Course Description

Management of the physical stage; production schedules; box office; public relations. Theatre 1101 must be taken in conjunction with this course.

Learning Objectives

1. Students will learn the duties and responsibilities of a production stage manager
2. Students will learn the duties and responsibilities of a theatre business manager
3. Students will learn the duties and responsibilities of a public relations manager
4. Students will develop the interpersonal skills and problem-solving techniques required of these positions
5. Students will understand the roles of each position in the production process.

The student will develop the organizational patterns, skills, and knowledge essential to execute the each manager's myriad of essential duties in pre-production work, rehearsal, and performance of theatrical productions.

Course Requirements

Individual Assessment

- Reading/Discussion
- Performance Attendance/Critiques
- Final Exam
- SM Production Book & Call Board
- Q Calling
- Production Budget
- Production Calendar
- Production PR Packet

Group Assessment

- Equity Rules
- Company Rules
- Know Your Theatres
- Rehearsal Hall
- Season Production Calendars
- Company Mission Statement
- Season Brochure/PR Packet

Contact Information

Professor Mike Burnett
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Office Phone: 325-486-6190
Office Location: Carr Fine Arts/Education, Room #165
Office Hours:
- Monday/Wednesday 1p-3p
- Tuesday/Thursday 11a-12p, 1p-2p
- Friday by appointment

All Power Point presentations presented in class as well as other information for this class will eventually end upon Blackboard.
Texts

Required Texts:
Stage Management by Lawrence Stern & Alice O'Grady
How to Run a Theatre by Jim Volz
Actor's Equity Association Rules and Guidelines Governing Theatres

Suggested Readings:
Stage Manager: The professional experience by Larry Fazio
The Stage Management Handbook, by Daniel Ionazzi
Management Mess-Ups: 57 pitfalls you can avoid (and stories of those who didn't) by Mark Eppler
The Art and Craft of Stage Management by Doris Schneider
Stagecraft List-serv email list

A note about the text...it does not really matter to me which edition you choose to purchase for this class, provided that if you use an edition different from mine, you check with me to make sure that the reading assignments match up, and that the information contained within is all there. It is also permissible to share texts, though it will be difficult at times throughout the semester.

Grading Policy

Grade Distribution (with competency for Learning Outcomes given):

<table>
<thead>
<tr>
<th>Individual Assessment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading/Discussion (1,2,3,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Performance Attendance/Critiques (1,2,3,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Final Exam (1,2,3,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>SM Production Book &amp; Call Board (1,4,5)</td>
<td>10%</td>
</tr>
<tr>
<td>Q Calling (1,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Production Budget (1,2,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Production Calendar (1,2,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Production PR Packet (2,3,4,5)</td>
<td>10%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group Assessment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity Rules (1,2,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Company Rules (1,2,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Know Your Theatres (1,2,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Rehearsal Hall (1,4,5)</td>
<td>10%</td>
</tr>
<tr>
<td>Season Production Calendars (1,2,4,5)</td>
<td>5%</td>
</tr>
<tr>
<td>Theatre Organizational Packet (1,2,3,4,5)</td>
<td>10%</td>
</tr>
<tr>
<td>Season Brochure/PR Packet (2,3,4,5)</td>
<td>10%</td>
</tr>
</tbody>
</table>

Total 100%

The grade of "C" is given for work that completes all of the assignment requirements and is submitted on time. Grades "A" or "B" are given for work that meets the "C" requirements and clearly demonstrates thought and development in appropriate skills and aesthetic understanding.

I will NOT accept any late assignments, except due to excused illnesses. Each assignment has been created so that it emphasizes the current topic in class and prepares the foundations for the next project. Skipping an assignment will more than likely be a hindrance and detrimental to your work on the proceeding assignments.

A 90.0 – 100
B 80.0 – 89.9
C 70.0 – 79.9
D 60.0 – 69.9
F 00.0 – 59.9

Grade Appeal Process

As stated in the ASU Operating Policy and Procedure (OP10.03) a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see OP10.03 at www.angelo.edu/opmanual/docs/Section_10_Academic_Policies-Students/OP_10.03_Grade_Grievance.doc
**Attendance and Participation Policy**
Quality participation in class is required. Students contribute to the learning environment and demonstrate their understanding of the material by participation. Therefore, class attendance is required and the attendance policy is as follows:

- Attendance will be taken at the beginning of each class period. 0-5 minutes late will count as a tardy. Students who are more than 5 minutes late for class will be considered absent for that class. Tardiness is seriously frowned upon. 2 Tardies count as 1 absence.
- My attendance policy is strict. **Missing 4 classes will lower your final grade by 1 letter grade. Every 2 classes missed after that will result in another letter grade reduction.** Absences count regardless of the reason...so use them wisely. Sickness absences will be excused if I have both an email from you PRIOR to class and a doctor note within 24hrs of class.
- Students who are late for class on quiz or exam days will only be given the allotted class time to complete their quiz.
- Students representing ASU (traveling groups, class field trips, etc.) will be granted an excused absence, but prior notification must be given to me in writing at least one week in advance.
- Excused absences still count towards your total missed classes. Excused absences will allow you to make up the work/assignment due that day.
- Remember, an absence is not an excuse for a late assignment. If you have prior knowledge of your absence, please turn in your assignment prior to your absence.
- Missing class on a scheduled presentation day can jeopardize your grade for the semester. Missing class because you haven’t finished an assignment is a questionable choice and results in both a lower grade on the assignment and the loss of valuable class time.

**Rationale:**
I value attendance and participation. A class is only as useful as the time you put into it, and, more than lecturing, I think we learn from active discussion and debate.

**Base Score:**
The 10% points for participation includes coming to class and participating, if not in the large class discussion, in the smaller groups at least. If you are reserved, I understand, and I won’t ask you to do anything that I might assign in class that an actor might enjoy. But, oral communication is a key part of the theatre and it is essential that you learn to communicate as a theatre artist. Using class time to discuss non-class topics, non-engagement, and absence will eat away at your grade.

**The Catch:**
Worse than absence and not participating is actively detracting from the learning environment. I really, really, really, really hate having to stop the class because someone is chatting with their friends, writing notes to each other, making faces, texting, or reading the newspaper. It is disrespectful to those of your classmates who have paid good money and want to learn something. This has a far worse effect on your grade. In other words, if I have to say something to you, or if I just have a bad feeling of any kind about you that day, I will subtract points from your participation grade. If you are continually disruptive, I will ask you to leave the classroom, which will result in an absence for that day being recorded.

**The Solution:**
If you feel like sleeping, chatting, giggling, or being anywhere else, just don't show up. Believe me, it will be better for your grade than being asked to leave class.
**Plagiarism**

*Plagiarism: What it means to do it, and the consequences of being caught.*

I was a student myself, and I understand the pressures students face in this department. It's getting close to the end of the semester and you just opened a show. You have two research papers due, an acting scene, and some final exams. You haven't started on your final project because you've been in rehearsal every night until midnight. Your scene partner has been flaking out on you. You've fallen behind in all of your classes - and you don't particularly like anything we've studied in this class. Really - you'd rather deal with any other assignments than think about tech theatre. Understandable. You can cut down on all of this, you think, if you just find some quick material on the internet on a Theatre Mission Statement and copy it in, work in some of the material from your friend's notes (you didn't go to class the day we discussed it), and "voila!" A paper! Worse yet, you find just the paper you're looking for from the internet. Only $10 a page...this is too perfect!

After the final exam you get an email from me telling you that your paper seems to match another one found online. It will be investigated. You find yourself in a disciplinary hearing - your scholarship is revoked, you flunk Theatre History or, worse, you are expelled from the University.

You want to finish your degree elsewhere. You audition for another grad program. They'd take you in a heartbeat, they say, but it appears that you were expelled from a school for academic misconduct; they can't possibly admit you to the program. Other graduate programs turn you down. Employers for stupid bank jobs even balk at your record. You waste your life working in an insurance office job that your loser brother got you in Kalamazoo.

Materials that are available for you to plagiarize are available to me to review. I have read most of the printed sources you are likely to use, and I also can purchase ready-made essays from the same vendors...if they can sell to you, what is to stop them from making money from me? Plagiarism is a lousy shortcut, not just because it leads to the tragic scenario I outlined above, but also because:

1. Projects and Papers put together from lifted sources are usually of poor quality. If you think the people who produce these papers for hire are better writers than you, think again. They are usually 'C' quality papers at best.

2. You lose my respect, and the respect of others on faculty. It will affect the way we evaluate you in the future.

3. You cheat yourself of an opportunity to learn. I don't assign projects for my own enjoyment! I assign papers because I want to give you an opportunity to explore in greater depth a topic you find interesting. I want to help you learn to be a better writer - to organize your thoughts, to think on a deeper level, and to analyze materials more effectively. What a great opportunity! You paid a lot of money for such an opportunity - and you cheat yourself of that. Think of how much money you are wasting by just 'getting by.'

Remember: Any paper you write yourself, with your own research, will usually be good enough for a 'B' grade or better. I appreciate the effort a student puts into a research project. Find a topic you like. ASK ME if you have any problems. I am happy to help you - even if you have to remind me a gazillion times. I take plagiarism very seriously, and I WILL catch you. I'm terribly zealous about it. So, don't do it.

*The above text was taken from [http://www-personal.umich.edu/~jewestla/plagiarism.html](http://www-personal.umich.edu/~jewestla/plagiarism.html) and adapted in places to fit this course.*
Academic Advising
The College of Arts and Sciences and Department of Communication, Mass Media and Theatre require that students meet with a Faculty Advisor as soon as they are ready to declare a major. The Faculty Advisor will set up a degree plan, which must be signed by the student, faculty advisor, and the department chair. Communication, Mass Media, or Theatre majors who have questions about advising or declaring a major in the department, can call 942-2031. Undeclared majors are supported by ASU’s Center for Academic Excellence located in Library A312, and can be reached at 942-2710.

Academic Honor Code
Violations of academic integrity are very serious matters and are clearly documented in the ASU Student Handbook. The work a student submits in a class is expected to be the student’s own work and must be work completed for that particular class and assignment. Plagiarism means intentionally or knowingly representing the words or ideas of another as one’s own. This may include your own previous work. Plagiarism includes quoting or paraphrasing from other sources without acknowledging/citing the source of your information or presenting quoted material as your own words. You must be very clear about attribution of sources and you must know how to cite sources in a paper. Please see full Honor Code Policy at http://www.angelo.edu/cstudent/documents/pdf/Student_Handbook.pdf

Non-Discremination
Prejudice of any kind will not be accepted in the classroom. This includes age, race, political stance, religious preference, and ethnicity. Students are allowed to disagree and voice opinions if they do so in a non-offensive manner.

Incomplete Grades
The grade I is given when the student is unable to complete the course because of illness or personal misfortune. An I that is not removed before the end of the next long semester automatically becomes an F. A graduate student will be allowed one year to remove a grade of I before it automatically becomes an F. To graduate from ASU, a student must complete all I’s.

Students with Disabilities
Angelo State University complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Dean of Student Life and Student Services at 942-2191 If you need disability accommodations in this class, please see me as soon as possible.

In General
I do not accept late assignments. However, if you are having trouble keeping up - please come and see me. I would much rather you come and talk to me than let your work slide. I am in during my office hours, during the shop, and other times, and I can be easily reached by email. You will find I am usually pretty agreeable if you take the initiative and communicate with me.
**Formatting/Paper Requirements**

- All written assignments are to be TYPED using either Times New Roman, Arial, Century, or Cambria, in Size 12 of course.
- Double-spaced.
- All written assignments should be well thought-out and in complete sentences. (FYI: Yes. No. are not complete sentences!)
- Don’t forget: Spell check is your friend!
- Proof reading helps a lot, too!
- Papers must be saved in Microsoft Word format (either .doc or .docx). If it is not in this format, I will not grade it and you will get a failing grade for the assignment.
- All Assignments will need to be submitted via Blackboard by the assignment deadline. I will not accept printed papers.
- Late assignments will not be accepted.
- HAND WRITTEN assignments are to be in ALL CAPS BLOCK PRINT.

**Readings for Class/Discussion**

There will be dates this semester where we will discuss, in depth, *Stage Management & How to Run a Theatre* and other assigned readings. Students are expected to read the selection. Students will compile a short list of 5 comments/questions on each reading and post them on the Blackboard blog PRIOR to the class period beginning. Students must also comment on at least 2 other posts per assigned reading AFTER the class meets and BEFORE the next class session.

**Performance Attendance/Critique**

For this particular class, you will be required to attend the 2 live theatrical productions presented by the Arts @ ASU. For each production, you will complete a critique.

This semester, the required productions are *Student One Acts* and *W;t*. The most cost-effective way for this to happen is for you to attend the Final Dress Rehearsal the night before the show opens to the public. If you can’t make it to Final Dress, you’ll have to pay for a student ticket like everyone else. Please, get your tickets in advance. Waiting until the last performance will put you at a disadvantage. Production response papers should be 2-3 pages in length and will be due within a week after the play closes. These papers are designed to get you to put your impressions (likes, dislikes, etc.) of the technical elements of the production into a coherent expression of words. I don’t grade you on WHAT YOUR OPINION IS, I grade these on how well you support your opinion. Copying another person’s production critique (or collaborating with another student on this paper) WILL result in at least a zero (0) for the assignment for both students—and could result in an “F” for the course and disciplinary action from the Dean.

*For extra credit*, you may attend up to 3 live theatrical productions produced by either another college/university, a local established community theatre, or a professional theatre company, but it may not be your church’s Christmas pageant, your little sister’s high school production, or an “improv”/comedy show. If you are not sure that a performance you are planning to attend fits the criteria. Be sure to ask me first, not later.

You may attend these extra credit theatrical productions at any time throughout the semester. Once you have attended the performance, you will complete a critique for the production. The critique, a scan of the coverpage and cast/production staff from your program, and a scan of your ticket stub are due for the full extra credit amount (each extra credit journal may count up to ½ of a critique grade).

Extra credit critiques are due no later than **Friday, April 27**.
Final Exam
The final exam for this course is in the form of a 100-question vocabulary test and an open letter. The vocabulary test will cover definitions of terms from each of the manager areas. These terms will come directly from the glossary of the main texts for the course. The open letter is a letter providing advice that you have learned, given to future ASU managers. It must be at least 4 pages, typed double-space, 12pt Times New Roman font. The must be completed prior to the final exam and submitted via BLACKBOARD.

SM Production Book/Call Board
Each student will create a Production Book, based on a full-length play (non-musical) that you select and that the professor will approve (it is suggested that a play with a published ground plan is chosen). This project should be treated as a major final project. (Neatness always counts.) Production Books will be evaluated on their completeness, organization, innovation, functionality, and presentation.
Remember "A place for everything, and everything in its place." *Note: All paperwork must be completed on a computer. You will create your own forms (I suggest Excel, but you can use something else.) There are examples for most of the schedules, lists, and reports in the text. Feel free to use these as a template.

As part of this project, each student will each create a sample call board.

Each production book will contain at least the following information:

<table>
<thead>
<tr>
<th>Performance Report</th>
<th>Light Q List</th>
<th>Costume Plot</th>
<th>Audition Forms</th>
<th>Map to local vendors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master Calendar</td>
<td>Sound Q List</td>
<td>Costume Q List</td>
<td>Emergency #’s</td>
<td>Fitting times/schedule</td>
</tr>
<tr>
<td>Cast List</td>
<td>Prop List</td>
<td>Shift Plot</td>
<td>Mop/Sweep Schedule</td>
<td>Synopsis of characters</td>
</tr>
<tr>
<td>Crew List</td>
<td>Prop Plot</td>
<td>Set Diagram (Plan)</td>
<td>Pre-show checklist</td>
<td>Scene Breakdown</td>
</tr>
<tr>
<td>Rehearsal Schedule</td>
<td>Fly Q List</td>
<td>Notepad</td>
<td>List of local vendors</td>
<td>French Scenes</td>
</tr>
<tr>
<td>Rehearsal Space info</td>
<td>Call Board Info</td>
<td>Tech Schedule</td>
<td>Rehearsal Report</td>
<td>Map to Hospitals</td>
</tr>
<tr>
<td>Sign in Sheets</td>
<td>Key to Blocking</td>
<td>Key to Q’s</td>
<td>Company Rules</td>
<td>Prompt Script (with blocking and Q’s)</td>
</tr>
</tbody>
</table>

Q Calling
Each Student will be given a Cue sequence to call from a theatre production. The student will have a live (taped) theatre production to follow for their calling. Grading will be based on accuracy and clarity of warnings, standby, and go for the cue.

Production Calendar
Each Student will create a detailed production calendar for their play. The calendar must contain (among other elements) blocking dates, run thru, off-book date, designer runs, a complete tech and performance schedule. This calendar will be used in the Production Book and in the Group Season Production Calendar.

Production Budget
Each Student will create a detailed Production budget for their play. The budget must contain (among other elements) scenery, costume, lighting, sound, props, publicity, salaries, space usage, royalties, scripts, copies. There will be more in the budget...be prepared to include much more.

Production PR Packet
Each Student will create a detailed Production PR Packet for their play. The packet must contain (among other elements) production poster, press release, director’s notes, biographies of playwright, publicity photos.
GROUP PROJECTS
Each student will be assigned to a group to create their own theatre company. This group will complete 8 projects together. Groups will be chosen at random by the professor. However, if the group dynamic is such that one member is not pulling his/her own weight, the "Survivor" rule will be brought into play. If there is a problem, the entire team should schedule a time to meet with the professor. If, after this meeting, there are still problems, the team can cast a vote to have one member removed from the "team." If you are removed from the team, you will not be reassigned to another team. You will complete the project on your own, with a grade reduction. In past semesters, there have been groups to vote members out, so please take this seriously.

EQUITY RULES
Each Group will select an Actors Equity Association (AEA) rulebook and provide a list of unique or specific Equity Rules for a class discussion. Rulebooks will be given out by the professor.

COMPANY RULES
Each group will develop a list of company rules as it pertains to ASU Theatre. Using the Actor’s Equity Association Guidelines and Rules and other company rule lists (found online or in texts) you will develop a list of rules that will best serve ASU Theatre. Using these lists, the class will compile the official ASU Theatre Company Rules.

KNOW YOUR THEATRES
Each group will create a ground plan of the ASU Mainstage, Modular Theatre and Studio Theatre. This ground plan (not to scale) must contain all pertinent safety information (fire exits, phone numbers, fire alarm pull boxes, fire extinguishers, etc...) as well as electrical, sound, rigging, and scenic information. The ground plan must be computer generated using CAD, Paint, or some other graphic software (does not have to be to scale). Hand drawn plans are not accepted.

REHEARSAL HALL
Each group will set up the Studio Theatre as if it were a rehearsal space for which they were the SM Team. Included in this will be spiking the set, setting up offstage areas, director/designer areas, setting up the SM desk (create a list of what needs to be in the desk) and making the room “actor-friendly.” The professor will decide the best rehearsal hall, and give that group a special prize.

SEASON PRODUCTION CALENDARS
Each group will create three (3) formats of a season production calendar for the members' individual plays. These calendars must be all-inclusive for the theatre company.
1 - 1 page at a glance season  
2 - Gant chart for season  
3 - Multipage inclusive all events season

THEATRE COMPANY ORGANIZATIONAL PACKET
Each group will create an organizational packet containing at least the following:
1 - Mission Statement  
2 - Vision Statement  
3 - Organizational Chart  
4 - Operating Budget  
5 - Logo

SEASON BROCHURE/PR PACKET
Each group will create a season brochure and PR packet for their season containing at least the following:
1 - Season Brochure  
2 - Season Press Release  
3 - Individual Production PR materials
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Text Reading</th>
<th>Assignment Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>16-Jan</td>
<td>Intro to the Class</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>18-Jan</td>
<td>Discussion Chapters 1 &amp; 2</td>
<td>SM Ch 1 &amp; 2</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>23-Jan</td>
<td>Discussion Chapters 3, 4, &amp; 5</td>
<td>SM Ch 3, 4, 5</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>25-Jan</td>
<td>GROUP WORK DAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>30-Jan</td>
<td>Discussion Chapters 6, 7, &amp; 8</td>
<td>SM Ch 6, 7, 8</td>
<td>Know Your Theatre</td>
</tr>
<tr>
<td>TH</td>
<td>1-Feb</td>
<td>Taking Blocking</td>
<td>Rehearsal Hall &amp; Rules Group 1</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>6-Feb</td>
<td>Discussion Chapters 9, 10, &amp; 11</td>
<td>SM Ch 9, 10, 11</td>
<td>Rehearsal Hall &amp; Rules Group 2</td>
</tr>
<tr>
<td>TH</td>
<td>8-Feb</td>
<td>Calling Q's</td>
<td>Rehearsal Hall &amp; Rules Group 3</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>13-Feb</td>
<td>Discussion Chapters 12, 13, &amp; 14</td>
<td>SM Ch 12, 13, 14</td>
<td>Rehearsal Hall &amp; Rules Group 4</td>
</tr>
<tr>
<td>TH</td>
<td>15-Feb</td>
<td>Interpersonal Relationships</td>
<td>Rehearsal Hall &amp; Rules Group 5</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>20-Feb</td>
<td>Discussion Chapters 15, 16, &amp; 17</td>
<td>SM Ch 15, 16, 17</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>22-Feb</td>
<td>Production Management</td>
<td>Production Calendar</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>27-Feb</td>
<td>NO CLASS - KCACTF</td>
<td>Student One Acts Critique</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>1-Mar</td>
<td>NO CLASS - KCACTF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>6-Mar</td>
<td>Discussion Chapters 18, 19, &amp; 20</td>
<td>SM Ch 18, 19, 20</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>8-Mar</td>
<td>Call Boards/Production Books</td>
<td>PRODUCTION BOOKS &amp; CALL BOARDS</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>13-Mar</td>
<td>NO CLASS - SPRING BREAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>15-Mar</td>
<td>NO CLASS - SPRING BREAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>20-Mar</td>
<td>Discussion Chapter 1</td>
<td>Run Ch 1</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>22-Mar</td>
<td>Discussion Chapters 2 &amp; 3</td>
<td>Run Ch 2 &amp; 3</td>
<td></td>
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<tr>
<td>T</td>
<td>27-Mar</td>
<td>Season Selection</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>29-Mar</td>
<td>Discussion Chapters 4 &amp; 5</td>
<td>Run Ch 4 &amp; 5</td>
<td>Season Production Calendar</td>
</tr>
<tr>
<td>T</td>
<td>3-Apr</td>
<td>Discussion Chapter 6 &amp; 7</td>
<td>Run Ch 6 &amp; 7</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>5-Apr</td>
<td>TBD</td>
<td>Production Budgets</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>10-Apr</td>
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