



**THTR 430 – Stage Management II**  
**Units: 3**  
**Spring 2022 – Monday 11:30AM - 1:50PM**  
**Location: MCC 108 or ZOOM**

**Instructor: Scott Faris**  
**Office: JEF 202**  
**Office Hours: by appointment**  
**Contact Info:**  
**Cell: 917-825-2739**  
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### **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 from the Production and LORT contracts. The class will include discussions about the challenges and problem solving in professional theatre and on various USC SDA projects.

**Special Project:** Each student will be required to teach a thirty-minute lecture on a topic related to live entertainment. The student will determine the specific area of interest using the criteria set forth in class.

### **Learning Objectives**

By the end of this course, students will be able to demonstrate a knowledge of the various areas of stage managerial responsibilities and execute the necessary paperwork to stage manage a production. Students will learn to apply a philosophy of stage management that stresses adaptability but above all, the psychology required for effective leadership. Specific objectives include the ability to create a safe, calm and secure rehearsal environment, to demonstrate communication skills, both written and verbal, the ability to organize space, people, materials and time required to build a theatrical production. They will continue to apply a practical understanding of the relationships between the creative team and crew and the ability to facilitate communication on a day-to-day basis and in emergency situations. Particular focus will be given to recognizing and understanding the creative vision of the director, managing their expectations and creating the environment for them to achieve their goal. They will also learn about the rules governing the Actors Equity Association contracts for Broadway (Production) and Regional (LORT) theatres.

**Recommended: THTR 333**

**Co-Requisite: None**

**Concurrent Enrollment: None**

**Recommended Preparation: THTR 131A , THTR 333**

### **Course Notes**

Blackboard will be used to post notices, course content and for final exam. Please familiarize yourself with basic functions of Blackboard.

### **Technological Proficiency and Hardware/Software Required**

Have own laptop, if possible.

### **USC technology rental program**

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

### **USC Technology Support Links**

If you have technical issues either with Blackboard or Zoom, please reach out to [USC IT Services](#), which is available 24/7 at:

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

### **Classroom norms**

- Please present yourself professionally, i.e., dressed properly, sitting up.
- Please log into the class on your laptop rather than your phone. If you have an issue that prevents this, please let the instructor know before class or in the chat.
- Please keep your camera on when in class.
- Use the raised hand icon (under Participants) to be called on to speak.
- While in breakout groups, unmute your microphone

### **Zoom “Netiquette” – Best Practices during class and breakout rooms**

- Listen actively and attentively.
- Be respectful of one another and what is being said, without interrupting, even when you disagree.
- Comments that you make (asking for clarification, sharing critiques, expanding on a point, etc.) should reflect that you have paid attention to the speaker's comments.

### **Synchronous session recording notice**

- Synchronous class sessions will be recorded and provided to all students asynchronously.

### **Covid-19 POP Testing Hours and Locations**

<https://studenthealth.usc.edu/pop-testing-hours-and-locations/>

### **Sharing of course materials outside of the learning environment**

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

### ***SCampus Section 11.12(B)***

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

### **Residential and Hybrid Streaming Model Courses**

Continuously updated requirements for the latest COVID-19 testing and health protocol requirements for USC can be found on the [USC COVID-19 resource center website](#).

### **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**.)

### **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 document. 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

Assignments should be e-mailed to [scottfar@usc.edu](mailto:scottfar@usc.edu) no later than the due date. All emailed assignments 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		15
Homework & Reading Assignments		25
AEA Comparison Chart		20
Special Project		20
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 10) Welcome to Stage Management 2

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
- AEA Rulebooks – available on Blackboard
  - Production Contract (League)
  - LORT contract

#### Lecture/Discussion: Read in class

Stern/Gold:

- Chapter 1, Making Things Run Smoothly
- Chapter 2, Characteristics of a Good Stage Manager, pp. 3-14
- Explain the “Art of Stage Management”

#### Assignments for next week:

#### Reading:

Stern/Gold –

Chapter 3, Getting the Play and Understanding It, pp. 15-33

Chapter 4, Scheduling and Company Rules, pp. 35-49

Chapter 5, Scan at “Personal Equipment for Stage Managers,  
page 57-59

- Bring in questions for discussion

AEA Rulebooks – SM’s & ASM’s

LORT

- Rule 64. Stage Managers, pp. 95-100
  - Stop at Rule 64 (I)
- (also see Rule 15. Contract (B) p.18)
- Rule 47. Professional Theatre Interns, pp. 63-64
  - Stop at Rule 47 (F)

PRODUCTION

- Rule 68. Stage Managers, pp. 88-93

- Create chart of differences between the two contracts

### Week 2 (Jan 17) MLK’S BIRTHDAY – NO CLASS

**Week 3 (Jan 25) BEING A STAGE MANAGER**

**Lecture/Discussion:**

Review reading:

Stern/Gold – Chapter 3, Getting the Play and Understanding It, pp. 15-33

- Bring in questions for discussion

AEA Rulebooks

- 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. 73-94

- Bring in questions for discussion

AEA Rulebooks – Auditions

LORT

- Rule 4. Auditions or Interviews, pp. 4-8 – Stop at (D) then read (F) on p. 10)
- Rule 37 (E). Chorus Auditions, pp. 48-49 – Stop at (3) (b)

PRODUCTION

- Rule 5. Auditions & Interviews, pp. 7-13

**Assignment:**

- Continue charting difference between the two contracts

**Week 4 (Jan 31) REVIEW AUDITIONS RULES /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, (section A-1,2 & 3) Workweek & Workday, pp.68-69 & (C) Rehearsals, p. 73 (stop at section (D) Costume Calls, Photographs and Publicity)
- Rule 64 (I) (3a,b,c – only ) Rest Periods p. 101
- Rule 22 Duties of the Actor, p. 23

**PRODUCTION**

- Rule 58. Rehearsals, pp. 67-68 (stop at (D) Breaks &
- Rule 25, Duties of the Actor, p. 32

**Assignment:**

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

**Week 5 (Feb 7)      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. 75-77 (stop at section (F) Notes
- PRODUCTION
  - Rule 61. Rest Periods & Days Off, pp. 72-76 (stop at (C) National and Tiered Tours)

**Assignment:**

- Continue charting difference between the two contracts

**WEEK 6 (Feb 14)      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. (B) pp. 69-71, Performances (stop at section (C) Rehearsals
- PRODUCTION
  - Rule 50. Performances, pp. 59-60 (stop at section (C) Payment to Actors

**Assignment:**

- Continue charting difference between the two contracts

**WEEK 7 (Feb 21)      PRESIDENTS' DAY – UNIVERSITY HOLIDAY – NO CLASS**

**WEEK 8 (Feb 28)      REVIEW Rehearsal, Performance**

**Lecture/Discussion:**

- AEA Rules
- 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. 34-36 (stop at (D) Non-Broadcast)
- Rule 50. Recordings, p. 68
- Rule 51 start at section (D) Costume Calls, Photographs & Publicity, pp. 73-75 (stop at (E) Breaks

PRODUCTION

- Rule 17. Costume Calls, pp. 28-29
- Rule 40. Media..., pp. 44-48 (stop at (B) Cast Albums (but read on if you're interested...)
- Rule 52. Photographs, Publicity & Promotion, pp. 63-64 (stop at (K) Non-Broadcast Publicity/Promotional Appearances...)
- Rule 57. Recordings, pp. 67

**Assignments:**

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



- Pick dates for Presentation of Special Project next week

**WEEK 9 (Mar 7) Rehearsals continued/prep for calling**

**Lecture/Discussion:**

- Planning Shifts – tech
- AEA: Media/Photos/Recordings/Filming
- Pick dates for Special project

**For next week:**

**Reading:**

Stern/Gold –

- Chapter 12, Running the Technical Rehearsal, pp.181-188
- Chapter 13, Running the Show, pp. 189-202
  - Bring questions for discussion after Spring Break Mar 21

**Assignment:**

- Continue work on Special Project

**WEEK 10 (Mar 14) SPRING BREAK – NO CLASS**

**WEEK 11 (Mar 21) Tech rehearsals**

**Lecture/Discussion/Review:**

- Chapter 12, Prep for and running Tech
- Chapter 13, Running the Show, pp. 189-202

**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

PRODUCTION

- Rule 54. Previews, p. 65

**Assignments:**

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

## **WEEK 12 (Mar 28) Dealing with front of house/Maintaining the show**

### **Lecture/Review reading:**

- Chapter 14, Working with the House Manager, pp. 203-211
- Chapter 15, Keeping the Show in Hand, pp. 212-217

### **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 (April 4) Dealing with emergencies/Unions**

### **Lecture/Discussion:**

- Review reading: Stern/Gold:
  - Chapter 17, Fire/Evacuation, pp.239-251
  - Chapter 18, Working with Unions, pp. 252-261
- 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. 96-107
  - 70 (A) National Tours
  - 70 (B) Tiered Tours – (a) & (b) only
  - 70 (B) (2) Terms of Terms for Tiered Tours: Stop at (g) “One Year Rider”
  - 70 (C) Days Off
  - 70 (F) Performances (1 through 7)
  - 70 (E) Performance at Point of Organization
  - 70 (K) Stage Managers (1 through 4)
- Rule 72. Transportation & Baggage, pp. 111-114, stop at (C) (2) “Smoking”

## **WEEK 14 (Apr 11) Closing the show/Touring & Moving**

### **Lecture/Review reading:**

- Stern/Gold – Chapter 16, Closing & Touring Moving, pp. 218-238
- AEA Production rulebook:
  - Rule 70. Tours, pp. 96-107
  - Rule 72. Transportation & Baggage, pp. 111-114 (stop at “Smoking)

### **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. 31
- Rule 35. Intimidation, p. 40
- Rule 36. Juvenile Actors, p. 40-41
- Rule 39. Lay Off, p. 42-43
- Rule 45. Notices, p. 55-56
- Rule 46. Nudity, p. 56-57
- Rule 47. Number in Cast, p. 57
- Rule 48. Organization Point, p. 57
- Rule 58. Rehearsals after performance (D) (1) (g) p. 70
- Rule 62. Safe & Sanitary, p. 76-81
- Rule 63. Salaries (K) Additional Duties, pp. 85-87
- Rule 64. Secret Vote, p. 87
- Rule 69. Termination, p. 93-94 (stop at (B))
- Rule 76. Vacation, p. 120
- Rule 77. Voluntary Classes, p. 120

**Be prepared to discuss these rules!!**

**Assignment: Bring in your resumes next week**

## **WEEK 15 (Apr 18) Curious AEA Rules/Getting the job/Review resumes**

### **Lecture/Review reading:**

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

AEA Production Rules

**Share your resume**

**For next week:**

- FINAL PRESENTATIONS BEGIN NEXT WEEK

**Reading:**

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

**WEEK 16 (Apr 25) Final Presentations begin – LAST CLASS TODAY**

**Lecture/discussion:**

**AEA Salaries**

**Begin Final Presentations**

**For our next meeting (Final):**

**Assignment:**

Turn in AEA Comparison charts (PDF) before Final meeting

**For May 4 (Final):**

**Review** “Technical terms you should know” in Content.

Finish Final Presentations

**April 30 STUDY DAYS**

**May 4 FINALS BEGIN**

**May 4 FINAL EXAM -- WED MAY 4 11:00AM  
Complete Final Presentations**

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

**Final Examination Date:** The Final Exam will be administered on **Wednesday, May 4 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](http://dps.usc.edu)*