

Syllabus**FALL 2022 & SPRING 2023****Instructor:** Carolyn Cubit-Tsutsui**Hours:** By Appointment**Office Location:** D179**Office Phone:** 915-328-7486 (Cell)**Email:** cacubittsutsui@utep.edu**Communication:**

- Phone: You can call anytime M-F between 9am-3pm. If I do not answer please leave a message and I will return your call within 24 hours.
- You can also text me on my cell. Please respect my personal time and keep text to M-F 9am-5pm.
- Email - I respond to all emails within 24 hours of receiving

Overall Goal

Students will manage a production from beginning to end in the role of stage manager by organizing communication, planning rehearsals and schedules, supervising actors and crews, maintaining production through closing and creating the final production binder. Students will also be able to evaluate and defend their choices through self and peer evaluations.

Learning Outcomes for Capstone

1. Students will be able to demonstrate a solid understanding of the production and management processes.
2. Students will be able to generate and interpret effective communication skills of production information and creative ideas across all areas of the performing arts.
3. Students will demonstrate the ability to collaborate successfully within a production team to manifest and synthesize ideas in order to execute a cohesive vision.
4. Students will illustrate an advanced level of competency in management skills.

Stage Management Requirement

Your job begin as soon as you are assigned the position. You are required to fill all the duties of the stage manager from preproduction paperwork, scheduling and running meetings, distributing scripts. Then you are required to attend and run all rehearsals, maintain reports, keep the stage management book, take blocking and notes per the directors and Production Managers request. During tech rehearsal you will be required to run, schedule and learn to call the show in preparation for performance. Once the show opens you are to maintain the director's vision, schedule calls, call the show and maintain reports. At show closing you will assist in strike, finalize your book and turn it into your advisor.

Grading:

You will have 4 grades

Project Grade	120 points – Due Monday after closing
This is your Binder and overall work - grading sheet example is in packet	
Evaluation Grade (Director)	95 points – Director will send to Carolyn
Evaluation form filled out by director – sample is in packet	
Paper Grade/Self Eval	100 points – Due 1 week after closing
Self-evaluation, reflection paper instruction and rubric are in the packet	
Journal Grade	25 points – Due Monday after closing
Instructions and grading rubric are in the packet	

Failure to turn in ANY component by the deadline will result in automatic failure of the class and failure to graduate on time

310-340 = A, 275-309 = B, 240-274 = C, 205-239 = D, 0-204 = F

Student Conduct/Scholastic Dishonesty/Final Exams and Plagiarism

Refer to the [Handbook of Operating Procedures: Student Affairs](#).

Students with Disabilities Policy:

If you have or suspect a disability and need an accommodation, you should contact The Cass Office at 747-5148 or at cass@utp.edu or go to Room 106 Union East Building.

Syllabus Change Policy:

Except for changes that substantially affect the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change at the discretion of the professor.

STAGE MANAGER GUIDELINES

DEPARTMENT OF THEATRE AND DANCE

ASSIGNMENT

Name:	Sadie Aiken		
Production:	Heroes and Saints	Semester	Spring 2023

IMPORTANT DATES

	<i>Date</i>		<i>Date</i>
Keys Checked Out	By 1/9/23	Preproduction Paperwork Due	12/9/22
First Rehearsal	1/9/23	Tech Paperwork Due	2/7/23
Crew Watch	2/14/23	Run Sheets Due	2/24/23 at 2:30p
Strike	3/5/23	Prompt Book Due	3/10/23 at 12pm
Keys Returned	3/6/23	Other eval and paper	3/30/23 by 2:30pm

Preproduction Paperwork: Includes but is not limited to everything you do in preparation for first rehearsal. This is production analysis, character chart breakdowns, initial prop lists, contact sheet, production calendar, rehearsal calendar, distribution list, actor conflict calendar, audition forms, audition announcements etc.

Tech Paperwork: Includes but is not limited to everything you will give to your crew: preset list, shift plots, rail cue sheets, quick change plot

Run Sheet: A detailed accounting of your activities from the moment you arrive at the theatre to the moment you go home, which would allow someone to fill in for you if you were unable to attend a performance.

General Expectations

- Attend all audition, rehearsals, prep/SM load-in activities, meetings, and performances,
- Maintain good communication with all production areas throughout entire production process.
- Maintain clear and timely meeting minutes and rehearsal reports:
 - Meeting minutes to be sent out within 24 hours of the meeting
 - Rehearsal and performance reports to be sent out by 9am the following day (including weekends)
- Have a positive, proactive attitude
- Maintain good team spirit, cooperation, and respect for the other members of the stage management team.
- Have respect for your director, production team, actors, and crew
- Delegate responsibilities to your ASMs, and provide support and assistance when needed to complete those tasks.
- Ask questions if you aren't sure about something or need help.
- Despite the schedule or demands of your production, keep up with the work in your other classes. If you anticipate problems, please talk with Carolyn BEFORE, you are headed for trouble!

BEFORE REHEASALS BEGIN

- Meet with your director to get information about the plan for rehearsals and auditions
- Meet with the SM supervisor to get the names of your ASMs and their contact information, and confirm the important dates and special activities with your show.

- Check in with SM supervisor to see about supplies you need, ordering more if needed. Please allow for ample time to do this.
- Meet with Department Heads to get the names of your Design and Production Team and their contact information.
- Create a version of the actor contact sheet and actor conflict calendar to be double checked by the cast on the first day.
- Begin to assemble your prompt book.
- Ake the character/scene breakdown – ideally to be included in the actor packet
- Collect/create items needed for the actor packet

DURING REHEARSALS

- Arrive at rehearsals 30-45 minutes before they are scheduled to begin to ensure you are set up for the night.
- Take blocking in your script.
- Facilitate the scheduling of costume fittings, interviews, or other activities for the actors.
- Keep items like your prop list up to date, and share those updates with the appropriate departments
- Make sure the SM team is ready to prompt and take line notes once the actors have reached their off-book deadline.
- Meet at least once a week outside of rehearsal time with your SM team to discuss upcoming events, changes, problems, paperwork, or whatever else may be next on your horizon (this may just be coming 15 minutes early or staying 15 minutes late once a week)
- Organize the crew watch/meeting for your show and create the paperwork with important dates
- Check with the production departments at least once a week – you will probably want to visit the shop/theater every day before 5pm to know what is in store for you that night.
- Oversee the creation of the paperwork the crew will need to run the show: a preset list, a shift plot, and a quick change plot if necessary
- Turn in to Carolyn a draft of all the paperwork for your crew no later than one week before the tech rehearsals begin.
- Reserve the SUNDAY before tech rehearsals as a time to finish preparing the theater and/or your paperwork in case you need it.
- Have all cues and standbys written in your script prior to the beginning of tech rehearsals.
- Update your script as needed based on notes/changes during tech and dress rehearsals.

DURING PERFORMANCES

- Attend all performances and call cues as set during tech rehearsals.
- By opening night, create your run sheet.
- By opening night, be familiar with an emergency procedures that could come up for your show.

AT THE END

- Attend strike, if one is happening
- Strike all things pertaining to stage management then jump in and help in other departments.
 - If you work in a shop you will go to that shop first
- Turn in your prompt book to Carolyn by the end of the day following close of the show. (Monday in most cases)

The following is a general list of the many things that can and possibly should end up in your completed prompt book at the end of a show. Some items (like contact sheets) will always be needed. Other items may be specific to your show or theatre. It is also possible that your show will have a specialty consideration (like kids) that may warrant attention and paperwork, and would therefore be added to the list for this production.

Ultimately your book should reflect your work on the production and contain all the information you need to do your job. It will be a combination of things you have received and things you have created.

ASMs do not need to have all the cues and blocking in their scripts, but should instead have the notes they took during rehearsal.

- Cast list
- Character/scene breakdown
- Contact Sheet(s)
- Distribution lists (who receives what documents: rehearsal reports, production meeting minutes, etc.)
- Schedules and calendars
- Script labels with acts and scenes:
 - With blocking and blocking key (from your ASM, if this was not your job)
 - With line-notation key (from your ASM, if this was not your job)
- Copies of reports, minutes and other communication
- Sections containing information collected from or generated for each department (scenery, props, costumes, lights, sound, etc.)
- Backstage plot (e.g., scene shift charts, rail cues, prop tracking, prop table lists, costume quick changes – any piece of paper you generate that had to do with the actual running of the show needs to be included)
- Ground plans
- Run sheets (SM should also have copies of the ASM run sheets)
- Emergency information and plans
- Front-of-house information sheet (SM only)
- Production Analysis

The prompt book should be in a three-ring binder with labeled dividers between each section.

Thoroughness is key. Think of it as a record that could be used as a basic structure, should the show ever be remounted. All of the information to take over your job, should you become unavailable, should be readily accessible in the book.

Review this list periodically throughout your show. If you haven't begun working on an item on this list, one of two things will be true – it might not be needed for your show, or it might be something you should be doing! If you don't know which is true in your case, please just ask.

NEATNESS, CLARITY, AND THROUGHOUTNESS COUNT TOWARD YOUR GRADE

Name: _____

Production Assignment/Prompt Book Evaluation

Show: _____

Project Rubric

Organization & Thoroughness 1 2 3 4 5 6 7 8 9 10

Comments: _____

Attention to Detail 1 2 3 4 5 6 7 8 9 10

Comments: _____

Accessibility of Information 1 2 3 4 5 6 7 8 9 10

Comments: _____

Clarity of Script Notes 1 2 3 4 5 6 7 8 9 10

Comments: _____

Tech Paperwork 1 2 3 4 5 6 7 8 9 10

Comments: _____

Run Sheets 1 2 3 4 5 6 7 8 9 10

Comments: _____

Communication Skills 1 2 3 4 5 6 7 8 9 10

Comments: _____

Work with SM Team 1 2 3 4 5 6 7 8 9 10

Comments: _____

Work with Cast & Crew 1 2 3 4 5 6 7 8 9 10

Comments: _____

Flexibility/Problem Solving 1 2 3 4 5 6 7 8 9 10

Comments: _____

Effectiveness 1 2 3 4 5 6 7 8 9 10

Comments: _____

Growth 1 2 3 4 5 6 7 8 9 10

Comments: _____

General Comments:

Stage Management Feedback Form

Dear Directors,

The following sheet is designed to allow you a chance to offer feedback on the stage management team assigned to your production. Comments, both positive and negative, will help me continue their development and allow me to better assist you on future productions. I appreciate your taking the time to share your thoughts. Please return this sheet to me (mailbox in main office) and let me know if you have any questions.

Please do one form for each of the SMs working on your show.

Thanks you,

Carolyn Tsutsui

Production: _____

Director: _____

Name: _____

Position: SM / ASM (Circle One)

Please evaluate the stage manager only on the following skills (1- lowest, 5-highest)

ORGANIZATION AND COMMUNICATION SKILLS

Punctuality	1	2	3	4	5
Proactiveness/Anticipation	1	2	3	4	5
Attention to Detail	1	2	3	4	5
Identifying Problems	1	2	3	4	5
Problem Solving	1	2	3	4	5
Follow-Through/Persistence	1	2	3	4	5
Verbal Communication	1	2	3	4	5
Written Communication	1	2	3	4	5

MANAGEMENT SKILLS

Leadership	1	2	3	4	5
Flexibility/Responsiveness to Change	1	2	3	4	5
Ability to Manage ASMs (SM Only)	1	2	3	4	5
Ability to Manager Crew (ASMs only)	1	2	3	4	5
Ability to Meet Directors Needs	1	2	3	4	5
Ability to Function Effectively in Rehearsal	1	2	3	4	5
Interaction with Production Team (SMs only)	1	2	3	4	5
Maintenance of Production After Opening	1	2	3	4	5
Respect for Others	1	2	3	4	5
Respect FROM Others	1	2	3	4	5
Acceptance of Different Points of View	1	2	3	4	5
Attitude	1	2	3	4	5

1. Based on the above criteria please give a general overview of work of the SM/ASM you are evaluating

2. Please comment on situations in which the stage manager or assistant stage manager did particularly good work.

3. Please comment on areas in which you feel the SM/ASM needs to work on.

Thank you for taking the time to fill out this form!

As of 9/30/13

Stage Management Self Reflection Form

Dear Stage Managers

The following sheet is designed to allow you a chance to reflect on your work. Comments, both positive and negative, will help me continue your development and allow me to better assist you on future productions. Please be open and honest, the only way to grow is to understand yourself better. I appreciate your taking the time to share your thoughts. Please return this sheet to me (mailbox in main office) and let me know if you have any questions.

Thanks you,

Carolyn Tsutsui

Name: _____

Production: _____

Please evaluate yourself only on the following skills (1- lowest, 5-highest)

ORGANIZATION AND COMMUNICATION SKILLS

Punctuality	1	2	3	4	5
Proactiveness/Anticipation	1	2	3	4	5
Attention to Detail	1	2	3	4	5
Identifying Problems	1	2	3	4	5
Problem Solving	1	2	3	4	5
Follow-Through/Persistence	1	2	3	4	5
Verbal Communication	1	2	3	4	5
Written Communication	1	2	3	4	5

MANAGEMENT SKILLS

Leadership	1	2	3	4	5
Flexibility/Responsiveness to Change	1	2	3	4	5
Ability to Manage ASMs	1	2	3	4	5
Ability to Meet Directors Needs	1	2	3	4	5
Ability to Function Effectively in Rehearsal	1	2	3	4	5
Interaction with Production Team	1	2	3	4	5
Maintenance of Production After Opening	1	2	3	4	5
Respect for Others	1	2	3	4	5
Respect FROM Others	1	2	3	4	5
Acceptance of Different Points of View	1	2	3	4	5
Attitude	1	2	3	4	5

1. Please comment on situations in which you feel you did particularly good work.

2. Please comment on situations which you feel you could have done better – explained what you feel went wrong and what you could have done?

3. What areas do you feel you need to work on?

4. Do you want to stage manage again?

Thank you for taking the time to fill out this form!

As of 12/18/19

THEA 4351

Self-Reflection

You will write a 3+ page reflection on your work as a stage manager. Focusing on new skills learned, challenges you faced. What are your strengths and weaknesses and what you feel you can do to overcome them. Where you hope this experience takes you on your career path, etc.

Performance	Excellent	Good	Poor
Cohesiveness of Reflection	The reflection provides the 'big picture' of the student's experiences. The student interweaves information regarding specific artifacts and how these artifacts were beneficial. The reviewer is left with several details which make the student's experience unique.	The essay attempts to tie artifacts together. The student provides some personal insight into how artifacts were beneficial. The student has created a general picture of their experiences. The reviewer understands that the student gained clinical and academic knowledge and skills.	The essay is linear in presentation. All artifacts are listed and described separately and at length. Personal insight into how these artifacts benefited the student is not provided. The 'big picture' of the student's experiences is not evident. The reviewer understands what each artifact is but not how they tie together.
Experiences & Accomplishments	The reflection leaves an impression on the reader about what the student learned. Insight into the reflection process is somewhat evident as the writer articulated what needs to be developed in the future.	Reflection lets reader know what was learned but there is just minimum explanation. Insight into the reflection process is not evident as the writer did not clearly articulate what needs to be developed in the future.	Insight into the reflection process is not evident as the writer did not articulate what was learned and what needs to be developed in the future.
Reflection & Examples	Demonstrates an ability to reflect on own work and adequate number of examples are provided.	Reflects on own work and improvement on occasion but does not provide many examples at all.	Does not reflect on own work at all and no examples are provided.
Effort and Personal Responses	Reflection demonstrates that great effort was made to write essay. Evidence of a personal perspective within reflection.	Writer did minimum of what was expected but nothing more in. Effort was made to write essay. Little evidence of a personal perspective within reflection.	No effort was made to write essay. No evidence of a personal perspective within reflection.
Goals and Levels of Learning	Reflection reveals insight into personal goals and levels of learning.	Reflection reveals some insight into personal goals and levels of learning.	Reflection does not reveal insight into personal goals and levels of learning.
Writing Mechanics	No spelling and grammatical errors. Organized paper.	Some spelling, grammatical errors and/or organizational problems.	Many spelling and grammatical errors. Serious organizational problems.

