

THTR 333 Stage Management I
Units: 3
Fall 2023 – Monday
Time: 10:00AM– 12:50PM
Location: KAP 113

Instructor: Jill Gold/Scott Faris
Office:
Office Hours: by appointment
Contact Info:
Jill@usc.edu **626-222-7321**
scottfar@usc.edu **917-825-2739**

Course Description

Students will learn the basic skills of stage management. We will analyze the stage manager's responsibilities to each element of the production, department by department, (script analysis, the prompt book, schedules, props lists, reading a ground plan, costume plots, blocking notation, cueing technique, computer skills, maintaining rehearsal scripts, rehearsal and performance reports, etc.). The remaining class sessions will place these skills and tools in context and propose strategies for more effective stage management.

Students will achieve familiarity and facility with the various forms of stage managerial paperwork and will begin through this introductory course to develop a technique of stage management that stresses rigorous planning, adaptability to changing circumstances, and effective leadership. Specific learning objectives include the ability to manage schedules, communication, and organization of space, people, materials and time needed to realize a theatrical production. They will gain a practical understanding of the relationships between a stage manager and all artistic and technical staff and the ability to facilitate communication among the members of the staff in day to day and emergency situations. They will create an abbreviated but working production prompt book, which accurately records all production details by creating a production analysis, tracking of characters, props, scenery, costumes and actor movement.

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. During the course, students will be required to:

- Identify the different types of theaters, basic stage technologies and rehearsal room requirements.

- Summarize the structure of theatre hierarchy across all levels of production.
- Analyze a script in preparation for production.
- Demonstrate how to read a ground plan and tape out a rehearsal room.
- Demonstrate a practical understanding of the relationships between a stage manager and artistic and technical staff and the ability to facilitate communication with all members of the company in day to day and emergency situations.
- Create a Prompt Book that will include all stage management paperwork needed to realize a theatrical production.

Prerequisite(s): THTR 131A, THTR 130

Co-Requisite (s):

Concurrent Enrollment:

Recommended Preparation: THTR 131A, THTR 130

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

You should have your own laptop plus familiarity with Word, Excel, iCal or Google Docs, 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](#)

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

- Textbook will be “The Back Stage Guide to Stage Management”, 3rd Edition, by Thomas A. Kelly

You are expected to bring your textbook with you to class. You are required to select at least one play script on which your homework and promptbook will be based. The play must be challenging for a stage manager – look for moderate to large casts, with costume changes, multiple scenes in multiple locations, many props, and ample opportunities for lighting and sound cues.

Description and Assessment of Assignments

Attendance and Class Participation are very important. Asking questions and contributing to the conversation will result in an overall higher grade. All homework should be clean, clear, precise and well organized. All paperwork must be meticulously prepared on a computer unless otherwise specified. All paperwork must be original for this class.

FOR SDA Assignments: Late homework will not be accepted for credit unless advance arrangements have been made with the instructor or unless exceptional circumstances occur. If pre-approved by the instructor, you may email assignments to jill@usc.edu. All emailed assignments should be in pdf format.

FOR SDA GRADING CRITERIA: Each assignment must be turned in on time and include the student’s name, the title of the document, and the date or version number, as specified. The student must check all spelling and syntax in every document. Points will be deducted for each instance the above criteria are not met. Instructor will describe all

other requirements for paperwork in class when the assignment is made.

Grading Breakdown

Assignment	Points	% of Grade
Class Participation		15
Homework		20
Midterm Examination		20
Final Examination		20
Prompt Book		25
TOTAL	0	100

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

Assignment Submission Policy

Late homework will not be accepted for credit unless advance arrangements have been made with the instructor or unless exceptional circumstances occur. If pre-approved by the instructor, you may email assignments to jill@usc.edu. **All paperwork must be original for this class.**

Class Participation

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 prior to 10:00AM on the morning of the class. The telephone number and e-mail addresses are at the top of this syllabus. If you miss a class for whatever reason, you are responsible for the material covered and the homework assigned.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

EDI @SDA: Professional Development/Mandatory EDI Training: September TBD

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort.

Final Exam:

The Final Exam will be administered on Monday 12/11/2023 at 8-10am, which is the Mandatory Final Exam Meeting Time.

THTR 333 2023 Course Schedule: Weekly Breakdown

Week	Topics/activities	Readings and Homework for next class	Deliverable/ Due Dates
Week 1 8/21	<p>Class structure, syllabus & goals</p> <p>Explain prompt book assignment – Due Monday, Nov 28</p> <p>What is an SM?</p> <p>Tour SDA theatres & costume shop</p>	<p>Reading: Chapter 1 “What Does a SM Do?” pp. 20-27</p> <p>Chapter 2 “Assistant Stage Managers” pp. 46-48</p> <p>Appendix 1 “Definition of an SM” pp. 206-211</p> <p>Choose your play – Discuss possibilities</p>	Complete reading for next class
Week 2 8/28	<p>Qualities of a Stage Mgr./How to be an ASM</p> <p>Review reading</p> <p>Review Prompt Book assignment</p> <p>Share your play choice</p>	<p>Reading: Chapter 2, “Pre-production” pp. 28-41 (stop at “Production Staff)</p> <p>Chapter 2 “Preproduction” pp. 54-56 “The Audition Process”</p> <p>Assignment: Start Production Analysis – DUE: 9/18</p>	Complete reading for next class

Week 3 9/4	LABOR DAY	NO CLASS	
Week 4 9/11	Preproduction/ Production team structure/Auditions	Reading: Chapter 2 “Pre- production –pp. 48-54 “Production Meetings” Chapter 4 “First Rehearsal” pp. 64-89 Appendix 3 “Production Meeting Notes” pp. 216- 218	Complete reading for next class Reminder: Bring in your Production Analysis next week
Week 5 9/18	First rehearsal/ Starting rehearsals/ How to run a production meeting Turn in: Production Analysis	Reading: Chapter 5 “The Rehearsal Period” pp. 90-102 Assignment: Create a First Day Agenda & Speech – present orally next week Please start your Production Calendar	Complete reading for next class
Week 6 9/25	The Rehearsal Period/1st day speech Present your 1 st day Speech	Reading: Chapter 5 “The Rehearsal Period” (cont.) pp. 102- 112 Chapter 6 “Automation” pp. 113-116 Assignment: Bring in your Production Calendar next week Adapt 1 st day speech into Welcome Letter Get Ground Plan of your selected play from your designer.	Complete reading for next class

<p>Week 7 10/2</p>	<p>The rehearsal period (cont.)/running and maintaining rehearsals/ Automation</p> <p>Share/review: Production Calendar</p>	<p>Reading: Review Chapter 4, pp. 67-74 “The Ground Plan & Taping the Deck”</p>	<p>Complete reading for next class</p> <p>Midterm assignment next week – Taping the Deck</p>
<p>Week 8 10/9</p>	<p>Taping the stage</p> <p>Midterm – project (in class)</p>	<p>Reading: Chapter 7, “Load-in & Technical Rehearsals” pp. 123 – 140 (up to “Technical Rehearsals”)</p> <p>Chapter 3, -- see Sound & Fly cue sheets, pp. 60-61</p> <p>Appendix 9: Cue lights & sheets, pp. 240-249</p> <p>Assignment: Bring in your Contact Sheet next week.</p>	<p>Complete reading for next class</p>
<p>Week 9 10/16</p>	<p>Load-in & Tech rehearsals: Part 1 Prepping for Tech</p> <p>Review Midterm taping exercise</p> <p>Share/review Contact Sheets</p>	<p>Reading: Continue Chapter 7, “Load-in & tech” pp. 140-149</p> <p>Assignment: Bring in your Character/Scene Breakdown</p>	<p>Complete reading for next class</p>

<p>Week 10 10/23</p>	<p>Tech Rehearsals: Part 2</p> <p>Share/review Character/Scene Breakdown</p> <p>Discuss calling scripts</p>	<p>Reading: Chapter 8, "Previews and Opening Night" pp, 150-156</p> <p>Assignment: TBD</p>	<p>Complete reading for next class</p>
<p>Week 11 10/30</p>	<p>Dress Rehearsals, Previews, Opening & calling a show</p>	<p>Reading: Chapter 9, pp. 157-170 "Maintaining and Running a Show"</p> <p>Appendix 11, Performance Report & Schedule, pp. 260-263</p> <p>Assignment: Bring your Prop List next week</p>	<p>Complete reading for next class</p>
<p>Week 12 11/6</p>	<p>Maintaining, running</p> <p>Share/review Prop List</p>	<p>Reading: Chapter 10, "Closing a Show and Touring" pp. 171-178</p> <p>Appendix 12, "Production Schedules for Touring/Closing a Show", p. 264</p> <p>Assignment: Bring blocking notation next week</p>	<p>Complete reading for next class</p>
<p>Week 13 11/13</p>	<p>Closing & Touring/</p> <p>Discussion: Touring reh/tech/load-in/load-out schedule Load-out schedule at SDA vs. AEA</p> <p>Share/review: Blocking notation</p>	<p>Discuss internship possibilities</p> <p>Assignment: Bring in your favorite comedians and share a favorite "bit" with class</p>	

Week 14 11/20	Review rehearsal process Share your favorite comedians	Reading: T. Kelly: Chapter 12, "Career Information" pp. 195-203 Prompt Books due next week.	Prompt Books due next week!
Week 15 11/27	Last Class Career discussion Review Reading Turn in Prompt Books Review all lectures in prep for Final Exam		
12/2 – 12/13	STUDY DAYS/FINALS		
FINAL FOR THIS CLASS	MONDAY DECEMBER 11 8AM-10AM		Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at classes.usc.edu

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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 the Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (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.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.