

THAR 29 Course Outline as of Fall 2021**CATALOG INFORMATION**

Dept and Nbr: THAR 29 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	8	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: THAR 50

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:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:
IGETC:	Transfer Area	Effective:	Inactive:
CSU Transfer:	Transferable	Effective: Fall 1986	Inactive:
UC Transfer:	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:

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

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
3. Production personnel and the collaborative process
4. Written vs oral communication methods

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 and problem-solving
 2. Organization and paperwork preparation
 3. Scheduling and time management
 4. Research and critical analysis skills
 5. Ethics and employment
- II. Mounting a Show: The View from the Booth
- A. The stage manager's "role"
1. Leadership skills
 2. Interpersonal communication
 3. Orchestration
 - i. time
 - ii. transitions in production
 - iii. relationship building
- 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 into Pre-Tech
- 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"
 - F. Paper tech and cueing script
- VIII. Technical Rehearsals
- A. Tech rehearsal lexicon (sitzprobe, wandelprobe, light rehearsal, dry tech, Q2Q, 10/12, tech-run, dress, preview)
 - B. Headset protocols (standbys, the "G" word, verbiage)
 - C. God mics (holds and restarts)
 - D. Taking charge (assessing needs, staying on schedule)
 - E. 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 Curriculum Vita (CVs)
 - D. Stage management programs

All topics listed above are covered in both the lecture and lab portions of the course. The DHR portion of the course reinforces these topics through active, experiential learning in an educational production environment.

Assignment:

The course consists of four hours of scheduled instruction per week (2 hours lecture and 2 hours lab), as well as 17.5 hours of flexible DHR instruction for the semester. The DHR instruction involves experiential learning with a managerial aspect of an SRJC production, applying the theories, techniques, and terminology introduced in the lecture and lab portion of the course.

Homework, graded assignments, and DHR instruction activities are listed below:

1. Complete assigned reading (20-25 pages per week) and prepare for class discussions.
2. Theatre Management Assignments

Students will complete 5-8 theatre management assignments during the course. Recommended assignments include:

 - A. Demonstrate basic proficiency with management software (ex. Excel)
 - B. Analyze, strategize, and generate examples of management documents.

- C. Determine, devise, and develop methods of communication for a simulated production.
 - D. Create and organize an online show folder with subfolders.
 - E. Interpret a ground plan, tape out a set, and spike set pieces.
 - F. Prepare a prompt script for stage management, applying professional formatting standards
 - G. Draft and complete a technical theatre resume
3. Students will prepare for a variety of in-class exercises and instructional activities relating to theatre management and the performing arts. Upon completion, the students may also reflect on the results, either in brief written responses or class discussions. Examples of exercises and instructional activities include:
 - A. Viewing and discussion of assigned videos and production archives
 - B. Role-playing exercises involving theatrical scenarios, applying problem-solving and professional ethics
 - C. Individual and team simulations of various aspects of the production process
 - D. Instructor and peer demonstrations
 - E. Professional guest artist presentations
 - F. Computer exercises focusing on management techniques
 4. Written Exam: Complete a midterm exam, covering (but not limited to) the following:
 - A. Theatre management job definitions and terminology
 - B. Script and production analysis
 - C. Accurate interpretation of ground-plans
 - D. Management processes, scheduling, and notation
 5. Skills Exam: Complete an interactive exam (final), assessing the student's ability to apply skills such as script notation and calling practices. The exam may also assess other skills, such as the student's ability to:
 - A. Follow a musical score, applying an introductory understanding of rhythm and music structure.
 - B. Follow and/or notate dance choreography, applying an introductory understanding of eight-counts (also known as Dance 8s).
 - C. Follow and/or notate fight choreography at an introductory level
 6. Research Project: Complete a research project on an aspect of theatre management, consisting of a summary paper (1,000-2,000 words) and an oral presentation with visual support.
 7. DHR Instruction Hours - Practical Management Experience:

The student will complete 17.5 hours of supervised theatre management responsibilities, fulfilling front-of-house or other production-related duties for a current SRJC production. (Assignment is determined by instructor based on student's area of interest, prior experience, availability, and position schedule.)
 8. Regular attendance and participation in class discussions and exercises.

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.

Management assignments & exercises - written. Research project paper.

Writing
10 - 20%

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

Management assignments & exercises - analytical, problem-solving, simulations, role-playing. Project - analysis and research;

Problem solving
30 - 40%

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

Management assignments & exercises - skills (technical, organizational, communication, etc.). Skills exam.

Skill Demonstrations
20 - 40%

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

Written exam (objective, problem-solving, short essays, completion)

Exams
10 - 20%

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

Practical Management Experience (DHR). Attendance, preparation, and participation in class discussions, presentations and exercises. Project presentation.

Other Category
10 - 20%

Representative Textbooks and Materials:

The Backstage Guide to Stage Management. 3rd ed. Kelly, Thomas. Watson-Guption publications. 2009 (classic)

Magazines such as: Theatre Bay Area, American Theatre, Back Stage, ACTS Facts: Arts, Crafts and Theatre Safety Newsletter

Instructor prepared materials

Stage Management. 10th ed. Stern, Lawrence and O'Grady, Alice. Routledge. 2012 (classic)

The Stage Management Handbook. Ionazzi, Daniel. Betterways Books. 1992 (classic)

Stage Management Theory as a Guide to Practice; Cultivating a Creative Approach. Alcron, Narda and Porter, Lisa. Focal Press 2020

Stage Manager: The Professional Experience Refreshed. 2nd ed. Fazio, Larry. Focal Press. 2017

Usually Excellent: The Necessary Nine Skills Required for the Practice of Great Leadership.
Hamm, John. John Wiley and Sons LTD: 2011 (classic)