

TH 360.01

Stage Management

Winter 2002 MTWR 9-10:50 Hebel 116 (3 credit hours)

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Office Hours: MTWR 10-11 am and 2-3pm by appointment

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Required Texts: *The Art and Craft of Stage Management* - Doris Schneider, 1997

Required Reading: *U/RTA AEA Rule Book* – <http://www.actorsequity.org/library/rulebooks/URTA.pdf>

Required Supplies

- 3-4 inch 3-Ring Binder
- 10 Section Dividers
- Pencils
- Watch/stop watch

Course Objectives:

Assessments:

<ul style="list-style-type: none"> • Develop knowledge of the theory and skill in the practice of Stage Management. 	<ul style="list-style-type: none"> • Assigned to one act and/or 10-minute play projects, students will demonstrate application of theory and principles and be analyzed for thoroughness. • In written, graphic and oral presentations students will state rationale and conceptual framework that demonstrates viable application of theory and principles and be analyzed for thoroughness, by peers and the instructor.
<ul style="list-style-type: none"> • Develop in the role of the Stage Manager. 	<ul style="list-style-type: none"> • Students will complete and use notebooks documenting the development of a project from initial meetings to performance, culminating in a completed Stage Managers Prompt Book.
<ul style="list-style-type: none"> • Critically comment on the strengths and weakness of their own work as well as the work of their peers. 	<ul style="list-style-type: none"> • Oral discussions of projects will be discussed in seminar format enabling critical thought and discussion, allowing students to defend and support varying management styles.

Students With Disabilities

If you have a disability that may prevent you from meeting course requirements, contact the instructor immediately to file a Student Disability Statement and to develop an Accommodation Plan. Course requirements will not be waived but reasonable accommodations will be developed to help you meet the requirements. You are expected to work with the instructor and the CWU Disability Support Specialist to develop and implement a reasonable Accommodation Plan.

Course Requirements

Assignments and Percentage

- 20% Attendance
- 25% Practical Exercises (Forms Projects, AEA Rules)
- 30% Stage Managers Prompt Book
- 25% Quizzes and Exams

Grading Scale

Due to the subjective nature of projects, grades will be assigned based on a comparative scale. i.e. average work will receive an average grade. Over the years your instructor has seen a lot of average or below average work.

- 90 - 100 = A Superior 80 - 89 = B Above Average
- 70 - 79 = C Average 60 - 69 = D Below Average
- Less than 50 = FUnacceptable

Attendance Policy:

Students must attend class regularly in order to do well in this course. Due to the interactive components to this course students will need to attend each meeting so as not to disappoint class members. Students are allowed three unexcused absences. For each absence over three, however, two points will be deducted from the student's final average. Finally, if at all possible, students should notify the instructor of any excused absences prior to the day to be missed.

Students who have unexcused absences on test days will receive a zero for the particular test. In addition, students who are not prepared to give assigned presentations when called on in class or who have unexcused absences on presentation days will receive a zero for the presentation

In addition, habitual tardiness needs to be avoided as it disrupts the learning environment. If you walk in after the instructor has called role you will be counted absent.

Attendance at required rehearsal has the same significance as class time. Release time from the class period will be arranged, but that puts the burden on those students to make all scheduled rehearsal time as class periods

TENTATIVE SCHEDULE

<p>Week 1 <i>Introductions</i> <i>Chapters 1 – 3</i></p> <p>Week 2 <i>Chapters 4 – 6</i></p> <p>Week 3 <i>Chapters 7 – 8</i> <i>Process Seminar</i> <i>SM Selection 10 minute plays – Thursday</i></p> <p>Week 4 <i>Process Seminar – Monday</i> <i>Audition/Casting 10 minute plays</i> <i>Forms Projects Due</i></p> <p>Week 5 <i>Process Seminar – Monday</i> <i>Rehearsals Begin</i></p>	<p>Week 6 <i>Process Seminar – Monday</i> <i>Rehearsal</i></p> <p>Week 7 <i>Process Seminar – Monday</i> <i>Rehearsal</i></p> <p>Week 8 <i>ACTF - Extra rehearsal time if required</i></p> <p>Week 9 <i>Tech dress Sunday Feb 25 6-9pm</i> <i>Perform to 101 Monday evening</i></p> <p>Week 10 <i>Process Seminar Wrap up – Monday</i></p> <p>Week 11 Exam Week <i>Re-worked Forms Due</i> <i>SM Promptbook Due</i></p>
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Theatre Arts Mission Statements and Teaching Philosophies

Mission Statements:

University Mission;

“Docendo Discimus” (By Teaching We Learn)

Department Mission;

“The Theatre Arts Department provides an interactive program of academic and production experiences in preparing students for advanced training in graduate school, careers in education, professional theatre, and related fields. The theatre as a uniquely collaborative art form integrates curriculum and production elements in preparing students through study and participation; students are therefore expected to participate in academic research and investigation as applied through the department’s performance schedule. The theatre season presented by the department is the core of this learning philosophy. It provides the catalyst and the laboratory for the application of principles established through a thorough yet diverse academic program.”

Center for Teaching and Learning Theme; “facilitators of learning in a diverse world”

Teaching Philosophy:

The Theatre Arts Department supports and practices constructivism as a teaching philosophy. Indeed, it may be argued that it has used this philosophy in almost all of the diverse areas within the discipline since the art of theatre was created by human beings. Teachers of Theatre Arts practice tenets from the three forms of constructivism exhaustively covered in the Conceptual Framework; Developmental, Social, and Socio-cultural. As a result, we apply the views commonly and generally held by constructivist teachers;

- Learning opportunities are best when accompanied by high levels of active engagement with tasks that characterize them.
- Formal knowledge is valued and made available to the learner, but the learner is encouraged to reflect on it and be skeptical about it, rather than simply accept it.
- Multiple examples and a variety of representations of content enable learners to derive meaning.
- Critical thinking, reflection, and problem solving are prized and encouraged.
- Interaction and conversation with others in the learning environment can improve the learner’s ability to state her case, can widen perspective, and can motivate learning.
- Multiple and authentic measures of assessment provide richer insight into the learner’s construction of knowledge.
- Verbal explanations can and should be supplemented by experiential learning.

It should be noted that each teacher applies these precepts in diverse ways, according to their particular area within the discipline.