

**THTR 130 Intro to Theatrical Production**

**SYLLABUS**

**Spring 2023—Tuesdays—8:00AM-9:50AM**

**Lecture Location: SGM 124**

**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: 62640**

**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

**Contact:** [ecollins@usc.edu](mailto:ecollins@usc.edu)

**Ann Closs-Farley: Assistant Professor of Costume Design**

**Office:** PED 114E (In Person or Virtual)

**Office Hours:** by appointment

**Contact:** [clossfar@usc.edu](mailto: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](mailto:kata@usc.edu)

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

**Office:** JEF 202 (Virtual)

**Office Hours:** by appointment

**Contact:** [heilich@usc.edu](mailto:heilich@usc.edu)

**Noel Nichols, Assistant Professor of Sound Design**

**Office:** BIT (In person or virtual)

**Office Hours:** by appointment

**Contact:** [noel.nichols@usc.edu](mailto:noel.nichols@usc.edu)

## 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*, 2<sup>nd</sup> Edition, by Thomas A. Kelly; (Stern) *Stage Management*, 7<sup>th</sup> 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 **SGM 124**.

**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: (Link to follow)
- Students will receive tool training which will be offered in the second week of the spring semester on the following dates from 6-8PM: Tuesday, January 17-Friday, January 20th and Monday, January 23rd. Please sign up for the training in the TTL building here: <https://uscscda.fullsate.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 Tuesday, 1/17/23 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](mailto: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://keep-teaching.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%**

<b>Assignment</b>	<b>Points</b>	<b>% of Grade</b>
Quizzes, Attendance, and Participation in In-Class Work Projects	20	20
Mid-term Paper – Tuesday, February 28, 2023 by 5:00PM	20	20
<b>Final Exam -Wednesday, May 10, 2022 at 2:00PM</b>	10	10
<b>TOTAL</b>	<b>50</b>	<b>50</b>

#### **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://usc-sda.fullsate.com/services/8481>

- Practicum schedule - Time Commitments begin 8-9 days before your opening.
  - Tues. Meet and Greet 6-10PM ( )
  - 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 Spring 2023 there are five productions that do not close on Sundays. (*Urinetown*, all three New Works Festival Y3 Plays: *Michaela's Fluent Aphasia*, *Weekend Warriors*, and *bloody noses*, and *Sondheim on Sondheim*. Students who crew these productions will earn a grade bump up at the end of grading. These productions **may not** have a Sunday performance in the first week (*Urinetown* does) 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
    - Mandatory Strike 10PM-11PM on final performance day
  - Please note that there is one production which performs two weekends: *The Belle's Stratagem*, by Hannah Cowley. Students who crew this production will also earn a grade bump up at the end of grading.
    - The three NWF Y3 Productions have performances scattered over three weeks so will also earn a grade bump at the end of grading.
    - Please refer to [this document for the overview of the Spring 2023](#) Productions you can crew prior to filling out the Dossier below.

**Fill out your Dossier here by 1/17/23** <https://uscscda.formstack.com/forms/sdathtr130>  
**Sign up for Tool Training here by 1/17/23:** <https://uscscda.fullslate.com/services/8481>

Assignment	Points	% of Grade
Crew member filled out the survey (link above) by 1/17/23 to get an assignment. Check assignment in BB by 1/22/23	2	2
<b>Attendance at Rehearsal/Tech</b>	0-18	18
<b>Attendance at Performances</b>	0-20	20
<b>Professionalism:</b>		
Pre/Post Show Tasks	10-20	20
Running the show	10-20	20
<b>Attitude and Communication</b>	10-20	<b>20</b>

TOTAL	100	100
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### 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, 2/28/2023 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, February 28, 2023 by 5:00PM.**

### OPTION A:

#### *Steps*

1. Choose 1 of the first two Plays in the SDA Spring Semester to read: *Buried Child* or *The Winter's Tale*. 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 **2/28/2023** 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, February 28, 2023** 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 Julie Taymor*.

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, February 28, 2023** 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 – Wednesday, May 10, 2022 at 2:00PM:**

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

- **The Final Exam will be administered in person in SGM 124 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 SGM 124.***



- 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 1/10/2023	INTRO TO COURSE/REVIEW SYLLABUS (COLLINS)	(Downs,Wright,Ramsey) The Art of Theatre Chapter 5, pp. 88-102 <b>Watch Videos in Welcome Module and BB Week 1</b>	<b>Assignment:</b> Read the first two modules in BB: Welcome and Week 1. Be prepared to talk about the three videos in groups in Class. <b>Please check your crew assignment on Friday at 5PM.</b>
Week 2 1/17/2023	STAGE MANAGEMENT (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 <sup>nd</sup> 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 <sup>th</sup> Edition, by Lawrence Stern Chapter 9, pp. 144-149 <b>Watch Videos in BB Week 2 including the Stage Manager Narrated Power Point about Union Stage Managers.</b>	We will have a brief quiz on the reading and videos in class. <b>No PRACTICUMS THIS WEEK</b>
Week 3 1/24/2023	SOUND DESIGN I (NICHOLS)	(Gillette) Theatrical Design and Production Ch.21, pp. 523-549 Sound Design and Technology (ARES)	<b>No PRACTICUMS THIS WEEK</b> <b>SPRING PRODUCTION SMs WILL COME TO CLASS TODAY TO MEET THEIR CREWS.</b>
Week 4 1/31/2023	Costumes Wardrobe for the Theater (CLOSS-FARLEY)	Read: Theatrical Design and Production, by J. Michael Gillette Theatrical Design and Production, by J. Michael Gillette <a href="#">Chp. 1</a>  Look at videos in module for this week on Wardrobe.	We will do a take home sewing project to take home. This is worth quiz points. you will need to return it by <b>Week 8 2/28/2023</b> <b>No PRACTICUMS THIS WEEK</b>

		<p>Will discuss the Wardrobe depart needs of USC vs. a Professional Theater venue.</p> <p>There will be a mock quick change exercise.</p>	
<p>Week 5 2/7/2022</p>	<p><b>SCENIC DESIGN I (KATA) Theater Spaces and Scenic Terminology</b></p>	<p>Theatrical Design and Production, by J. Michael Gillette Theatrical Design and Production, by J. Michael Gillette</p> <p>Ch. 9, pp. 163-180 Scenic Design <b>Watch Videos in BB Week 5</b> <b>Review Keynote in BB Week 5</b></p>	<p>There will be two very short quizzes in class that will cover information from the readings as well as the in class lecture. <b>Begin preparing for your Midterm Paper due 2/28/2023 by choosing the Play you will read and view: Option A: <i>Buried Child</i> (1/26 opening) or <i>The Winter's Tale</i> (2/23 opening). Buy tickets to a performance for the show you choose. Option B: Read <i>A Midsummer Night's Dream</i> and watch the Julie Taymore film in Alexander Street</b></p>
<p>Week 6 2/14/2023</p>	<p><b>LIGHTING DESIGN I (HARPER)</b></p>	<p>In BB Module 6: (Gillette) Theatrical Design and Production Ch. 14, pp. 345-382 Lighting Design. This reading is not in ARES</p> <p><b>Watch video in BB Week 6</b></p> <p>(Downs,Wright,Ramsey) The Art of Theatre, Chapter 1, pp. 1-21, Chapter 9: pp. 188-191</p>	<p>Watch Videos in BB Week 6 <b>PRACTICUM:</b> <b>WINTER'S TALE: (BIT)</b> Tues. 2/14 6-10 PM M&amp;G Wed. 2/15 6-10 PM Tech Thurs. 2/16 6-10PM Tech Fri 2/17 6-10PM Tech Sat. 2/18 10AM-6PM Tech Sun. 2/19 10AM-4PM Dress 1</p>
<p>Week 7 2/21/2023</p>	<p><b>NO MIDTERM EXAM - PRODUCTION MANAGEMENT/ORGANIZATION LECTURE (COLLINS)</b></p>	<p>ARES Reading in BB: Mike Lawler Chapter 1 on Production Management. 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>Buried Child</i> or <i>The Winter's Tale</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><b>PRACTICUM:</b> <b>WINTER'S TALE: (BIT)</b> <b>Dress Rehearsals:</b> Tues. 2/21 6-11PM Dress 2 Wed. 2/22 6-11PM PHOTOS Thurs. 2/23 7:30PM Perf. (6:00 PM Call) Fri. 2/24 7:30PM Perf. (6:00 PM Call) Sat. 2/25 2:30PM Perf. (1:00 PM Call) Sat. 2/25 8:00PM Perf. (6:30 PM Call) Sun. 2/26 2:30PM Perf. (1:00 PM Call) <b>Mandatory strike will happen after the performance on Sunday</b></p>

Week 8 2/28/23	SCENIC DESIGN II (KATA)	<p>Watch Videos in BB Week 9</p> <p>Review Keynote in BB Week 9</p>	<p>NO PRACTICUM DATES THIS WEEK</p> <p>MIDTERM PAPER ASSIGNMENT IS DUE BY 5:00PM TODAY</p>
Week 9 3/7/2023	LIGHTING II LECTURE (HARPER)	<p>Read articles linked to in BB</p> <p>Also watch behind the scene videos in BB.</p>	NO PRACTICUM DATES THIS WEEK
3/14/23	NO CLASS - SPRING RECESS		ENJOY YOUR SPRING RECESS!
Week 10 3/21/23	PROJECTIONS LECTURE (HARPER/COLLINS/KATA)	<p>Watch the Es Devlin episode of Abstract prior to class. In BB Week 10 (No Reading)</p>	<p>PRACTICUM:</p> <p>URINETOWN (BIT)</p> <p>Tues., 3/21 6-10PM Meet and Greet</p> <p>Wed., 3/22 6-10PM Tech</p> <p>Thurs., 3/23 6-10PM Tech</p> <p>Fri., 3/24 6-10PM Tech</p> <p>Sat., 3/25 10AM-10PM Tech</p> <p>Sun. 3/26 10AM-4PM Sitzprobe</p> <p>PRACTICUM:</p> <p>NWF Y3 Play 1 -Michaela's Fluent Aphasia (MCC)</p> <p>Sun. 3/26 6-9PM Meet and Greet</p>

<p>Week 11 3/28/2023</p>	<p>COSTUME DESIGN 1 and 2  (CLOSS-FARLEY)</p>	<p><b>Read (Gillette) Theatrical Design and Production</b></p> <p><b>chps. 18, 19, 20, by Wednesday, May 10, 2023 at 2:00PM.</b></p> <p><b>Content on these chapters will be on your final.</b></p> <p><b>There will be an in-class makeup design project.</b></p> <p><b>This will qualify as your quiz. It must be handed in.</b></p>	<p><b>PRACTICUM:</b> <b>URINETOWN (BIT)</b> Mon. 3/27 6:00-11:00PM Dress Tues. 3/28 6:00-11:00PM Dress Wed., 3/29 6:00-11:00PM Photo Dress Thurs. 3/30 7:30PM Perf. (6:00 PM Call) Fri. 3/31 7:30PM Perf. (6:00 PM Call) Sat., 4/1 2:30PM Perf. (1:00 PM Call) Sat., 4/1 8:00PM Perf (6:30 PM Call) Sun., 4/2 2:30PM Perf. (1:00PM Call)</p> <p><b>PRACTICUM:</b> <b>THE BELLE'S STRATAGEM (SCD)</b> Wed., 3/29 6:00-10PM Meet and Greet Thurs., 3/30 6:00-10PM Tech Fri., 4/1 6-10PM Tech Sat., 4/2 10AM-6PM Tech Sun. 4/3 10AM-4PM Tech</p> <p><b>PRACTICUM:</b> <b>NWF Y3 Play 2 -Weekend Warriors (MCC)</b> Mon. 3/27 6-9PM Meet and Greet Sun., 4/2 10AM-8PM Tech</p> <p><b>PRACTICUM:</b> <b>NWF Y3 Play 3 - bloody noses (MCC)</b> Tues., 3/28 6-9PM Meet and Greet</p> <p><b>PRACTICUM:</b> <b>NWF Y3 Play 1 -Michaela's Fluent Aphasia (MCC)</b> Wed., 3/29 6-10PM Tech Thurs. 3/30 6-10PM Tech Fri. 3/31 6-10PM Sat. 4/1 10AM-8PM</p>
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<p>Week 12 4/4/23</p>	<p>SOUND DESIGN II (NICHOLS)</p>	<p><b>No Reading this week?</b></p>	<p><b>PRACTICUM:</b> URINETOWN (BIT) Tues. 4/4 7:30PM Perf. (6:00 PM Call) Wed., 4/5 7:30PM Perf. (6:00 PM Call) Mandatory strike will happen after the performance on Thursday</p> <p><b>PRACTICUM:</b> THE BELLE'S STRATAGEM (SCD) Mon. 4/3 6PM-11PM Dress 1 Tues. 4/4 6:00-11:00 PM Dress 2 Wed. 4/5 6:00-11:00 PM PHOTOS Thurs. 4/6 7:30PM Perf.(6:00 PM Call) Fri. 4/7 7:30PM Perf.(6:00 PM Call) Sat. 4/8 2:30PM Perf. (1:00PM Call) Sat. 4/8 8:00PM Perf. (6:30PM Call) Sun. 4/9 2:30PM Perf. (1:00PM Call)</p> <p><b>PRACTICUM:</b> NWF Y3 Play 2 -Weekend Warriors (MCC) Mon. 4/3 6-10 PM Tech Tues. 4/4 6-10 PM Tech Wed. 4/5 6-10 PM Tech</p> <p><b>PRACTICUM:</b> NWF Y3 Play 3 - bloody noses (MCC) Thurs., 4/6 6-10 PM Tech Fri., 4/7 6-10 PM Tech Sat., 4/8 10AM-4PM Tech Sun. 4/9 10AM-4PM Tech</p>
<p>Week 13 4/11/2023</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 13 in BB</u></p>	<p>There will be an in-class group project that we will complete and present during our session</p> <p><b>PRACTICUM:</b> THE BELLE'S STRATAGEM (SCD) Thurs. 4/13 7:30PM Perf.(6:00 PM Call) Fri. 4/14 7:30PM Perf.(6:00 PM Call) Sat. 4/15 2:30PM Perf. (1:00PM Call) Sat. 4/15 8:00PM Perf. (6:30PM Call) Sun. 4/16 2:30PM Perf. (1:00PM Call) Mandatory strike will happen after the performance on Sunday</p> <p><b>PRACTICUM:</b> SONDHEIM ON SONDHEIM (BIT) Tues., 4/11 6-10PM Meet and Greet Wed., 4/12 6-10PM Tech Thurs., 4/13 6-10PM Tech Fri., 4/14 6-10PM Tech Sat., 4/15 10AM-10PM Tech Sun., 4/16 10AM-4PM Sitzprobe/Tech</p>

			<p><b>PRACTICUM:</b>  NWF Y3 Play 1 -Michaela's Fluent Aphasia (MCC)  Wed., 4/12 6-11PM Dress 1  Thurs. 4/13 6-11PM Photos</p> <p>NWF Y3 Play 2 -Weekend Warriors (MCC)  Fri., 4/14 6-11PM Dress 1  Sat., 4/15 1PM-6PPM Photos</p>
<p>Week 14  4/18/2023</p>	<p><b>THE DESIGN PROCESS:  COLLABORATION LECTURE  (CLOSS-FARLEY, COLLINS,  HARPER, KATA, NICHOLS)</b></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.</p> <p><b>PRACTICUM:</b>  SONDHEIM ON SONDHEIM (BIT)  Mon., 4/17 6-11PM Dress 1  Tues., 4/18 6-11PM Dress 2  Wed., 4/19 6-11PM PHOTOS  Thurs. 4/20 7:30PM Perf. (6:00PM Call)  Fri. 4/21 7:30PM Perf. (6:00PM Call)  Sat., 4/22 2:30PM Perf. (1:00PM Call)  No Performance on Sunday</p> <p><b>PRACTICUM:</b>  NWF Y3 Play 3 - bloody noses (MCC)  Tues., 4/18 6-11PM  Wed. 4/19 6-11PM Photos  Sat. 4/22 2:30PM Perf. (1:00PM Call)</p> <p><b>PRACTICUM:</b>  NWF Y3 Play 1 -Michaela's Fluent Aphasia (MCC)  Thurs., 4/20 7:30PM Perf. (6:00PM Call)  Sat., 4/22 8:00PM Perf. (6:30 PM Call)</p> <p><b>PRACTICUM:</b>  NWF Y3 Play 2 -Weekend Warriors (MCC)  Fri., 4/21 7:30PM Perf. (6:00PM Call)  Sun. 4/23 2:30PM Perf. (1:00PM Call)</p>
<p>Week 15  4/25/2023</p>	<p><b>REVIEW FOR FINAL  (COLLINS)</b></p>	<p><b>IN CLASS PREP FOR FINAL IN CLASS.</b> 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><b>Assignment:</b> In Class we will fill out Instructor Evaluations online through BLACKBOARD.</p> <p><b>PRACTICUM:</b>  SONDHEIM ON SONDHEIM (BIT)  Mon., 4/24 7:30PM Perf. (6:00PM Call)  Tues., 4/25 7:30PM Perf. (6:00PM Call)  Wed., 4/26 7:30PM Perf. (6:00PM Call)  Mandatory strike will happen after the performance on Wednesday</p>

			<p><b>PRACTICUM:</b>  <b>NWF Y3 Play 1 -Michaela’s Fluent Aphasia (MCC)</b>  <b>Tues., 4/25 7:30PM Perf. (6:00PM Call)</b>  <b>Mandatory strike will happen after the performance on Tuesday</b></p> <p><b>PRACTICUM:</b>  <b>NWF Y3 Play 2 -Weekend Warriors (MCC)</b>  <b>Wed., 4/26 7:30PM Perf. (6:00PM Call)</b>  <b>Mandatory strike will happen after the performance on Wednesday</b></p> <p><b>PRACTICUM:</b>  <b>NWF Y3 Play 3 - bloody noses (MCC)</b>  <b>Thurs., 4/27 7:30PM Perf. (6:00PM Call)</b>  <b>Mandatory strike will happen after the performance on Thursday</b></p>
<b>FINAL 5/10/23</b>	<b>Final Examination Date: SPRING SEMESTER FINAL is Wednesday, May 10, 2023 at 2:00-4:00PM</b>	<b>FINAL EXAM WILL BE IN THE FORM OF 100 MULTIPLE CHOICE QUESTIONS COVERING LECTURES, READING</b>	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](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 Els Collins [ecollins@usc.edu](mailto:ecollins@usc.edu) 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)