USCSchool of Dramatic Arts

THTR 397/497 Theatre Practicum Sec.63108D
Fall/Spring—MTWThF—6-10PM and other times as assigned, SA & SU 10AM-10PM (1 week)
Location: SDA Theatres & Labs
http://dramaticarts.usc.edu/theatres-labs/overview.aspx

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Course Description and Overview
Substantive participation in productions sponsored by the school and supervised by faculty. To rehearse a theatrical text to culminate in public performance. All productions presented in the School of Dramatic Arts main-stage season are the results of the work done in the various sections of THTR 397/497. All design, stage management, technical direction, and acting assignments in the School of Dramatic Arts main-stage productions come from THTR 397/497. Design, technical direction, ad stage management assignments are made by the faculty. Acting assignments are by audition. THTR 397/497 projects are directed and graded by School of Dramatic Arts faculty or visiting professional directors.

Learning Objectives
Our undergraduate programs are anchored by several principles aimed at developing artists who can exercise their interdependence of artistic practice and who can understand theatre as a collaborative art form with a social impact. This course provides each population of artists the opportunity to develop their specific skills in the context of a shared collaborative project. These are stated below:
Actors are expected to:

- Obtain a working knowledge of the collaborative relationships between the actor, text, theatre event and the audience in a range of social contexts, historical periods, performance styles and cultures.
- Acquire a practical understanding of the processes of rehearsing, performing, in live and filmed/recorded media.
- Apply their developing physical, vocal and emotional skills to performances in productions that are mounted in the School's performing venues.

Designers are expected to:

- Show a fundamental proficiency in the current technology and understanding of the materials, methods and techniques utilized both in the shops and onstage.

- Gain the practical ability to see their designs come to life from concept through realization by collaborating on current productions fully supported by the School of Dramatic Arts.
- Develop a portfolio that enables the graduate to showcase his/her abilities while reflecting the individual personality of the designer. The portfolio should enable the designer to obtain work in their selected field or to gain admittance into graduate school for further studies.

Stage Managers are expected to:

- Obtain the ability to manage schedules, communication, and organization of space, people, materials and time needed to realize a theatrical production.
- Gain a practical understanding of the relations between a stage manager and all artistic staff (designers and technicians) and the ability to facilitate communication among the members of the staff in day-to-day and emergency situations.
- Be able to collaborate with directors and actors throughout the rehearsal process, to support the creative life of rehearsals, and to maintain a production after the director's departure.
- Read and interpret production paperwork and drawings: schedules, scenic ground plans, sections, and elevations, light plots, and magic sheets; costume renderings and plots; and sound plots. Practical familiarity with computer programs such as Microsoft Word and Excel.
- Create a working production prompt book, which accurately records all production details from actor movement to tracking of props, scenery, costumes and placement of all ephemeral design cues.

Technical Directors are expected to:

- Improve their skills in managerial functions required in the technical operations of a theatre, including supervision of personnel, scheduling of facilities and personnel, budget development, materials and equipment acquisition, record keeping, and maintenance of equipment and facilities.
- Improve their ability to translate designer plans, renderings, models, and/or sketches into realized production elements and to develop and communicate technological solutions via technical drafting sketching, and structural analysis, both by hand and with appropriate computer software.

Prerequisite(s): None
Co-Requisite (s): None
Concurrent Enrollment: None
Recommended Preparation: None

Required Readings and Supplementary Materials

The play's script to be presented and such research materials as the director may deem necessary for a particular project. Students are informed which specific texts are to be

used and are provided the publishing information to acquire these texts. Both actors and production designers and stage managers will be provided with a copy of the text prior to the start of rehearsals.

Description of Grading Criteria and Assessment of Assignments
Grading will be determined by the following as defined below and according to the appropriate grading matrix and timeline for your discipline which is an addendum to this syllabus:

1- Participation and preparation 10%
2- Professionalism 20%
3- Rehearsal Process 30%
4- Public performance 40%

Separate Grading matrices are available for Design, Stage Management, and Technical Direction students.

Grading Breakdown
These expectations constitute the bulk of your graded experience. In addition to these may be other assignments that happen out of the specific rehearsal process.
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)

Participation and preparation 10%
Actors are expected:

- To arrive at rehearsals on time, ready to work, focused on the work at hand.
- Unscheduled conflicts will be considered absences

Sound Design and Design Students are expected:

- To read the script prior to design meetings
- To be prepared at initial design meetings to discuss verbally or schematically the needs of the script and to discuss the scope of the production
- To be prepared with ideas for design and production meetings
- To attend 8-10 hours of rehearsals in the first week of rehearsal.
- To attend tech and dress rehearsals

Technical Directors are expected:

- To read the script prior to design meetings
- To be prepared with ideas for design and production meetings
- To attend 8-10 hours of rehearsals in the first week of rehearsal.
- To facilitate technical elements at tech and dress rehearsals

Stage Managers are expected:

- To attend and facilitate all rehearsals
- To facilitate scheduling of initial design meetings
- To attend and facilitate production meetings

- To attend the THTR 130 class on the appropriate day for the Stage Manager meeting

Professionalism 20%
Actors are expected:

- To attend all costume measurement and fitting appointments as scheduled
- To learn lines by the deadlines required by the director
- To be quiet and respectful when their colleagues are rehearsing
- To be attentive to entrances and exits.
- To be responsible for all blocking and movement as presented by the director
- To acknowledge and incorporate director's notes
- To be in costume and make-up by the time the house opens
- To be quiet when not on stage
- To be responsible for their individual entrances and exits
- To be responsible for all personal props and wardrobe

Sound Design and Design students are expected:

- To collaborate with faculty, staff, peers and advisors
- To acknowledge and incorporate director's notes
- To meet all design deadlines as outlined by production faculty and staff
- To be interested and involved in design execution and the needs of the production

Technical Directors are expected:

- To collaborate with faculty, staff, peers and advisors
- To acknowledge and act upon notes from the designer, stage manager, and director, referring design notes from other sources to the designer before acting on them
- To meet all deadlines for budgets, working drawings, layouts, scenery movement plots and special effects as outline by production faculty and staff
- To be available, on time, present and ready to work on the production at all times possible during the production period

Stage Managers are expected:

- To set and maintain levels of courtesy and discipline
- To have an excellent working relationship with the shops

Rehearsal Process 30%
Actors are expected:

- To be flexible and open in the rehearsal process
- To be willing to investigate alternative solutions and ready to offer their own ideas

- To work as needed with dialect and vocal coaches and fight choreographers

Sound Design and Design students are expected:

- To attend selective rehearsals including the designer run-through and scheduled meetings with the director and design faculty
- To be actively involved in the technical execution of deliverables
- To understand and support the script and the director's vision

Technical Directors are expected:

- To faithfully execute the design as approved by the designer and the director
- To attend the designer run-through, all production meetings, and design meetings as invited or necessary
- To attend all technical rehearsals and dress rehearsals, or for productions with minimal tech and pending the agreement of the stage manager, to be on-call at a location no more than 3 minutes from the theatre after completing any notes.
- To train the stagehands in the safe and effective use of the set and any backstage systems or effects
- Create any needed scenery movement pots with the designer and stage manager

Stage Managers are expected:

- To run all auditions and rehearsals including technical rehearsals
- Take roll
- To be effective in tone and information conveyed in rehearsal reports
- To record all blocking, movement and potential cues
- To keep updated paperwork – contact sheets, calendars, props lists, etc.
- To serve as prompter as needed or to train another student to prompt
- To provide a final blocking/calling script to the Director of Production for review and grading

Public Performance/Quality of Design/Performance 40%

Actors are expected:

- To integrate all of the rehearsal process to include physical, vocal and dialect work as appropriate to the production
- To execute the themes, tone and style of the play
- To perform as a member of the ensemble
- To attend and participate in the strike

Sound Design and Design students are expected:

- To attend the opening night performance and will hopefully enjoy seeing their work in front of an audience
- To have understood and fulfilled the duties and responsibilities of the design assignment to the best of their abilities
- To provide presentation/portfolio level documentation of designs

- To have demonstrated growth as an artist and storyteller
- To attend and participate in the strike

Technical Directors are expected:

- To have understood and fulfilled the duties and responsibilities of a technical director to the best of their abilities
- To run any particularly complicated or dangerous special effects during rehearsals and performances
- To be available from the Stage Manager's call time until "places" for last minute notes
- To provide portfolio quality documentation of the assignment
- To have demonstrated growth as a project manager, engineer, artist and craftsperson
- To attend and participate in strike

Stage Managers are expected:

- To run all performances to include coordination with the house manager and actors
- To oversee the assignments of the crew to facilitate the smooth running of the performance
- To attend and participate in the strike

All students participating in the production are required to attend and participate in the strike.

Proposed Schedule:

Actors:

- The normal rehearsal period for a THTR 396 is 6-8 weeks including the week of performance.
- Rehearsals take place 6:00pm-10:00pm Monday-Friday and 5 hours TBD on one weekend day
- Students in the THTR 397/497 project are "on call" for all scheduled rehearsals.

Design Students:

Sound Design and Design students

- Will be given due dates for drawings, renderings, lighting and speaker plots, etc. as appropriate by design faculty in consultation with SDA production staff.
- Designers are required to attend all tech rehearsals and dress rehearsals for their project.

Design Students:

Production Assistants in all areas of Design:

- Production Assistants for Set, Costume, and Lighting Design are required to attend all tech rehearsals and dress rehearsals for their project.

- The normal rehearsal period for a THTR 397 is 6-8 weeks including the week of performances. During these weeks the Production Assistant will asked to help out the Designer in areas related to their assignment. Model building, purchasing supplies, checking in with shops or area heads, and keeping paperwork updated are all valid. Mostly though, it is intended for the PA's to 'shadow' their designers in order to learn the process of designing and communicating during SDA productions.
- PA's should also complete 5 tutorials each for Vectorworks and Photoshop on Lynda.com . PA's can choose between a test on these tutorials or proof of successfully using the programs in any class project or production work.

Stage Managers:

Stage Managers are expected:

- To attend all auditions and rehearsals
- To help facilitate all areas of the production

Guidelines on Grading

Assignment	Points	% of Grade
Participation and Prepe	10	10
Professionalism	20	20
Rehearsal Process	30	30
Public Performance	40	40
TOTAL	100	100

Assignment Submission Policy

Assignments will be submitted according to the guidelines provided by the design and stage management faculty mentors and directors.

Additional Policies

Acting students will be penalized for missing rehearsals. Design and stage management students will be held accountable for their deadlines in submitting paperwork, drawings, plots, etc.

Course Schedule: A Weekly Breakdown

The weekly schedule varies according to the discipline of the student taking this class and to the section. Because of the variety of dates associated with each section and the range of activities of the students, the materials needed for each week necessarily varies in nature and timing.
Assignments for designers and stage managers are spelled out in timeline documents which are provided to each student at the beginning of the class.

Final Examination Date:

The final for this class is the final performance, or portfolio review in the case of designers and stage managers.

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/ 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.htmlprovides 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.