

THTR 130 Intro to Theatrical Production Syllabus

UNITS: 2

Fall 2024—Tuesdays—8:00AM-9:50AM

Lecture Location: THH 210

Taper Hall of Humanities

3501 Trousdale Pkwy, Los Angeles, CA 90089

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:

Ann Closs-Farley, Assistant Professor of Costume Design

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

Office Hours: Tues- Fridays 12pm-4pm- by appointment

Contact: clossfar@usc.edu

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

Office: JEF 202 (Virtual)

Office Hours: By appointment

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Elizabeth Harper, Assistant Professor of Lighting Design

Office: JEF 202 (Virtual)

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Contact: heilich@usc.edu

Noel Nichols, Assistant Professor of Sound Design

Office: JEF 206A

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Tony Shayne, Assistant Professor of Production Management

Office: SCD M201

Office Hours: By appointment

Contact: shayne@usc.edu

Course Description and Overview

Introduction to theatrical production (administrative, design, and technical fields) through a mixture of hands-on participation as crew in USC School of Dramatic Arts (SDA) 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 the logistics of creative theatrical endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in the hands-on application of topics learned in lectures.
3. **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

- Excerpts from books on Stage Management and Production through ARES including (Gillette) Theatrical Design and Production, 8th Edition (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)

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 **THH210**

Students must attend every weekly lecture. There will **NOT** be a Zoom option for attending class unless as indicated in the syllabus or if necessary due to the Instructor's availability. You are expected to review the module content in Brightspace (BS) 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 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**.
- 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 crew, costume crew, fly system operator, follow-spot operator, light board operator, sound board operator, assistant stage manager, and usher. These assignments begin with the “meet and greet” during “tech 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 help select which production you will be assigned work on, please fill out this survey. Due date is 9/3/24 by 5PM.**
- Students will receive Tool Training which will be offered in the second week of the semester on the following dates from 6:00-8:00PM: Tuesday, September 3, Wednesday, September 4, Thursday, September 5, Friday, September 6, Monday, September 9
- Please sign up for the training in the TTL building here:
<https://uscda.as.me/tooltraining>

Please note that at the conclusion of casting there will be a mandatory full 397/497/130/131A Company Meeting on Tuesday, 9/3/24 from 5:00-6:00 PM ZOOM LINK. If you have a curricular conflict and can't be at the meeting, please watch the meeting recording which will be available in BS. Resources discussed in that meeting will be available in BS.

Communication (During In-person Class)

- There are currently no masking requirements for classes. Check announcements for COVID Masking and testing requirements for SDA Productions and ISPs.
- 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 (Out of Class):

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

Description and Assessment of Assignments

Grading Criteria:

Academic requirements – 25%

Assignment	Points	% of Grade
Quizzes, Attendance, and Participation in In-Class Work Projects	10	10
Midterm Exam – Tuesday, October 22, 2024 during class	5	5
Crew Journal Assignment - Rolling due dates - 1 week after strike for your assigned production	5	5
Final Exam - Tuesday, December 17, 2024 at 4:30p - ONLINE	5	5
TOTAL	25	25

Practicum requirements – 75%

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. **The front door will be locked at 6:00PM so please enter the lab from the rear roll door of the TTL.** Please attend this 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. Please sign up for the training in the TTL building here: <https://uscscda.as.me/tooltraining>. Read the Safety PDF in BS prior to attending the tool training.
- Practicum schedule - Time Commitments may begin up to 20 days before your production’s opening. Below is a typical schedule:
 - Mon - Meet and Greet 6:00-10:00PM
 - Tues, Wed, Thurs, and Fri - Tech Rehearsals 6:00-10:00PM
 - Sat - Tech Rehearsals 10:00AM-8:00PM
 - Sun - Off (Please note there may be some exceptions - Musicals, notably)
 - Mon - First Dress Rehearsal or, if a Musical, the Sitzprobe
 - Mon, Tues, Wed, and Thurs - Dress Rehearsals 6:00-11:00PM
 - Fri - Performances 6:00PM Call for 7:30PM Curtain
 - Sat - Performances 1:00PM Call for 2:30PM Curtain AND 6:30PM Call for 8PM Curtain
 - Sun - Performances 1:00PM Call for 2:30 Curtain AND 6:30PM Call for 8:00PM Curtain
 - Mandatory Strike - Immediately following Closing
 - Please note that many productions will perform for two weekends.
 - *As You Like It*, will have a Student Matinee on Friday, November 8, 2024.

This will require ensemble members to miss classes. A request for permission to

do so will be provided to those students who are on that crew for professors of classes in the morning that day.

- Please refer to this document for the [overview of the Fall 2024 Productions](#) you can crew prior to filling out the Dossier below.

Fill out your Dossier here by 9/3/24 [THTR 130/131a Dossier - Fall 2024](#)

Sign up for Tool Training here by 8/29/24 <https://uscda.as.me/tooltraining>

Assignment	Points	% of Grade
Crew member filled out the survey (link above) by 9/3/24 to get an assignment. Checked assignment in BS by 9/6/24	2	2
Attendance at Rehearsal/Tech	0-18	18
Attendance at Performances	0-20	20
Ettiquette		
Pre/Post Show Tasks	12-20	20
Running the show	12-20	20
Attitude and Communication	9-15	15
Focus and Attention	1-5	5
TOTAL	100	100

All communications about illness or conflicts with practicum attendance should begin with the THTR 130 Professors/Practicum Advisor and CCing the production's stage manager. It is not the stage manager's prerogative to release students from attendance requirements for their production assignment. Depending on the student's assignment, the grading of the crew practicum is informed by observations from stage management, wardrobe supervisors, and course faculty.

- Points will be subtracted for repetitive lateness or lateness without a call to the SM.
- Points will be subtracted for not attending rehearsals or show calls.
- If you are ill or injured and cannot attend a rehearsal or performance inform your stage manager ASAP. A doctor's note will be required for verification. Depending on the duration of the illness, you may need to complete another crew assignment.
- **If you are removed from a crew due to poor behavior or if you do not complete your crew assignment, you will fail the course. The assessment of the performance of assigned tasks is based on your being there to perform those tasks at all scheduled rehearsals and performances. Absence from an entire rehearsal or performance will severely impact grading of the practicum portion of the class.**
- The use of any device to photograph or capture any portion of the rehearsal process is strictly prohibited with the exception of that which will facilitate production work as determined by the appropriate faculty.
- Phones should be silenced when backstage.
- When you are engaged in the crew assignment, the crew assignment must be given top priority. This means that you should not be talking on your phone or texting or watching media on any your devices when your attention is needed to

execute presets or cues.

Lab Parity: Because the requirements will vary from show to show, the lab assignments will vary from participant to participant. Parity of lab experience is not guaranteed.

Crew Etiquette: Etiquette begins upon arrival at the workplace. Everyone is expected to arrive 5-10 minutes ahead of their call time, so you are present and ready for work BEGINNING at the start of the call time. Intentionally unsafe work practices and other such as “horseplay” can result in serious injury to yourself and others. Such activities will not be tolerated and will be addressed by a penalty ranging from a reduction in the assigned grade to removal from the class. If you cause injury to another person through an intentional act, you may also be liable for criminal and civil penalties. Proper attire is required for when in Tool Training or in the theater. This includes wearing sturdy closed-toe and closed-heel shoes, and long hair should be pinned or tied back. For dress rehearsals and performances, attire is long-sleeved black shirts, long black pants, dark socks, and sturdy closed-toe and closed-heel dark shoes.

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

Letter grade	Corresponding numerical point range
A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69
D	64-66
D-	60-63
F	59 and below

Quizzes/Assignments:

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

Crew Journal Assignment– Rolling Due Dates - By 12:00pm (Noon) 1 week after strike, dates below:

- She Loves Me* - Due Date Monday, October 7
- Marat Sade* - Due Date Monday, November 4
- Machinal* - Due Date Monday, November 11
- As You Like It* - Due Date Monday, November 18

Polaroid Stories - Due Date Monday, November 18

The Curious Incident of the Dog in the Nighttime - Due Date Monday, Nov. 25

Skeleton Crew - Due Date Monday, November 25

Old Times - Due Date Monday, December 16

Expectations for the journal assignment:

Each student will contribute to entries pertaining to their crew assignment area. There will be 8-10 prompts for students to submit a written response. These assignments will be set up in BS following the assignment of all students to specific crews.

Final Exam – Tuesday, December 17, 2024 at 4:30pm, ONLINE

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

- Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. ***Please schedule your winter recess travel according to this schedule, as accommodations can not be made for travel conflicts. This exam will be administered only in person or per individual student’s OSAS accommodations.***
- 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 (subject to change)

	Topics/Daily Activities	Preparation Prior to Class Readings and Videos	Deliverable/ Due Dates/Practicum Dates
Week 1 8/27/2024	INTRO TO COURSE/REVIEW SYLLABUS (ALL FACULTY)	Reading and Viewing: Read Articles in BS before class.	Sign Up for tool training https://uscscda.as.me/tooltraining
Week 2 9/3/2024	UNDERSTANDING CREW ROLES AND EXPECTATIONS & THEATER TOURS (ALL FACULTY+LEIA) CLASS @ >>>>>>>>>>	Reading and Viewing: Read Crew Roles and Expectations Documents in BS before class. MEETING LOCATION: GROUP 1 - BING THEATRE (TS) GROUP 2 - DAB SANCTUARY (NN) GROUP 3 - MCC THEATRE (EH)	Attend Tool Training one night this week. Complete your crew assignment dossier by Tuesday 9/3 at 5PM. Mandatory Zoom Company Meeting. NO PRACTICUMS THIS WEEK
Week 3 9/10/2024	COSTUMES Wardrobe Crew and Duties (CLOSS-FARLEY) Show Crew Assignments (STAGE MANAGERS)	Watch the videos in in BS before class. Suggested Reading: Chapter 1 , pages 19 and 20 in <i>Theatrical Design and Production</i> , by J. Michael Gillette	We will do a sewing project in class . This is worth quiz points. Students who are not in class for can make up this quiz in next Costume session in Week 10. Check BS for your Crew Assignment. NO PRACTICUMS THIS WEEK FALL PRODUCTION SMs WILL COME TO CLASS TODAY TO MEET THEIR CREWS 9:35am

<p>Week 4 9/17/2024</p>	<p>CLASS @ BING THEATRE SCENIC DESIGN I (KATA) Theater Spaces and Scenic Terminology</p> <p>PRODUCTION MANAGEMENT I (SHAYNE) Labor & Production Management</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: Read Mike Lawler Chapter 1 on Production Management.</p>	<p>There will be short quizzes in class that will cover information from the readings as well as the in class lecture. Familiarize yourself with the BS Journal Assignment. Each crew will document your crew story throughout the crew assignment in the journal.</p> <p>PRACTICUM: SHE LOVES ME: (BIT) Mon - 9/16 6-10PM M&G Tues - 9/17 6-10PM Tech Wed - 9/18 6-10PM Tech Thurs - 9/19 6-10PM Tech Fri - 9/20 6-10PM Costume Work Session Sat - 9/21 10AM-8PM Tech/Sitz Sun - 9/22 10AM-4PM Tech</p>
<p>Week 5 9/24/2024</p>	<p>SCENIC DESIGN I (KATA) Theater Spaces and Scenic Terminology</p> <p>PRODUCTION MANAGEMENT I (SHAYNE) Budgeting & Scheduling</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: Chapter 9, pages 153-175 in Theatrical Design and Production, by J. Michael Gillette</p>	<p>PRACTICUM: SHE LOVES ME: (BIT) Mon - 9/23 6-11PM Dress Tues - 9/24 6-11PM Dress Wed - 9/25 6-11PM Dress Thurs - 9/26 6-11PM Dress Fri - 9/27 7:30PM Preview (6PM Call) Sat - 9/28 2:30PM Preview (1PM Call) Sat - 9/28 8:00PM Perf. (6:30PM Call) Sun - 9/29 2:30PM Perf. (1PM Call) Sun - 9/29 8:00PM Perf. (6:30PM Call) Mandatory strike after the perf.</p>
<p>Week 6 10/1/2024</p>	<p>CLASS @ BING THEATRE LIGHTING DESIGN I (HARPER)</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: (Gillette) Theatrical Design and Production Ch. 14, pp. 337-373 Lighting Design.</p>	<p>PRACTICUM: MARAT SADE: (DAB) Mon - 9/30 6-10PM M&G Tues - 10/1 6-10PM Tech Wed - 10/2 6-10PM Tech Thurs - 10/3 6-10PM Tech Fri - 10/4 6-10 PM Costume Work Session Sat - 10/5 10AM-8PM Tech Sun - 10/6 No Tech</p>
<p>Week 7 10/8/2024</p>	<p>SOUND DESIGN I (NICHOLS)</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: Chapter 21, pages 510-539 in Theatrical Design and Production, by J. Michael Gillette</p>	<p>PRACTICUM: MARAT SADE: (DAB) Mon - 10/7 6-10PM Tech Tues - 10/8 6-10PM Tech Wed - 10/9 6-10PM Costume Work Session Thurs - 10/10 No Tech - Fall Break Fri - 10/11 No Tech - Fall Break Sat - 10/12 No Tech - Fall Break Sun - 10/13 No Tech - Fall Break MACHINAL: (MCC) Mon - No Tech Tues - 10/8 6-10PM M&G Wed - 10/9 6-10PM Tech</p>

			<p>Thurs - 10/10 No Tech - Fall Break Fri - 10/11 No Tech - Fall Break Sat - 10/12 No Tech - Fall Break Sun - 10/13 No Tech - Fall Break</p>
<p>Week 8 10/15/24</p>	<p>PROJECTION LECTURE (SCHUERER)</p> <p>MIDTERM PREP</p>	<p>Viewing: Watch the Es Devlin episode of Abstract in BS before class.</p>	<p>PRACTICUM: MARAT SADE: (DAB) Mon - 10/14 6-11PM Dress Tues - 10/15 6-11PM Dress Wed - 10/16 6-11PM Dress Thurs - 10/17 6-11PM Dress Fri - 10/18 7:30PM Preview (6PM Call) Sat - 10/19 2:30PM Preview (1PM Call) Sat - 10/19 8:00PM Perf. (6:30PM Call) Sun - 10/20 2:30PM Perf. (1PM Call) Sun - 10/20 8:00PM Perf. (6:30PM Call) MACHINAL: (MCC) Mon - 10/14 6-10PM Tech Tues - 10/15 6-10PM Tech Wed - 10/16 6-10PM Tech Thurs - 10/17 6-10PM Tech Fri - 10/18 6-10PM Costume Work Session Sat - 10/19 10AM-8PM Tech Sun - 10/20 No Tech</p>
<p>Week 9 10/22/24</p>	<p>STAGE MANAGEMENT (SARVAS)</p> <p>MIDTERM EXAM - 50 minutes</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: Read Stern & Gold Chapter 1-2 on Stage Management.</p> <p>There will be a midterm in class.</p>	<p>PRACTICUM: MARAT SADE: (DAB) Mon - 10/21 7:30PM Perf. (6PM Call) Tues - 10/22 Dark Wed - 10/23 Dark Thurs - 10/24 Dark Fri - 10/25 7:30PM Perf. (6PM Call) Sat - 10/26 2:30PM Perf. (1PM Call) Sat - 10/26 8:00PM Perf. (6:30PM Call) Sun - 10/27 2:30PM Perf. (1PM Call) Mandatory strike after the perf. MACHINAL: (MCC) Mon - 10/21 6-11PM Dress Tues - 10/22 6-11PM Dress Wed - 10/23 6-11PM Dress Thurs - 10/24 6-11PM Dress Fri - 10/25 7:30PM Preveiw (6PM Call) Sat - 10/26 2:30PM Preview (1PM Call) Sat - 10/26 8:00PM Perf. (6:30PM Call) Sun - 10/27 2:30PM Perf. (1PM Call) Sun - 10/26 8:00PM Perf. (6:30PM Call) AS YOU LIKE IT: (BIT) Mon - 10/21 6-11PM M&G Tues - 10/22 6-11PM Tech Wed - 10/23 6-11PM Tech Thurs - 10/24 6-11PM Tech Fri - 10/25 6-11PM Music Reh/Costume Work Session Sat - 10/26 10AM-10PM Tech Sun - 10/27 No Tech</p>

<p>Week 10 10/29/24</p>	<p>COSTUME & MAKEUP DESIGN (CLOSS-FARLEY)</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: (Gillette) Theatrical Design and Production, chps. 18, 19, 20.</p> <p>There will be an in-class makeup design teams project.</p>	<p>PRACTICUM: MACHINAL: (MCC) Mon - 10/28 Dark Tues - 10/29 Dark Wed - 10/30 Dark Thurs - 10/31 Dark Fri - 11/1 7:30PM Perf. (6PM Call) Sat - 11/2 2:30PM Perf. (1PM Call) Sat - 11/2 8:00PM Perf. (6:30PM Call) Sun - 11/3 2:30PM Perf. (1PM Call) Sun - 11/3 8:00PM Perf. (6:30PM Call) Mandatory strike after the perf. AS YOU LIKE IT: (BIT) Mon - 10/28 6-10PM Costume Work Session Tues - 10/29 6-11PM Dress Wed - 10/30 6-11PM Dress Thurs - 10/31 6-11PM Dress Fri - 11/1 7:30PM Preview (6PM Call) Sat - 11/2 2:30PM Preview (1PM Call) Sat - 11/2 8:00PM Perf. (6:30PM Call) Sun - 11/3 2:30PM Perf. (1PM Call) Sun - 11/3 8:00PM Perf. (6:30PM Call)</p>
<p>Week 11 11/5/24</p>	<p>LIGHTING II LECTURE (HARPER)</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: Gillette Chapter 1 Lighting Production: Pp. 385-422 and articles linked to in BS.</p> <p>There will be an in-class lighting design project.</p>	<p>PRACTICUM: AS YOU LIKE IT: (BIT) Mon - 11/4 7:30PM Perf. (6:00PM Call) Tues - 11/5 Dark Wed - 11/6 Dark Thurs - 11/7 Dark Fri - 11/8 10:00AM Perf. (8:30 AM Call) Fri - 11/8 8:00PM Perf. (6:30PM Call) Sat - 11/9 2:30PM Preview (1PM Call) Sat - 11/9 8:00PM Perf. (6:30PM Call) Mandatory strike after the perf. POLAROID STORIES: (DAB) Mon - 11/4 6-11PM Tech Tues - 11/5 6-11PM Tech Wed - 11/6 6-11PM Dress Thurs - 11/7 7:30PM Perf. (6PM Call) Fri - 11/8 7:30PM Perf. (6PM Call) Sat - 11/9 2:30PM Preview (1PM Call) Sat - 11/9 8:00PM Perf. (6:30PM Call) Sun - 11/10 2:30PM Perf. (1PM Call) Mandatory strike after the perf. SKELETON CREW: (MCC) Sun - 11/10 10AM-2PM Tech</p>
<p>Week 12 11/12/24</p>	<p>SOUND DESIGN II (NICHOLS)</p>	<p>Watch the videos in BS before class.</p>	<p>PRACTICUM: CURIOUS INCIDENT...: (DAB) Mon - 11/11 Holiday Tues - 11/12 6-11PM Tech Wed - 11/13 6-11PM Tech Thurs - 11/14 6-11PM Dress Fri - 11/15 7:30PM Perf. (6PM Call) Sat - 11/16 2:30PM Preview (1PM Call) Sat - 11/16 8:00PM Perf. (6:30PM Call) Sun - 11/17 2:30PM Perf. (1PM Call)</p>

			<p>Sun - 11/17 8:00PM Perf. (6:30PM Call) Mandatory strike after the perf. SKELETON CREW: (MCC) Mon - 11/11 Holiday Tues - 11/12 6-11PM Costume Work Session Wed - 11/13 6-11PM Dress Thurs - 11/14 6-11PM Dress Fri - 11/15 7:30PM Perf. (6PM Call) Sat - 11/16 2:30PM Preview (1PM Call) Sat - 11/16 8:00PM Perf. (6:30PM Call) Sun - 11/17 2:30PM Perf. (1PM Call) Sun - 11/17 8:00PM Perf. (6:30PM Call) Mandatory strike after the perf.</p>
<p>Week 13 11/19/24</p>	<p>PROPS (WHITE)</p>	<p>Watch the videos in BS before class.</p> <p>Suggested Reading: (Gillette, Chapter 13. Stage Properties, pp. 308-335) and in Ares: Careers in Technical Theatre (Lawler, Mike), Part 2, Chapter 6, Part I, Chapter 1</p>	<p>NO PRACTICUMS THIS WEEK</p>
<p>Week 14 11/26/24</p>	<p>SCENIC DESIGN II (KATA)</p>	<p>Watch the videos in BS before class.</p>	<p>NO PRACTICUMS THIS WEEK</p>
<p>Week 15 12/3/24</p>	<p>SUMMING UP OUR CREW JOURNEYS (CLOSS-FARLEY, KATA, NICHOLS, SHAYNE)</p>	<p>IN CLASS: Students will gather in their crew groups, share from journals, and select the Most Valuable Crew Awards Students will fill out Instructor Evaluations.</p>	<p>PRACTICUM: OLD TIMES: (MCC) Mon - 12/2 6-10 PM Tech Tues - 12/3 6-10 PM Costume Work Session Wed - 12/4 6-11 PM Dress Thurs - 12/5 6-11 PM Dress Fri - 12/6 7:30PM Perf. (6PM Call) Sat - 12/7 2:30PM Perf. (1PM Call) Sat - 12/7 8:00PM Perf. (6:30PM Call) Sun - 12/8 2:30PM Perf. (1PM Call) Sun - 12/8 8:00PM Perf. (6:30PM Call) Mandatory strike after the perf.</p>
<p>FINAL 12/17/24</p>	<p>FINAL EXAM Tuesday, December 17, 2024 at 4:30pm, ONLINE</p>	<p>There will be a Final Exam.</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>

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, 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. All incidences of academic misconduct will be reported to the Office of Academic Integrity 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](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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.

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.