

THTR 130 Intro to Theatrical Production

SYLLABUS

Spring 2021—Tuesdays—8:00AM-9:50AM

**Lecture Location: Zoom Links in BB Pro
Zoom Tab**

**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.**

Section: 62640D

Instructors:

**Elsbeth M. Collins: Assoc. Professor of
Practice, Head of Production**

Office: SDT M201 (Virtual)

Office Hours: Mon 4-5PM PST by
appointment

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**Tina Haatainen-Jones: Assoc. Professor of
Practice**

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Office Hours: by appointment

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**Takeshi Kata, Assoc. Professor of Scenic
Design**

Office: Virtual

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**Elizabeth Harper, Assistant Professor of
Lighting Design**

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Office Hours: by appointment

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**Philip G. Allen, Associate Professor of
Sound Design, Director of BFA Sound
Design**

Office: Virtual

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 a mixture of hands-on/virtual 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, Production Manager and all technicians in a production.

Learning Objectives:

1. **Understanding:** Increase student's knowledge of terminology, hierarchy and functions of basic stage crew operations by reading, watching videos, discussing, being quizzed, and participating in class projects. Expand the student's knowledge about the design process, as exemplified by lectures, readings and group collaborations in class.
2. **Analysis:** Increase the student's ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.
3. **Connectivity:** Deepen the student's appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.

Prerequisite(s): None

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Acquire the reading materials and familiarize yourself with them. Bring a love of the theatrical experience.

Required Readings and Supplementary Materials:

- (Downs, Wright and Ramsey) Fourth Edition – The Art of Theatre by William Missouri Downs, Lou Anne Wright, Erik Ramsey
- Excerpts from books on Stage Management through ARES 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)
- (Gillette) Theatrical Design and Production , 7th Edition - Chapters available through ARES.

Class Meetings/Communication Etiquette/Technology

Class Meetings — Tuesdays, 8:00AM-9:50AM PST:

Class will meet via zoom every Tuesday morning at 8:00 am, PST. **You will find the links to each class session under ProTools Zoom on the left-hand column of BB.**

Students must attend every weekly lecture. You are expected to review the module content in BB for that week, **prior to attending the class**. The module for the following week will be made available immediately following each class.

- Attendance will be taken in Qwickly in BB at the start of each class.
- Required reading and viewing of videos for the module are due **on** the listed date, **including for the first class**. Always bring your books to class for reference during discussions.
- As a record of active participation and attendance, instructors may require the completion of small, in-class work projects, done individually or in teams. For group projects, all members will receive the same grade for the work. In-class work may be assigned at any point during the class; students who miss the assignment due to arriving late or leaving early **will not** have an opportunity to make up the work.
- MISSING CLASS WILL NOT BE ACCEPTED AS AN EXCUSE FOR NOT FULFILLING AN ASSIGNMENT.

Communication (During Class):

- Please log into the class on your laptop rather than your phone. If this is an issue for you, please let the instructor know in the chat.
- If you have technical issues either with Blackboard or Zoom, here is the place to go for help: USC offers 24/7 assistance.
 - <https://keep-teaching.usc.edu/students/student-toolkit/>
- Please keep your camera on when in class.
- Please mute your microphone while in the synchronous class when not speaking.
- Use the raised hand icon (under Participants) to be called on to speak.
- While in breakout groups, unmute your microphone and identify a moderator to manage respectful communication.
- Please present yourself professionally, i.e. dressed properly, sitting up and not eating in class.

Communication (Out of Class):

- Please always include THTR 130 in the subject line of any email correspondence.

Description and Assessment of Assignments

Grading Criteria:

Academic requirements – 100%

Assignment	Points	% of Grade
Quizzes, Attendance, and Participation in In-Class Work Projects	25	25
Midterm Test - Tuesday, March 2, 2021 at 8:00AM (Multiple Choice, Short Answer, T/F Questions -80)	20	20
Final Paper – Tuesday, April 20, 2021 at 5:00PM	30	30
Final Exam - Wednesday, May 12, 2020 at 8:00AM	25	25
TOTAL	100	100

Quizzes and Exams Grading:

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)

Quizzes:

Quizzes will be given in approximately five classes to assess understanding of the material covered in the reading. **Makeup Quizzes will not be allowed.**

Midterm Exam – Tuesday, 3/2/21:

Approximately 80 short-answer, multiple choice and T/F questions related to the reading, videos and lectures.

Final Paper – Due Tuesday, 4/20/21 by 5:00PM:

The purpose of this assignment is to demonstrate critical analysis of the design disciplines that the lectures have covered in this class. Students will read the text of a play, watch a performance (this semester this will be a video of a live performance) and then write a **4-page paper analyzing at least three different design elements relating them to the text of the play**, describing them in detail. Through this analysis, students will determine if the designers have been successful in enhancing the story of the play cohesively. Discuss the perceived intention of the design and how well the ideas were executed. A strong thesis statement is important, as are the three (or more) citations of text and as many specific details pertaining to three areas of design as possible. Please use [MLA Formatting](#) for the paper. **The paper must be submitted via BB no later than Tuesday, April 20, 2021 by 5:00PM.**

Steps

1. Prepare for writing the final design analysis paper by reading the text of William Shakespeare's *A Midsummer Night's Dream*. [A Midsummer Night's Dream \(Script\)](#)

2. Log into Alexander Street here: [Alexander Street](#). Type into the Institution's name area University of Southern California. You will need to log in via your usc address.
3. Search for *A Midsummer Night's Dream*.
4. Watch Julie Taymor's production of *A Midsummer Night's Dream*. This video's duration is 2 hours and 25 minutes long, so allow time for viewing. While viewing, take note of any scenes which are interesting from a design standpoint. You will use these notes later to write your paper. Pay close attention to common visual vocabulary elements in the scenic design, for example. How are the court and the forest differentiated in style? Color? Form? Evaluate how the design choices work across all design areas to aid and enhance the narrative. Take specific notes about these design decisions as they relate to **three areas of design of your choosing** (scenic, lighting and sound, and costumes). While watching, also choose three specific quotes from the play's text that you think these design choices were informed by.
5. The intended audience for your paper should be one of your classmates in this class, i.e., someone familiar with the readings and lectures of this semester.
6. Consider and craft your thesis statement. Do you think the designers told the story well and that the style and execution of their designs were in unity with the director's approach to the play? Were they uniformly successful? Was one area design more successful than another In this regard?
7. Integrate the quotes you've selected from the play to connect the design observations you have noted in relation to these quotes.
8. Make sure you finish with a strong closing paragraph that both refers back to the thesis paragraph and also expounds on it in an interesting way.
9. Remember to proofread and check your essay against [MLA style](#).
10. Save your document **as a PDF or Word Doc** and upload to Turnitin via Blackboard in the Final Design Analysis Paper Assignment by **Tuesday, April 20, 2021** at 5:00PM. Late work will be penalized by a 10% deduction in the assignment grade every 24 hours late unless due to an emergency situation excused by the instructor. Email the instructor as soon as possible to discuss alternate arrangements due to an emergency.
11. The final papers will be divided and will be graded by all THTR 130 Faculty. If you have specific questions about your grade, please consult first with Els Collins.

Final Exam – Wednesday, May 12, 2021 at 8:00AM:

Approximately 100 questions about the reading and lecture content covered during the semester.

- **The Final Exam will be administered on the Mandatory Final Exam Meeting Time.** 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 (next pages)

	Topics/Daily Activities	Preparation Prior to Class Readings and Videos	Deliverable/ Due Dates
Week 1 1/19/21	INTRO TO COURSE/REVIEW SYLLABUS (COLLINS, HAATAINEN-JONES)	(Downs,Wright,Ramsey) The Art of Theatre Chapter 5, pp. 88-102 Watch Videos in Welcome Module and BB Week 1	Assignment: Read the first two modules in BB: Welcome and Week 1. Be prepared to talk about the three videos in Breakout Groups in Class.
Week 2 1/26/21	STAGE MANAGEMENT I (COLLINS)	In ARES Course Reserves: Careers in Technical Theatre by Mike Lawler, Part I, Chapter 2 Stage Management The Back Stage Guide to Stage Management, 2 nd 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, 7 th Edition, by Lawrence Stern Chapter 9, pp. 144-149 Watch Videos in BB Week 2	Use the Study Guide in Week 2 to help focus questions on the reading. We will have a brief quiz on the reading and videos in class.
Week 3 2/2/21	COSTUME DESIGN I (HAATAINEN-JONES)	(Downs,Wright,Ramsey) The Art of Theatre, Chapter 1, pp. 1-21, Chapter 9: pp. 188-191	Use the Study Guide in BB for Week 3 to prepare for quiz in class on the reading and the videos. Watch Videos in BB Week 3
Week 4 2/9/21	SCENIC DESIGN I (KATA) Theater Spaces and Scenic Terminology	Theatrical Design and Production, by J. Michael Gillette Theatrical Design and Production, by J. Michael Gillette Ch. 9, pp. 163-180 Scenic Design Watch Videos in BB Week 4 Review Keynote in BB Week 4	
Week 5 2/16/21	SOUND DESIGN I (ALLEN)	(Gillette) Theatrical Design and Production Ch.21, pp. 523-549 Sound Design and Technology (ARES)	
Week 6 2/23/21	LIGHTING DESIGN I (HARPER)	In Ares Course Reserve: (Gillette) Theatrical Design and Production Ch. 14, pp. 345-382 Lighting Design. Watch video in BB Week 6	_There will be two very short quizzes in class that will cover information from the readings as well as the in class lecture.

Week 7 3/2/21	MIDTERM EXAM (COLLINS, HAATAINEN-JONES)		Begin preparing for your Final Paper due 4/27/21 by watching the video here:
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Week 8 3/9/21	COSTUME DESIGN II (HAATAINEN-JONES)	No Reading/Quiz this week. There will be an in-class project.	
Week 9 3/16/21	SCENIC DESIGN II (KATA) Scenic Design	Watch Videos in BB Week 9 Review Keynote in BB Week 9	
Week 10 3/23/21	Spring Wellness Day - No Class! Enjoy!		
Week 11 3/30/21	SOUND LECTURE II (ALLEN)		
Week 12 4/6/21	LIGHTING DESIGN II (HARPER)	Read articles linked to in BB about Abe Feder, Jean Rosenthal and Tharon Musser. Also watch behind the scene videos in BB.	There will be an in-class group project that we will complete and present during our session
Week 13 4/13/21	PROPS/PRODUCTION MANAGEMENT LECTURE (COLLINS)	(Downs,Wright,Ramsey) The Art of Theatre pp. 190, p. 95, 99 (Props), and in ARES Course Reserves: Careers in Technical Theatre (Lawler, Mike), Part 2, Chapter 6, Part I, Chapter 1 <u>Watch the two videos about props in Week 13 in BB</u>	
Week 14 4/20/21	PROJECTIONS LECTURE (COLLINS, HARPER, KATA)	Watch the Es Devlin episode of Abstract prior to class.in BB Wj 14. No reading.	<u>FINAL PAPER DUE BY 5:00PM - SUBMIT IN BB</u>
4/27/21	THE DESIGN PROCESS: COLLABORATION LECTURE (COLLINS, HAATAINEN-JONES, KATA, ALLEN, HARPER)		<u>Assignment:</u> In Class we will fill out Instructor Evaluations online through BLACKBOARD.
FINAL	Final Examination Date: SPRING SEMESTER FINAL is Wednesday, May 12, 2021 at 8:00AM	FINAL EXAM WILL BE IN THE FORM OF MULTIPLE CHOICE QUESTIONS COVERING LECTURES, READING	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.

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. 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