

SAMPLE SYLLABUS. Enrolled students will receive the finalized syllabus prior to the start of the institute.

UCLA STAGE MANAGEMENT SUMMER INSTITUTE Session B

Summer 2023

Instructors

Jessie Vacchiano: jvacchiano@tft.ucla.edu

PLUS GUESTS

Experience Level: Applicants should be high school or college students who have a serious interest in stage management. They should have some experience in stage management or technical theater.

Requirements: Students should have a laptop computer as much of our paper work will be done digitally.

Description:

The UCLA Stage Management Summer Institute is a three-week intensive conservatorystyle program for college and high school theater students encompassing the study and application of stage management, theater history, leadership, teamwork, and problem solving. Students will also be introduced to current industry practices through workshops and hands on activities as it is an essential component to the learning process. Students will culminate the program by working on a final production from preproduction thru performance.

The program is designed for college and high school students who have a serious interest in stage management and who seek the discipline and training required for participation in a university theater program or a career in the performing arts.

Students will spend the morning sessions breaking down stage management at each step of the theatrical process. We will look at not just how to get something done but why it's done that way, how it was done in the past, who it effects, and how it makes the process better. We will then put our lessons to practice with hands on experience as we step into the rehearsal room with the MTSI program. The students will all work as a stage management team along side the professional director, designer, musical director, and stage manager for the MTSI rehearsals and performances. While each student will be assigned a stage management role, we will come together each day to discuss our experiences in rehearsal so the students receive a complete picture of what it takes to become a successful stage manager in a real life scenario.

Assessments:

Assignments- 20%

There will be exercises, projects, and paperwork to complete. Some of this paperwork will be the foundation of how we work as a stage management team along side of APSI. Don't be afraid to ask if something doesn't make sense, you are likely not the only person with the same question. Unexcused late submissions will automatically be reduced by one full grade.

Pre-arrival Work- 20%

All students should submit their prearrival work online before our first session.

Attendance and Participation- 60%

The success of this course relies highly on conversations, discussions, and then putting what we learn into practice. Students will need to be in class to engage in real time discussion and then need to remain focus thru rehearsals and ensemble work with the APSI students and professional production team. Participation refers to your active contribution and due diligence in the completion of tasks. Attendance will be taken for each session. *Arriving late for two classes equates to one absence.*

Before arrival: (10-15 hours)

Before arrival, students should begin thinking about how they will prepare for shows in the professional world. Because every stage management style is slightly different, students should prepare the way they think works best for them. We will then discuss each student's format in a group setting, look at everyone's different ideas to complete each task, and compare them with the paperwork I will use to stage manage the show. This will help us to create a framework to use in rehearsals. Through the process we will analyze our starting prep work and create templates for future work. Having a solid foundation of paperwork and organization is key to a stage managers success.

Professional stage managers are often expected to start work well before rehearsals begin. One of a stage manager's biggest jobs is to FACILITATE everyone else's process. While students may not have had to prepare a show in the past, the objective is to step into the rehearsal room with as many tools at your disposal as possible. Having a solid foundation of paperwork will help make facilitating the process more effective. Everyone may choose to solve these problems differently but we should each be able to solve them or answer questions using our paperwork without referencing the script. We should also be able to hand our paperwork off to another member of the stage management team and have them easily follow the information. I would like to see how each student solves these issues on their own so we can build on our foundation as a stage management team. Stage manager's never stop learning so exploring how others in the industry solve a problem or prepare can often lead to our own growth as stage managers.

Students should arrive to our first day having completed the following tasks:

1. READ THE SCRIPT: Be able to answer the following questions:
 - a. What is the tone of the play?
 - b. What size is the cast?
 - c. Are there any big glaring technical elements I have questions about?

- d. Is there any clear way to break down the script? How is it formatted by the author? Scenes? Songs?
2. CREATE A SCRIPT ANALYSIS: This paperwork should be sortable quickly. I recommend using EXCEL. It should be organized by Act/Sc/Page but also reference departments (Props, Sound, Lights, Song, etc). This piece of paper should be something you can reference in rehearsal when setting up scenes or used in production meetings that answers questions. Think of questions you've been asked as a stage manager in rehearsal and try to answer those with this piece of paper without having to flip thru the script. I expect you to be answer things like:
 - a. We are starting on page ##. What props need to be preset?
 - b. How long does <actor> have from when they exit to when they reenter?
 - c. Does the script call for any lighting notes at the end of scene #?
 - d. We are rehearsing pages ##-##. What songs happen between those pages?
 - e. What scenic elements are onstage during the song <song name>?
3. CREATE A CHARACTER BREAKDOWN: This should be a piece of paper you use to quickly reference who is onstage for each act, scene, page, or song. You should be able to answer questions like:
 - a. We are rehearsing scene ##. Who should be called for rehearsal?
 - b. <actor> has a fitting at the top of rehearsal. What can we rehearse without them?
 - c. Does <character> have time to change costumes before they reenter the stage?
4. REHEARSAL REPORT TEMPLATE: A stage managers must keep records of what happens each day in rehearsal and send out those records in a report to the designers, director, and production staff. Create a format you would use as a stage manager. It should be easily filled in each day and emailed out at the end of rehearsal. Format should include:
 - a. Show name
 - b. Production information
 - c. Rehearsal Date
 - d. Accomplished today
 - e. Notes by Departments
 - f. Scheduled for next rehearsal
 - g. Distribution List
5. DAILY CALL TEMPLATE: As the stage manager, you are the communication hub. The cast needs to know each day what the plan is for the next rehearsal as early as possible. Create a daily call template that gives the cast the following information:
 - a. Show name
 - b. Production Info
 - c. Rehearsal Date
 - d. First call times

- e. Schedule
 - f. Notes
 - g. End of Day
6. PRODUCTION MEETING: We will schedule some virtual production meetings with the show production team. Students should attend at least one of these production meetings. This will give students an idea of how directors, designers, the production staff, and stage management prepare their designs and visions before actors step into rehearsal.

Policies

This class follows the department of theater attendance policy. Please make sure you can attend all class sessions before enrolling in the class.

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1st Floor Wooden Center West, CARE advocate@caps.ucla.edu, (310) 206-2465. In addition, Counseling and Psychological Services (CAPS) provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768. You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, titleix@conet.ucla.edu, (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491.

Faculty and TAs are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Coordinator should they become aware that you or any other student has experienced sexual violence or sexual harassment.