

Kathleen Cunneen

**Phone:** Cell = 802.291-2431

**Classroom:** Wilson Hall, Room 205

**Class Meets: 3A**

- M 3:30 p.m. – 5:20 p.m. ET
- W 3:30 p.m. – 5:20 p.m. ET
- X-Hour = M, 5:30 p.m. – 6:20 p.m.

**Plus**

- M, T, W, Th, F, Sat, Sun = in rehearsal on rotating basis as assigned, based on your availability, and balanced to be fair to all students. Details to come in class.

**Office Hours:**

- Collis Student Center, Room 216
- M&W 2:30 p.m. – 3:00 p.m.
- Also, by appointment

**Objective:**

To introduce students to techniques and skills necessary to successfully stage manage a theatre production from pre-production through rehearsal, the tech process, performances, and post-production. This will be accomplished through classroom lectures and discussions, combined with the hands-on experience of stage managing the Theater Department's production of LEGACY OF LIGHT, during which we will collaborate with the director, intimacy director, designers, fabulous student actors and artists, and Theater Department artisans. **We will focus on personal management style, working to develop each student's skills as a leader and as a member of a team while supporting theatre-making.**

With equal importance, we will examine creating community and inclusivity from the perspective of the stage manager, while exploring how your values can support your leadership and contribution to our team.

**My goals for this course are simple:** I hope to provide an affirming, positive experience for you all, while introducing you to the Department of Theater and to stage management. My hope is that we enjoy and support each other as artists, learners, and theatre explorers. We have an incredible opportunity to positively impact everyone's experience on LEGACY OF LIGHT, which is so exciting.

**Required Books:**

*Kelly, Thomas A.*

THE BACK STAGE GUIDE TO STAGE MANAGEMENT: TRADITIONAL AND NEW METHODS FOR RUNNING A SHOW FROM FIRST REHEARSAL TO LAST PERFORMANCE

**\*\*3rd Edition\*\*** Back Stage Books: 2009

*This book should be available soon in **Library Reserves in Canvas** but please consider purchasing a used copy so you can get away off your screen to read! Looks like used copies are easily available. Please contact Kathleen if purchasing the textbook would be financially challenging but you would like to have a paper copy.*

*Alcorn, Narda E. and Porter, Lisa*

STAGE MANAGEMENT THEORY AS A GUIDE TO PRACTICE: CULTIVATING A CREATIVE APPROACH

**\*\*2nd Edition\*\*** Routledge: 2023

*I am in the process of getting this into Reserves at the Library; I will keep you posted!*

**Plays to be read:**

LEGACY OF LIGHT, by Karen Zacarias (PDF on Canvas and Xerox copies)

INTIMATE APPAREL by Lynn Nottage (PDF on Canvas and I'll have Xerox copies)

**Requirements:**

1. Class participation (and therefore class attendance) is essential to this course. Please be ready to discuss your own work and your experience in rehearsal. **For every unexcused absence, your "Class Participation" grade will be lowered by half a grade point.** *One of the most important parts of your grade will be your engagement, interest, attentiveness, and willingness.*

- ASK QUESTIONS – especially to clarify terms and theatre concepts. Theatre people tend to talk in code and shorthand; don't ever hesitate to stop the conversation and request an explanation! I promise that your question will benefit everyone.
- I request that your computer and phone remain closed and away in class, unless needed. This also applies to rehearsals. Thank you in advance!
- *Our work together should be generous, supportive, and open to varied perspectives and experiences. The way we treat each other as a team will serve as a model for the entire company.*

2. You will be required to work on the Theater Department's production of LEGACY OF LIGHT, directed by Sarah Wansley. I hope each student can attend at least two rehearsals a week; when we get to technical rehearsals (see explanation in calendar) and performances, your expected involvement will increase. A complete calendar of rehearsals and performances will be distributed in the third class meeting.

3. **Please keep in mind: We can create a schedule to accommodate your commitments and can be flexible. However, others are relying on you, so teamwork is essential!**

- During the rehearsal process, you will serve in both "stage manager" (SM) and "assistant stage manager" (ASM) capacities, depending on the needs of the rehearsal – I'll explain what that means as we move forward!
- As we get closer to performance, it is possible you will be asked to attend more rehearsals.
- Schedule for Technical/Dress Rehearsals and Performances:
  - Technical and Dress Rehearsals begin Saturday, February 14
  - Sunday, February 15 is a day off
  - Tech/Dress continues February 16 - 19
  - Performances:
    - Friday, Feb 20 at 7:30 p.m.
    - Saturday, Feb 21 at 3:00 p.m. and 7:30 p.m.
    - Thursday, Feb 26 at 7:30 p.m.
    - Friday, Feb 27 at 7:30 p.m.
    - Saturday, Feb 28 at 3:00 p.m. and 7:30 p.m.

Each student is responsible for being present at their assigned rehearsals. If, due to an emergency, you need to miss an assigned rehearsal, it is your responsibility to find someone from the class to take your place. We need to take care of each other and work as a team.

**\*\*\*Don't panic—this will all make terrific sense once we have a chance to discuss it!!**

**\*\*\*We can work just about anything out, so let me know of your questions or concerns.**

4. You will be required to submit an evaluative one-page (approx.) report at the end of each week of auditions, rehearsals, and performances (**so a total of eight**). These "reports" should be **word documents** and will serve as a "journal" and provide an opportunity for you to discuss what you learned, didn't know, liked, didn't like, etc. during that week. They will be due **each MONDAY** following the week and should be emailed to me before class or brought to class. **Please make sure you include your name and date on each report!**

- Submitting your weekly report any time after 6:00 p.m. on the Monday that they are due will be considered “late” unless you have made previous arrangements with me.
- For each day, your reflection is late, the grade for that reflection will be lowered by half a grade.

5. You will be required to submit a stage manager’s script (“prompt” script) for the play INTIMATE APPAREL. This will be due **in lieu of a final exam** and will be “submitted” by appointment between March 10 and March 17. Some of the pieces of this project will be done in class before the end of the term.

6. The entire class will collaborate on and complete the final stage management script for LEGACY OF LIGHT throughout the rehearsal and performance process.

7. There will be projects, some of which will be done in class and/or during rehearsal, and at least one quiz.

8. Feedback, input, and discussion based on experience in rehearsal will be an essential part of this process.

### Grading

- Production Assignment – LEGACY OF LIGHT 40%  
*(Being “present” in the moment; commitment, teamwork, forward-thinking, identifying personal and professional goals and working towards them; gaining and improving skills; attentiveness; thoughtful and engaged participation; applying discussions in the classroom to our “practical” work; being open to feedback; responding to suggestions for growth and evolution)*
- Class Participation (including attendance) 25%  
*(Active listening; questioning; honest reflection; sharing experiences in rehearsal and life; attentiveness; respecting others; generous and intentional inclusivity; not being distracting or judgmental; civility; curiosity; being open and welcoming to others and their perspectives)*
- Projects, Weekly “Reports,” Quizzes 25%  
*(Thoroughness, attention to detail, thoughtfulness, honesty, reflection, questioning, giving it your BEST attempt)*
  - (1/2 grade off per each day late)
- Individual Prompt Book – INTIMATE APPAREL 10%  
*(Synthesizing what we have learned throughout the term; asking questions if you don’t know; common sense; thoughtful; proofread and as thorough as you can be.*
  - PLEASE don’t diminish your work – make sure you tidy-up and proof your final project!

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### **POLICIES AND STATEMENTS**

#### **Academic Integrity**

**Academic Honor Policy:** All work on your individual (non-collaborative) projects must be done by you. Even if the work is part of a group project, I expect a fully committed individual contribution from each team member. **Feel free to seek me out for advice when working on your projects.**

The [Academic Honor Principle](#) states: "Academic integrity is foundational to a Dartmouth education. All members of the Dartmouth community—faculty, staff, and students—are responsible for maintaining a culture of integrity, honesty, and respect in teaching, learning, scholarship, and creative work. By

upholding this principle, we foster an atmosphere of intellectual growth and personal development both within and beyond Dartmouth."

The [Academic Honor Policy for Undergraduate Students in the Arts and Sciences](#) states: "In the pursuit of academic excellence in the Arts and Sciences, we are committed to upholding the values of integrity, responsibility, and accountability. As the foundation of our academic community, these values require collective dedication and active participation from all students, staff, and faculty. We acknowledge that academic dishonesty not only undermines the integrity of our educational community but also erodes trust. Together, we create a culture that promotes individual scholarship, collaborative learning, and collective accountability."

- Please see the [Academic Honor Policy for Undergraduate Students in the Arts and Sciences](#) website for more information: <https://policies.dartmouth.edu/policy/academic-honor-policy-undergraduate-students-arts-and-sciences>.
- If you use outside sources on a project, you must site that source. Please see [Sources and Citations](#).
- Please see the [Dartmouth Student Handbook](#) for additional resources and the [Community Standards of Conduct](#).

### Student Accessibility and Accommodations

*Students requesting disability-related accommodations and services for this course are required to register with Student Accessibility Services (SAS; [Apply for Services webpage](#); [student.accessibility.services@dartmouth.edu](mailto:student.accessibility.services@dartmouth.edu); 1-603-646-9900) and to request that an accommodation email be sent to me in advance of the need for an accommodation. Then, students should schedule a follow-up meeting with me to determine relevant details such as what role SAS or its [Testing Center](#) may play in accommodation implementation. This process works best for everyone when completed as early in the quarter as possible. If students have questions about whether they are eligible for accommodation or have concerns about the implementation of their accommodation, they should contact the SAS office. All inquiries and discussions will remain confidential.*

### Religious Observances

*Dartmouth has a deep commitment to supporting students' religious observances and diverse faith practices. Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me as soon as possible – before the end of the second week of the term at the latest—to discuss appropriate course adjustments.*

### Mental Health and Wellness

*The academic environment is challenging, our terms are intensive, and classes are not the only demanding part of your life. There are a number of resources available to you on campus to support your wellness, including: the [Counseling Center](#) which allows you to book triage appointments online, the [Student Wellness Center](#) which offers wellness check-ins, and your [undergraduate dean](#). The student-led [Dartmouth Student Mental Health Union](#) and their peer support program may be helpful if you would like to speak to a trained fellow student support listener. If you need immediate assistance, please contact the counselor on-call at (603) 646-9442 at any time. Please make me aware of anything that will hinder your success in this course.*

### Title IX

*At Dartmouth, we value integrity, responsibility, and respect for the rights and interests of others, all central to our Principles of Community. We are dedicated to establishing and maintaining a safe and inclusive campus where all community members have equal access to Dartmouth's educational and employment opportunities. We strive to promote an environment of sexual respect, safety, and well-being. Through the Sexual and Gender-Based Misconduct Policy (SMP), Dartmouth demonstrates that*

*sex and gender-based discrimination, sex and gender-based harassment, sexual assault, dating violence, domestic violence, stalking, etc., are not tolerated in our community.*

*For more information regarding Title IX and to access helpful resources, visit Title IX's website ([sexual-respect.dartmouth.edu](https://sexual-respect.dartmouth.edu)). As a faculty member, I am required to share disclosures of sexual or gender-based misconduct with the Title IX office.*

*If you have any questions or want to explore support and assistance, please contact the Title IX office at 603-646-0922 or [TitleIX@dartmouth.edu](mailto:TitleIX@dartmouth.edu). Speaking to Title IX does not automatically initiate a college resolution. Instead, much of their work is around providing supportive measures to ensure you can continue to engage in Dartmouth's programs and activities.*

### **Socioeconomic Differences and Financial Difficulty**

*Our community is composed of students from a variety of financial backgrounds. Socioeconomic diversity can be invisible, and you may be experiencing financial difficulties related to the cost of textbooks, materials, or other necessities for our class of which I am not aware. If you encounter financial challenges related to this class, there may be sources of support for you. If you feel comfortable sharing your experience with me, you may. You may also consider meeting with a financial aid officer to discuss options, reaching out to the First-Generation Office if you are a first-generation student, browsing the [Funding Resources](#) page, or applying to the [Dartmouth 4E Fund](#) which provides supplemental funds for essentials, enrichment, experiences, and emergencies.*

### **Diversity and Inclusion**

*"I would like to create a learning environment for my students that supports a diversity of thoughts, perspectives, and experiences, and honors your identities (including race, gender, class, sexuality, religion, ability, etc.) To help accomplish this:*

- If you have a name and/or set of pronouns that differ from those that appear in your official college records, please let me know.*
- If you feel like your performance in the class is being impacted by your experiences outside of class, please don't hesitate to come and talk with me. I want to be a resource for you. Remember that you can also submit anonymous feedback (which will lead to me making a general announcement to the class, if necessary, to address your concerns).*
- I (like many people) am still in the process of learning about diverse perspectives and identities. If something was said in class (by anyone) that made you feel uncomfortable, please talk to me about it. (Again, anonymous feedback is always an option.)*
- As a participant in course discussions, you should also strive to honor the diversity of your classmates.*
- Please contact me (in person or electronically) or submit anonymous feedback if you have any suggestions to improve the quality of the course materials."*

*This statement was written by Senior Lecturer in Neuroscience at Brown University Monica Linden.*

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Please consult calendar distributed during third or fourth class for rehearsal obligations during each week. Remember — we will only spend a portion of our time in the classroom!

*I'll add the Alcorn/Porter readings to the syllabus very soon!*

<u>Date / Week in the term</u>	<u>Material</u>	<u>Assignment due on the day listed</u>
<b>Week #1</b>		
Mon, Jan 5	<b>Class #1: Introductions; How will this class work?; How do you characterize an effective team?</b>	<i>I will ask you to send me schedule considerations and commitments.</i>
Wed, Thurs., Fri., Jan 7 - 9 7:00 p.m. – 10:00 p.m.	<b>Help support auditions</b>	<i>We will discuss in first class.</i>
Wed, Jan 7	<b>Class #2: What exactly is a stage manager?; Auditions; Production Analysis; Scene Breakdown</b>	<i>Read Kelly: Foreword, Preface(s), Introduction, Chapter 1</i>  <i>Read LEGACY OF LIGHT</i>
<b>Week #2</b>		
Mon, Jan 12	<b>Class #3: Touch-base; Creating Community; First Rehearsals; Rehearsal Schedules; Intimacy Direction and Best Practice</b>	<i>Weekly evaluation #1 due</i>  <i>Read Kelly: Chapters 2 &amp; 4; also, Appendixes 1 &amp; 4</i>
Mon, Jan 12 7:00 p.m. – 10:00 p.m.	<b>FIRST REHEARSAL: hopefully full Stage Management Team can attend!</b>	
<b>SEE SEPARATE REHEARSAL SCHEDULE IN ADDITION TO SYLLABUS</b>	<i>Rehearsals schedule is TBA but definitely will include Monday – Wednesday evenings, Friday afternoon or early evening, and Sunday afternoon/early evening.</i>	We will discuss requirements for each rehearsal in class. Thanks!  Please plan to be available for all rehearsals & performances. <u>You most likely will not be required at all of them</u> depending on the number of students in the class, but please allow yourself to be as available as possible.
Wed, Jan 14	<b>Class #4: Touch-base; Rehearsal Process; Rehearsal Reports; Blocking; Contact Sheet; Production Calendar; Production Meetings</b>	<i>Assignment: Production Analysis and Scene Breakdown</i>  <i>Read Kelly Chapters 3 &amp; 5; also, Appendixes 2 &amp; 5</i>
<b>Week #3</b>		
Mon, Jan 19	<b>No Class (in observance of Martin Luther King, Jr. Day)</b>	<i>Weekly evaluation #2 due</i>
Wed, Jan 21	<b>Class #5: How are you doing? How is our community doing? Prompt script; Props and Costumes; More Rehearsal Process &amp; Blocking!</b>	<i>Alcorn/Porter readings TBA</i>

<u>Date / Week in the term</u>	<u>Material</u>	<u>Assignment due on the day listed</u>
<b>Week #4</b>		
Mon, Jan 26	<b>Class #6: Strengths and Opportunities for Growth; Atmosphere; Review: what does a stage manager do exactly?; What does effective communication look like to you?</b>	<i>Weekly evaluation #3 due</i>  <i>Assignment: Bring in one (or more) challenging communication issue(s) for discussion – from theater or life!</i>  <i>In class &amp; rehearsal assignments (as Team): Rehearsal prop and costumes needs, coordination</i>
Wed, Jan 28	<b>Class #7: Touch base; Prop Tracking; Scene Shifts; Rehearsal Notes and effective communication</b>	<i>Alcorn/Porter readings TBA</i>  <i>Assignment: Prop List (we'll do this in class and rehearsal)</i>
<b>Week #5</b>		
Mon, Feb 2	<b>Class #8: Touch base; Assistant Stage Managers (ASMs): Why is it so hard to delegate? Or, if you are great at it, what is the secret?</b> <i>Also prepare for quiz</i>	<i>Weekly evaluation #4 due</i>  <i>Read Kelly chapters 7 &amp; 8; also, Appendixes 6, 7, &amp; 8</i>
Wed, Feb 4	<b>Class #9: Touch base; Community Agreement for LEGACY company</b>	<i>Quiz #1: blocking and other things!</i>
<b>Week #6</b>		
<i>During this week, more stage managers might be needed in rehearsal to prepare for performances and get up-to-speed.</i>		<b>Details later once we get into the Rehearsal Groove.</b>
<b>Weekend DAY OFF changes to Sunday</b>		
Mon, Feb 9	<b>Class #10: Touch base; Understanding “tech”; Run Lists; Organizing Backstage!</b> <i>Also prepare for quiz</i> <i>Explain final project</i>	<i>Weekly evaluation #5 due</i>  <i>Read Kelly Chapter 9; also, Appendix 11</i>  <i>Assignment: Performance checklists and run lists (in rehearsal and class)</i>
Wed, Feb 11	<b>Class #11: Touch base; Preparations for Tech; Calling Cues; Scene Shifts; Running the Show; Stage Management &amp; Assistant Stage Management in Performance</b>	
<i>On Saturday we begin technical rehearsals!</i>		

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<u>Date / Week in the term</u>	<u>Material</u>	<u>Assignment due on the day listed</u>
<b>Week #7</b>		
<i>Technical and dress rehearsals in evenings; performances</i>		
Mon, Feb 16	<b>Class #12: Touch base; Backstage Etiquette; Prep for Performances; Supporting Actors During “run” of Show</b>	<i>Weekly evaluation #6 due</i>
Wed, Feb 18	<b>No class</b>	
<i>Performances = Feb 20 and Feb 21</i>		
<b>Week #8</b>		
<i>Performances</i>		
Mon, Feb 23	<b>Class #13: Touch base; Prep for Cue-calling Exercise!; Communication – good listening, different ways of saying the same thing, etc.</b>	<i>Weekly evaluation #7 due</i>
Wed, Feb 25	<b>Class #14: Cue-calling Exercise in the Roth Studio Theater</b>	<i>Assignment: drafts of challenging blitzes – how to communicate and organize around “surprise” issues</i>
<i>Performances = Feb 26, 27, and 28</i>		
<b>Week #9</b>		
Mon, Mar 2	<b>Class #15: Touch base and Debrief; Management Style; Relationships with Directors; Re-visit “Qualities of a Stage Manager”</b>	<i>Weekly evaluation #8 due</i>  <i>Be prepared to discuss your experience as stage managers at Dartmouth.</i>
Wed, Mar 4	<b>Class #16: Post-production; Actors Equity Association (AEA); Bending but Not Breaking the Rules</b>	<i>Assignment: Actor notes</i>  <i>Read Kelly Appendix 10</i>
<b>Week #10</b>		
<i>Please make an appointment with Kathleen to discuss your final project.</i>		
Mon, Mar 9	<b>Class #17: Touring and Other Management Roles in Performing Arts; Stage Management as a Career</b>	<i>Weekly evaluation #8 due</i>  <i>Read Kelly Chapters 10, 11 &amp; 12; also, Appendixes 12 through 17</i>
Tues, Mar 10	<b>Tea with Kathleen</b>	<i>Celebrate this term and your amazing work!</i>
<b>Final Exam</b>		
Due no later than 4:00 p.m. on Tues, March 17	<b>INTIMATE APPAREL stage manager’s script (“prompt book”) due</b>	<i>You will need to meet with me by appointment to review your prompt book and discuss your work on LEGACY OF LIGHT.</i>

**THANK YOU! I look forward to working with you this term.**