



## **THTR 430 – Stage Management II**

**Units: 3**

**Spring 2018 —Monday—11:30AM - 1:50PM:**

**Location: PED 114E**

**Instructor: Scott Faris**

**Office: MCC 101D**

**Office Hours: by appointment**

**Contact Info:**

**Office: (213) 740-9449**

**Cell: 917-825-2739**

**Email: [scottfar@usc.edu](mailto:scottfar@usc.edu)**

### **Course Description**

Stage Management II is an advanced class in professional stage management teaching students the specifics of preparing for auditions, running rehearsals, preparing for tech, running tech, managing a show and calling a multi-set musical. The course includes information on the rules of Actor's Equity Association, specifically the Production and LORT contracts. Students will be required to attend at least one professional theatre performance and will also be invited to observe a professional stage manager at work. The class will include discussions and problem solving in professional theatre and on their various USC SDA projects.

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

### **Field Trips:**

1. The class will visit at least one entertainment production company in Los Angeles. The date and time TBD.
2. The class will tour CTG at the Music Center in Los Angeles. Date and time TBD.

### **Learning Objectives**

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

emergency situations.

**Recommended: THTR 333**

**Co-Requisite: None**

**Concurrent Enrollment: None**

**Recommended Preparation: THTR 130 or 131A**

### **Required Readings and Supplementary Materials**

1. *Stage Management* by Lawrence Stern & Jill Gold, 11<sup>th</sup> Edition, Focal Press (You can rent or borrow this book. If you have financial difficulties that prevent you purchasing this book, please let me know.)
2. *The LORT Rulebook* and *The Production Contract Rulebook*. (These will both be available in Course Content section on Blackboard.)
3. Readings: Newspapers and other publications relating to Theatre (ongoing assignment.)

### **Description and Assessment of Assignments**

Attendance and Class Participation are very important. Asking questions and contributing to the conversation will result in an overall higher grade. All homework should be clean, clear, precise and well organized. All paperwork must be meticulously prepared on a computer unless otherwise specified and include the date the document was last edited and the student's name. Paperwork must be original for this class

**FOR SDA Assignments:** Late homework will not be accepted for credit unless advance arrangements have been made or exceptional circumstances occur. If pre-approved, you may email assignments to instructor. All emailed assignments must be in PDF format.

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

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

## Grading Breakdown

Assignment	Points	% of Grade
Class Participation		20
Homework & Reading Assignments		30
Special Project		35
Final		15
<b>TOTAL</b>	<b>0</b>	<b>100</b>

### Assignment Submission Policy

Written assignments are accepted in class as hard copies or may be e-mailed to [scottfar@usc.edu](mailto:scottfar@usc.edu) no later than the due date. All emailed assignment must be in PDF format. Late assignments will not be accepted unless advance arrangements have been made or in the event of exceptional circumstances.

### Class Participation

As punctuality is an essential component of good stage management, your prompt attendance at each class session is mandatory. If you must be late or absent, you are required to inform the instructor no later than 11:00am on the day of the class. The telephone number and e-mail address are at the top of this form. Not doing so will result in a lower overall grade.

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

### Week 1 (Jan 8) BEING A STAGE MANAGER

Intro to class. Review class requirements.

Explanation of first assignments, Special Project & Final

#### Textbooks:

1. Stage Management by Lawrence Stern & Jill Gold, 11<sup>th</sup> edition, Focal Press
2. Track theatre publications:
  - The NY Times – Arts & Theatre section
  - The LA Times – Arts & Theatre section
  - BACKSTAGE (available free at DRC)
3. AEA Rulebooks – available on Blackboard
  - Production Contract (League)
  - LORT contract

#### Lecture/Discussion:

- The “Art of Stage Management”

#### Assignments for next week:

##### Reading:

Stern/Gold – Chapter 2, pp. 3-14

- Bring in questions for discussion next week

AEA Rulebooks – SM’s & ASM’s

LORT

- Rule 64. Stage Managers, pp. 92-98
- (also see Rule 15. Contract (B) p.18)
- Rule 47. Profession Theatre Interns, pp. 60-62

PRODUCTION

- Rule 68. Stage Managers, pp. 108-113

- Create chart of differences between the two contracts

Just for fun! – Read AEA Rulebooks on salaries:

- LORT
  - Rule 55. Salaries, pp. 80-81
- PRODUCTION
  - Rule 63. Salaries, p. 100-103
  - Rule 63 (C) Per Diem, pp. 100-102

#### Discuss Final

### Week 2 (Jan 15) MLK’S BIRTHDAY – NO CLASS

**Week 3 (Jan 22)            REVIEW SM's/READ ABOUT SM's**

**Lecture/Discussion:**

- Rules for SM's
- Contracts
- Production meetings
- Prepping room for rehearsal

**Schedule Special Project dates**

**For next week:**

**Reading:**

Stern/Gold – Chapter 6, Expediting Auditions & Readings, pp. 73-86

- o Bring in questions for discussion

AEA Rulebooks – Auditions

**LORT**

- o Rule 4. Auditions or Interviews, pp. 4-10
- o Rule 37 (E). Chorus Auditions, pp. 46-48

**PRODUCTION**

- o Rule 5. Auditions & Interviews, pp. 8-16

- Continue charting difference between the two contracts

Additional reference: Show AEA doc library for SMs

**Week 4 (Jan 29)            RULES REVIEW AUDITIONS/READ ABOUT REHEARSALS**

**Lecture/discussion:**

- Auditions: from planning to final casting

**For next week:**

**Reading:**

Stern/Gold – Chapter 8 Rehearsals, pp. 103-144

- o Bring in questions for discussion next week

AEA Rulebooks – Rehearsals:

**LORT**

- o Rule 51. Rehearsals, (A) Workweek & Workday, pp.65-66 & (C) Rehearsals, pp. 65-69 (stop at (D) Costume Calls, Photographs and Publicity)
- o Rule 22 Duties of the Actor, p. 23

**PRODUCTION**

- o Rule 58. Rehearsals, pp. 83-85 (stop at (D) Breaks &
- o Rule 24, Duties of the Actor, p. 39

- Continue charting difference between the two contracts

**Work on Specil project**

## **Week 5 (Feb 5) REVIEW REHEARSALS/READ ABOUT PRESS/PHOTOS**

### **Lecture/Discussion:**

- From Pre-production to Rehearsals

### **For next week:**

#### **Reading:**

Stern/Gold – Chapter 9, Keeping the Cast on time, pp. 145-150

- o Bring in question for discussion next week

AEA Rulebooks – Rest Periods & Days Off

LORT

- o Rule 51. (E) Breaks, Rest Periods, Days Off pp. 71-74

PRODUCTION

- o Rule 61. Rest Periods & Days Off, pp. 91-94

- Continue charting difference between the two contracts

## **WEEK 6 (Feb 12) REVIEW REST PERIODS/READ PREVIEWS & OPENING**

### **Lecture/Discussion:**

- Analyze Rest Period rules
- Intro to Calling a Musical: multi-tasking

### **For next week:**

#### **Reading:**

Stern/Gold – Chapter 10, Dept. & Prop Mgmt., pp. 151-164

- o Bring in questions for discussion next week

AEA Rulebooks – Performances

LORT

- o Rule 51. Rehearsal, Performance & Other Work-Related rules, section (B) pp. 66-67

PRODUCTION

- o Rule 50. Performances, pp. 73-77

- Continue charting difference between the two contracts

## **WEEK 7 (Feb 19) PRESIDENTS' DAY – UNIVERSITY HOLIDAY – NO CLASS**

## **WEEK 8 (Feb 26) REVIEW Rehearsal, Performance/READ Media & Costumes**

### **Lecture/Discussion:**

- Rehearsal procedures
- Controlling the room

**Guest lecturer: Jill Gold - TBD**

**For next week:**

**Reading:**

Stern/Gold – Chapter 11, Supervision of Shifts, pp. 165-180

- Bring in questions for discussion

AEA Rulebooks

LORT

- Rule 35 Media: Recording & Broadcast, pp. 32-43 & Rule 50. Recordings, p. 65
- Rule 51 (D) Costume Calls, Photographs & Publicity, pp. 69-71 (stop at (E) Breaks)

PRODUCTION

- Rule 39. Media..., pp. 55-66
- Rule 17. Costume Calls, pp. 35-36
- Rule 52. Photographs, Publicity & Promotion, pp. 78-81
- Rule 57. Recordings, pp. 83

- Continue charting difference between the two contracts

**Continue work on Special Project**

**Discuss Field Trip – CTG with J. Barlow-Lee - TBD**

**WEEK 9 (Mar 5) Running a Show/Prep: calling a show**

**Lecture/Discussion:**

Media/Photos/Recordings/Filming

**For next week:**

**Reading:**

Stern/Gold – Chapter 12, Running the Technical Rehearsal, pp.181-188

- Bring questions for discussion

**Continue work on Special Project**

**WEEK 10 (Mar 12) Spring break**

**WEEK 11 (Mar 19) Calling Musicals/prep and trying it out**

**Lecture/Discussion:**

Calling a musical – Let's do it!

**For next week:**

**Reading:**

Stern/Gold – Chapter 17, Fire/Evacuation, pp.239-251

- Bring questions for discussion

AEA Rulebooks – Performance, Previews, Tours

LORT

- Rule 51. (B) Performances pp. 66-67

PRODUCTION

- Rule 54. Previews, p. 81
- Rule 70. Tours, pp. 117-131
- Rule 72. Transportation & Baggage, pp. 136-143

- Continue charting difference between the two contracts

**Continue work on Special Project**

**WEEK 12 (Mar 26)      Lecture: Problem Solving/Continue show calling**

Lecture/Discussion:

- Replacement calls, continuity calls, put-ins, day after day off, etc.
- Lateness, bad behavior, discipline
- Walking the line between friend and management with cast

**Continue Musical calling**

**For next week:**

**Reading:**

Stern/Gold –

- Chapter 14, Working with the House Manager, pp. 203-211
- Chapter 15, Keeping the Show in Hand, pp. 212-217

Read AEA PRODUCTION Rulebook – Rules you should know

- Rule 22. Deputies, p. 39
- Rule 34. Intimidation, p. 49
- Rule 35. Juvenile Actors, p. 49-51
- Rule 38. Lay Off, p. 51-55
- Rule 45. Notices, p. 69
- Rule 46. Nudity, p. 69-70
- Rule 47. Number in Cast, p. 71
- Rule 48. Organization Point, p. 71
- Rule 51. Lay Off, p. 51
- Rule 58. Rehearsals after performance (D) (1) (g) p. 91-95
- Rule 62. Safe & Sanitary, p. 95-100
- Rule 63. Salaries (K) Additional Duties, pp. 104-106
- Rule 64. Secret Vote, p. 106
- Rule 69. Termination, p. 114
- Rule 76. Vacation, p. 146
- Rule 77. Voluntary Classes, p. 147

Be prepared to discuss these rules



**WEEK 13 (Apr 2)      Lecture: Problem Solving -- continued**

**Lecture/Discussion:**

Problems & challenges  
Continue Musical calling

**For next week:**

**Reading:**

Stern/Gold – Chapter 21, Getting a Job, pp.287-294

**Final presentations begin next week**

**WEEK 14 (Apr 9)      Final presentations begin**

**WEEK 15 (Apr 16)      Final presentations begin**

**WEEK 16 (Apr 23)      Prep for final**

**WEEK 17 (Apr 30)      No classes – study week**

**WEEK 18 (May 2)      11:00AM – Final**

**Midterm Examination Date:** TBD (Subject to change)

**Final Examination Date:** The Final Exam will be administered on **Wednesday, May 2 at 11:00AM**, which is the Mandatory Final Exam Meeting Time.

**NOTE:** Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166.

### **Statement on Academic Conduct and Support Systems**

#### **Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/student/scampus/part-b>. 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, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

### **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://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> 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.