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
- SM Production Book & Call Board
- Letter to Future Stage Managers
- Q Calling
- Production Calendar
- Theatre Organization & Season

Group Assessment
- Equity Rules
- Company Rules
- Know Your Theatres
- Theatre Organization Budget

Contact Information
Professor Mike Burnett
E-mail: michael.burnett@angelo.edu
Office Phone: 325-486-6190
Office Location: Carr Fine Arts/Education, Room #165
Office Hours:
Monday/Wednesday 130p-330p
Tuesday/Thursday 130p-330p
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
Management and the Arts by William Byrnes

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):
Individual Assessment
Reading/Discussion (1,2,3,4,5) 7.5%
Performance Attendance/Critiques (1,2,3,4,5) 10%
Letter to Future SM’s (1,2,3,4,5) 7.5%
SM Production Book & Call Board (1,4,5) 15%
Q Calling (1,4,5) 10%
Production Calendar (1,2,4,5) 5%
Theatre Organization & Season (2,3,4,5) 15%

Group Assessment
Equity Rules (1,2,4,5) 7.5%
Company Rules (1,2,4,5) 7.5%
Know Your Theatres (1,2,4,5) 7.5%
Theatre Organization Budget (1,2,3,4,5) 7.5%

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 3 classes will lower your final grade by 1 letter grade. Every 1 class 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 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 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](http://www.angelo.edu/cstudent/documents/pdf/Student_Handbook.pdf)

### Non-Discrimination
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.
Title IX
Angelo State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. In accordance with Title VII, Title IX, the Violence Against Women Act (VAWA), the Campus Sexual Violence Elimination Act (SaVE), and other federal and state laws, the University prohibits discrimination based on sex, which includes pregnancy, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination and unwelcome behavior of a sexual nature. The term includes sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, sexual assault, sexual exploitation, stalking, public indecency, interpersonal violence (domestic violence or dating violence), sexual violence, and any other misconduct based on sex.

You are encouraged to report any incidents involving sexual misconduct to the Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator, Michelle Boone, J.D. You may submit reports in the following manner:

Online: www.angelo.edu/incident-form
Face to Face: Mayer Administration Building, Room 210
Phone: 325-942-2022
E-Mail: michelle.boone@angelo.edu

Note, as a faculty member at Angelo State, I am a mandatory reporter and must report incidents involving sexual misconduct to the Title IX Coordinator. Should you wish to speak to someone in confidence about an issue, you may contact the University Counseling Center (325-942-2371), the 24-Hour Crisis Helpline (325-486-6345), or the University Health Clinic (325-942-2171). For more information about resources related to sexual misconduct, Title IX, or Angelo State's policy please visit: www.angelo.edu/title-ix.
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 The Resistible Rise of Artuio Ui and Fun Home. 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 to 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 Tuesday, November 26.
Open Letter to Future SMs
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 letter must submitted via BLACKBOARD and ALSO printed and included in your SM Production Book.

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 callboard.

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>
</tr>
</thead>
<tbody>
<tr>
<td>Master Calendar</td>
<td>Sound Q List</td>
<td>Costume Q List</td>
<td>Emergency #’s</td>
</tr>
<tr>
<td>Cast List</td>
<td>Prop List</td>
<td>Shift Plot</td>
<td>Mop/Sweep Schedule</td>
</tr>
<tr>
<td>Crew List</td>
<td>Prop Plot</td>
<td>Set Diagram (Plan)</td>
<td>Pre-show checklist</td>
</tr>
<tr>
<td>Rehearsal Schedule</td>
<td>Fly Q List</td>
<td>Notepad</td>
<td>Scene Breakdown</td>
</tr>
<tr>
<td>Rehearsal Space info 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>
</tr>
<tr>
<td></td>
<td></td>
<td></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 thurs, off-book date, designer runs, a complete tech and performance schedule. This calendar will be included in the SM Production Book.

Theatre Organization & Calendar
Each Student will create an organizational packet containing at least the following:
1 – Mission Statement
2 – Vision Statement
3 – Rational/explanation for the company & how it will benefit your community
4 – Season Press Release
5 – Theatre Logo
6 – Season Brochure
7 – Season poster
**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 Theatre**
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.

**Theatre Organization Budget**
Each group will be assigned a 501c3 theatre organization and create a hypothetical budget for the organization. The majority of the work for this assignment will be in-class, though some of the work will be done outside of class.
## Class Calendar

<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>27-Aug</td>
<td>Intro to the Class</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>29-Aug</td>
<td>Discussion Chapters 1, 2, &amp; 3</td>
<td>SM Ch 1, 2, 3</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>3-Sep</td>
<td>Discussion Chapters 4 &amp; 5</td>
<td>SM Ch 4, 5</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>5-Sep</td>
<td>Discussion Chapters 6, 8, &amp; 9</td>
<td>SM Ch 6, 8, 9</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>10-Sep</td>
<td>Calendars, Rules</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>12-Sep</td>
<td>Blocking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>17-Sep</td>
<td>Discussion Chapters 10, 11, 12</td>
<td>SM Ch 10, 11, 12</td>
<td>Company Rules (G)</td>
</tr>
<tr>
<td>TH</td>
<td>19-Sep</td>
<td>Discussion Ch. 13, Q Calling</td>
<td>SM Ch 13</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>24-Sep</td>
<td>A Visit with an Equity Stage Manager</td>
<td>SM Ch 13</td>
<td>Know Your Theatre (G)</td>
</tr>
<tr>
<td>TH</td>
<td>26-Sep</td>
<td>Spiking a Floor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>1-Oct</td>
<td>Discussion Ch. 14, 15, 16</td>
<td>SM Ch 14, 15, 16</td>
<td>Equity Rules (G)</td>
</tr>
<tr>
<td>TH</td>
<td>3-Oct</td>
<td>Discussion Ch 17, 18, 19</td>
<td></td>
<td>Production Calendar</td>
</tr>
<tr>
<td>T</td>
<td>8-Oct</td>
<td>Discussion Ch 20, 21</td>
<td>SM Ch 20, 21</td>
<td></td>
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<tr>
<td>TH</td>
<td>10-Oct</td>
<td>Small Theatre Executives Discussion</td>
<td></td>
<td></td>
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<tr>
<td>T</td>
<td>15-Oct</td>
<td>Q Calling - sign up for times</td>
<td>Artuo Ui Critique</td>
<td></td>
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<tr>
<td>TH</td>
<td>17-Oct</td>
<td>Q Calling - sign up for times</td>
<td></td>
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<tr>
<td>T</td>
<td>22-Oct</td>
<td>Call Boards/Production Books</td>
<td></td>
<td>PRODUCTION BOOKS &amp; CALL BOARDS</td>
</tr>
<tr>
<td>TH</td>
<td>24-Oct</td>
<td>Discussion Chapter 1</td>
<td>Run Ch 1</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>29-Oct</td>
<td>Discussion Chapters 2 &amp; 3</td>
<td>Run Ch 2 &amp; 3</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>31-Oct</td>
<td>Theatre Organizations Presentations</td>
<td>Run Ch 4</td>
<td>Theatre Organization Pitch</td>
</tr>
<tr>
<td>T</td>
<td>5-Nov</td>
<td>Discussion Chapter 4</td>
<td>Run Ch 4</td>
<td></td>
</tr>
<tr>
<td>TH</td>
<td>7-Nov</td>
<td>Season Selection</td>
<td>Run Ch 5</td>
<td>Season Lists &amp; Calendar</td>
</tr>
<tr>
<td>T</td>
<td>12-Nov</td>
<td>Season Selection</td>
<td>Run Ch 5</td>
<td></td>
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<tr>
<td>TH</td>
<td>14-Nov</td>
<td>Discussion Chapter 5</td>
<td>Run Ch 6</td>
<td></td>
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<tr>
<td>T</td>
<td>19-Nov</td>
<td>Discussion Chapter 6</td>
<td>Run Ch 6</td>
<td></td>
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<tr>
<td>TH</td>
<td>21-Nov</td>
<td>Discussion Chapter 7</td>
<td>Run Ch 7</td>
<td></td>
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<td>T</td>
<td>26-Nov</td>
<td>Discussion Chapter 8</td>
<td>Run Ch 8</td>
<td></td>
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<tr>
<td>TH</td>
<td>28-Nov</td>
<td>NO CLASS - THANKSGIVING</td>
<td></td>
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<tr>
<td>T</td>
<td>3-Dec</td>
<td>Financials/Budgets</td>
<td></td>
<td>Fun Home Critique</td>
</tr>
<tr>
<td>TH</td>
<td>5-Dec</td>
<td>Discussion Chapter 9</td>
<td>Run Ch 9</td>
<td>Budget</td>
</tr>
<tr>
<td>T</td>
<td>10-Dec</td>
<td>10:30am Theatre Organizational Packet</td>
<td>Theatre Organizational Packet</td>
<td>Theatre Organizational Packet</td>
</tr>
</tbody>
</table>