

THTR 430 – Stage Management II

Units: 3

Spring 2019 – 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

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 techniques for calling a multi-set musical. The course includes information on the rules of Actor's Equity Association, specifically the Production and LORT contracts. 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 a thirty-minute lecture on a topic related to live theatre. The student will determine the specific area of interest using the criteria set forth in class.

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 the creative team and crew and hone the ability to facilitate communication on a day-to-day basis and in emergency situations. Particular focus will be given to understanding the creative vision of the director, managing their expectations and helping them achieve their goal.

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, 11th 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 be an essential part of your grade. 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.

Homework

Each assignment must be turned in on time and 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. The student must check spelling and syntax in every document. Points will be deducted for each instance the above criteria are not met. All paperwork must be original for this class.

Assignment Submission Policy

Written assignments are accepted in class as hard copies or may be e-mailed to 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.

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		35
Homework & Reading Assignments		25
Special Project		25
Final		15
TOTAL	0	100

Course Schedule: A Weekly Breakdown (Subject to Change)

Week 1 (Jan 7) BEING A STAGE MANAGER

Intro to class.

Review class requirements.

Explanation of first assignments, Special Project & Final

Textbooks:

- Stage Management by Lawrence Stern & Jill Gold, 11th edition, Focal Press
- Track theatre publications:
 - The NY Times – Arts & Theatre section
 - The LA Times – Arts & Theatre section
 - BACKSTAGE (available free at DRC)
- 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

Discuss Final

Week 2 (Jan 14) 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

- Bring in questions for discussion

AEA Rulebooks – Auditions

LORT

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

PRODUCTION

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

- Continue charting difference between the two contracts

Additional reference: Show AEA doc library for SMs

Week 3 (Jan 21) MLK'S BIRTHDAY – NO CLASS

Week 4 (Jan 28) 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

- Bring in questions for discussion next week

AEA Rulebooks – Rehearsals:

LORT

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

PRODUCTION

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

- Continue charting difference between the two contracts

Work on Special project

Week 5 (Feb 4) 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

- Bring in question for discussion next week

AEA Rulebooks – Rest Periods & Days Off

LORT

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

PRODUCTION

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

- Continue charting difference between the two contracts

WEEK 6 (Feb 11) 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

- Bring in questions for discussion next week

AEA Rulebooks – Performances

LORT

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

PRODUCTION

- Rule 50. Performances, pp. 73-77
- Continue charting difference between the two contracts

WEEK 7 (Feb 18) PRESIDENTS' DAY – UNIVERSITY HOLIDAY – NO CLASS

WEEK 8 (Feb 25) REVIEW Rehearsal, Performance/READ Media & Costumes

Lecture/Discussion:

- Rehearsal procedures
- Controlling the room

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

WEEK 9 (Mar 4) 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 11) Spring break

WEEK 11 (Mar 18) 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 25) 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

And 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

Be prepared to discuss these rules!

WEEK 13 (Apr 1) 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 8) Final presentations begin

WEEK 15 (Apr 15) Final presentations continue

WEEK 16 (Apr 22) Final presentations continue

WEEK 17 (Apr 29) No classes – study week

WEEK 18 (May 6) 11:00AM – Final

Midterm Examination Date: TBD (Subject to change)

Final Examination Date: The Final Exam will be administered on **Wednesday, May 1 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” policy.usc.edu/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>.

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 for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu