THEA 3350.001 Production Management
Course Syllabus Spring, 2016
TR 12:30 – 1:45 p.m.; OCNR 115

Dr. Terry Lewis  
Office Hours: MW 11:00 – 12:50 p.m.; TR 10:00 – 10:50 a.m.  
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Student TA: Christopher Herod

Course Description:

This course is a survey of stage management and theatre administration. Topics to be studied include stage management, production management, professional unions. Prerequisites: THEA 1371, THEA 2370, THEA 3311.

Student Learning Outcomes:

1. The student will gain an understanding of how a production is organized, and produced.
2. The student will have the ability to identify and understand the skills needed for successful time management and conflict resolution procedures.
3. The student will receive hands on experience in developing strong leadership and communication skills. This experience is gained through both class projects and productions.
4. The student will become familiar with terms used in various venues.
5. The student will have the opportunity to serve as a Stage Manager or ASM (Directing II students only) for one of the student directed short plays produced for the “Short Play Festival” to be held at the end of the spring semester. A student may also use this assignment by stage managing a spring main stage production or approved off campus production.

Suggested Web Sites for further Study:

1. CPR YouTube Video: http://www.heart.arizona.edu/cpr.video
2. Actor’s Equity: http://www.actorsequity.org/
3. Stage Manager’s Association: http://www.stagemanagers.org
4. Virtual Callboard: http://www.virtualcallboard.com

Documents on Blackboard (Under Content): Others to be added during semester

Inventing Van Gogh, by Steven Dietz
Stage Manager’s Production Book
Role Playing – Dealing with Difficult People
Temporary Technical and Performance Schedule “Short Play Festival”

Required Texts:


Recommended Texts: (For those students wanting to pursue Stage Management as a career choice)


Required Supplies:

1. Three ring binder and supplies to create a prompt book for *Inventing Van Gogh*.
2. Three ring binder and supplies to create a prompt book for *40 Minute Play*.
3. Small tool box or bag and supplies to create a small stage manager’s kit.

Required Play:

*Inventing Van Gogh*, by Steven Dietz. This script will be used in assembling the *in class Stage Management Book*. The script will be posted on Black Board.

Required Outside Reading: (Future Postings on Black Board)
Various articles on stage management, production management, company management, Actor’s Equity Association, leadership, time management, conflict resolution, and communication skills.

Course Guidelines:

1. **Laptops and Smart Phone Usage:**
   Students will use laptops and smart phones for “Interactive Challenges” and “Swarms”. At the beginning of class all smart phones must be turned off or in silent mode and laptop screens must be in sleep mode, screens closed. *Instant messaging, E-mail, surfing the internet, checking social media are not considered legitimate classroom purposes. Electronic devices are distracting to those seated around you and unprofessional. The use of these devices also shows disrespect to the professor and students in the learning environment.* Studies have found that students taking notes on a pad with pen or pencil develop better critical thinking skills.

2. **Due dates will be strictly observed.** Assignments are due even if you are absent. There will be no make-up work, including exams, unless you have a verified medical emergency. Your printer not working or “I lost all my work” are not legitimate excuses. Plan ahead!

3. **Written work must be submitted before or during the class period due date.** Do not send electronic or email assignments. **Bring a hard copy to class.** Work submitted after the class period will not be accepted.

4. The professor reserves the right to adjust the course syllabus as needed.

**CLASS PROJECTS/Written Assignments: Student Assessment**

“The job of a professional manager is not to like people. It is not to change people. It is to put their strengths to work. And whether one approves of people or the way they do their work, their performance is the only thing that counts.” – Peter Drucker, *My Years with General Motors*.

“When I misuse time, I have wasted the only resource I can never restore.” - Fritz, *Think Like a Manager*

**Class Assignments and Projects:**

1. **In Class Stage Manager’s Book: Inventing Van Gogh**, by Steven Dietz

   **Premise:** You have been hired as a Stage Manager for an equity production of *Inventing Van Gogh*. Class time will be devoted to discussions and assignments on: a) the role and responsibilities of the stage manager; b) requirements and process of preparing and working as a stage manager for an equity production; c) methods for running a show from first rehearsal to last performance and strike; c) working with the director and collaborative team, d) putting together and preparing the stage manager’s book for portfolio presentations and future employment. **The student will turn in a Stage Manager’s book for Inventing Van Gogh.** Criteria for book found on Blackboard.
2. Stage Management Final Project – Stage Manager’s Book: *Short Play Festival*

Students will be assigned to serve as a Stage Manager for one of the Directing II student’s short play as part of the “*Short Play Festival*” held at the end of the spring semester. This assignment can also be met if you are serving as a stage manager for a spring semester Main Stage Production. Directing II students will meet this assignment by serving as an ASM for one of the plays in the “*Short Play Festival*”. Once assignments are made there can be no swapping of shows, except in the case of casting conflicts (even in these cases the decision will remain with the professor). The student will turn in a final Stage Manager’s Book detailing the process of working on their selected production. Students cannot stage manage a show they are performing in or directing. The student will be evaluated by the director as part of the grading process. **Criteria for book found on Blackboard.**

3. **Unannounced Pop Quizzes:** There will be unannounced pop quizzes.

4. **Written and Oral Assignments:**

   *Inventing Van Gogh,* by Steven Dietz, will be used for class discussions, and written assignments. On the scheduled day of the assigned written paper, submit a 3-5 page (typed, double space, 12pt, New Times Roman Font) of the assigned topic. This paper will be the catalyst used for class discussions. Because Stage Management focuses on leadership, time management, and organization, **papers will not be accepted late.** Do not email or send papers electronically. **Bring them to class.** The paper will then be turned in for a grade. A successful Stage Manager has excellent communication skills both oral and written. Each paper will be graded on grammar, spelling, and presentation. **All written assignments will then be placed as a tabbed section in your final stage management book.**

   “The single most important ability is accountability” – Fritz, *Think Like a Manager*

**Required Papers:**

**Summarize in your own words. Use your own critical thinking on the information your read!**

**Paper #1: “The Stage Manager as Leader”**  
**DUE: February 3**

**Have Read:** Forward, Preface, Chapters 1, 2, and Appendix A, Stern: write a 3 – 5 page paper discussing the following:

1. In your own opinion, what are the attributes of a good stage manager?
2. In your own words define leadership and what communication skills a good stage manager must exhibit to make the production process run efficiently?
3. From Appendix-A, select your top 15 priorities for a stage manager in developing a working schedule from first rehearsal to strike for a Warren or Wilson production schedule.
4. In your own opinion, do you think the stage manager should be an artistic contributor to the production process?

**Paper #2: “What does an Equity Stage Manager Do?”**  
**DUE: February 12**

**Have Read:** Forward, Prefaces, Chapter 1, Appendix 1, 10, Kelly; Appendix E, Stern

1. Become familiar with each of the Actor’s Equity Association work rules.
2. Write a 3 – 5 page summary noting interesting facts that are inherently different in stage managing an educational theatre production and an equity professional production.

**Paper #3: “Production Analysis”**  
**DUE: February 24**

**Have Read:** Chapters 3, 4, Stern; 2, 3, Appendix 1, 2, 3, Kelly:  
You have been hired to stage manage a production of *Inventing Van Gogh*, by Steven Dietz. Select a professional or educational theatre you wish to work for and where the play will be produced.

1. Analyze the script and **create a production analysis** (form found on page 35) for each of the production areas.
2. What do you see as the challenges with this script?
3. You are now ready to meet with the director and the various production areas. List 10 questions for the director you would like answered for each of the areas.
4. Create your **first production meeting agenda** to be distributed to the director and production team.

**Forms Created:**
1. Production Analysis
2. Questions for Director
3. Production Meeting Agenda

**Paper #4: “The Stage Manager’s Book and use of Forms”**  
**DUE: March 8**

**Have Read:** Appendix B, Stern; Appendixes 4 – 7, 11, Kelly:

Using *Inventing Van Gogh*, create the stage management forms and list of items you will need in your Stage Manager’s Book and tool box. You have a five week rehearsal period and one week of technical and dress rehearsal until opening.

**The criteria for this paper will be found on Blackboard under Content.**

Add the Production Checklist from a Stage Manager’s Point of View: Chronological Approach and Priorities, (Appendix A, Stern).

“Our failure is determined by what you allow to happen...Success by what you make happen.”
- Dr. Roger Fritz, President, Organization Development Consultants

**Paper #5: “Managing the Auditions”**  
**DUE: March 12**

**Have Read:** Chapter 6, Stern:

1. Prepare a list of all the items needed for a successful audition and call backs.
2. What is your role in auditions? What steps will you take to manage the auditions?
3. The auditions will consist of an organized sign-up sheet for actor audition times, one day of prepared monologues, and one day of call backs, with cold readings.

**Forms Created**
1. Audition announcement Form
2. Audition Form
3. Audition Cold Readings
4. Call Back Schedule
5. Cast List
**PRODUCTION BOOK FOR INVENTING VAN GOGH**
**CRITERIA DUE MARCH 24!!!**

**Paper #6: “Prep Week / Managing the Rehearsals”**
**DUE: April 2**

Have Read: Chapters 4, 5, 6, Kelly; Chapters 7, 8, 9, Stern:

1. Create a task list of what you as a stage manager would need to accomplish in the week prior to beginning production meetings and rehearsals. The tasks should all be given a priority ranking.
2. Discuss the stage manager’s role in the production meetings.
3. Prepare a list of all the items needed for a successful first day of rehearsal. The rehearsal will consist of the director’s concept presentation; Design/Tech presentation; and full read-thru of the play.
4. Discuss how the first rehearsal is different from other rehearsals. What will you do differently?
5. What will be your role in the first rehearsal and throughout the rehearsal process? How will you manage these rehearsals?

*Criteria for Paper #6 found on Blackboard*

**Paper #7: “Technical and Dress Rehearsals”**
**DUE: April 9**

Have Read: Chapters 10, 11, 12, Stern; Chapters 7, Appendixes 7, 8, 9, Kelly:

1. What are your views on how best to run a technical rehearsal as a stage manager?
2. What is a “Paper Tech”?
3. List the most important things you would do prior to the first technical rehearsal. How and where would you set up your tech table? How would you address the company? Make a list of the most important responsibilities of the stage manager during technical rehearsals: list ten items, #1 being the most important.
4. List the top ten responsibilities for the Assistant Stage Manager. What is the role of the ASM during the entire rehearsal process?

*Criteria for Paper #7 found on Blackboard*

**Paper #8: “The Performance Run and Strike”**
**DUE: April 21**

Have Read: Chapters 13, 14, 15, 16, Stern; Chapters 8, 9, 10, Kelly:

1. Write a summary of the information that should be contained in a rehearsal and performance report.
2. Devise a plan on how you will make sure all company members read and act on each rehearsal and performance report.
3. What is the stage manager’s role during the run of a performance?
4. Discuss the stage manager’s role in the maintenance of all production areas.
5. What is expected of a stage manager when closing/striking a production?

**Paper #9: “Reflection Paper: Short Play Festival”**
**DUE: May 13**

1. This paper should reflect your experiences both good and challenging throughout your production. Relate if and how the in class work and discussions helped you manage your production.
2. Talk about your expectations of the director, communication, team members, etc. What you would or wouldn’t have done differently?
3. Turn reflection paper in with your Stage Manager’s Book!

**Attendance Policy:**

1. Attendance in this course is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, deaths in the family, doctor’s excuse with documentation, and approved university functions.) Your absence affects the progress of the entire class. Each absence in excess of **TWO** will lower your average a full letter grade. More than six absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the professor.

2. **Arriving late for Class:** Roll is taken at the beginning of each class. A late will be recorded as an absence if you fail to tell the professor after class. Three late arrivals to class count as one absence. If you arrive more than ten minutes late you will be considered absent. Time management skills are some of the most significant tools of the profession. The practice and development of these skills is expected.

**Grading Rubric:**

<table>
<thead>
<tr>
<th><strong>Assignment</strong></th>
<th><strong>Points</strong></th>
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</thead>
<tbody>
<tr>
<td>Class Attendance (See Attendance Policy)</td>
<td></td>
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<tr>
<td>Stage Manager’s Book and Forms: <em>Inventing Van Gogh</em></td>
<td><strong>200</strong></td>
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<tr>
<td>9 Written assignments with class discussion</td>
<td><strong>180</strong></td>
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<tr>
<td>Stage Manager’s or ASM Book: <em>Short Play Festival</em></td>
<td><strong>200</strong></td>
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</tbody>
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**TOTAL POINTS** **580**

A = 580 – 520; B = 529 - 469; C = 468 – 408; D = 407 – 347; F = 346 – 0

**Schedule Spring 2015:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Schedule</th>
<th>Assignment Due</th>
<th>Reading/Comments</th>
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</thead>
<tbody>
<tr>
<td>Jan. 21</td>
<td>TR</td>
<td>Lecture/Discussion: “Syllabus”</td>
<td>Begin Reading: Forward, Preface, Chapters 1, 2, Appendix A, Stern</td>
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<tr>
<td>Jan. 26</td>
<td>T</td>
<td>Lecture/Discussion: Forward, Preface, Chapters 1, 2, Appendix A, Stern</td>
<td>Begin Reading <em>Inventing Van Gogh</em>, by Dietz</td>
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<td>Jan. 28</td>
<td>TR</td>
<td>Lecture/Discussion: “Leadership profile and personality analysis”</td>
<td>Begin Reading: Forward, Prefaces, Chapter 1, Appendix 1, 10, Kelly, Appendix E, Stern</td>
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<tr>
<td>Feb. 2</td>
<td>T</td>
<td>Lecture/Discussion: “Time management skills – from a business and professional viewpoint”</td>
<td>PAPER #1 DUE Forward, Preface, Chapters 1, 2, Appendix A, Stern</td>
<td>Students present ideas from their papers</td>
</tr>
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<td>Feb. 4</td>
<td>TR</td>
<td>Lecture/Discussion: Role Playing – Dealing with Difficult People</td>
<td>See Document in Blackboard under Content</td>
<td>Begin Reading: Chapters, 3, 4, 18, Stern; Chapter 2, 3, Appendix 2, 3, Kelly</td>
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<td>Date</td>
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<td>Feb. 9</td>
<td>T</td>
<td>Lecture/Discussion: Role Playing – Dealing with Difficult People</td>
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<td>Feb. 11</td>
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<td>Lecture/Discussion: <em>The Equity Stage Manager</em></td>
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<td>Feb. 16</td>
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<td>Discussion: “Creating a Production Analysis”</td>
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<tr>
<td>Feb. 18</td>
<td>TR</td>
<td>“Creating a Production Analysis”</td>
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<td>Feb. 23</td>
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<td>Discussion and Tour: “Getting Acquainted with your Theatre”</td>
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<tr>
<td>Feb. 25</td>
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<td>Discussion and Tour: “Getting Acquainted with your Theatre”</td>
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<td>Mar. 1</td>
<td>T</td>
<td>Discussion: “The Stage Manager’s Book and use of FORMS”</td>
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<td>Mar. 3</td>
<td>TR</td>
<td>Discussion: “The Stage Manager’s Book and use of FORMS”</td>
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<td>Mar. 8</td>
<td>T</td>
<td>Assignments of Stage Managers for 40 Minute Play Festival</td>
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<td>Mar. 10</td>
<td>TR</td>
<td>Discussion: “Managing the Auditions”</td>
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<td>Mar. 15</td>
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<td>SPRING BREAK</td>
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<td>Mar. 17</td>
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<td>SPRING BREAK</td>
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<tr>
<td>Mar. 22</td>
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<td>Lecture/Discussion: 40 Minute Play Festival</td>
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<td>Mar. 24</td>
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<td>Stage Manager’s/Directors Planning Meetings</td>
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<td>Mar. 29</td>
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<td>Discussion: “Prep Week / Managing Rehearsals”</td>
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<td>Mar. 31</td>
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<td>Discussion: “Prep Week, First Rehearsal, and &quot;Beyond”</td>
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**PAPER #2 DUE**
Forward, Prefaces, Chapter 1, Appendix 1, 10, Kelly, Appendix E, Stern
Students present ideas from their papers

**Begin Reading:** Chapter 5, Stern

**Have Read:**
Chapters, 3, 4, 18, Stern; Chapter 2, 3, Appendix 2, 3, Kelly

**PAPER #3 DUE**
Chapters, 3, 4, 18, Stern; Chapter 2, 3, Appendix 2, 3, Kelly
Students present ideas from their papers

**Begin Reading:**
Appendix B, Stern Appendixes 4-7, Kelly

**PAPER #4 DUE**
Appendix B, Stern Appendixes 4-7, Kelly
Students sharing ideas, forms, scheduling and company rules

**Begin Reading:**
Chapter 6, Stern

**PAPER #5 DUE**
Chapter 6, Stern
Students present ideas from their papers

**Begin Reading:**
Chapters, 10, 11, 12,
<table>
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<th>Date</th>
<th>Day</th>
<th>Activity</th>
<th>Reading/Assignments</th>
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<tbody>
<tr>
<td>Apr. 5</td>
<td>T</td>
<td>Discussion: “Technical and Dress Rehearsals”</td>
<td>Stern; Chapters 7, Appendixes 6, 7, 8, 9, Kelly</td>
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<td>Apr. 7</td>
<td>TR</td>
<td>Discussion: “Technical and Dress Rehearsals”</td>
<td>PAPER #7 DUE Chapters, 10, 11, 12, Stern; Chapters 7, Appendixes 6, 7, 8, 9, Kelly</td>
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<td>Students present ideas from their papers</td>
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<td><strong>Begin reading:</strong> Chapters 8, 9, 10, Kelly; Chapters 13, 14, 15, 16, 17, Stern</td>
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<td>Apr. 12</td>
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<td>Discussion: Students report on their 40 Minute Productions</td>
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<td>Apr. 14</td>
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<td>Discussion: “The Performance Run and Strike”</td>
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<td>Apr. 19</td>
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<td>Discussion: “Stage Manager’s role during Performance and Strike”</td>
<td>PAPER #8 DUE Chapters 8, 9, 10, Kelly; Chapters 13, 14, 15, 16, 17, Stern</td>
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<td>Students present ideas from their papers</td>
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<td>Apr. 21</td>
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<td>Discussion: “Preparing for the technical rehearsals 40 Minute Play Festival”</td>
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<td>Apr. 26</td>
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<td>Discussion: “Preparing for the technical rehearsals 40 Minute Play Festival”</td>
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<td>Apr. 28</td>
<td>TR</td>
<td>Discussion: “Students report on their 40 Minute Productions”</td>
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<td>May 3</td>
<td>T</td>
<td>Discussion: “Working as a Stage Manager”</td>
<td>Have Read: Chapter 12, Kelly; Chapter 20, Stern</td>
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<td>May 9</td>
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<td>PAPER #9 and STAGE MANAGER’S BOOK DUE</td>
<td>DUE BY 5:00 p.m.! Turn in at Dr. Lewis’s Drop Box by Office Door</td>
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**Academic Integrity/Plagiarism.**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in 1) meeting with professor; 2) no credit for said assignment; 3) warning; 4) second misconduct will result in dismissal from course.

**Dropping a Class**
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. April 10, is the last day to drop a class for spring 2015.

**Classroom/professional behavior**

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

**Grade Appeals**

Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studenSnfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

**Disabilities Accommodations**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**Academic Advising:** It is imperative that all students visit regularly with an academic adviser. Each college within the university has an academic advising center, staffed by full-time, professional advisers to assist students with course selection, degree plans, and other academic matters. To find out how to contact the right adviser, go to: [http://www.tamucc.edu/academics/advising.php](http://www.tamucc.edu/academics/advising.php)

Students who have yet to declare a major are advised by the Academic Advising Transition Center. For more information, go to: [http://www.tamucc.edu/~aac](http://www.tamucc.edu/~aac)