



**THTR 430 – Stage Management II**  
**Units: 3**  
**Spring 2020 – Monday 11:30AM - 1:50PM**  
**Location: PED 114E**

**Instructor: Scott Faris**  
**Office: DRC 105 Conference Room**  
**Office Hours: by appointment**  
**Contact Info:**  
**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 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.)
4. Theatrical Index: detailed listings for all current, upcoming and touring Broadway shows, as well as Off-Broadway listings. (Instructor will have available.)

### **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](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.

**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**

<b>Assignment</b>	<b>Points</b>	<b>% of Grade</b>
Class Participation		15
Homework & Reading Assignments		40
Special Project		25
Final		20
<b>TOTAL</b>	<b>0</b>	<b>100</b>

**Grading Scale (Example)**

Course final grades will be determined using the following scale

- A 95-100
- A- 90-94
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D+ 67-69
- D 63-66
- D- 60-62
- F 59 and below

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

### **Week 1 (Jan 13) 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, 11<sup>th</sup> 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, Characteristics of a Good Stage Manager, 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

**Week 2 (Jan 20)      MLK'S BIRTHDAY – NO CLASS**

**Week 3 (Jan 27)      REVIEW SM's/READ ABOUT SM's**

**Lecture/Discussion:**

Review reading:

- Characteristics of a Good Stage Manager, pp. 3-14
- Rules for SM's
- Contracts
- Production meetings
- Prepping room for rehearsal

**Inform of 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

**Assignment:**

- Continue charting difference between the two contracts

**Week 4 (Feb 3)      RULES REVIEW AUDITIONS/READ ABOUT REHEARSALS**

**Lecture/discussion:**

- Discuss AEA rules for Auditions
- 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

**Assignment:**

- Continue charting difference between the two contracts
- Select subject for Special project

**Week 5 (Feb 10)      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

**Assignment:**

- Continue charting difference between the two contracts

**WEEK 6 (Feb 17)      PRESIDENTS' DAY – UNIVERSITY HOLIDAY – NO CLASS**

**WEEK 7 (Feb 24)      REVIEW REST PERIODS/READ PREVIEWS & OPENING**

**Lecture/Discussion:**

- Analyze Rest Period rules
- Keeping the cast on time

**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

**Assignment:**

- Continue charting difference between the two contracts

**WEEK 8 (Mar 2)      REVIEW Rehearsal, Performance**

**Lecture/Discussion:**

- Rehearsal procedures
- Prop Mgmt.
- 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

**Assignments:**

- Continue charting difference between the two contracts
- Continue work on Special Project

**WEEK 9 (Mar 9)      Rehearsals continued/prep for calling**

**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 after Spring Break

Assignment:

- Continue work on Special Project
- Pick dates for final presentation

**WEEK 10 (Mar 16) Spring break**

**WEEK 11 (Mar 23) Tech rehearsals**

**Lecture/Discussion/Review:**

- Chapter 12, Prep for and running Tech

**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

AEA Rulebooks – Performance & Previews

LORT

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

PRODUCTION

- Rule 54. Previews, p. 81

Assignments:

- Continue charting difference between the two contracts
- Continue work on Special Project

**WEEK 12 (Mar 30) Lecture: Emergencies/Show calling**

**Lecture/Review reading:**

- Chapters 14 & 15 House Mgr./Keeping Show in Hand

Calling a musical

**For next week:**

**Reading:**

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

Chapter 18, Working with Unions, pp. 252-261

Bring questions for discussion



**WEEK 13 (Apr 6) Dealing with emergencies/Unions**

**Lecture/Discussion:**

- Review reading:  
Stern/Gold: Chapters 17 & 18 – Fire/Evacuation/Unions
- Problems & challenges
- Relationships with IATSE

**For next week:**

**Reading:**

- Stern/Gold – Chapter 16, Closing & Touring Moving, pp. 218-238  
AEA Production rulebook:
- Rule 70. Tours, pp. 117-131
  - Rule 72. Transportation & Baggage, pp. 136-143

**Assignment: Final presentations begin next week!**

**WEEK 14 (Apr 13) Touring/Final Presentations begin**

**Lecture/Review reading:**

- Stern/Gold – Chapter 16, Closing & Touring Moving, pp. 218-238
- AEA Production rulebook:
  - Rule 70. Tours, pp. 117-131
  - Rule 72. Transportation & Baggage, pp. 136-143

**Final presentations begin**

**Assignment:**

Bring your resumes next week

**WEEK 15 (Apr 20) Review resumes/Final presentations continue**

- Turn in your resume
- Final Presentations continue
- Calling musicals continued

**For next week:**

**Reading:**

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

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

**For next week:**

Turn in AEA Comparison charts (can be via email)

**WEEK 16 (Apr 27) Final presentations continue/calling musicals**

**Turn in AEA Comparison Charts**

**Review reading:**

Chapter 21, Getting a Job, pp.287-294

**Final presentations**

**Due for May 6 (Final):**

**Review** “Technical terms you should know” in content section of Blackboard for this class

**WEEK 17 (May 4) No classes – study week**

**WEEK 18 (May 6) 11:00AM – Final Exam**

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

**Final Examination Date:** The Final Exam will be administered on **Wednesday, May 6 at 11:00AM-1PM**, 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.

### **EXTRA-CURRICULAR COMMITMENTS AND ISPS**

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

### **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](http://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](mailto: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.

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**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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](https://dps.usc.edu)