Collaborative Approaches to Design
THEA 4314.001 MWF 12 – 12:50    Spring 2012
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Office Hours M-F 10-11, and by appointment
825-2361 / BAY HALL 321

Description:
Theatre Collaboration will examine the various ways of creating and utilizing the collaborative environment in the academic and professional worlds. This course will focus upon the methods of communication between the various designers and the director. Students will learn the terminology, techniques and receive hands on experience and evaluation of their collaborative creations as a part of this course. Students will be required to draw, plan and document their collaboration and technical theatre activities. This course is required for all Design/Tech Theatre majors, and suggested for Teacher Cert.

Student Learning Outcomes
1. Students will research plays and produce designs utilizing different methods of collaboration
2. Students will communicate ideas through visual collages and presentations
3. Students will work in collaborative teams to create unified theatre productions
4. Students will rotate through the positions of director and designers on these teams to better understand the process each theatre artist accesses in the design process.


Conduct in class, computer lab, practicum, work calls and other theatre activities. It is required you are engaged in the class and all associated activities. Your attention to lectures and demonstrations will affect your grade. As a part of your conduct it is required you turn off cell phones, to not use the computers for activities other than related to the course and to arrive at practicum and work calls suitable attired and ready to work. Failure to observe good conduct will place your grade in jeopardy and possible expulsion for class, calls and departmental activities. If you have any questions regarding conduct please consult with the instructor.

Attendance. (As per student handbook)
Attendance in all theatre courses is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, depth in your family, doctor's excuse with documentation or approved university functions) your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than four absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. Stagecraft meets 2 days a week so the 2-absence rule will be applied. Note: You must consult with your instructor immediately to make such and exception viable.

Lateness: Two late arrivals constitute one absence, If you arrive more than fifteen minutes late you will be considered. Time management skills are considered by the faculty as one of the most significant tools of the profession. The practice and development of these skills is expected.

Academic Integrity
Students are expected to do their own work. To claim another's work as one's own constitutes Plagiarism. Plagiarism would be the taking of someone else's writing, creative projects, electronic media or other assignments and turning it in as your own. Using someone else work as a template or splitting the work up between several individuals also falls under this category. Plagiarism will not be tolerated. Under university policy you can face severe consequences, which include probation or expulsion from the university. If you are found guilty of presenting someone else work as your own you will receive an F in the class and will be reported to the dean of students for further action.
Academic Advising
The College of Arts and Humanities requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor, Jennifer Arnold, will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood #203E and can be reached at 825-3466.

Students with disabilities and special needs
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights production for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Disability Services Office at (361) 825-5816 or visit the office in Driftwood 101. All students are reminded of the University Counseling Service on Campus and the services it offers. Students can use the center and its services for free. If you are experiencing changes in your life due to added stress, personal or academic status or any other issue, which you feel overwhelmed by, please contact the center at (361) 825 - 2703 or walk in at Driftwood 107. Faculty members at this university will help you to contact the center if you need assistance.

Production Meetings
You are invited to attend the production meetings for our productions to observe the collaboration process. Times will be announced as the semester progress. The Exonerated is in production while Streetcar is in progress.

Grading
Students will be graded on each assignment. You will be graded for your work, your ability to collaborate with other students in pairs and groups. You will also receive a grade from your collaborators, which will be used to evaluate your participation and ability to collaborate. The final project of a show proposal with complete design concepts will be graded as a group to be shared by the group.

Materials.
1. USB storage device – for storage of your computer designs
2. Art and Drafting materials – for presentation of your designs

Faculty Responsibility
It is to the student’s advantage to be aware of their progress in the course. At any time you would like to discuss your progress I am available during office hours or by appointment. If there are special considerations, which need to be made, please contact me directly.

Grading breakdown
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>Design Project I</td>
<td>150</td>
<td>A = 1000-900</td>
</tr>
<tr>
<td>Design Project II</td>
<td>150</td>
<td>B = 899-800</td>
</tr>
<tr>
<td>Collaboration I</td>
<td>250</td>
<td>C = 799-700</td>
</tr>
<tr>
<td>Final Project</td>
<td>350</td>
<td>D = 699 – 600</td>
</tr>
<tr>
<td>Attendance</td>
<td>100</td>
<td>F = below 600</td>
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Course Assignments

Design I
Utilizing others as a sounding board to create your own ideas
Case study of visual artists and their foray into the dramatic arts
Pablo Picasso, David Hockney, etc,
Freeing up your creative juices – methods of clearing the creative way
Utilizing the ideas and techniques of others
The designer as dramaturg. Changing the play to fit a new experience

Project I Create a design utilizing the influence of another person, artist or movement. Present your own idea

Designing with others
Ways of working with other individuals.
Give and Take – the creative process of agreeing to disagree
Working together and how to make the other see your point
Selecting the best ideas for the project

Project II - Small group presentation of a design for a production.

Collaboration I
Working with the Director/ Working with the Designer
Communication visual ideas with the design impaired
Using graphic means to communicate with others
Managing the team and making it work

Project III Having the director take the lead, create a production.

Final Project
The Design Team – United We Stand
Freeing up thinking – Group exercises
Leading and Following – communication techniques for small groups
The production and its requirements

Group Presentation. Presentation of the production, its concept, designs and planned execution of the show. It would be desirable to have this serve as a proposal for an actual production, one act or show in an experimental space. Final presentation of your work will be to the design faculty for comment and review.

**Collaboration Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Task</th>
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<tbody>
<tr>
<td>1.1</td>
<td>11-Jan Orientation and Introduction to the Collaboration Process</td>
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<tr>
<td>1.2</td>
<td>13-Jan Meet in the Mac Lab-CCH 231 for an orientation to the computers and software</td>
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<tr>
<td>16-Jan</td>
<td><strong>Martin Luther King Holiday - No Class</strong></td>
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<tr>
<td>2.1</td>
<td>18-Jan The Vocabulary of Collaboration Chap 1 in Book</td>
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<tr>
<td>2.2</td>
<td>20-Jan Discussion of Collaboration – Assignment 1</td>
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<tr>
<td>3.1</td>
<td>23-Jan Script Analysis for collaboration – Chap 2 in book</td>
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<tr>
<td>3.2</td>
<td>25-Jan Research Methods for Collaboration Chap 3 in book</td>
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<tr>
<td>3.3</td>
<td>27-Jan Work on Project 1 – Analysis and Research - Phil is at TETA</td>
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<tr>
<td>4.1</td>
<td>30-Jan Style and Design – Using Artists and Styles as your inspiration</td>
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<tr>
<td>4.2</td>
<td>1-Feb Presenting the Collaboration – Chapter 4</td>
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<tr>
<td>4.3</td>
<td>3-Feb Project I Style Collages due in Class, Present your own idea -</td>
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<tr>
<td>5.1</td>
<td>6-Feb Revising the Collaboration - Chapter 5</td>
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<tr>
<td>5.2</td>
<td>8-Feb Collaboration Through Rehearsal</td>
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</tbody>
</table>
### The Collaboration – Post Mortem  Chapter 6

- **5.3** 10-Feb  The Collaboration – Post Mortem  Chapter 6

### Collaboration in Practice - Preparing  Chapter II - 1

- **6.1** 13-Feb  Collaboration in Practice - Preparing  Chapter II - 1  Play we will work in TBA
- **6.2** 15-Feb  In Design – Chapter II – 2
- **6.3** 17-Feb  In Rehearsal - Chapter II - 3

### In Review – Chapter II - 4

- **7.1** 20-Feb  In Review – Chapter II - 4
- **7.2** 22-Feb  Work in Groups of project II
- **7.3** 24-Feb  Work in Groups of project II

### In Design – Chapter II – 2

- **8.1** 27-Feb  Project II - Small group presentation of a design for a production.
- **8.2** 29-Feb  Project II - Small group presentation of a design for a production.
- **8.3** 2-Mar  Part III Collaboration in the classroom

### Communicating visual ideas for the design impaired

- **9.1** 5-Mar  Communicating visual ideas for the design impaired
- **9.2** 7-Mar  Collaboration Exercises
- **9.3** 9-Mar  Ideas presentation - working session

### Spring Break

- **10.1** 12-Mar  Spring Break
- **10.2** 14-Mar  Spring Break
- **10.3** 16-Mar  Spring Break

### Project III – Creating the production

- **11.1** 19-Mar  Project III – Creating the production
- **11.2** 21-Mar  Using graphic means to communicate with others
- **11.3** 23-Mar  Managing the team and making it work

### Team scenarios - role playing

- **12.1** 26-Mar  Team scenarios - role playing
- **12.2** 28-Mar  USITT – Work in class,
- **12.3** 30-Mar  USITT – Work in class

### Freeing up thinking – Group exercises

- **13.1** 2-Apr  Freeing up thinking – Group exercises
- **13.2** 4-Apr  Leading and Following – communication techniques for small groups
- **13.3** 6-Apr

### Presentations of Project III -

- **14.1** 9-Apr  Presentations of Project III -
- **14.2** 11-Apr  Presentations of Project III
- **14.3** 13-Apr  Final Project - Objectives of the project presented in class

### Design team discussions/ working session

- **15.1** 16-Apr  Design team discussions/ working session
- **15.2** 18-Apr  Production meetings for individual groups
- **15.3** 20-Apr  Production meetings for individual groups

### Production meetings for individual groups

- **16.1** 23-Apr  Production meetings for individual groups
- **16.2** 25-Apr  Production meetings for individual groups
- **16.3** 27-Apr  Computer lab work

### What have you learned

- **17.1** 30-Apr  What have you learned

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**Final Day of Exam**

- Group presentation of the production with Concept, designs and planned execution of the show. It would be desirable to have this serve as a proposal for an actual production, one act or show in an experimental space.