

THTR 130 Intro to Theatrical Production

SYLLABUS

Fall 2022—Tuesdays—8:00AM-9:50AM

Lecture Location: THH 210

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: 62657R

Instructors:

Elsbeth M. Collins: Professor of Theatre Practice, Chair of Production and Stage Management

Office: SDT M201 (In person or virtual)

Office Hours: Mon 4-5PM PST by appointment

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Ann Closs-Farley: Assistant Professor of Costume Design

Office: PED 114E (In Person or Virtual)

Office Hours: by appointment

Contact: clossfar@usc.edu

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

Office: JEF 202 (Virtual)

Office Hours: by appointment

Contact: kata@usc.edu

Heather Carson, Adjunct Professor of Lighting Design

Office: In person or virtual (space TBD)

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Noel Nichols, Assistant Professor of Sound Design

In person or virtual (space TBD)

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.
4. **Application of skills:** Work collaboratively as part of the crew on an SDA production from the beginning of tech rehearsals through the strike of the production. Deepen the student's appreciation of the importance of each crew member's role to the whole of the ensemble.

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 PDT or PST:

Class will meet in person every Tuesday morning at 8:00 am, PDT or PST in THH 210.

Please note that depending on the County and University COVID conditions some classes may need to be on zoom. You will be notified if this is the case and the zoom link would be found in BB under the Prozoom link on the left menu.

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.
- THTR 130 students will serve on a stage crew for one of the SDA productions. These crews are responsible for running the shows. Possible jobs include and are not limited to deck crew, properties, costume crew, fly system operator, follow-spot operator, light board operator, sound board operator, and assistant stage manager. These assignments begin during “tech week,” usually a full week prior to the opening of the show, and through the strike of the show. You will report to the stage managers, who will make specific assignments, supervise you, and provide feedback to the faculty of the course. In order to select which production you will work on, please fill out this survey:
<https://uscgsda.formstack.com/forms/sdathtr130>
- Students will receive tool training which will be offered in the second week of the fall semester on the following dates from 6-8PM: Monday, August 29-Friday, Sept. 2nd. Please sign up for the training in the TTL building here:
<https://uscgsda.fullslate.com/services/8481>

Should the need arise for classes to be conducted on Zoom due to changes in the LA County Department of Health or USC Health protocols, you will receive an announcement in Blackboard with a zoom link for attendance.

Please note that at the conclusion of casting there will be a mandatory full 397/497/130/131A Company Meeting on Monday, 8/29/22 from 5:00-5:45 PM - ZOOM. If you have a curricular conflict and can't be at the meeting, please email ecollins@usc.edu.

Communication (During in person Class)

- Masks will be strongly recommended at all times during class, and mandated during practicum assignments.
- There will be no eating or drinking in class.
- Please present yourself professionally at all times.
- Computers may be used to take notes during class.

Communication (During Zoom Class only if necessary):

- 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://keepteaching.usc.edu/students/student-toolkit/>
- Please keep your camera on when attending class via zoom.
- 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.

Communication (Out of Class):

- **Please always include THTR 130 in the subject line of any email correspondence.**
- You may expect a response within 48 hours of receiving your communication. Please plan accordingly.

Description and Assessment of Assignments

Grading Criteria:

Academic requirements – 50%

Assignment	Points	% of Grade
Quizzes, Attendance, and Participation in In-Class Work Projects	20	20
Mid-term Paper – Tuesday, October 11, 2022 by 5:00PM	20	20
Final Exam -Tuesday, December 13, 2022 at 4:30PM	10	10
TOTAL	50	50

Practicum requirements – 50%

Lab Training: Week 2 – Mandatory for all students

- You will attend tool training at the TTL building 1030 Bloom Walk during the second week of classes. Please attend the THTR 130 Lab section based on your sign up time and report to Duncan Mahoney at **TTL** at that time. This training is critical to your safe use of tools during strikes which are mandatory. Please sign up for the training in the TTL building here: <https://uscda.fullslate.com/services/8481>

- Practicum schedule - Time Commitments begin 8-9 days before your opening.
 - Tues. Meet and Greet 6-10PM (*Carrie: The Musical, Into the Woods, Passage*)
 - Wed. Meet and Greet 6PM-10PM (All other productions except the above)
 - Wed, Thurs. and Fri. Tech Rehearsals 6-10PM
 - Sat. Tech Rehearsals 10AM-6PM, or 10AM-10PM(Musical)
 - Sun. Tech Rehearsals 10AM-4PM
 - Monday will be first Dress Rehearsal
 - Sunday evening off (starting at 4pm)
 - Mon, Tues., Wed. Dress Rehearsals 6-11PM
 - Thurs., Fri. Performances 6PM Call for 7:30 PM Curtain
 - Sat. Performances 1PM Call for 2:30 curtain/6:30PM Call for 8PM Curt.
 - Sun. Performance 1PM Call for 2:30 curtain
 - Mandatory Strike 5PM-7:00PM for productions ending on Sundays.
 - Please note that in Fall 2022 there are two productions that do not close on Sundays. (*Nora: A Doll's House* and *Into the Woods*). Students who crew these productions will earn a grade bump up at the end of grading. These productions do not have a Sunday performance in the first week but include in the second week:
 - Monday Performances 6PM Call for 7:30 PM Curtain
 - Tuesday Performances 6PM Call for 7:30 PM Curtain
 - Wednesday Performances 6PM Call for 7:30 PM Curtain
 - Into the Woods will have a Wednesday morning student matinee performance on 11/2/22. **Call 8:30AM for 10:00AM Curtain.** There will be no Wednesday evening performance. Production will provide you with a letter for any classes disrupted by this schedule.
 - Into the Woods will have an **additional** Thursday performance on 11/3/22 6PM Call for 7:30PM Curtain
 - Mandatory Strike 10PM-11PM on final performance day
 - Please note that there is one production which performs two weekends: *we, the invisibles*, by Susan Soon He Stanton. Students who crew this production will also earn a grade bump up at the end of grading.
 - Please refer to [this document for the overview of the Fall 2022](#) Productions you can crew prior to filling out the Dossier below.

[Fill out your Dossier here by 8/29/22](#)

[Sign up for Tool Training here by 8/29/22: https://uscda.fullslate.com/services/8481](https://uscda.fullslate.com/services/8481)

Assignment	Points	% of Grade
Crew member filled out the survey (link above) to get an assignment by 8/29/22	2	2
Attendance at Rehearsal/Tech	0-18	18
Attendance at Performances	0-20	20

Professionalism:		
Pre/Post Show Tasks	10-20	20
Running the show	10-20	20
Attitude and Communication	10-20	20
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 Paper – Due Tuesday, 10/11/2022 by 5:00PM: Please note Option A or B (B is available if students are unable to attend one of the three plays live due to scheduling issues)

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 and then write a **4-page paper analyzing at least three different design elements relating them to specific lines of 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, October 11, 2022 by 5:00PM.**

OPTION A:

Steps

1. Choose 1 of the first three Plays in the SDA Fall Semester to read: *Wedlock of the Gods*, *Carrie: The Musical*, or *Nora: A Doll's House*. Perusal scans have been uploaded into Blackboard in the Assignments Tab. **Password for all scans is USCSDA.**
2. Read the play you will attend as an audience member in preparation for your midterm paper. Do **not** choose a play that you are a crew participant for or are in the cast of. Do **not** choose an Independent Student Production.
3. **Reserve a ticket to one of these plays and attend it. You should use your student log in to the ticket office to take advantage of the student rate. If you use the button on the SDA website, you will be taken to the public ticket prices which are higher.**
4. 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, sound, projections and costumes). While watching, also choose three specific quotes from the play's text that you think these design choices were informed by. You may refer to the essay EF's Journey to a Small Planet read in week 1 of the course.

5. Write a paper analyzing three of the design elements in the production. Using the information gathered from the lectures on Scenic or Costume Design or Lighting Design, describe how these three areas of design enhance or detract from the production. **Support these opinions with specific references to the text.** The paper should be 3-4 pages in length. Specific details are key. You should attend the production with a non-electronic means of recording your observations so that they will be fresh when writing the paper. Papers should be double-spaced, with any research footnoted. This midterm paper will be turned in via Blackboard by **10/11/2022** at 5:00PM.
6. 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.
7. 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?
8. Integrate the quotes you've selected from the play to connect the design observations you have noted in relation to these quotes.
9. 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.
10. Remember to proofread and check your essay against [MLA style](#).
11. Save your document **as a PDF or Word Doc** and upload to Blackboard in the Midterm Design Analysis Paper Assignment by **Tuesday, October 11, 2022** by 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.
12. If more than one paper is submitted, the second submission will be graded.

NB: 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.

OPTION B: This is an alternative option to be used only in the event that a student can not attend one of the plays listed in Option A.

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, sound, projections 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 Blackboard in the Midterm Design Analysis Paper Assignment by **Tuesday, October 11, 2022** by 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 – Tuesday, December 13, 2022 at 4:30PM:

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

- **The Final Exam will be administered in person in THH 210 at 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. ***Please schedule your summer recess travel according to this schedule, as accommodations can not be made for travel conflicts.*** This exam will be administered only in person in THH 210.
- 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/Practicum Dates
Week 1 8/23/2022	INTRO TO COURSE/REVIEW SYLLABUS (CLOSS-FARLEY,COLLINS,KATA)	(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 groups in Class.
Week 2 8/30/2022	LIGHTING DESIGN I (CARSON)	In BB Module 2: (Gillette) Theatrical Design and Production Ch. 14, pp. 345-382 Lighting Design. This reading is not in ARES Watch video in BB Week 2	We will have a brief quiz on the reading and videos in class.
Week 3 9/6/2022	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 3 including the Stage Manager Narrated Power Point about Union Stage Managers.	Use the Study Guide in BB for Week 3 to prepare for a quiz in class on the reading and the videos. FALL PRODUCTION SMs WILL COME TO CLASS TODAY TO MEET THEIR CREWS. Watch Videos in BB Week 3

		(Downs,Wright,Ramsey) The Art of Theatre, Chapter 1, pp. 1-21, Chapter 9: pp. 188-191	
Week 4 9/13/2022	Costumes Wardrobe for the Theater (CLOSS-FARLEY)	Read: Theatrical Design and Production, by J. Michael Gillette Theatrical Design and Production, by J. Michael Gillette Chp. 1 Look at videos in module for this week on Wardrobe. Will discuss the Wardrobe depart needs of USC vs. a Professional Theater venue. There will be a mock quick change exercise.	We will do a take home sewing project to take home. This is worth quiz points. you will need to return it by Week 8 10/11/2022
Week 5 9/20/2022	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 5 Review Keynote in BB Week 5	There will be two very short quizzes in class that will cover information from the readings as well as the in class lecture. Begin preparing for your Midterm Paper due 10/11/2022 by choosing the Play you will read and view: Option A: <i>Wedlock of the Gods</i> (9/29 opening), <i>Nora: The Doll's House</i> (10/6 opening) or <i>Carrie: The Musical</i> (10/6 opening). Buy tickets to a performance for the show you choose. Option B: Read A <i>Midsummer Night's Dream</i> and watch the Julie Taymore film in Alexander Street PRACTICUM: Wedlock of the Gods: (BIT) Wed. 9/21 6-10PM M&G Thurs. 9/22-Fri 9/23 6-10PM Tech Sat. 9/24 10AM-6PM Tech Sun. 9/25 10AM-4PM Tech

<p>Week 6 9/27/2022</p>	<p>SOUND DESIGN I (NICHOLS)</p>	<p>(Gillette) Theatrical Design and Production Ch.21, pp. 523-549 Sound Design and Technology (ARES)</p>	<p>PRACTICUM: <i>Wedlock of the Gods</i> (BIT) Dress Rehs. Mon. 9/26 6-11 PM Tues. 9/27 6-11 PM Wed. 9/28 6-11 PM PHOTOS Thurs. 9/29 7:30PM Perf. (6:00 PM Call) Fri. 9/30 7:30PM Perf. (6:00 PM Call) Sat. 10/1 2:30PM Perf. (1:00PM Call) Sat. 10/1 8:00PM Perf. (6:30PM Call) Sun. 10/2 2:30PM Perf. (1:00PM Call) Mandatory strike will happen after the performance on Sunday</p> <p>PRACTICUM: <i>Nora: A Doll's House</i> (SCD) Wed. 9/28 6-10PM M&G Thurs. 9/29 6-10PM Tech Fri. 9/30 6-10PM Tech Sat. 10/1 10AM-6PM Tech Sun. 10/2 10AM-4PM Tech</p> <p>PRACTICUM: <i>Carrie: The Musical</i> (MCC) Tues. 9/27 6-10PM M&G Wed. 9/28 6-10 PM Tech Thurs. 9/29 6-10 PM Tech Fri. 9/30 6-10 PM Tech Sat. 10/1 10AM-6PM Tech Sun. 10/2 10AM-4PM Tech</p>
<p>Week 7 10/4/2022</p>	<p>NO MIDTERM EXAM - PRODUCTION MANAGEMENT/ORGANIZA- TION LECTURE (COLLINS)</p>	<p>ARES Reading in BB: Mike Lawler Chapter 1 on Production Management. Also read the Production Management Case Study about Fall 2020 at SDA. Watch the two videos in BB Module 7.</p> <p>There will be a Quiz in class.</p> <p>We will discuss the Mid Term Paper assignment in class.</p> <p>By now you should have seen <i>Wedlock of the Gods</i> or <i>Carrie</i>, and if not, you should choose <i>A Midsummer Night's Dream</i>. Reminder: you may not write your midterm paper on the play you crewed.</p>	<p>PRACTICUM: <i>Nora: A Doll's House</i> (SCD) Dress Rehearsals: Mon. 10/3 6-11 PM Tues. 10/4 6-11PM Wed. 10/5 6-11PM PHOTOS Thurs. 10/6 7:30PM Perf. (6:00 PM Call) Fri. 10/7 7:30PM Perf. (6:00 PM Call) Sat. 10/8 2:30PM Perf. (1:00 PM Call) Sat. 10/8 8:00PM Perf. (6:30 PM Call) Sun. 10/9 NO PERFORMANCE</p> <p>PRACTICUM: <i>Carrie: The Musical</i> (MCC) Dress Rehearsals: Mon. 10/3 6-11 PM Tues. 10/4 6-11 PM Wed. 10/5 6-11 PM PHOTOS Thurs. 10/6 7:30PM Perf. (6:00 PM Call) Fri. 10/7 7:30PM Perf. (6:00 PM Call) Sat. 10/8 2:30PM Perf. (1:00 PM Call) Sat. 10/8 8:00PM Perf. (6:30 PM Call) Sun. 10/9 2:30PM Perf. (1:00 PM Call)</p> <p>Mandatory strike will happen after the performance on Sunday</p>

<p>Week 8 10/11/2022</p>	<p>COSTUME DESIGN 1 and 2 (CLOSS-FARLEY)</p>	<p>Read (Gillette) Theatrical Design and Production chps. 18, 19, 20. by Tuesday, Dec. 13, 2022 at 4:30PM. Content on these chapters will be on your final.</p> <p>There will be an in-class makeup design project. This will qualify as your quiz. It must be handed in.</p> <p>Your sewing project is due today.</p>	<p>Use the Study Guide in BB for Week 3 to prepare for a quiz in class on the reading and the videos.</p> <p>Watch Videos in BB Week 3</p>
<p>Week 9 10/18/2022</p>	<p>LIGHTING II LECTURE (CARSON)</p>	<p>Read articles linked to in BB Also watch behind the scene videos in BB.</p>	
<p>Week 10 10/25/22</p>	<p>PROJECTIONS LECTURE (CARSON/COLLINS/KATA)</p>	<p>Watch the Es Devlin episode of Abstract prior to class. In BB Week 10 (No Reading)</p>	<p>PRACTICUM: Into The Woods (BIT) Dress Rehearsals: Mon. 10/24 6:00-11:00 PM Tues. 10/25 6:00-11:00 PM Wed. 10/26 6:00-11:00 PM PHOTOS Thurs. 10/27 7:30PM Perf. (6:00 PM Call) Fri. 10/28 7:30PM Perf. (6:00 PM Call) Sat. 10/29 2:30 PM Perf. (1:00PM Call) Sat. 10/29 8:00 PM Perf. (6:30PM Call) Sun. 10/30 NO PERFORMANCE</p> <p>PRACTICUM: Wintertime (MCC) Dress Rehearsals: Mon. 10/24 6:00-11:00 PM Tues. 10/25 6:00-11:00 PM Wed. 10/26 6:00-11:00 PM PHOTOS Thurs. 10/27 7:30PM Perf. (6:00 PM Call) Fri. 10/28 7:30PM Perf. (6:00 PM Call) Sat. 10/29 2:30 PM Perf. (1:00PM Call) Sat. 10/29 8:00 PM Perf. (6:30PM Call)</p>

			<p>Sun. 10/30 2:30PM Perf. (1:00PM Call)</p> <p>Mandatory strike will happen after the performance on Sunday</p>
<p>Week 11 11/1/2022</p>	<p>SCENIC DESIGN II (KATA)</p>	<p>Watch Videos in BB Week 9 Review Keynote in BB Week 9</p>	<p>PRACTICUM: INTO THE WOODS (BIT) Mon.10/31 7:30PM Perf. (6:00 PM Call) Tues. 11/1 7:30PM Perf. (6:00 PM Call) Wed. 11/2 7:30PM Perf. (6:00 PM Call) Thurs. 11/3 7:30PM Perf. (6:00PM Call)</p> <p>Mandatory strike will happen after the performance on Thursday</p> <p>PRACTICUM: we, the invisibles (SCD) Wed. 11/2 6-10:00PM M & G Thurs. 11/3 6-10:00 PM Tech Fri. 11/4 6-10:00 PM Tech Sat. 11/5 10AM-10PM Tech Sun. 11/6 10AM-4PM Tech</p>
<p>Week 12 11/8/2022</p>	<p>SOUND DESIGN II (NICHOLS)</p>	<p>No Reading this week?</p>	<p>PRACTICUM: we, the invisibles (SCD) Dress Rehearsals: Mon. 11/7 6:00-11:00 PM Tues. 11/8 6:00-11:00 PM Wed. 11/9 6:00-11:00 PM PHOTOS Thurs. 11/10 7:30PM Perf.(6:00 PM Call) Fri. 11/11 NO PERFORMANCE Sat. 11/12 2:30PM Perf. (1:00PM Call) Sat. 11/12 8:00PM Perf. (6:30PM Call) Sun. 11/13 2:30PM Perf. (1:00PM Call)</p> <p>PRACTICUM: Passage (MCC) Wed. 11/9 6-10:00PM M & G Thurs. 11/10 6-10:00 PM Tech Fri. 11/11 6-10:00 PM Tech Sat. 11/12 10AM-10PM Tech Sun. 11/13 10AM-4PM Tech</p>

<p>Week 13 11/15/2022</p>	<p>PROPS LECTURE (COLLINS)</p>	<p>(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 12 in BB</u></p>	<p>There will be an in-class group project that we will complete and present during our session</p> <p>PRACTICUM: we, the invisibles (SCD) Thurs. 11/17 7:30PM Perf.(6:00 PM Call) Fri. 11/18 7:30PM Perf.(6:00 PM Call) Sat. 11/19 2:30PM Perf. (1:00PM Call) Sat. 11/19 8:00PM Perf. (6:30PM Call) Sun. 11/20 2:30PM Perf. (1:00PM Call)</p> <p>Mandatory strike will happen after the performance on Sunday</p> <p>PRACTICUM: Passage (MCC) Dress Rehearsals: Mon. 11/14 6:00-11:00 PM Tues. 11/15 6:00-11:00 PM Wed. 11/16 6:00-11:00 PM PHOTOS Thurs. 11/17 7:30PM Perf.(6:00 PM Call) Fri. 11/18 7:30PM Perf.(6:00 PM Call) Sat. 11/19 2:30PM Perf. (1:00PM Call) Sat. 11/19 8:00 PM Perf. (6:30PM Call) Sun. 11/20 2:30 PM Perf. (1:00PM Call)</p> <p>Mandatory strike will happen after the performance on Sunday</p>
<p>Week 14 11/22/2022</p>	<p>THE DESIGN PROCESS: COLLABORATION LECTURE (COLLINS, CLOSS-FARLEY, KATA, CARSON, NICHOLS)</p>	<p>Groups will be assigned reviews of Modules for next week's in class review for the Final.</p>	<p>There will be a collaborative exercise in class today. (Of course)</p>
<p>Week 15 11/29/2022</p>	<p>REVIEW FOR FINAL (COLLINS, KATA?)</p>	<p>IN CLASS PREP FOR FINAL IN CLASS. Please see these google slides (Add Link) where your groups can each make notes to recap the assigned modules. This week's BB module will be available from the beginning of class.</p>	<p>Assignment: In Class we will fill out Instructor Evaluations online through BLACKBOARD.</p>
<p>FINAL 12/13/22</p>	<p>Final Examination Date: FALL SEMESTER FINAL is Tuesday, Dec. 13, 2022 at 4:30PM</p>	<p>FINAL EXAM WILL BE IN THE FORM OF 100 MULTIPLE CHOICE QUESTIONS COVERING LECTURES, READING</p>	<p>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.</p>

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