

**THTR 131b Introduction to Advanced Theatrical
Production for BFA Students**

Units: 2.0

Spring 2020

Lecture Time: 8:00AM-9:20AM

Lecture Location: PED 114f

Lab Time: Fridays 10:00AM-12:50 PM

Lab Locations: SDA Shops, Theatres and as noted

Crew Assignments-dates and times: TBD

Instructors:

Tina Haatainen-Jones: Assoc. Prof. of Costume Design

Office: PED 114E (Costume Shop)

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

Contact: haataine@usc.edu 818-468-6756

Takeshi Kata, Professor of Scenic Design

Office Hours: by appointment

Contact: kata@usc.edu Text: 917-653-1616

Elizabeth Harper, Professor of Lighting Design

Office Hours: Fri. 10-2pm by appointment

Contact: heilich@usc.edu 310-729-0082

Course Description

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 in a production. Material will be geared for the BFA & BA with emphasis in Production students.

Learning Objectives

Students will learn the basics of stage crew and shop 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 131 student will participate in a variety of production practicum during the two semesters of the class.

Prerequisite(s): None

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Acquire the reading materials and familiarize yourself with them.

Course Notes:

Lecture Review Sheets will be made available on Blackboard for certain lectures. Supplementary reading materials may be posted on Blackboard for particular lectures.

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
- (BH) Backstage Handbook, Paul Carter, Broadway Press;
- (DDV) Second Edition – Designer Drafting and Visualizing for the Entertainment World by Patricia Woodbridge and Hal Tiné

Description of Grading Criteria and Assessment of Assignments

Class Meetings: All students will attend Thursday morning lectures headed by Production and Design Faculty. Students **must** attend every weekly lecture. The two semesters will be divided into five week segments covering all areas of theatrical production. There will be lectures about every production element employed in the theater. **Quizzes will be given every class to assess understanding of the material covered in the reading and previous lecture. Makeup quizzes will not be allowed.**

THTR 131B Labs as scheduled in the syllabus will take place in TTL, Costume Shop and SCA Theatres as assigned.

Crew Practicum Assignment: Upon completion of your Dossier, you will be assigned to a crew on one of the SDA Spring productions. You will report to the stage manager, who will make specific assignments, supervise you, evaluate your work, and make grading recommendations.

Grading Criteria:

Grading is based on satisfactory completion of both the academic and practical requirements of the course. The grades in each area will be added together for the final letter grade, which 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)

Academic Requirements – 40%

Assignment	Points	% of Grade
Quizzes	100 each	25
Final Exam	150	15
TOTAL	40	40

Grades for quizzes and exams are based on the percentages of questions answered correctly. The quizzes will be graded by each segment’s professor. If you have specific questions about your grade, please consult first with the professor who gave the exam.

Academic Assessment:

- Quizzes will be given at the beginning of the class.
- There will be no “make-up” quizzes or exams.
- 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 unless you are actively using it to take a quiz or exam
- If you have more than one device (phone or computer) on during the examinations, or if you have any additional websites open other than the blackboard exam, you will be asked to leave the room and you will fail that exam.

Final Exam:

The Final Exam will be administered on Wednesday 05/13/2020 at 8:00-10:00 am.

Please note that per University policy, the instructor 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

Running Crew Assignment Requirements – 35%

Assignment	Points	% of Grade
Crew member on time?	10	10
Took initiative in tasks?	10	10
Positive attitude toward SM/Designer/Director/Cast	10	10
Devoted 100% attention	5	5
TOTAL	35	35

- 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 or the shop 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 task 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 a crew assignment, the crew assignment must be given top priority. This means that you should not be on any of your devices, unless that is required for the task.

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 shops or theatre.

Crew Assignment Schedule: You will attend the following times for your scheduled show. You will get more specific information from the stage manager of your show but the general schedule for all assignments except ASM 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 Proper crew attire req.)
Sunday	10:00AM- 10:00PM Tech- 10 out of 12s Proper crew attire req.)
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

Lab Requirements – 25%

Assignment	Points	% of Grade
Lab Projects and Attendance	100 each	25
TOTAL		25

Shop Lab Etiquette: Intentionally unsafe work practices 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 shop lab sessions. Safety glasses (ANSI Z87.1+) **must** be on at all times when power tools are in use, 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 Session Scheduling: 2:00pm-4:50pm Friday. Don't schedule yourself for any other events during this time. Some labs will be projects you work on your own, some will be in a group and others will be in specific shops. **Read the syllabus and check Blackboard to see where each lab is scheduled. Any last minute change will be announced on Blackboard.**

Course Schedule

Week 1 Jan. 16 Elizabeth Harper Lighting Design Lecture 1 – Creative Process

How to talk about light conceptually. Using the properties of light and design words to communicate ideas verbally. Communicating visually through research and lighting renderings.

An intro to types of lights and their common uses and the basics of control. Using the properties of light to explain the building blocks of lighting design.

Reading: Gillette Chapter 14: Lighting Design **Pages 345-351** (through "Psychological Effects of Light"), Pages 362-369 (through "Layering")

Lab: Research and rendering. You will be designing two scenes based on the following stage directions. The set may not change, only the lighting.

Scene 1: A nervous dawn, alone, winter.

Scene 2: Relaxed with a close friend, 8pm late summer.

Find at least one piece of research that will help you communicate your ideas for each scene. This can be factual or more impressionistic.

Make two renderings of your ideas using the model that's brought into class. Print the photo on 8.5x11" paper. Trace it on to tracing paper and copy your tracing on to toned paper (select a tone that will work with your idea of the scene i.e. black if the scene is very dark, beige if it's warm, grey if it's cool, etc.) Add at least one figure in each rendering. Using colored pencils, draw in *the light and the effects of that light on the set and people*. Do not simply color in the photo, the goal is to communicate lighting ideas, not create a realistic set rendering. Scan in your renderings and juxtapose them with your research.

Assignment (Due weeks 8 and 9): Research a professional Lighting Designer assigned to you. Prepare a 5-7 minute presentation about the designer - include photos/drawings of their work and background as to how they achieved their success as a designer.

Assignment: Contact your family scheduler for things you need to do. Complete your Dossier in class or to turn in **by Thursday, January 16, 2020 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 17, 2019 by 5:00PM. Check Crew Assignments in Blackboard for the most up-to-date Crew List. It is **mandatory** that you check the list and inquire if you do not find your name on the crew list. **If your name does not appear on the Crew list, there is a problem.**

Week 2 Jan. 23 Elizabeth Harper Lighting Design Lecture 2 – Technical Process 1

An intro to types of lights, their photometrics and their common uses. Systems, specials and how light plots are constructed. The basics of control. Using last week's properties of light to explain the building blocks of a complete lighting design.

Reading: Gillette Chapter 16: Lighting Production Pages 403-419 (through "Electronic Dimmer Control", **Pages 426-428** (just the "Computer Board Control Capabilities" section) **Pages 430-434** (just the "Circuiting" section)

Lab: Electrics. You will be attending a hands-on lecture with CB Borger in one of the theatres. This will cover hanging, focusing, circuiting, troubleshooting and control of lighting equipment.

Week 3 Jan. 30 Tina Haatainen-Jones Costume Design Lecture 1 - Creative Process

How to read a script. Methods of research and ways to organize your ideas. Communicating your inspirations and designs clearly through sketches and other means.

Assignment: Research a professional Costume Designer assigned to you. Prepare a 5-7 minute presentation about the designer - include photos/drawings of their work and background as to how they achieved their success as a designer.

Reading: Gillette Ch. 18 Pg. 450-472.

Lab: TBD

Week 4 Feb. 6 Tina Haatainen-Jones Costume Design Lecture 2 - Technical Process

Breakdowns and Bibles. How they're used; what to include and how to organize for shops, directors, stage management, running crews, actors, and for your own use.

Reading: Gillette Ch. 19 - Costume Construction Pg. 473-501

Lab: TBD

Week 5 Feb. 13 Takeshi Kata Set Design Lecture 1 - Creative Process 1

Types of Performance Spaces and Sets. Basic Terminology. Understanding space through surveying, drafting and sketching.

Assignment (Due weeks 14 and 15): Research a professional Scenic Designer assigned to you. Prepare a 5-7 minute presentation about the designer - include photos/drawings of their work and background as to how they achieved their success as a designer.

Reading: Gillette Ch. 4 (Pg.52-75), DD&V Ch. 5 (pg.35-42)

Lab: As a pair, survey and measure your bedrooms as though it will be used for drafting. (You will use the surveys to draft for 132b class). Make sure to do a rough drawing of the space and walls first, then start measuring the actual space, adding in the dimensions in your crude GP and elevations.

Week 6 Feb. 20 Takeshi Kata Set Design Lecture 2 – Creative Process 2 and Technical Process

Process Tools and Scenic components. Understanding the pieces that create a space and crafting a creative process for the designing scenery. Understanding plating order for a drafting package-How do you break up all the information?

Reading: Gillette Ch. 4 Pg. 52-75 and Ch. 9 Pg. 163 – 180

Week 12 Apr. 2 Tina Haatainen-Jones Costume Design Lecture 4 - Putting it all Together

Production Etiquette – in: fittings; rehearsals; with crew; with collaborators.

Fitting photography – How to best show your choices.

How to talk to actors about their characters and your choices.

Fast change preparation and choreography. Making adjustments in tech/dress.

What to bring up in Production Meetings – ex: What types of mics are being used on actors?; Hats and Lighting; Colors of set and lights and how they effect the costumes.

Working with wardrobe crew.

Photographing the production.

Costume Designer Presentations 1-5

Lab: TBD

Week 13 Apr. 9 Tina Haatainen-Jones Costume Design Lecture 5

Complete Costume Designer Presentations

Week 14 Apr. 16 Takeshi Kata Set Design Lecture 3 – Terminology and Communication

Ideas to execution. Shop Personnel and Scenic Design Package and Design Folder. Model building basics.

Lab: Model Building. Choose one wall of your room and build the wall in ½” scale.

Week 15 Apr. 23 Takeshi Kata Set Design Lecture 4 - Putting it all Together

The Process from beginning to finish, working with directors, other designers and shops.

Scenic Designer Presentations 1-5

Lab: TBD

Week 16 Apr. 30 Takeshi Kata Set Design Lecture 5

Complete Scenic Designer Presentations

Final Examination Date: Wed. May 13, 8:00am-10:00am.

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