

**THAR 50 Course Outline as of Fall 2019****CATALOG INFORMATION**

Dept and Nbr: THAR 50 Title: INTRO THEATRE MGMT

Full Title: Introduction to Theatre Management

Last Reviewed: 5/11/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	2.00	14	Lab Scheduled	35.00
		Contact DHR	1.00		Contact DHR	17.50
		Contact Total	5.00		Contact Total	87.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

Introduction to the principles of management in the theatre, with an emphasis on practical stage management techniques, responsibilities, methods, tools, ethics and essential skills. Course work includes lectures, hands-on activities, computer-based assignments, and front-of-house management for one or more SRJC Theatre Arts productions.

**Prerequisites/Corequisites:****Recommended Preparation:**

Course completion or Concurrent Enrollment in THAR 2 (or THAR 301)

**Limits on Enrollment:****Schedule of Classes Information:**

Description: Introduction to the principles of management in the theatre, with an emphasis on practical stage management techniques, responsibilities, methods, tools, ethics and essential skills. Course work includes lectures, hands-on activities, computer-based assignments, and front-of-house management for one or more SRJC Theatre Arts productions. (Grade Only)

Prerequisites/Corequisites:

Recommended: Course completion or Concurrent Enrollment in THAR 2 (or THAR 301)

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>			Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1986	Inactive:	
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2020	Inactive:	

**CID:**

**Certificate/Major Applicable:**

Certificate Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Implement organizational principles in all areas of theatre management.
2. Demonstrate the essential skills, methods, and responsibilities required for an entry-level stage management position in professional theatre.

### **Objectives:**

In order to achieve these learning outcomes, during the course the student will:

1. Analyze the importance of theatre hierarchy, management, and organizational principles in all areas of theatre management.
2. Identify and distinguish between the stage manager's and assistant stage manager's roles and responsibilities throughout the production process.
3. Demonstrate basic proficiency with stage management documentation, script notations, calendars, and reports.
4. Develop the communication, social, psychological, and ethical skill-set required to stage manage or assistant stage manage a Theatre Arts production.
5. Demonstrate practical managerial experience by working front-of-house or assisting in production duties for current SRJC productions.

### **Topics and Scope:**

#### **I. Theatre Management Fundamentals**

##### **A. Overview**

1. Company structure and hierarchy
2. Job definitions and responsibilities

##### **B. Areas of theatre management**

1. Company management
2. Production and stage management
3. Business management

- 4. Box office and house management
  - 5. Promotions, marketing, and development
- C. The managerial basics
  - 1. Communications
  - 2. Organization
  - 3. Scheduling
  - 4. Documentation
  - 5. Ethics
- II. Mounting a Show: The View from the Booth
  - A. The stage manager's "role"
  - B. Tools of the trade
    - 1. The stage manager's kit
    - 2. Office machines and supplies
    - 3. Computer hardware and software
  - C. Resources
    - 1. Professional organizations
    - 2. Sites and online resources
    - 3. Rulebooks
- III. Pre-Production Preparation
  - A. Script preparation
    - 1. French scenes
    - 2. Scene breakdowns
    - 3. New scripts and script revisions
    - 4. Technical requirements
    - 5. Special formatting
  - B. Lines of communication
    - 1. Contact sheets
    - 2. Distribution lists
    - 3. Emails, voicemails, and meetings
    - 4. Sharing and disseminating information
    - 5. Confidentiality
  - C. The show folder
    - 1. Production departments
    - 2. Official documents
    - 3. Production archives
  - D. Paperwork preparation
    - 1. Templates (reports, daily call sheets)
    - 2. Preliminary lists (props, costumes, preset checklist)
    - 3. Schedules (conflict, production and rehearsal calendars)
    - 4. Extras (actors' packets, sign-in sheets, waivers, permits)
  - E. The rehearsal space
    - 1. Reading ground plans
    - 2. Using set renderings and models
    - 3. Taping the set
    - 4. Rehearsal props and costumes
    - 5. Comfort zones (off-set cast, director, management areas)
  - F. The callboard
    - 1. Practical and virtual callboards
    - 2. Rehearsal/performance hotlines
    - 3. Callboard information
    - 4. Keeping callboards up-to-date
- IV. The First Rehearsal

- A. Equity and non-Equity actors
- B. The Equity meeting
- C. Designer presentations
- D. The first read-through
  - 1. Preparing the script for the read
  - 2. Using a stopwatch
  - 3. Calling breaks
  - 4. Rehearsal room protocols
- V. The Stage Management Team
  - A. Stage Manager (SM) and Assistant Stage Manager (ASM) relationship - division of labor and teamwork
  - B. ASM: Backstage tracking
    - 1. The prop list
    - 2. The preset checklist
    - 3. The costume plot
    - 4. Flows and run-sheets
    - 5. Shifts and scene transitions
  - C. SM: On-stage tracking
    - 1. The blocking script (prompt book)
    - 2. Blocking notation
    - 3. Special notation (dance, combat)
    - 4. Entrances and exits (the N/X form)
    - 5. Sitting on book (giving lines, line notes)
- VI. Beyond The Rehearsal Room
  - A. Production meetings
  - B. Designers and shops
    - 1. The tech schedule (builds and deadlines)
    - 2. Load-In, hang and focus
    - 3. Effective communications (rehearsal reports)
- VII. The Late Rehearsal Period
  - A. Run times
  - B. Spiking the set and spike maps
  - C. Backstage organization (storage, presets, traffic, work stations)
  - D. Dressing rooms
  - E. "Safe and sanitary"
- VIII. Technical Rehearsals
  - A. Tech rehearsal lexicon (sitzprobe, wandelprobe, light rehearsal, dry tech, Q2Q, 10/12, tech-run, dress, preview)
  - B. Paper tech and the cueing script
  - C. Headset protocols (standbys, the "G" word, chatter)
  - D. God mics (holds and restarts)
  - E. Taking charge (assessing needs, staying on schedule)
  - F. Calling the show
- IX. In Performance
  - A. Openings and pre-show special events
  - B. Post-show events
  - C. Emergencies and disasters
  - D. Maintaining the show
    - 1. Giving notes to actors
    - 2. Mid-run rehearsals
  - E. Performance reports
- X. Front-of-House

- A. Promotions
    - 1. Advance publicity
    - 2. Media relations
    - 3. Marketing
    - 4. Lobby displays
  - B. House management
    - 1. The house manager (and assistant house manager)
    - 2. Audience relations (dealing with patrons, handling special needs)
    - 3. The house manager's report
  - C. Box office management
    - 1. Seating charts
    - 2. The subscription base
    - 3. Advance sales, pre-show sales and will-call
    - 4. Counting stubs (box office reports)
  - D. Concessions
- XI. Job Opportunities and Further Education
- A. Entry-level theatre management positions
  - B. Interviews (dressing the part)
  - C. Résumés and CVs
  - D. Stage management programs

**Assignment:**

1. Practice professional standards in theatre management, by participation in group activities during the course of study. Activities may include:
  - A. Discussions of theatre hierarchy, management and organizational principles, and managerial roles
  - B. Participation in collaboration and teamwork activities during class meetings, outside rehearsals, and performances (DHR.)
  - C. Role-playing exercises that incorporate problem-solving, typical job-related stress issues and ethical practices
  - D. Written and verbal communication exercises
2. Assigned reading (20- 25 pages).
3. Analyze, strategize, and generate examples of the following management documents:
  - A. Technical requirements
  - B. Scene breakdown
  - C. Pre-set checklist
  - D. Preliminary prop list and preliminary rehearsal costume plot
  - E. Master run sheet, blocking-script pages, and cueing-script pages
  - F. Production calendar
4. Determine, devise, and develop methods of communication for a simulated production.
  - A. Contact sheet
  - B. Write a script and record a Hotline message
  - C. Daily call
  - D. Email
  - E. Rehearsal and performance reports
5. Manage front-of-house or specific production duties for a current SRJC production. (DHR)

6. Create a show folder including, but not limited to the following subfolders: Contacts, Schedules, Scenic, Props, Costumes, Lights, Sound, Reports, and Miscellaneous
7. Interpret a ground plan, tape out a set, and spike set pieces.
8. Prepare and participate in a simulated Paper Tech and a simulated Tech Rehearsal.
9. Prepare a script for stage management following text, text-page, blocking-tracking page and margin specifications.
10. Complete a final exam including but not limited to the following:
  - A. Job definitions and terminology
  - B. Script analysis
  - C. Reading ground-plans
  - D. Management process, scheduling, and notation
  - E. At least one oral exam question covering ethics

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Rehearsal/performance reports; Blocking notation

Writing  
10 - 15%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems including all management documents

Problem solving  
30 - 40%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Reading ground plans; Hotline recording; Simulated tech rehearsal; Group activities

Skill Demonstrations  
20 - 30%

**Exams:** All forms of formal testing, other than skill performance exams.

Essay exams involving problem-solving; fill-in-the-blank on terminology and management process; oral exam question(s) on ethics

Exams  
10 - 20%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Classroom participation including group assignments; field work participation in front of house or stage management duties for a SRJC Theatre Arts production.

Other Category  
10 - 15%

**Representative Textbooks and Materials:**

Stage Manager: The Professional Experience Refreshed. 2nd ed. Fazio, Larry. Focal Press. 2017  
Stage Management. 10th ed. Stern, Lawrence and O'Grady, Alice. Routledge. 2012 (classic)  
Usually Excellent: The Necessary Nine Skills Required for the Practice of Great Leadership. Hamm, John. John Wiley and Sons LTD: 2011 (classic)  
The Backstage Guide to Stage Management. 3rd ed. Kelly, Thomas. Watson-Guption publications. 2009 (classic)  
The Stage Management Handbook. Ionazzi, Daniel. Betterways Books. 1992 (classic)  
Magazines such as: Theatre Bay Area, American Theatre, Back Stage, ACTS Facts: Arts, Crafts and Theatre Safety Newsletter  
Instructor prepared materials