

## THR 335 – The Collaborative Process

Location: FAC - Lab Theatre

Credits: 3.0

Time: T/Th 2:00-3:30 p.m.

Prerequisites: THR 215 or permission of instructor

### Instructors:

#### Dr. Brian Cook

Assistant Professor of Directing

Office: FAC – Theatre 104

Email: bcook25@alaska.edu

Office phone: (907) 474-5253

Office Hours: T/Th 1-2 p.m. or W 2:30-5 p.m.

<http://tinyurl.com/brianegcook-calendar>

*(Just put your name in the What box on the date of your choice and click Save.)*

#### Bethany Marx

Assistant Professor of Costume Design

Office: FAC – Theatre 105

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Office phone: (907) 474-5365

Office Hours: M 2-3:30 p.m., Th 1-2 p.m.

### Required texts

*Working Together in Theatre* by Robert Cohen

Publisher: Palgrave

ISBN: 978-0-230-23982

+ Readings as provided by instructors to be found on Blackboard.

### Course Description

Interactive role-based course providing insight, practice and theory in the process of collaboration across specialties when forging a theatrical production. Hierarchical and consensus-based models for artistic collaboration will be introduced and discussed in light of artistic concept, resource allocation, production budgets and individual personalities and temperaments inherent in the field of theatrical production, with an emphasis on a best-practice approach in the field.

### Course Goals and Student Outcomes

This course is designed to instill imagination and creativity in theatre projects by maximizing the potential of collaborative decision-making.

By the end of this course, students will:

- Be able to utilize various strategies for collaboration.
- Recognize and appreciate the work done by all members of a collaborative team.
- Understand interdependence as key to collaboration.
- Be able to articulate their own preferences for creating theatre projects.
- Possess a familiarity with the working processes of various professional theatres in the U.S.

### Instructional methods

1. Information will be provided by lectures, readings and in-class exercises.
2. Students will complete a variety of hands-on projects over the course of the term, and rehearsals and other work for these projects will largely be completed outside of class time.
3. Students are expected to present their work at various points throughout the course.

**Course calendar (subject to change)**

In Class			Due for Class
January	16	Syllabus Pride of Presentation, Expectations	
January	21	Discussion of “Deadly Theatre”	Read "Deadly Theatre" from <i>The Empty Space</i> (Blackboard)
January	23	Discuss <i>Woyzeck</i> Assign company research project	Read <i>Woyzeck</i> by Büchner (Blackboard), Cohen 16-31
January	28	Directing analysis	Cohen 55-65
January	30	Design analysis	Cohen 100-104
February	4	Director/Designer discussion	Cohen 94-100, 105-115
February	6	Discussion of Diplomacy Assign <i>Far Away</i> inspirational research project (4 groups)	Cohen 123-133 Read <i>Far Away</i> by Churchill (Blackboard)
February	11	Company Research Presentations	Company Research document
February	13		Company Research document
February	18	Share inspirational research In-class meetings on <i>Far Away</i>	Cohen 70-76, 80-82
February	20	Share musical research In-class meetings	
February	25	Presentations of <i>Far Away</i> concepts	
February	27	Discuss working with actors Assign text-based “Fairytale” (3 groups)	Cohen 133-143
March	4	In-class script meeting	
March	6	In-class design meeting	
March	11	In-class rehearsals	
March	13		
March 18 & 20		Spring Break	
March	25	Discuss rehearsal strategies	Cohen 144-169
March	27	Theatre out of the box Discuss readings	Boal, “Invisible Theatre” (Blackboard)
April	1	Fairytale assignment presentations	
April	3		
April	8	Discussion of <i>Tartuffe</i> Assign manifesto	
April	10	Working without text	Oddey, Chapter 2 (Blackboard)
April	15	Viewpoints work Assign devised presentation	Bogart and Landau, <i>Viewpoints</i> , Chapter 2 (Blackboard)
April	17	In-class preparatory meeting	
April	22	In-class design meetings	
April	24	Work in class	Manifesto Rough Draft due
April	29	In-class rehearsals	
May	1	In-class rehearsals	
May	8	10:15 a.m. - 12:15 p.m. - Final Performances Final Manifesto Due	

**Tartuffe**

## Course policies

**Participation:** Students should show up for class ready to work, and should stay active and engaged throughout the class period. Students are also expected to read any material assigned for each day's class and to fully participate in class discussions. The instructors reserve the right to conduct pop quizzes if students regularly fail to complete reading assignments. Students are assessed daily on their participation; each class day is potentially worth 5 points.

**Policy on late work:** Group projects and projects being presented in class will not be accepted late, with the exception of circumstances described below. Any personal work turned in after the due date will be accepted for up to a week after the due date, but late work will be marked down 15% of the original total the first day beyond the due date and 5% for every additional day. (For example, if an assignment is worth 100 points, on the first day after the due date, it will be worth a maximum of 85 points, etc.)

**Policy on missed in-class assignments:** If a student is not in attendance on a day where an in-class scene performance is due to be completed, he or she will be allowed to make up the performance, but will receive only half credit for that presentation. However, partners who were in class on the due date will not be penalized, only the student who was absent.

**Attendance:** Mandatory. However, students are allowed a total of *two absences* with no penalty. These absences do not need to be pre-approved and may be used for any reason, including sickness, leaving early for a trip, other needs. But note: for every absence over two, *the student's final grade will be lowered.* Exceptions to this policy will be made in the case of a legitimate family emergency or medical absence. What qualifies as a legitimate absence will be determined by the instructors on a case-by-case basis, and students will be asked to demonstrate solid proof (i.e. – doctor's notes). Tardiness is also unacceptable; 3 tardies will equal one absence for attendance-tracking purposes.

**Clothing:** Dress for maximum freedom of movement, particularly on rehearsal days (see calendar below). Though this is not an acting class, you will be performing and doing other creative work on occasion, so dress accordingly. Wear clothes that are clean, comfortable, and cover your body.

**Rehearsal Room/Classroom:** Focus and concentration is paramount in any theatre class. It is required that you treat our classroom as a creative space and keep it free from distractions. Laptops, tablets and cell phones will merely distract students from participating in class work and are not permitted at any time (with the sole exception of those required for presentations). Participation points will be deducted for students texting or web-surfing during class time.

### **Academic Honesty** (from page 52 of the UAF 2013 -14 Course Catalog):

Honesty is a primary responsibility of you and every other UAF student. The following are common guidelines regarding academic integrity:

1. Students will not collaborate on any quizzes, in-class exams, or take-home exams that contribute to their grade in a course, unless the course instructor grants permission. Only those materials permitted by the instructor may be used to assist in quizzes and examinations.
2. Students will not represent the work of others as their own. A student will attribute the source of information not original with himself or herself (direct quotes or paraphrases) in compositions, theses, and other reports.

3. No work submitted for one course may be submitted for credit in another course without the explicit approval of both instructors.

Alleged violations of the Code of Conduct will be reviewed in accordance with procedures specified in regents' policy, university regulations and UAF rules and procedures. For additional information and details about the Student Code of Conduct, contact the dean of students or visit [www.alaska.edu/bor](http://www.alaska.edu/bor).

## Evaluation

**Grades for all assignments are absolute and are not subject to a curve.**

**Final grades will be based on the number of points acquired and the following scale:**

400-373 = A	307-291 = C*
372-360 = A-	290-280 = C-
359-348 = B+	279-240 = D
347-331 = B	and below = F
330-320 = B-	* Theatre majors must receive at least a C- grade to pass this course.
319-308 = C+	

Students will be evaluated on the following assignments:

- Participation – 140 points (28 class days \* 5 points per day) – 35%
- Company Presentation – 40 points – 10% (Due: Feb. 11/13)
- *Far Away* assignment—50 points – 12.5% (Due: Feb. 25)
- Fairy Tale assignment – 50 points – 12.5% (Due: April 1 and 3)
- Devised Theatre assignment – 80 points – 20% (Due: May 8)
- Manifesto – 40 points (Rough Draft 10 points, Final 30 points) – 10% (Due: May 8)
- **Total: 400 points**

## Support Services

UAF Student Support Services office is located in 514 Gruening Building, phone number 474-6844, website: <http://www.uaf.edu/sss> and e-mail: [trio.sss@uaf.edu](mailto:trio.sss@uaf.edu)

The UAF Writing Center is in 801 Gruening Building, phone number 474-5314, website: <http://www.uaf.edu/english/writingcenter>

## Disability Services

The Office of Disability Services is located in Room 208 Whitaker Building, phone number 474-5655. Disability services implements the Americans with Disabilities Act (ADA), and ensures that UAF students have equal access to the campus and course materials. I will work with Disabilities Services to provide reasonable accommodation to students with disabilities, though students should make arrangements early in the semester for any accommodations they require.