

USC School of Dramatic Arts

THTR 130 Intro to Theatrical Production

CREW TRACK SYLLABUS

Spring 2019—Tuesdays—8:00AM-9:50AM

Lecture Location: Stauffer Lecture Hall 200 (SLH 200)

Lab Location: Lab time – and as scheduled for Shop and Crew assignments – *In Crew Track/Crew Track, your work on the stage crew is your lab. Keep your lab registration or you cannot be assigned a grade.*

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, Head of Design

Office: PED 114E (Costume Shop)

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

Contact: haataine@usc.edu 213-740-6985

Tom Buderwitz, Adjunct Professor of Scenic Design

Office Hours: by appointment

Contact: tbuderwi@usc.edu

Jeff Flowers, Adjunct Professor of Lighting Design

Office Hours: by appointment

Contact: jflowers@usc.edu

Duncan Mahoney, Associate Professor of Technical Direction, Head of BFA Technical Direction

Office: TTL 101

Office Hours: by appointment

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Philip G. Allen, Associate Professor of Sound Design, Head of BFA Sound Design

Office: BIT 2

Office Hours: by appointment

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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, 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 1 semester of 130 to fulfill their requirement.

Grading Criteria:

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

Academic requirements – 50%

Assignment	Points	% of Grade
Quizzes and Attendance – Make up Quizzes will be provided only with a medical notification from Health Center as to your absence. This includes the 3 points for attending the Company Meeting on 8/27/18 at 5:00PM in PED 207	20	20

Midterm Paper (Costume/Scenic/Lighting attention)	20	20
Final Exam – May 8, 2019 at 8:00AM	10	10
TOTAL	50	50

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.

- **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 3/5/19 by 5:00PM

- Choose 1 of the first four Plays in the SDA Spring Semester to read: *Children of the Sun* by Maxim Gorky, Adaptation by Andrew Upton, *Gnit* by Will Eno, *Swimmers* by Rachel Bond, *Holy Ghosts* by Romulus Linney. **You may not select a play for which you are assigned to crew.**
- Read the play you will attend as an audience member in preparation for your midterm 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.
- Write a paper analyzing two to three of the design elements in the production. Using the information gathered from the lectures on Scenic or Costume Design or Lighting Design, describe how these three areas of design enhanced or detracted from the production. **Support these opinions with specific 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 midterm paper will be turned in via Blackboard TurnItIn by 03/05/2019 at 5:00PM. Papers not submitted via TurnItIn will be marked down.

Final Exam-

- **The Final Exam will be administered on Wednesday, May 8, 2019 at 8:00AM, which is the Mandatory Final Exam Meeting Time. This will be a multiple choice exam with approximately 75 questions about the reading and lecture content covered during the semester.** 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 – 50%

50% Completion of Running Crew Assignment

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

Assignment	Points	% of Grade
Crew member on time? If late, provided SM with advance warning?	5	5
Followed directions?	5	5
Took initiative in tasks?	10	10
Positive attitude toward SM/Designer/Director/Cast/Staff	10	10
Devoted 100% Attention	10	10
If Light/Sound Board Op: did appropriate pre-show checks per instructions	10	10
If Deck Crew: shared responsibilities in sweeping, mopping and setting props	10	10
If Costume Crew: shared laundry and presetting duties	10	10
TOTAL (NB: Crew member will be assigned one of the bold areas above)	50	50

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 participant to participant. 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: All students must attend tool training in the second week of the semester, i.e., from Jan. 14-19, 2019 from 2:00-4:50PM every afternoon. After that, your crew assignment will fulfill your lab scheduled in your schedule and you will not attend the time as scheduled on your grid.

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 7:30PM Perf. (Proper crew attire req.)
Friday	6:00PM Call for 7:30PM 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: SPRING SEMESTER FINAL is Wednesday, May 8, 2019 8:00AM

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

Crew Track Syllabus

Week 1

1/8/19 Tina Haatainen-Jones, Duncan Mahoney, Els Collins

SLH 200 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.

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, January 10, 2019 at noon via the Blackboard Dossier Assignment. 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, January 11, 2019 by 5:00PM on Blackboard.** Check Crew Assignments in Blackboard for the most up-to-date Crew List. If your name does not appear on the Crew list, please notify Els Collins. It is **mandatory** that you check the list and inquire if you do not find your name on the crew list. This is your responsibility.

Tool Training Labs begin on Monday, January 14, 2019 and tool training will be taught through Friday, January 19, 2019.

**Week 2
1/15/19
SLH 200**

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

Description of Arc of Stage Manager's job through a production

Sort out Dossier confusion after Auditions (5 mins)

Assignment: Attend Tool Training in the Technical Theatre Lab (TTL) this week from 1/14/19-1/19/19. Labs are M-F from 2:00PM-4:50PM.

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, 2nd 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, 7th Edition, by Lawrence Stern

Chapter 9, pp. 144-149 Keeping the Cast on Time

Introduce Stage Managers for MFA Rep Shows

This week, the SDA Stage Managers will meet with crew members assigned to *MFA Y3 Rep shows*. The Stage Manager (Mercedes or Arturo or Zoya) 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!

Practicum:

MFA Rep Play 2 GNIT (MFA REP) SCENE DOCK

Meet and Greet Thurs., 1/17/18 6-10PM

Tech begins Mon., 1/22/18 6-10PM

MFA REP PLAY 1 CHILDREN OF THE SUN (MFA REP) SCENE DOCK

Meet and Greet Fri., 1/18/19 6-10PM

Week 3

Elsbeth M. Collins, Head of Production – Production Management Lecture

Howard Schmitt, Costume Shop Manager

1/22/19

SLH 200

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 (Howard will speak to this)

Production Management Overview

Introduce Stage Managers for Spring Shows

This week, the SDA Stage Managers will meet with crew members assigned to *all Spring Productions*. The Stage Managers will provide you with printed versions of:

1. The Tech Schedules 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!

Practicum:

MFA REP PLAY 2 GNIT (MFA REP) SCENE DOCK

Tech Sun., 1/20/19 10:00AM-3:00PM

Tech Tues., Wed. 1/22/19-1/23/19 6-10PM

Dress Sun., 1/27/19 10:00AM-3:00PM

MFA REP PLAY 1 CHILDREN OF THE SUN (MFA REP) SCENE DOCK

Tech Thurs., Fri. 1/24/19-1/25/19 6-10PM

Tech, Sat. 1/26/19 10:00AM-3:00PM

Dress, Sat., 1/26/19 5:00PM-10:00PM

Week 4

1/29/19

SLH 200

Tom Buderwitz, Adjunct Professor of 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, choosing 1 of the first four Plays in the SDA Spring Semester to read: *Children of the Sun* by Maxim Gorky, Adaptation by Andrew Upton, *Gnit* by Will Eno, *Swimmers* by Rachel Bond, *Holy Ghosts* by Romulus Linney. **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.

Reading for today: Theatrical Design and Production, by J. Michael Gillette
Chapter 4, pp. 52-75 The Stage and Its Equipment
Chapter 9, pp. 163-180 Scenic Design

Practicum: MFA REP PLAY 1 CHILDREN OF THE SUN (MFA REP) SCENE DOCK

Photo Dress Wed. 1/30/19 6:00-11:00PM

Perfs. Fri., 2/1/19 7:30PM

Sat., 2/2/19 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 2 GNIT (MFA REP) SCENE DOCK

Dress Tues 1/29/19 6:00-11:00PM

Photo Dress Thurs. 1/31/19 6:00-11:00PM

Perfs. Sat., 2/2/19 8:00PM

Sun., 2/3/19 2:30PM

Call times are at least 90 minutes before curtain times.

Week 5
2/5/19
SLH 200

Tina Haatainen-Jones, Associate Professor of 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, choosing 1 of the first four Plays in the SDA Spring Semester to read: *Children of the Sun* by Maxim Gorky, Adaptation by Andrew Upton, *Gnit* by Will Eno, *Swimmers* by Rachel Bond, *Holy Ghosts* by Romulus Linney. **You may not select a play for which you are assigned to crew.**

Discussion of how a costume designer might watch a play and how you determine the success of a design.

Reading for today: Reading for today: Theatrical Design and Production, by J. Michael Gillette

Ch. 18, pp. 450-469 Costume Design

Practicum: MFA REP PLAY 3 SWIMMERS (MFA REP) SCENE DOCK

Meet and Greet/Tech Mon., 2/4/19 6-11 PM

Tech Tues. & Wed. 2/5/19-2/6/19 6:00-11:00PM

Dress Thurs. & Fri. 2/7/19-2/8/19 6:00-11:00PM

Photo Dress Sat., 2/9/19 12:00-5:00PM

Perfs. Sat., 2/9/19 8:00PM

Sun., 2/10/19 2:30PM

Call times are at least 90 minutes before curtain times.

NB: MFA REP PLAY 2 GNIT and MFA REP PLAY 1 CHILDREN OF THE SUN ARE ON HIATUS THIS WEEK BUT WILL RETURN NEXT WEEK!

Week 6
2/12/19

Tina Haatainen-Jones, Associate Professor of 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?

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

Practicum: MFA Y2 TWO GENTLEMEN OF VERONA Meet and Greet –
BING THEATRE

Thurs., 2/14/19 6-10PM

MFA Y2 MACBETH Tech Fri., 2/15/19 6-10PM,

Sat. 2/16/19 10:00AM-10:00PM;

Sun. 2/17/19 10:00AM-10:00PM

*****Dress Rehearsal: Sun., 2/17/19 5:00-10:00PM*** Due to
President's Day Holiday on Monday, 2/18/19

MFA REP PLAY 2 GNIT (MFA REP) SCENE DOCK

Perfs. Wed., 2/13/19 7:30PM

Thurs., 2/14/19 7:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 3 SWIMMERS (MFA REP) SCENE DOCK

Perfs. Fri., 2/15/19 7:30PM

Sat., 2/16/19 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 1 CHILDREN OF THE SUN (MFA REP) SCENE DOCK

Perfs. Sat., 2/16/19 8:00PM

Sun., 2/17/19 2:30PM

Call times are at least 90 minutes before curtain times.

Week 7
2/19/19

Tom Buderwitz, Adjunct Professor of Scenic Design – Scenic Design II

Topics – Basic knowledge of the components of a set; flats vs. platforms,

SLH 200

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: MFA Y2 TWO GENTS Dress – BING THEATRE

***Tues.-Wed., 2/19/19-2/20/19 6-11PM**

There will be no Monday Dress due to President's Day Holiday

MFA Y2 TWO GENTS Perfs. Thurs.-Fri., 2/21/19-2/22/19 7:30PM,

Sat. 2/23/19 2:30 & 8:00PM;

Sun., 2/24/19 2:30 PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

BFA JR HOLY GHOSTS Meet and Greet – MCC

Thurs., 2/21/19 6-10PM

BFA JR HOLY GHOSTS TECH – MCC

Fri., 2/22/19 6-10PM

Sat., 2/23/19 10AM-10PM

Sun., 2/24/19 10AM-10PM

MFA REP PLAY 3 SWIMMERS (MFA REP) SCENE DOCK

Perfs. Wed., 2/20/19 7:30PM

Thurs., 2/21/19 7:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 1 CHILDREN OF THE SUN (MFA REP) SCENE DOCK

Perfs. Fri., 2/22/19 7:30PM

Sat., 2/23/19 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 2 GNIT (MFA REP) SCENE DOCK

Perfs. Sat., 2/23/19 8:00PM

Sun., 2/24/19 2:30PM

Call times are at least 90 minutes before curtain times.

**Week 8
2/26/19
SHL 200**

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 to begin an approach to create a Sound design for the midterm-assigned play, choosing 1 of the first four Plays in the SDA Spring Semester to read: *Children of the Sun* by Maxim Gorky, Adaptation by Andrew Upton, *Gnit* by Will Eno, *Swimmers* by Rachel Bond, *Holy Ghosts* by Romulus Linney. **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

Assignment due next week: Midterm Project – Due 3/5/19

Practicum: BFA JR HOLY GHOSTS Dress– MCC THEATRE

Mon., 2/25/19 6-11PM

Tues., 2/26/19 6-11PM

Wed., 2/27/19 PHOTO DRESS 6-11PM

BFA JR GREAT EXPECTATIONS Performances

Thurs., 2/28/19 7:30 PM

Fri., 3/1/19 7:30PM

Sat. 3/2/19 2:30 PM

Sat., 3/2/19 8:00 PM

Sun., 3/3/19 2:30PM followed by mandatory strike

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 1 CHILDREN OF THE SUN (MFA REP) SCENE DOCK

Perfs. Wed., 2/27/19 7:30PM

Thurs., 2/28/19 7:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 2 GNIT (MFA REP) SCENE DOCK

Perfs. Fri., 3/1/19 7:30PM

Sat., 3/2/19 2:30PM

Call times are at least 90 minutes before curtain times.

MFA REP PLAY 3 SWIMMERS (MFA REP) SCENE DOCK

Perfs. Sat., 3/2/19 8:00PM

Sun., 3/3/19 2:30PM

Call times are at least 90 minutes before curtain times.

PROPS AND COSTUMES STRIKE WILL FOLLOW AT 5:00PM ON SUNDAY, MAR. 3, 2019.

ANY UNDERGRADUATE ACTORS AND 130 CREW MEMBERS AND MFA Y1 ACTORS/CREW WILL BE INCLUDED IN THE STRIKE ON SUNDAY, MAR. 3, 2019.

SCENIC AND LIGHTING STRIKE WILL TAKE PLACE ON MONDAY, MAR 4, 2019 at 10:00AM.

Week 9
3/5/19
SLH 200

Philip G. Allen, Assoc. Professor of Sound Design Lecture II

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?

Reading: None for today

Practicum: There are no shows in tech this week due to Spring Recess. Have a great spring recess starting Saturday, 3/9/19!

MIDTERM DESIGN PROJECTS DUE by 5:00PM today, 3/5/19.

3/12/19

NO CLASS – SPRING RECESS

Week 10
3/19/19
SLH 200

Elsbeth M. Collins, Head of Production - PROPS LECTURE

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

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

Practicum: **BA ONLY THE BUSYBODY Meet and Greet SCENE DOCK**

Thurs., 3/21/19 6-10PM

BA ONLY THE BUSYBODY Techs SCENE DOCK

Fri., 3/22/19 6-10PM

Sat., 3/23/19 10:00AM-10:00PM

Sun., 3/24/19 10:00AM-10:00PM

SUNDAY in the PARK WITH GEORGE Meet and Greet BING THEATRE

***Tues., 3/19/19 6-10PM**

SUNDAY in the PARK WITH GEORGE TECH BING THEATRE

Wed., 3/20/19 6-10PM,

Thurs., 3/21/19 6-10PM,

Fri., 3/22/19 6-10PM

Sat. 3/23/19 10:00AM-10:00PM

Sun., 3/24/19 10:00AM-10:00PM

***Please note this Tuesday Meet and Greet and Wednesday Tech which are outside the standard schedule. Reminder that those working on the Musical get a grade bump.**

**Week 11
3/26/19
SLH 200**

Jeff Flowers, Adjunct Professor 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. 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: BA ONLY THE BUSYBODY Dress Rehearsals SCENE DOCK

Mon.-Wed., 3/25-27/19 6-11PM

BA ONLY THE BUSYBODY Performances SCENE DOCK

Thurs.-Fri., 3/28/19-3/29/19 7:30PM

Sat., 3/30/19 2:30PM & 8:00PM

Sun., 3/31/19 2:30PM followed by mandatory strike.

Call times are at least 90 minutes before curtain times.

SUNDAY IN THE PARK WITH GEORGE Dress Rehearsals BING

Mon.-Wed., 3/25/19-3/27/19 6-11PM

SUNDAY IN THE PARK WITH GEORGE Performances BING

Thurs.-Fri., 3/28/19-3/29/19 7:30PM

Sat., 3/30/19 2:30PM & 8:00PM

Sun., 3/31/19 2:30PM

Call times are at least 90 minutes before curtain times.

**Week 12
4/2/19
SLH 200**

Jeff Flowers, Adjunct Professor 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 Topics –

Practicum:

MFA NWF Y2 PLAY 1 BLACK SKY

Meet and Greet MASSMAN THEATRE

Mon., 4/1/19 6:00-10:00PM

MFA NWF Y2 PLAY 1 BLACK SKY

Techs MASSMAN THEATRE

Tues.-Wed., 4/2/19-4/3/19 6:00-11:00PM

MFA NWF Y2 PLAY 1 BLACK SKY

Dress Reh./Photo Call MASSMAN THEATRE

Thurs., 4/4/19 6:00-11:00PM
MFA NWF Y2 PLAY 1 BLACK SKY
Performances MASSMAN THEATRE
Fri., 4/5/19 7:30PM
Sat., 4/6/19 2:30PM & 8:00PM
Sun., 4/7/19 2:30PM, followed by mandatory strike.
Call times are at least 90 minutes before curtain times

SUNDAY IN THE PARK WITH GEORGE Performances BING THEATRE
Wed. 4/3/19 6-10PM BRUSH UP REHEARSAL TBC
Thurs.-Fri., 4/4/19-4/5/19 7:30PM
Sat., 4/6/19 2:30PM & 8:00PM
Sun., 4/7/19 2:30PM followed by mandatory strike.
Call times are at least 90 minutes before curtain times

Week 13
4/9/19
SLH 200

Jeff Flowers, Professor of Lighting Design Lecture 3 - 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

Reading for today: (Gillette) Theatrical Design and Production

Chapter 17, pp. 435-449 Projections and Media

Practicum: MFA NWF Y2 PLAY 2 A STONE IS NOBODY'S

Meet and Greet MASSMAN THEATRE

Mon., 4/8/19 6:00-10:00PM

MFA NWF Y2 PLAY 2 A STONE IS NOBODY'S

Techs MASSMAN THEATRE

Tues.-Wed., 4/9/19-4/10/19 6:00-11:00PM

MFA NWF Y2 PLAY 2 A STONE IS NOBODY'S

Dress Reh/Photo MASSMAN THEATRE

Thurs., 4/11/19 6:00-11:00PM

MFA NWF Y2 PLAY 2 A STONE IS NOBODY'S

Performances MASSMAN THEATRE

Fri., 4/12/19 7:30PM

Sat., 4/13/19 2:30PM & 8:00PM

Sun., 4/14/19 2:30PM, followed by mandatory strike.

Call times are at least 90 minutes before curtain times

BFA SOPH QUEEN MARGARET Meet and Greet MCC Theatre

Thurs., 4/11/19 6:00-10:00PM

BFA SOPH QUEEN MARGARET Techs MCC Theatre

Fri., 4/12/19 6:00-10:00PM

Sat., 4/13/19 10:00AM-10:00PM

Sun., 4/14/19 10:00AM-10:00PM

BA ONLY ROUGH MAGIC Meet & Greet SCENE DOCK THEATRE
Thurs., 4/11/19 6:00-10:00PM
BA ONLY ROUGH MAGIC Techs SCENE DOCK THEATRE
Fri., 4/12/19 6:00-10:00PM
Sat., 4/13/19 10:00AM-10:00PM
Sun., 4/14/19 10:00AM-10:00PM

Week 14
4/16/19
SLH 200

Tina Haatainen-Jones, Els Collins, Tom Buderwitz, Jeff Flowers
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
Chapter 5, pp. 76-88 Style, Composition and Design

Practicum: **BFA SOPH QUEEN MARGARET Dress Reh. MCC THEATRE**
Mon., 4/15/19 6:00-11:00PM
Tues., 4/16/19 6:00-11:00PM
Wed., 4/17/19 6:00-11:00PM
BFA SOPH QUEEN MARGARET Performances MCC THEATRE
Thurs., 4/18/19 7:30PM Perf
Fri., 4/19/19 7:30PM Perf
Sat., 4/20/19 2:30PM and 8:00PM Perfs
Sun., 4/21/19 2:30PM, followed by mandatory strike.
Call times are at least 90 minutes before curtain times

BA ONLY ROUGH MAGIC Dress Rehs. SCENE DOCK THEATRE
Mon.-Wed. 4/15/19-4/17/19 6:00PM-11:00PM
BA ONLY ROUGH MAGIC Perfs. SCENE DOCK THEATRE
Thurs.-Fri., 4/18/19-4/19/19 7:30PM
Sat., 4/20/19 2:30PM & 8:00PM
Sun., 4/21/19 2:30PM followed by mandatory strike.
Call times are at least 90 minutes before curtain times.

Week 15
4/23/19
SLH 200

Elsbeth M. Collins, Tina Haatainen-Jones,
Tom Buderwitz, Jeff Flowers
QUIZ TIME- IN CLASS REVIEW

In Class Review of Semester's Material in a Game Show format.
Fill out Instructor Evaluations online through BLACKBOARD.

Assignment: **FINAL PAPERS DUE IN CLASS**

4/30/18
SLH 200

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: SPRING SEMESTER FINAL is Wednesday, May 8, 2019 8:00AM

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/> 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.