM Strike

Final Examination Date: FALL SEMESTER FINAL is Tuesday, December 13, 2016 4:30PM
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. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

Course Schedule: A Weekly Breakdown

Syllabus

Week 1 8/23/16 GFS 106
Duncan Mahoney, Tina Haatainen-Jones, Els Collins

All - Introduction to the Course. Purpose of the course.
Overview of Course
Review Syllabi and semester assignments
Explain dossier process and how to indicate which production you’d like to work on.

NB: BFA Sophomore Actors must crew in fall.
Describe backstage etiquette, proper attire for theatres
How/when you will meet your stage manager for your show
Basic Timeline for Crews to follow during tech.
What you should know by the end of this class.
Duncan – general backstage and strike safety

Reading: (Gillette) Theatrical Design and Production
Chapter 1, pp. 1-22 Production Organization and Management
Chapter 3, pp. 37-49 A Brief History of Theatre Architecture and Stage Technology

Assignment: Contact your family scheduler for things you have to do. Complete your Dossier in class or to turn in by Thursday, August 25 2016 - you may drop them off in Els Collins’ mailbox at DRC 116. If you do not get your dossier in by this time, there is a higher chance you may be assigned to a show you did not select.

Crew assignments will be posted on Friday, August 26, 2016 by 5:00PM. Check the callboard at the DRC for Crew Assignments or Blackboard for Posted Crew List. It is mandatory that you check the callboard and inquire if you do not find your name on the crew list or the shop list.
Week 2
8/30/16
Elsbeth M. Collins, Head of Production - Stage Management
GFS 106
Description of Arc of Stage Manager’s job through a production
Sort out Dossier confusion after Auditions (10 mins)
NB: If you are in Shop Track, you should be in GFS 116 for this class and
the remainder of the semester. Shop Labs begin on Monday, August 29,
2016.

Reading for today: (Gillette) Theatrical Design and Production
Chapter 1, pp. 1-22 Production Organization and Management
COURSE READER:
Kelly
Chapter 1, pp. 19-26 What Does a Stage Manager Do?
Chapter 2, pp. 40-47 Preproduction
Chapter 7, pp. 140-157 Load in and Technical Rehearsals
Stage Management, 7th Edition, by Lawrence Stern
Chapter 9, pp. 144-149 Keeping the Cast on Time

Week 3
9/6/16
Elsbeth M. Collins, Director of Production Stage Management Lecture 2
GFS 106
Topics – Etiquette of crew. Running sheets and how to read them.
Crew jobs – Light Board Operator, Follow Spot Operator, Sound Board
Operator, Deck Crew/Props, Costume Crew
Production Management Overview
Introduce Stage Managers for Fall Shows
This week, the SDA Stage Managers will meet with crew members
assigned to all Fall Productions. The Stage Managers 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.
2. Review 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 your
   SM’s phone number into your phone!

Week 4
9/13/16
Takeshi Kata, Asst. Professor of Scenic Design- Scenic Design
GFS 106
Overview of Scenic Design. What does the Scenic Designer do?
How to read a play as a designer. Arc of the process.
Discussion of how to begin an approach to create a scenic
design for the midterm-assigned play, 1 of the last four Plays in the SDA
Fall Semester to read: Romeo and Juliet, Side Show, Middletown, or
Magnolia.
Discussion of how a scenic designer might watch a play and how you
determine the success of a design. (Looking towards the Final
project/paper)

Reading for today: Theatrical Design and Production, by J. Michael Gillette
Chapter 4, pp. 52-75 The Stage and Its Equipment
Week 5  
9/20/16  
Takeshi Kata, Asst. Professor of Scenic Design – Scenic Design II  
Topics – Basic knowledge of the components of a set; flats vs. platforms,  
Types of plans, concept of scale, stair safety considerations, types of flats, basic Scenic Painting language. One set vs. multi set, vs. unit set  

How does Scenic Design impact Actors?

Practicum: _A LIE OF THE MIND_ - BFA SR 1 SCENE DOCK

Meet and Greet Thurs., 9/22/16 6:00PM  
_A LIE OF THE MIND_BFA SR 1 SCENE DOCK Tech Fri., 9/23/16 6-10PM, Sat. 9/24/16 10:00AM-10:00PM; Sun., 9/25/16 10:00AM-10:00PM  

_MOCKINGBIRD_ - BA 1 MCCLINTOCK Meet and Greet Thurs., 9/22/16 6:00PM  

_MOCKINGBIRD_ BA 1 MCCLINTOCK Tech Fri., 9/23/16 6-10PM, Sat. 9/24/16 10:00AM-10:00PM; Sun., 9/25/16 10:00AM-10:00PM

Week 6  
9/27/16  
Tina Haatainen-Jones, Director of Design – Costume Design Lecture  
Overview of Costume Design. What does the Costume Designer do?  
How to read a play as a designer. Arc of the process.  
Discussion of how to begin an approach to create a costume design for the midterm-assigned play, 1 of the last four Plays in the SDA Fall Semester to read: _Romeo and Juliet, Side Show, Middletown_, or _Magnolia_.Remind them to pick their show and buy the script to begin the breakdown.  
Discussion of how a costume designer watches a play and determines the success of the costume design. (Looking towards the Final project/paper)  

Reading for today: Theatrical Design and Production, by J. Michael Gillette  
Ch. 18, pp. 450-469 Costume Design

Practicum: _A MIDSUMMER NIGHT’S DREAM_ BFA JR BING  
Meet and Greet Thurs., 9/29/16 6:00PM  
_A MIDSUMMER NIGHT’S DREAM_ BFA JR BING Tech Fri., 9/30/16 6-10PM,  
Sat. 10/1/16 10:00AM-10:00PM; Sun., 10/2/16 10:00AM-10:00PM  

_A LIE OF THE MIND-_BFA SR 1 SCENE DOCK  
Dress Rehs. Mon., 9/26/16 6:00-11:00PM; Tues., 9/27/16 6:00-11:00PM; Wed., 9/28/16 6:00-11:00PM  

_A LIE OF THE MIND_- BFA SR 1 SCENE DOCK  
Perfs: Thurs., 9/29 Fri. 9/30 7:00PM, Sat. 10/1 2:30 & 8:00PM, Sun. 10/2 2:30PM followed by mandatory strike.  
Call times are at least 90 minutes before curtain times  

_MOCKINGBIRD_ - BA 1 MCCLINTOCK  
Dress Rehs. Mon., 9/26/16  
6:00-11:00PM; Tues., 9/27/16 6:00-11:00PM; Wed., 9/28/16 6:00-11:00PM

_MOCKINGBIRD_ - BA 1 MCCLINTOCK
Perfs: Thurs., 9/29/16, Fri. 9/30/16 7:00PM, Sat. 10/1/16 2:30 & 8:00PM, Sun. 10/2/16 2:30PM followed by mandatory strike

Call times are at least 90 minutes before curtain times

Week 7
10/4/16
Tina Haatainen-Jones, Director of Design – Costume Design Lecture 2
GFS 106

Topics – Basic knowledge of the components of a costume; silhouette, fabric, trims; Craft and cost considerations, effects of costumes on the body and performance, fitting etiquette -The Actor’s role in fittings (what should they do and not do?), Types of drawings required, types of shoes, petticoats. What does it mean when a director asks for a Unit costume vs. multiple changes vs. one costume.

How does Costume Design impact Actors?

Assignment: Midterm Project is due today at 5:00PM. 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.

Practicum: _A MIDSUMMER NIGHT’S DREAM_ BFA JR BING Dress Rehs.
Mon., 10/3/16 6:00-11:00PM; Tues., 10/4/16 6:00-11:00PM; Wed., 10/5/16 6:00-11:00PM PHOTO DRESS
A MIDSUMMER NIGHT’S DREAM BFA JR BING Perfs: Thurs., 10/6/16
Fri. 10/7/16 7:00PM, Sat. 10/8/16 2:30 & 8:00PM, Sun. 10/9/16 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

Week 8
10/11/16
Tom Ontiveros, Assistant Professor of Lighting Design Lecture
GFS 106

Overview of Lighting Design. What does the Lighting Designer do?
Discussion of how to begin an approach to evaluate a lighting design for the final play they will attend. Remind them to pick their show and buy the script to begin the breakdown.
Discussion of how a lighting designer watches a play and determines the success of the lighting design. (Looking towards the Final project/paper)

Reading for today: (Gillette) Theatrical Design and Production
Ch. 14, pp. 345-382 Lighting Design

Practicum: _ESCAPE FROM HAPPINESS_ BFA SR 2 SCENE DOCK
Meet and Greet Thurs., 10/14/16 6:00PM
Tech Fri., 10/15/16 6-10PM,
Sat. 10/16/16 10:00AM-10:00PM; Sun., 10/17/16 10:00AM-10:00PM

Week 9
10/18/16
Jeff Flowers, Adjunct Lighting Design, Lighting Design Lecture II
GFS 106

Topics – Basic knowledge of the components of a Lighting Design; instrumentation; Inventory and cost considerations, effects of lighting on the body and performance. -The Actor’s role in tech (what should they do and not do?), Types of drawings and paperwork required, types of accessories, top hats, gels, gobos. How does Lighting Design impact Actors?

Reading: (Gillette) Theatrical Design and Production
Ch. 14, pp. 345-382 Lighting Design
Practicum: ESCAPE FROM HAPPINESS BFA SR 2 SCENE DOCK
Dress Rehs. Mon., 10/17/16 6:00-11:00PM; Tues., 10/18/16 6:00-11:00PM; Wed., 10/19/16 6:00-11:00PM

ESCAPE FROM HAPPINESS BFA SR 2 SCENE DOCK
Perfs: Thurs., 10/20/16, Fri. 10/21/16 7:00PM, Sat. 10/22/16 2:30 & 8:00PM, Sun. 10/23/16 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

SIDE SHOW BA 2 MCC
Meet and Greet Thurs., 10/20/16 6:00PM
Tech Fri., 10/21/16 6-10PM, Sat. 10/22/16 10:00AM-10:00PM; Sun., 10/23/16 10:00AM-10:00PM

Week 10
10/25/16
GFS 106
Philip G. Allen, Assoc. Professor of Sound Design Lecture I
Overview of Sound Design. What does the Sound Designer do?
Discuss Sound Design Project from first reading through execution of design
Discussion of how a sound designer watches a play determines the success of the Sound design. (Looking towards the Final project/paper)
Remind them to pick their show and buy the script to begin the breakdown.

Reading for today: (Gillette) Theatrical Design and Production Ch.21, pp. 523-549 Sound Design and Technology

Practicum: SIDE SHOW BA 2 MCC
Dress Rehs. Mon., 10/24/16 6:00-11:00PM; Tues., 10/25/16 6:00-11:00PM; Wed., 10/26/16 6:00-11:00PM

SIDE SHOW BA 2 MCC
Perfs: Thurs., 10/27/16
****PLEASE NOTE HOME FOOTBALL GAME WILL NOT IMPACT PERFORMANCE SCHEDULE***
Fri. 10/28/16 7:002PM, Sat. 10/29/16 2:30 & 8:00PM, Sun. 10/30/16 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

ROMEO AND JULIET BA BIT BING Meet and Greet
Thurs., 10/27/16 6:00PM
Tech Fri., 10/28/16 6-10PM, Sat. 10/29/16 10:00AM-10:00PM; Sun., 10/30/16 10:00AM-10:00PM

Week 11
11/1/15
Philip G. Allen, Assoc. Professor of Sound Design Lecture II
Topics – Basic knowledge of theatrical sound; components of a system, digital vs. analog sources and storage media, microphone types and impedances. Discussion of sound and the home recording studio?

How does Sound Design impact Actors?

Practicum: _ROMEO AND JULIET_ BA BIT BING Dress Rehs.
Mon., 10/31/16 6:00-11:00PM; Tues., 11/1/16 6:00-11:00PM; Wed., 11/2/16 6:00-11:00PM

ROMEO AND JULIET BA BIT BING Perfs: Thurs., 11/3/16
Week 12
DESIGN
11/8/16
GFS 106

Tom Ontiveros, Professor of Lighting Design

Lecture 3 - PROJECTION

Overview of Projection Design. What does the Projection Designer do? How to read a play as a designer. Discussion of Projection Design from first reading through the execution of the design. Discussion of how a projection designer watches a play determines the success of the Projection design. (Looking towards the Final project/paper)

Assignment: Final Project/Paper is due on 11/22/16.

Have you chosen the play and read the script yet?

Reading for today: (Gillette) Theatrical Design and Production Ch. 17, pp. 435-449 Projections and Media

Practicum: MAGNOLIA MCC MCCLINTOCK

Meet and Greet Thurs., 11/10/16 6:00PM
Tech Fri., 11/11/16 6-10PM, Sat. 11/12/16 10:00AM-10:00PM; Sun., 11/13/16 10:00AM-10:00PM

MIDDLETOWN MFA II SCENE DOCK

Meet and Greet Thurs., 11/10/16 6:00PM
Tech Fri., 11/11/16 6-10PM, Sat. 11/12/16 10:00AM-10:00PM; Sun., 11/13/16 10:00AM-10:00PM

Week 13
11/15/16

Elsbeth M. Collins and Hannah Burnham, Properties Manager - PROPS

Basic knowledge of properties; prop list development, research sources, prop acquisition options, organizational considerations. How do Props impact Actors?

Reading for today: (Gillette) Theatrical Design and Production Ch. 13, pp. 316-328 Stage Properties

Practicum: MAGNOLIA – OPEN CAST MCC MCCLINTOCK

Dress Rehs. Mon., 11/14/16 6:00-11:00PM; Tues., 11/15/16 6:00-11:00PM; Wed., 11/16/16 6:00-11:00PM

MAGNOLIA – OPEN CAST _ MCC MCCLINTOCK Perfs:

Thurs., 11/17/16 Fri. 11/18/16 7:00PM, Sat. 11/19/16 2:30 & 8:00PM, Sun. 11/20/16 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times

MIDDLETOWN- MFA II SCENE DOCK

Dress Rehs. Mon., 11/14/16 6:00-11:00PM; Tues., 11/15/16 6:00-11:00PM; Wed., 11/16/16 6:00-11:00PM

MIDDLETOWN - MFA II SCENE DOCK Perfs:

Thurs., 11/17/16 Fri. 11/18/16 7:00PM, Sat. 11/19/16 2:30 & 8:00PM, Sun. 11/20/16 2:30PM followed by mandatory strike. Call times are at least 90 minutes before curtain times
Week 14 11/22/16  Tina Haatainen-Jones, Els Collins, Takeshi Kata, Tom Ontiveros, Phil Allen

The Design Process and Collaboration Exercise – Wrapping it up

- Considerations of 1) commitment, 2) analysis, 3) research, 4) incubation, 5) selection, 6) implementation, and 7) evaluation
- Collaboration between design areas in Composition and Design.
- 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 for today: Theatrical Design and Production, by J. Michael Gillette

Chapter 2, pp. 22-36 The Design Process
Ch. 5, pp. 76-88 Style, Composition and Design

Practicum: There are no techs or performances this week due to Thanksgiving Recess. Happy Turkey Day!

Assignment: FINAL PROJECTS/PAPERS DUE IN CLASS

Week 15 11/29/16
GFS 106

QUIZ TIME IN CLASS REVIEW

In Class Review of Semester’s Material in a QUIZ Show format.

NB: Fill out Instructor Evaluations online through BLACKBOARD.

Week 16 12/6/16

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.

Final Examination Date: FALL SEMESTER FINAL is Tuesday, December 13, 2016 4:30PM

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. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP:

http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

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 https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in Scampus and university policies on scientific misconduct, http://policy.usc.edu/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 http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. 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 [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) 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](http://dornsife.usc.edu/ali), which sponsors courses and workshops specifically for international graduate students. The [Office of Disability Services and Programs](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) 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](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
## 2016-2017 Production Deadlines - THTR 130

### SPRING 2017 PRODUCTIONS

<table>
<thead>
<tr>
<th>Venue</th>
<th>Director</th>
<th>Stage Mgr</th>
<th>Opening Date</th>
<th>First Rehearsal</th>
<th>Meet and Greet</th>
<th>LX Tech</th>
<th>10 out of 12s</th>
<th>Dress Rehs.</th>
<th>Perf. Times</th>
<th>Closing Date/Strike</th>
</tr>
</thead>
<tbody>
<tr>
<td>SDT</td>
<td>1-TBD, 2 John Rubinstein, 3- Anita Dashiell-Sparks</td>
<td>Alex Rehberger, TBD</td>
<td>2/15/2017</td>
<td>1/7/2017</td>
<td>NA</td>
<td>Varies - See Above</td>
<td>NA</td>
<td>NA</td>
<td>TH,F 7; SAT 2:30&amp;8, SUN 2:30 SAT. MATs may be followed by a post play discussion. TBC</td>
<td>3/6/2016 Costumes Props Strike only. Set and Lights Strike 3/7/116</td>
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<tr>
<td>BIT</td>
<td>Andy Robinson</td>
<td>TBD</td>
<td>2/23/2017</td>
<td>1/17/2017</td>
<td>2/16/2017</td>
<td>2/17/2017</td>
<td>2/18/2017</td>
<td>2/20/2017</td>
<td>TH,F 7; SAT 2:30&amp;8, SUN 2:30; TH,F 7; SAT 2:30&amp;8, SUN 2:30&amp;8, MT 7PM</td>
<td>3/7/2017</td>
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<tr>
<td>MCC</td>
<td>Stephanie Shroyer</td>
<td>TBD</td>
<td>3/2/2017</td>
<td>1/17/2017</td>
<td>2/23/2017</td>
<td>2/24/2017</td>
<td>2/25/2017</td>
<td>2/27/2017</td>
<td>TH,F 7; SAT 2:30&amp;8, SUN 2:30; TH,F 7; SAT 2:30&amp;8, SUN 2:30&amp;8, MT 7PM</td>
<td>4/2/2017</td>
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<tr>
<td>MCC</td>
<td>Laura Flanagan</td>
<td>TBD</td>
<td>4/20/2017</td>
<td>3/6/2017</td>
<td>4/13/2017</td>
<td>4/14/2017</td>
<td>4/15/2017, 4/16/17</td>
<td>4/17/2017, 4/18/17, 4/19/17</td>
<td>TH,F 7; SAT 2:30&amp;8, SUN 2:30; TH,F 7; SAT 2:30&amp;8, SUN 2:30&amp;8, SAT. MATs may be followed by a post play discussion.</td>
<td>4/23/2017</td>
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<td>SPRING 2017 PRODUCTIONS</td>
<td>Venue</td>
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<td>New Works Festival: Year Two, Play 2</td>
<td>MT/DRC</td>
<td>TBD</td>
<td>TBD</td>
<td>4/14/2017</td>
<td>2/27/2017</td>
<td>4/10/2017</td>
<td>4/11/2017</td>
<td>NA</td>
<td>4/13/2017</td>
<td>F 7, SAT 2:30 &amp; 8; SUN. 2:30. All performances followed by post play discussion.</td>
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<tr>
<td>New Works Festival: Year Two, Play 3</td>
<td>MT/DRC</td>
<td>TBD</td>
<td>TBD</td>
<td>4/21/2017</td>
<td>3/6/2017</td>
<td>4/17/2017</td>
<td>4/18/2017</td>
<td>NA</td>
<td>4/20/2017</td>
<td>F 7, SAT 2:30 &amp; 8; SUN. 2:30. All performances followed by post play discussion.</td>
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</table>

Students who crew these shows will receive a grade bump up, due to their longer time commitment.

Students who crew the New Works Festival Shows will need to crew two weeks worth of shows to equal a crew assignment.
Theatre 130 Fall 2016 Dossier

NAME: ____________________________________________

PHONE #'s (all): _______________________________________

E-MAIL: ___________________________________________

Student ID#: _______________________________________

Year in School: Fr So Jr Sr ________________________________

Major: ___________________________________________

Minors/Emphasis: ________________________________

Are you a Sophomore BFA Actor? ________ (Sign up for Crew in Fall)

Are you a BFA Production Student? ________ (Indicate assignment given by Faculty)

Are you a Theatre Minor? ________ (You will only be required to take 1 semester. Select Crew or Shop.)

Have you taken 130 before? ________ Did you complete Crew or Shop? ________

Do you have an evening class or an athletic/band commitment that would prevent you from crewing a show this semester? ________

If you are not in Shop Track this Semester, please select two shows in the fall that you can crew:

Name of Show: _______________________________________

Name of Show: _______________________________________

SOME STUDENTS MAY BE ASSIGNED TO CREW IN THE SPRING SEMESTER. SPRING CREWS WILL BE ASSIGNED IN THE SPRING.

** If you prefer to crew in the spring, please write spring on the lines above, unless you are a BFA Actor, in which case you must do crew in the Fall Semester. **

**If you have any possible conflicts to the schedule of show production as described in the Syllabus for Track A, do not sign up for a show that conflicts with your schedule.**

Name of show (any dates) that you cannot crew due to religious or family commitments:

- Rosh Hashanah: October 3rd and 4th
- Yom Kippur: October 12th
- Sukkot: October 17th and 18th, October 24th and 25th

Do you have a preference for your crew position or any relevant experience we should know about? (i.e., Light Board operator, Sound Board operator, Properties crew, Stage crew, Costume crew, Hair & Makeup crew, Follow-spot operator, Fly System operator, Assistant Stage Manager)

________________________________________________________________________

Do you have any physical disabilities that will require accommodation? (If yes, please specify accommodation needed)

________________________________________________________________________

________________________________________________________________________

Emergency Contact Info:

Name: ___________________________ Tel: ___________________________

Relationship: ___________________________