THEA 3350 – Spring 2018
Production Management – Stage Management
Tuesday and Thursday 12:30 – 1:45pm
Instructor: Rosa M. Lazaro  e-mail: rosa.lazaro@tamucc.edu
Office:        BH 320           ph.# (361) 825-2362
Office Hours: Tuesday & Thursday  11-12NOON
               Monday & Wednesday  1-2:30PM
               Also by Appointment
Costume Studio:   Center for the Arts  Rm 214  ph.# (361) 825-3391
Studio Hours:    TBA

Required Text:
The Back Stage Guide to Stage Management by Thomas A. Kelly
Stage Management by Lawrence Stern (11th Ed.)

Required Outside Reading: (Some to be handed out by Professor)
Various articles on Stage Management, Production Management, Actor’s Equity 
Association, Leadership, Time Management, Conflict Resolution and 
Communication Skills.

Suggested Reading:
Stage Management by Lawrence Stern
The Art and Craft of Stage Management by Doris Schneider
Stage Management Forms & Formats by Barbara Dilker

Course Learning Outcomes:
- The student will gain an understanding of how a production is organized, and 
  produced.
- The student will have the ability to identify and understand the skills needed for 
  successful time management and conflict resolution procedures.
- The student will receive hands on experience in stage management. This 
  experience is gained through both class projects and outside productions.
- The student will become familiar with terms used in various venues.
- The student will have the ability to assistant stage manage or stage manage 
  productions of various sizes for various venues.

Grading:
Professionalism          205 pts.
TEN Written and Oral Assignments 300 pts.
Pop Quizzes            95 pts.
Stage Manage One Act 600 pts.
TOTAL                 1200 pts.

Grading Break Down: A= 1200 - 1050
Assignment Details:

**Professionalism**

Participation includes class discussions, group projects (evaluated by your peers), and during the Stage Managing of your one act (Evaluated by director).

When the word “Research” is listed on your calendar you are to bring in 2-4 pages of outside research on the topic listed to the left.

**TEN Written and Oral Assignments**

This course will be using *Blithe Spirit* (Act III only), By Noel Coward, for all written and oral assignments. On the scheduled day of the assigned written and oral presentation, submit a 3-6 page (typed, double space, 12pt font) paper in outline and discussion form of the assigned topic. This paper will be the catalyst used for class discussions and oral presentations.

Because Stage Management focuses on time management and organization, papers / assignments will not be accepted late. I will not accept emailed or electronic papers. Stage Management also focuses on communication. Therefore 25% of each paper / assignment will be graded on grammar, spelling, etc.

Assignment 1/10: **Definition of a Stage Manager**

Write your definition of a Stage Manager. What do you feel the job encompasses? How does the Stage Manager interact with other members of the production team? What kind of practical functions does a Stage Manager have? Do you feel the Stage Manager is an artistic contributor to a production? If so, why, if not, why not? Remember to add anything else you feel I should know about your feelings on the role of the Stage Manager.

Assignment 2/10: **Assembling the Production Team**

Write a paper that examines the pros and cons of producing *Blithe Spirit*, Coward. Discuss the productions next step – assembling the production team.

Assignment 3/10: **Managing the Auditions**

Prepare a list of all the items needed for a successful audition and call backs. Also prepare any forms that will be needed. 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. What is your role in auditions? How will you manage the auditions?

Assignment 4/10: **The Stage Manager’s Book (a.k.a. Prompt Script)**

Create the following documents using *Blithe Spirit*: a) Page by page scene breakdown; b) A listed format scene breakdown; c) Company contact sheet;
d) Rehearsal calendar (three week rehearsal schedule); e) First day detailed rehearsal schedule (the rehearsal will last 8 hours total, with a ½ hour dinner break after not more than 5 hours but not less than 3 hours. All actors must also be measured for 15 minutes and there should be 30 minutes of company and Equity business scheduled into rehearsal); f) Detailed preliminary prop list; g) Preliminary sound plot; (costume plot and light plot will come from designers) h) Rehearsal Report Form; i) Emergency contact and accident report form; j) List of what should be in your SM Box (Stage Manager’s tool box).

Assignment 5/10: Prep Week / Managing the Rehearsals 30 pts
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. Separate from your list please discuss the stage manager’s role in the production meetings. 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. How is first rehearsal different from the other rehearsals and what will you do differently? What is your role in the first rehearsal and throughout the rehearsal process? How will you manage these rehearsals?

Assignment 6/10: Technical and Dress Rehearsals 30 pts
What are your views on how best to run a technical rehearsal as a stage manager? 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? Also list the most important responsibilities of the stage manager during tech (at least ten items, #1 being the most important). Now list the top ten responsibilities for the Assistant Stage Manager (you can go beyond tech and talk about the entire production process).

Assignment 7/10: Stage Manager’s role during / after the performances 30 pts
Write a summary of the information that should be contained in a rehearsal and performance report. What is the stage manager’s role during the run of a performance? Discuss the stage manager’s role in the maintenance of all production areas. What is expected of a stage manager when closing / striking a production?

Assignment 8/10: Structure of a typical regional theatre 30 pts
The class will be split into groups of two (by drawing). These groups will report (using a Power Point presentation) on the who’s who, who reports to whom, infrastructure, union affiliations, duties of specific areas, LORT Level, the company in general, etc. A CD of the presentation will be giving to professor, on the day of your presentation. Groups will select one of the following Regional Theatres (by drawing) as a model for the case study: Denver Center theatre Company, Denver CO; South Coast Repertory, Costa Mesa, CA; The Goodman
Theatre, Chicago, IL; Utah Shakespearean Festival, Cedar City, UT; Actors Theatre of Louisville, KY; Arena Stage, Washington, D.C.; Oregon Shakespeare Festival, Ashland, OR; Alley Theatre, Houston, TX; PCPA (Pacific Conservatory of the Performing Arts), Santa Maria, CA; Alabama Shakespeare Festival, Montgomery, AL; The Public Theatre, New York, NY; Crossroads Theatre Company, New Brunswick, NJ; Dallas Theatre Center, Dallas, TX; Guthrie Theatre, Minneapolis, MN; St. Louis Repertory, St. Louis, MO; Milwaukee Repertory, Milwaukee, WI. FYI, the more information given the better off you will be.

Assignment 9/10: Actor’s Equity Association (AEA) 30 pts
Discuss Actor’s Equity Association and the positives and negatives of hiring an Equity Acting Company with an Equity Stage Manager. Remember this is from the companies view and not the actors.

Assignment 10/10: Qualities and attributes in a Stage Manager 30 pts
Using Blithe Spirit create a more specific list of what type of Stage Manager would best suit the production. List all the specifics you would like in a stage manager.

Pop Quiz 45 pts
Pop quizzes will be given at instructor’s leisure and will be worth a total of 45 points.

Stage Manage a One Act 600 pts
This is considered to be your final project. Failure to finish your final project will result in an F for this course. Students will be assigned to stage manage a One Act play (or another similar main stage project assigned by the professor), from the earliest possible stages. The assignment of which one act will be made as quickly and fairly as is possible. Once assignments are made there can be no swapping of shows, except in the case of casting conflicts (even in these cases the decision is the instructors). Students cannot stage manage a show they are performing in or directing.

Prompt Script / Stage Manager’s Book / Run of Show 300 pts
Assignment /10: The Stage Manager’s Book (a.k.a. Prompt Script) will now be reworked to fit the production you have been assigned to stage manage. Books are graded on thoroughness: organization; content; and presentation. Books will be due immediately following final performance.

Director Evaluation 200 pts
The director of your one act will be given an evaluation sheet in which they will be asked various questions on your performance as their stage manager.

Stage Manager’s Reflection Paper 100 pts
This is a 4 – 6 page reflection paper (1.5 space, 12 pt font). This paper should reflect your experiences both good and bad throughout your production. Relate if and how the in class work / discussions helped you manage your production. Talk about your expectations of the director, communication, team members, etc. What you would or wouldn’t have done differently? Also tell me if you feel comfortable in the role of stage manager and if its something you may seriously consider in your future.

Attendance Policy:
The department has a strict class attendance policy. You will be allowed two absences. For the purpose of this course, there will be no distinction between excused and unexcused absences. After the second absence, your grade will decrease by one letter grade for each absence beyond two. Two late arrivals to class are equal to one absence. If you are more than 15 minutes late please do not bother coming, you will still be marked absent. If you do come in late please be as quiet as possible to not disrupt the class. If you accrue 5 or more absences you cannot pass this course. It is beneficial as a student to attend class to learn and develop costume construction skills. NO FLIP FLOPS. Wearing flip flops will result in dismissal until appropriate foot ware is worn. You will be marked absent for the day.

Late Work / Missed Quizzes:
Late work will not be accepted. Missed Quizzes are missed and cannot be made up. However, if you are willing to take your quiz or hand in a project early that is acceptable.

General Classroom / Lab Rules:
- Please note these rules apply while doing your lab hours as well.
- No Cell Phone. If I see them out for texting, talking, etc. I will confiscate it until the end of class. Don’t even take it out to use it as a clock. Most Professional shops do not allow them, so either will this shop. Only faculty and appointed student staff members are allowed to use cell phones during lab hours.
  - Appropriate computer usage only. You are assigned to work on the shop computer.
  - iPods, MP3 player, Portable CD Players, etc. are allowed. So long as you use them at appropriate times only. You may wear them while sewing, but not during lecture time. You may use recording devises to record lectures and demos.
  - This shop has a community MP3 player/ Radio. Anything maybe played on it so long as no one in the shop feels the music is inappropriate. If anyone finds the music offensive for any reason, the music will be changed or shut off immediately, without question.
  - No weapons of any kind. If you carry a multi tool, Leatherman, Gerber, etc. it should only be used appropriately, for lab related work.
  - NO FLIP FLOPS. Wearing flip flops will result in dismissal until appropriate foot ware is worn. You will be marked absent for class or lab.

Sexual Harassment:
This course will observe the university’s policy for avoiding sexual harassment.

**Academic Integrity Policy:**
Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the university and departmental handbooks regarding student responsibilities and rights, and the intellectual property policy, for information about procedures and about what constitutes acceptable on campus behavior. Please note you will Fail the course at minimum and be dismissed from the university as one repercussion maximum.

**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**
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**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 your academic advisor, the Financial Aid Office, and me, before you decide to drop this course.** 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 6, 2018 is the last day to drop a class with an automatic grade of “W” this term.

**Grade Appeals**
As stated in University Procedure 13.02.99.C2.03, **Student Grade Appeals**, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to
demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

Personal Counseling:
Short-term Counseling Services
University Counseling Center staff provide short-term individual counseling and psychiatric services to help students address personal problems that interfere with meeting the demands of college life and their academic success. Counselors can work with you to aide you in increasing self-awareness, improving self-confidence and acceptance, enhancing your ability to cope during changes and challenges, improving your decision making and communication abilities, and teaching you strategies to replace hurtful or self-defeating thoughts, feelings, and actions with healthy, adaptive, alternatives. Services are available to TAMUCC students who are currently enrolled and whose needs match our services. Walk ins are welcome 8am to 5pm.
Driftwood Bldg. #107 361-825-2703

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.

University Islander Email:
All students are now required to sign up for their university email account. All communication from the university, department and professor will be sent to your university account.
Expectations:
Your initiative, enthusiasm and willingness to explore unfamiliar ground are crucial to your understanding of the material presented. Always come to class prepared to work with adequate supplies and materials. Remember, theatre is a collaborative art and its success depends entirely on all members of a production working as one.

All Theatre Majors and Minors are expected to have read and be familiar with the Student Handbook concerning policies and procedures for the department.

Schedule:

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<thead>
<tr>
<th>DATE</th>
<th>LEC #</th>
<th>TOPIC</th>
<th>ASSIGNMENT</th>
<th>FINAL DRAFT</th>
<th>READING</th>
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<tr>
<td>1/15/2019</td>
<td>1</td>
<td>Syllabus / Q&amp;A / #1(HO)</td>
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<td>Ch.1(SM) / #1(HO)</td>
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<td>Basics of Management / #1/10 / #2(HO)</td>
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<td>#1/10</td>
<td>Ch.1(BSG) / #2(HO) / Ch.2(SM)</td>
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<td>Production Teams / #2/10</td>
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<td>#2/10</td>
<td>Pg 36-48 (BSG) / Pg 57-64 (SM) / #3(HO)</td>
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<td>Pre-Production / #4(HO)</td>
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<td>#2/10</td>
<td>Pg 28-36/48-54/56-57 (BSG) / Ch.4(SM)</td>
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<td>Auditions / #3/10 / #5(HO)</td>
<td>Assignment #3/10</td>
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<td>Pg 80-93 (SM) / #2-A, 2-B,2-C (FF) / #4(HO) / Pg 54-56 (BSG)</td>
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<td>2/7/2019</td>
<td>7 Prompt Script / #4/10</td>
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<td>2/12/2019</td>
<td>8 Script analysis / Forms / #6(HO)</td>
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<td>2/14/2019</td>
<td>9 Notation / Line Notes                                               Assignment #4/10</td>
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<td>Bring binder, script and empty dividers</td>
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<td>3/7/2019</td>
<td>12 Technical / Dress Rehearsals / #6/10                                   Assignment #6/10</td>
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<td>13 During Performances / #7/10                                            Assignment #7/10</td>
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<td>Note 4/3 is last day to Drop Courses</td>
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<td>3/38/2019</td>
<td>14 During / Closing Performances</td>
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<td>4/2/2019</td>
<td>14 During / Closing Performances</td>
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Assignment #6(HO) / pg93-102 (BSG) / Pg 117-120 (SM) / BRING BOOK From now on (FF)
<table>
<thead>
<tr>
<th>Date</th>
<th>Task</th>
<th>Notes</th>
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<tbody>
<tr>
<td>4/4/2019</td>
<td>15 Regional Theatres /</td>
<td>Research / Assignment</td>
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<tr>
<td></td>
<td>Split into teams / #8/10</td>
<td>#7/10</td>
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<td>Beginning Research / Special Guest DO</td>
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<td>4/9/2019</td>
<td>16 Equity / #9/10</td>
<td>Research / Assignment</td>
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<td>#9/10</td>
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<td>4/11/2019</td>
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<td>4/16/2019</td>
<td>15 Regional Theatres</td>
<td>Research / Assignment</td>
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<td>#8/10</td>
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<td>4/18/2019</td>
<td>Preparing for your Technical Rehearsals</td>
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<td>Bring One Act Prompt Book</td>
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<td>4/23/2019</td>
<td>17 Stage Manager / #10/10</td>
<td>In class discussion</td>
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<td>4/25/2019</td>
<td>17 Stage Manager</td>
<td>Assignment #10/10</td>
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<td>4/30/2019</td>
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<td>5/1-5/5</td>
<td>SM Final One Act</td>
<td>DUE: 9AM Following Morning after</td>
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<td>Production (One Act, Main Stage, etc.) closes</td>
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*NOTE: Students are encouraged to examine the Appendixes in the required texts.  
(BSG) = The back Stage guide to Stage Management  
(SM) = Stage Management  
(FF) = Stage Management Forms & Format  
(HO) = Hand Out  

***Instructor reserves the right to adjust the Syllabus as necessary.  
***Remember to Have Fun!!!
I, ____________________________________ have read, and understand all assignments, rules, and regulations contained in the above document (THEA 3350 Syllabus). I acknowledge that by signing this form I agree to follow the guidelines set for this course. I also take responsibility for keeping track of my copy of the document, and any information contained in the document (If you loose your syllabus you will be responsible to get a new copy. This is a syllabus not an excuse for being unprepared.).

Print Full Name__________________________________________

Preferred Email __________________________________________

Contact Phone Number (CELL) _____________________________