

**SYLLABUS**

**Fall 2017—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](mailto:ecollins@usc.edu) 213-821-4034

**Tina Haatainen-Jones: Assoc. Professor of Practice, Head of Design**

**Office:** PED 114E (Costume Shop)

**Office Hours:** Tues., Thurs., 12-2PM by appointment

**Contact:** [haataine@usc.edu](mailto: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](mailto:kata@usc.edu) 213-740-4688

**Jeff Flowers, Adjunct Professor of Lighting Design**

**Office:**

**Office Hours:** TBD

**Contact:** [jflowers@usc.edu](mailto:jflowers@usc.edu)

**Philip G. Allen, Associate Professor of Sound Design, Director of BFA Sound Design**

**Office:** BIT 2

**Office Hours:** by appointment

**Contact:** [philipga@usc.edu](mailto:philipga@usc.edu)

**Teaching Assistant: TBD**

**Contact Info:**

**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**

- (Gillette) Seventh Edition - Theatrical Design and Production, An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup by J. Michael Gillette
- Stage Management Course Reader at Bookstore including: (Kelly) The Back Stage Guide to Stage Management, 2<sup>nd</sup> Edition, by Thomas A. Kelly; (Stern) Stage Management, 7<sup>th</sup> 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%**

Assignment	Points	% of Grade
Quizzes and Attendance	20	20
Midterm Project	10	10
Final Project/Paper	15	15
Final Exam	15	15
<b>TOTAL</b>	<b>60</b>	<b>60</b>

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 10/3/17**

- Choose 1 of the last five Plays in the SDA Fall Semester to read: *Wild Honey*, *TROJAN BARBIE*, *Circle Mirror Transformation*, *Eurydice*, or *The Wild Party*. 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-paragraph description of your process of design and the reasons for your key design choices. Any research should be footnoted.
- MIDTERM Projects 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 descriptions 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 1-2 pages in length. These should be submitted via Blackboard Assignments.

### **Final Project/Paper – Due 11/21/17**

- 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 3-4 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 either in person on 11/21/17 at 8:00AM or via Blackboard TurnItIn by 11/21/17 at 8:00AM. Last resort is submission via email.

Final Exam-

- **The Final Exam will be administered on Tuesday, December 12, 2017 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:

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

NB:

- Points will be subtracted for lateness without a call to the SM
- Points will be subtracted for not attending.
- If you are ill or injured and cannot attend a rehearsal or performance inform your stage manager ASAP. A doctor's note will be required for verification. Depending on the duration of the illness you may need to complete another crew assignment.

**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 scheduled lab session you will attend the following times for your scheduled show in the appropriate theatre. **NB: This Fall’s two Repertories (BFA SR and MFA Y2 Reps) have created alternative Tech/Performance Schedules. Please refer to the Excel Production Schedule in the Blackboard Crew Content Folder.** 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 12, 2017 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 Duncan Mahoney, Tina Haatainen-Jones, Els Collins, Phil Allen, Jeff Flowers**

**8/22/17**

**GFS 106**

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 need to do. Complete  
your Dossier in class or to turn in **by Thursday, August 24, 2017 - 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 25, 2017 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/Blackboard and inquire if you  
do not find your name on the crew list or the shop list.

**Week 2  
8/29/17  
GFS 106**

**Elsbeth M. Collins, Head of Production -Stage Management**

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 28,  
2017.

**Reading for today:** (Gillette) Theatrical Design and Production

Chapter 1, pp. 1-22 Production Organization and Management  
COURSE READER:  
The Back Stage Guide to Stage Management, 2<sup>nd</sup> Edition, by Thomas A.  
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, 7<sup>th</sup> Edition, by Lawrence Stern  
Chapter 9, pp. 144-149 Keeping the Cast on Time

**Week 3  
9/5/17  
GFS 106**

**Elsbeth M. Collins, Director of Production Stage Management Lecture 2**

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**  
**9/12/17**  
GFS 106

**Takeshi Kata, Asst. Professor of Scenic Design- Scenic Design Lecture I**

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 five Plays in the SDA Fall Semester: *Wild Honey*, *Trojan Barbie*, *Circle Mirror Transformation*, *Eurydice*, or *The Wild Party*. You may not select a play for which you are assigned to crew.

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  
Ch. 9, pp. 163-180 Scenic Design

**Week 5**  
**9/19/17**

**Takeshi Kata, Asst. Professor of Scenic Design – Scenic Design Lecture 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:**

**AN OCTOROON - BA 1 MCCLINTOCK**

**Meet and Greet Thurs., 9/21/17 6:00PM**

**AN OCTOROON BA 1 MCCLINTOCK Tech Fri., 9/22/17 6-10PM,  
Sat. 9/23/17 10:00AM-10:00PM; Sun., 9/24/17 10:00AM-  
10:00PM**

**Week 6**  
**9/26/17**  
GFS 106

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

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 five Plays in the SDA Fall Semester: *Wild Honey*, *TROJAN BARBIE*, *Circle Mirror Transformation*, *Eurydice*, or *The Wild Party*. You may not select a play for which you are assigned to crew.

Remind them to pick their show and read 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:** PASSION PLAY - BFA SR REP PLAY 1 SCENE DOCK  
PUNK ROCK- BFA SR REP PLAY 2 SCENE DOCK

PASSION PLAY Meet and Greet Wed., 9/27/17 6:00-10:00PM  
PASSION PLAY BFA SR 1 SCENE DOCK Tech Thurs., 9/28/17,  
Fri., 9/29/17, 6-10PM,  
Sat. 9/30/17 10:00AM-10:00PM;

PUNK ROCK BFA SR 2 SCENE DOCK Meet and Greet/Tech  
Sun., 10/1/17 10:00AM-10:00PM

**Practicum:** TWELFTH NIGHT BFA JR BING  
Meet and Greet Thurs., 9/28/17 6:00PM  
TWELFTH NIGHT BFA JR BING  
Tech Fri., 9/29/17 6-10PM,  
Sat. 9/30/17 10:00AM-10:00PM; Sun., 10/1/17 10:00AM-  
10:00PM

AN OCTOROON - BA 1 MCCLINTOCK  
Dress Rehs. Mon., 9/25/17  
6:00-11:00PM; Tues., 9/26/17 6:00-11:00PM; Wed.,  
9/27/17 6:00-11:00PM

AN OCTOROON - BA 1 MCCLINTOCK  
Perfs: Thurs., 9/28/17, Fri. 9/29/17 7:30PM, Sat. 9/30/17  
2:30 & 8:00PM, Sun. 10/1/17 2:30PM followed by  
mandatory strike

Call times are at least 90 minutes before curtain times

Week 7  
10/3/17  
GFS 106

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

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 or via Blackboard Assignment portal - 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:** PUNK ROCK TECH, Mon. 10/2/17 6-10PM  
Tues., 10/3/17 6-10PM  
Wed., 10/4/17 6-10PM  
PASSION PLAY Dress Rehs. Thurs., 10/5/17 6-11PM,  
PUNK ROCK Dress Rehs. 11PM Fri., 10/6/17 6-11PM  
Sat., 10/7/17 10AM-3:00PM

TWELFTH NIGHT BFA JR BING Dress Rehs.  
Mon., 10/2/17 6:00-11:00PM; Tues., 10/3/17 6:00-11:00PM; Wed., 10/4/17 6:00-11:00PM PHOTO DRESS  
TWELFTH NIGHT BFA JR BING Perfs: Thurs., 10/5/17,  
Fri. 10/6/17 7:30PM, Sat. 10/7/17 2:30 & 8:00PM,  
Sun. 10/8/17 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

Week 8  
10/10/17  
GFS 106

Jeff Flowers, Adjunct Lecturer of Lighting Design Lecture I

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- 1 of the last five Plays in the SDA Fall Semester: *Wild Honey*, *Trojan Barbie*, *Circle Mirror Transformation*, *Eurydice*, or *The Wild Party*. You may not select a play for which you are assigned to crew.

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:** PASSION PLAY Dress Rehs.  
Wed., Oct. 11, 2017 6-11PM PHOTO DRESS  
PUNK ROCK Dress Rehs. Mon., 10/9/17 6-11PM,  
Tues., 10/10/17 6-11PM PHOTO DRESS  
PASSION PLAY Perfs. Thurs., 10/12/17 7:30PM  
Sat., 10/14/17 8:00PM  
Sun., 10/15/17 2:30PM  
PUNK ROCK Perfs. Fri., 10/13/17 7:30PM  
Sat., 10/14/17 2:30PM

Call times are at least 90 minutes before curtain times.

Week 9  
10/17/17  
GFS 106

Jeff Flowers, Adjunct Lecturer of Lighting Design Lecture II

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:**

**PASSION PLAY Perfs. Fri., 10/20/17 7:30PM  
Sat., 10/21/17 2:30PM  
Sun., 10/22/17 5:00PM Call for mandatory  
strike.**

**PUNK ROCK Perfs. Thurs., 10/19/17 7:30PM  
Sat., 10/21/17 8:00PM  
Sun., 10/22/17 2:30PM followed by  
mandatory strike.**

**Call times are at least 90 minutes before curtain times.**

**TROJAN BARBIE BA 2 MCC  
Meet and Greet Thurs., 10/19/17 6:00PM  
Tech Fri., 10/20/17 6-10PM,  
Sat. 10/21/17 10:00AM-10:00PM; Sun., 10/22/17  
10:00AM-10:00PM**

**Week 10  
10/24/17  
GFS 106**

**Philip G. Allen, Assoc. Professor of Sound Design Lecture I**  
Overview of Sound Design. What does the Sound Designer do?  
How to read a play as a designer. Arc of the process.  
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. 1 of the last five Plays in the SDA Fall Semester: *Wild Honey*,  
*Trojan Barbie*, *Circle Mirror Transformation*, *Eurydice*, or *The Wild Party*.  
You may not select a play for which you are assigned to crew.

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

**Practicum: TROJAN BARBIE BA 2 MCC  
Dress Rehs. Mon., 10/23/17 6:00-11:00PM;  
Tues., 10/24/17 6:00-11:00PM; Wed., 10/25/17 6:00-  
11:00PM  
TROJAN BARBIE BA 2 MCC  
Perfs: Thurs., 10/26/17 7:30PM  
Fri. 10/27/17 7:30 PM, Sat. 10/28/17 2:30 & 8:00PM, Sun.  
10/29/17 2:30PM followed by mandatory strike.  
Call times are at least 90 minutes before curtain times.**

**WILD HONEY BA BIT BING Meet and Greet  
Thurs., 10/26/17 6:00PM**

Tech Fri., 10/27/17 6-10PM, Sat. 10/28/17 10:00AM-10:00PM;  
Sun., 10/29/17 10:00AM-10:00PM

Week 11  
10/31/17

**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: WILD HONEY BA BIT BING Dress Rehs.**

Mon., 10/30/17 6:00-11:00PM; Tues., 10/31/17 6:00-11:00PM; Wed., 11/1/17 6:00-11:00PM

WILD HONEY BA BIT BING Perfs: Thurs., 11/2/17 and  
Fri. 11/3/17 7:30PM, Sat. 11/4/17 2:30 & 8:00PM, Sun.  
11/5/17 2:30PM followed by mandatory strike.  
Call times are at least 90 minutes before curtain times.

Week 12

11/7/17  
GFS 106

**Jeff Flowers, Adjunct Lecturer of Lighting Design Lecture I –  
PROJECTION DESIGN**

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)

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

**Assignment: Final Project/Paper is due on 11/21/17.**

**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: THE WILD PARTY MCC MCCLINTOCK**

Meet and Greet Thurs., 11/9/17 6:00PM

Tech Fri., 11/10/17 6-10PM, Sat. 11/11/17 10:00AM-10:00PM; Sun., 11/12/17 10:00AM-10:00PM

**CIRCLE MIRROR TRANSFORMATION MFA II Rep 1 SCENE DOCK**

Meet and Greet/Tech Mon., 11/6/17 6:00PM-11:00PM

Tech Tues., 11/7/17 6-11PM, Wed. 11/8/17 6-11:00PM

**EURYDICE MFA II Rep 2 SCENE DOCK**

Meet and Greet/Tech Thurs., 11/9/17 6-11PM

Tech Fri., 11/10/17 6-11PM

Sat., 11/11/17 10:00AM-3:00PM

**CIRCLE MIRROR TRANSFORMATION MFA II Rep 1 SCENE DOCK**

Dress Rehearsal Sat., 11/11/17 5-10PM

Week 13  
11/14/17

**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:** THE WILD PARTY – OPEN CAST MCC MCCLINTOCK Dress Rehs.

Mon., 11/13/17 6:00-11:00PM; Tues., 11/14/17 6:00-11:00PM; Wed., 11/15/17 6:00-11:00PM

THE WILD PARTY – OPEN CAST \_ MCC MCCLINTOCK Perfs:

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

Call times are at least 90 minutes before curtain times

EURYDICE MFA II Rep 2 SCENE DOCK

Dress Reh. Mon., 11/13/17 6-11PM

Wed., 11/15/17 6-11PM PHOTOS

Perfs. Fri., 11/17/17 7:30PM & 10:30PM

Sun., 11/19/17 2:30PM followed by

mandatory strike

CIRCLE MIRROR TRANSFORMATION MFA II Rep 1 SCENE DOCK

Dress Reh. Tues., 11/14/17 6-11PM PHOTOS

Perfs. Thurs., 11/16/17 7:30PM

Sat., 11/18/17 2:30PM & 8:00PM

Sun., 11/19/17 5:00PM Call for mandatory

strike

Call times are at least 90 minutes before curtain times

Week 14  
11/21/17

Tina Haatainen-Jones, Els Collins, Takeshi Kata, Jeff Flowers, 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 PAPERS DUE IN CLASS

Week 15  
11/28/17  
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  
12/5/17

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 12, 2017 4:30PM**

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# USC School of Dramatic Arts

**Thtr 130 Introduction to Technical Production  
20173—Tuesday 8:00am & lab session as scheduled**

**Location: GFS 116 (lecture) & TTL (lab)**

**Instructor:**

**Duncan Mahoney: Director of Technical Direction**

**Office: TTL 102**

**Office Hours: M-F, 10AM-1PM by appointment**

**Contact: [dmahoney@usc.edu](mailto:dmahoney@usc.edu) 213-743-1968**

**Teaching Assistant: TBD**

**Contact Info: TBD**

**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;  
(MW) The Complete Manual of Woodworking, Jackson, Day, & Jennings.

**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 will 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, 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 8/28/2017 in TTL  
Crew assignments will be posted Friday in the DRC and on Blackboard.
- 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  
If you are in the shop track you should be in my lecture in GFS 116  
TOOL TRAINING IS ONLY 8/28/2017-9/1/2017 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  
Reading due: TDP 209-215, 223-234. Recommended: MW 9-39, 301-310,  
BH 53-83, 120-132
- 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 7: Midterm Exam: (10/3/2017) Review Everything!
- 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  
Reading due: TDP 58, 66-71, 115-137, 246-285, 578-580. Recommended: BH  
235-285
- 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. 12th 2017 4:30-6:30 pm**

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## 2017 -2018 Production Deadlines - THTR 130

FALL 2017 PRODUCTIONS	Venue	Director	Stage Mgr	Opening Date	First Reh	Meet and Greet	LX Tech	10 out of 12s	Dress Rehs.	Perf. Times	Closing Date/Strike
AN OCTOROON- BA ONLY	MCC	Anita Dashiell-Sparks	Megan Burns	9/28/2017	8/28/2017	9/21/2017	9/22/2017	9/23/17 & 9/24/17	9/24/17, 9/25/17, 9/26/17	TH,F 7:30; SAT 2:30&8, SUN 2:30.	10/1/2017
TWELFTH NIGHT BIT 1-BFA JR	BIT	Kate Burton	Simon Chau	10/5/2017	8/28/2017	9/28/2017	9/29/2017	9/30/17 & 10/1/17	10/2/17, 10/3/17, 10/4/17	TH,F 7:30; SAT 2:30&8, SUN 2:30.	10/8/2017
PASSION PLAY - SR BFA 1 Two Play Rep	SDT	Christopher Shaw	Savannah Harrow	10/12/2017	9/11/2017	9/27/2017	9/29/2017	9/30/2017	10/5/17, 10/7/17, 10/11/17	FIRST WEEK: TH,7:30, SAT. 8:00PM, SUN 2:30. SECOND WEEK: F 7:30, SAT 2:30PM	10/22/2017
PUNK ROCK - SR BFA 2 Two Play Rep	SDC	Lisa James (G)	Iman Khan	10/13/2017	9/11/2017	10/1/2017	10/2/2017, 10/3/17, 10/4/17, 10/5/17	10/1/2017	10/6/17, 10/9/17, 10/10/17	FIRST WEEK: F 7:30, SAT. 2:30PM; SECOND WEEK: TH 7:30, SAT 8:00PM, SUN 2:30PM	10/22/2017
TROJAN BARBIE -MCC 2 - BA ONLY	MCC	Ken Sawyer (G)	Carrie Hiramatsu	10/26/2017	9/11/2017	10/19/2017	10/20/2017	10/21/17 & 10/22/17	10/23/17, 10/24/17, 10/25/17	TH,F 7:30; SAT 2:30&8, SUN 2:30.	10/29/2017
WILD HONEY - BA ONLY	BIT	Guillermo Cienfuegos (G)	Lexi Hettick	11/2/2017	9/11/2017	10/26/2017	10/27/2017	10/28/17 & 10/29/17	10/30/17, 10/31/17, 11/1/17	TH,F 7:30; SAT 2:30&8, SUN 2:30.	11/5/2017
CIRCLE MIRROR TRANSFORMATION - MFA II Two Play Rep	SDC	Jonathan Munoz-Proulx (G)	Seira Murakami	11/17/2016	10/9/2017	11/6/2017	11/7/17, 11/8/17		11/11/17, 11/14/17	TH, 7:30; SAT 2:30 & 8:00PM	11/19/2017
EURYDICE - MFA II Two Play Rep	SDC	Stephanie Shroyer	Jamie Salinger	11/17/2016	10/3/2016	11/9/2017	11/10/17, 11/11/17		11/13/17, 11/15/17	F 7:30 & 10:30PM; SUN 2:30.	11/19/2017
THE WILD PARTY MCC 3- ONLY CAST	MCC	Vicki Lewis	Sophia Pesetti	11/16/2017	9/11/2017	11/9/2017	11/10/2017	11/11/17 & 11/12/17	11/13/17, 11/14/17, 11/15/17	TH,F 7:30; SAT 2:30&8, SUN 2:30.	11/19/2017