

Submit original with signatures + 1 copy + electronic copy to UAF Governance.  
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

**TRIAL COURSE OR NEW COURSE PROPOSAL**

**SUBMITTED BY:**

Department	Theatre (THR)	College/School	College of Liberal Arts (CLA)
Prepared by	Stephan Golux	Phone	474-5253
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1. ACTION DESIRED (CHECK ONE):  
 Trial Course       New Course

2. COURSE IDENTIFICATION:

Dept	THR	Course #	235	No. of Credits	3
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Justify upper/lower division status & number of credits:

In the overall strategy of our current curriculum overhaul, this course would be a required of many students with little technical background in the field. It is foundational, and will be a pre-requisite for certain upper-division courses. It will be structured so that it requires similar effort in student engagement as other departmental studio 3-credit courses, and will meet the contact-hour requirements as per University Policy.

3. PROPOSED COURSE TITLE: The Collaborative Process

4. CROSS LISTED? YES/NO NO      If yes, Dept:        Course #    
 (Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. STACKED? YES/NO NO      If yes, Dept.        Course #  

6. FREQUENCY OF OFFERING: Alternate Spring  
 (Every or Alternate) Fall, Spring, Summer - or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved) Spring 2012

**8. COURSE FORMAT:**

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check one)  1  2  3  4  5  6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc) Lecture / Seminar / Studio

9. CONTACT HOURS PER WEEK: 3 LECTURE hours/weeks   LAB hours /week   PRACTICUM hours /week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):

**THR F235 The Collaborative Process (h)**  
**3 Credits**  
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. Students will incur additional expenses of \$50 - \$100 for supplies and theatre tickets. Prerequisite: THR F215. (3+0)

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  N = Natural Science  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?  YES  NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive,  Format 6  W = Writing Intensive,  Format 7  Natural Science,  Format 8

12. COURSE REPEATABILITY:

Is this course repeatable for credit?  YES  NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?  TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  CREDITS

13. GRADING SYSTEM:

LETTER:  PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES

These will be required before the student is allowed to enroll in the course.

RECOMMENDED

Classes, etc. that student is strongly encouraged to complete prior to this course.

15. SPECIAL RESTRICTIONS, CONDITIONS

16. PROPOSED COURSE FEES \$

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously? Yes/No  No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

The addition of this course is part of the comprehensive plan for a curricular change to the offerings in the department. Faculty workloads will be shifting generally, which will accommodate many changes including those in this course. We see no reason to expect any adverse effect on departmental space requirements or budget.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (ffkij@uaf.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and

services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No	<input checked="" type="checkbox"/>	Yes		Library resources that currently support other courses in the department are known and this course is planned with them in mind.
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**20. IMPACTS ON PROGRAMS/DEPTS**

What programs/departments will be affected by this proposed action? Include information on the Programs/Departments contacted (e.g., email, memo)

There should be no impact outside of the Theatre Department.

**21. POSITIVE AND NEGATIVE IMPACTS**

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.


There should be no impact outside of the Theatre Department. We anticipate greater student understanding and experience of the collaborative nature of theatre production, and expect the combination of empathy and experience to enhance both the learning and production environments undertaken by the Department and by the Student Drama Association.


**JUSTIFICATION FOR ACTION REQUESTED**

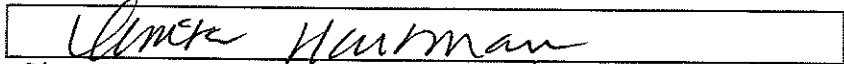
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

Theatre Artists tend to specialize in areas that serve particular aspects of theatrical creation and production. The Theatre Department itself offers four different major tracks, and students can fall into the erroneous belief and practice that they can work independently. Whether or not there is some conceivable theoretical framework where that might be true, it is a question of widely settled practice within the profession that theatrical designers of varying specialties, theatrical directors, playwrights, actors, dramaturgs, technicians, and administrators need to collaborate across their specialties in order to create productions and further the art. The underlying sensibility at work here is already well established in our department, but informally and ad hoc, and modeled only in productions rather than in the currently established curriculum. This course will serve to formalize the notion of artistic collaboration and bring it to the forefront of the sensibility of Theatre majors. Many programs at other universities offer similar courses.

**APPROVALS:**

	Date	7/28/10
Signature, Chair, Program/Department of: THEATRE		

	Date	10/18/10
Signature, Chair, College/School Curriculum Council for: CLA		

	Date	10-21-10
Signature, Dean, College/School of: CLA		

	Date	
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Signature of Provost (if applicable)

Offerings above the level of approved programs must be approved in advance by the Provost.

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

[Redacted Signature]

Date

[Redacted Date]

Signature, Chair, UAF Faculty Senate Curriculum  
Review Committee

*ADDITIONAL SIGNATURES: (If required)*

[Redacted Signature]

Date

9/28/2010

Signature, Chair,  
Program/Department of:

Theatre

[Redacted Signature]

Date

[Redacted Date]

Signature, Chair, College/School Curriculum  
Council for:

[Redacted Signature]

Date

[Redacted Date]

Signature, Dean, College/School  
of:

[Redacted Signature]

**THR 235 F01 The Collaborative Process – Spring 2012 – Syllabus**  
University of Alaska Fairbanks, Theatre Department

**1. COURSE INFORMATION:**

Title: The Collaborative Process  
Number: THR 235 F01  
CRN: TBD  
Credits: 3  
Prerequisites: THR 215 Dramatic Literature  
Meeting Location: TBD  
Meeting Time: TBD

**2. INSTRUCTORS:**

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Instructor: Stephan Golux, Assistant Professor of Theatre, Directing  
Email: [sgolux@alaska.edu](mailto:sgolux@alaska.edu)  
Telephone: (907)-474-5253  
Office: FAC 104  
Office Hours: TBD

Instructor: Bethany Marx, Assistant Professor of Theatre, Costume Design  
Email: [bmarx2@alaska.edu](mailto:bmarx2@alaska.edu)  
Telephone: (907)-474-5365  
Office: FAC 105B  
Office Hours: TBD

**3. MATERIALS:**

- Required Readings:
  - *Collaboration in Theatre: A Practical Guide for Designers and Directors* by Rob Roznowski and Kirk Domer, Palgrave Macmillan, 2009, ISBN 978-0230614215
  - Plays will be chosen by and/or assigned to teams of students (see Instructional Methods below). These plays will be required reading available via course packet and/or on e-reserve and/or Blackboard.
- Supplemental/Suggested Readings:
  - *The Alchemy of Theatre - The Divine Science: Essays on Theatre and the Art of Collaboration* edited by Robert Viagas, Applause Books, 2006 ISBN 978-1557836984
- Other:
  - In addition to reading materials, students will be expected to provide research and/or artistic inspiration for projects and attend theatrical productions in the community. Students should have access to the internet and a color printer, scanner or photocopier to replicate magazines, artwork, and books for assignments. Students may wish to

purchase certain art supplies for simple renderings or models. Students will likely incur an additional \$50 - \$100 in personal expenses when taking this class.

#### **4. 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 approaches in the field.

#### **5. GOALS:**

- Build a sensibility of theatrical craft to the usefulness and ubiquity of collaboration, and understand the manner of its expression in the field of Theatrical Production
- Acquire an understanding and appreciation of the varying jobs and roles necessary for the building of Theatrical Production, along with typical lines of authority and hierarchy
- Learn and experience conventions and best practices of collaboration between the various players working to build a Theatrical Production, with appreciation of overlapping but distinct domains of responsibility held by the players
- Come to appreciate collaboration both as a process outcome tool and as a learning tool within the educational framework of the department and university
- Build an artistic intuition on indefinable key terms used technically as theatrical nomenclature, and come to appreciate their underlying relationships – “dramaturgy”, “concept”, “choices”, “options”, “research”, “discernment”, etc.
- Experience, engage in, and evaluate collaborative projects in the classroom practice setting

#### **6. LEARNING OUTCOMES:**

- Read plays as maps for production, and practice applying those maps in paper projects
- Direct experience of all of the following types of production roles during the four ongoing paper projects and class charettes:
  - Director
  - At least one kind of designer
  - At least one kind of manager/administrator
- Techniques to avoid major production problems, including “kit theatre”, indecision in the face of necessary resource trade-offs, ego-driven collaboration failure, insufficient or

inaccurate research or preparation for design or technical rehearsals

- Application of the ever-useful “Good/Fast/Cheap” triangle
  - Ability to braid *dramaturgy* (the textural requirements of the play) with *concept* (the artistic goals of the production)
  - Basic understanding of financial and labor budgets and how they affect production
  - Skills for producing and procuring good theatrical research
  - Increased ability to discern both the aesthetic and the procedural successes and failures in given theatrical productions
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- Ability to appropriately juggle truthfulness, politics, personal consideration, efficiency, and motivation in the collaborative process

#### **7. INSTRUCTIONAL METHODS:**

The bulk of this class will be focused on four paper projects in which teams of students will work on the production plans for specific plays. (The term “team” here is not meant to connote any competition between teams). Teams will be assigned by the instructor(s) and will typically be comprised of three to five students, and each student will be assigned a role within the team. Collaborative work in the team towards realizing production plans for the plays will happen both in and out of class. Presentations made in class will be extensively evaluated and discussed both by the students on the team and those on other teams, often in a charette format. There will also be class material covered by a combination of lectures and seminars. Departmental productions will be used as additional case study material. Other theatrical productions at UAF and in Fairbanks may be used for additional case study.

This is an intensely hands-on course, and by its nature will use the studio artistry of the participating students as its main material.

Readings will be assigned and discussed in class. This includes theoretical readings as well as the plays undertaken as paper projects.

#### **8. TENTATIVE CALENDAR:**

- **Week 1:**
  - Introduction. Syllabus.
  - Lecture Topics: Concepts in Collaboration. Visualizing Ideas, Displaying Research
  - Staged Instructor Simulation of Collaborative Meeting
  - Assignment: Read first section in textbook

- **Week 2:**
  - Lecture Topics: Nomenclature and Production Team Structure. Variations in Organization
  - How to Prepare for a Design Meeting
  - Assignment: Read One Act Play. Prepare a list of possible concepts/ideas to be discussed.
  
- **Week 3:**
  - Begin Project One: Simple One Act Play. First design meeting, charetted in class.
  - Lecture Topic: The Dramaturgy of Design
  - Assignment: Read second section in textbook
  
- **Week 4:**
  - Continue Project One. Second design meeting, charetted in class. Students bring research portfolio to present with design team/turn in.
  - Assignment: Read third section in textbook. Read assigned Short Play
  
- **Week 5:**
  - Lecture Topic: Complexity and Prioritization
  - Short seminar/discussion on plays for Project Two
  - Assignment: Preparing concepts/ideas for Project Two: Short Plays
  
- **Week 6:**
  - Project Two: Short Plays. First design meeting, charetted in class.
  - Lecture Topic: Dealing with Disagreement and Adversity
  - Assignment: Read section four in textbook
  
- **Week 7:**
  - Continue Project Two. Second design meetings, charetted in class.
  - Assignment: Meet with Project Two group for a third design meeting outside of class to finalize presentation.
  
- **Week 8:**
  - Groups present Project Two. Turn in research portfolios.
  - Lecture Topic: The Abstraction of Concept Research (And How to Respond to Other People's)
  - Assignment: Read Full-Length, Modernist Play for third project. For week 9, turn in research portfolio and concept ideas.
  
- **Week 9:**
  - Lecture Topic: Revisions and Facing Reality- Making Ideas Meet Resources
  - Begin Project Three: Modernist Play. Class time for un-charetted design meetings
  - Assignment: Meet for a second design meeting outside of class. Prepare presentations, update design portfolio to be turned in.



- **Week 10:**
  - Groups present Project Three, charetted in class. Decide groups/plays for final project.
  - Assignment: Read assigned play. Have first design meeting for Final Project outside of class. Turn in meeting results beginning of week 11.
  - Lecture Topic: Technical Rehearsals (And How Great They Are!)
- **Week 11:**
  - Seminar/Discussion and Assessment of process/class to date
  - Return meeting results. Time in class to meet with group for Final Project
  - Assignment: Read plays of other groups to participate in final project discussions.
- **Week 12:**
  - Time to meet with group in class.
  - Lecture: TBD based on class assessment.
  - Assignment: Continued work on Final Project
- **Week 13:**
  - Charetted meetings on Final Project. At this point, students should have specific research and accompanying visual models/drawings.
- **Week 14:**
  - Final wrap up. Lecture: Best Practices in the Field. Expectations for Final Presentation.
  - Final Project Presentations on last day of class.
- **Collaborative Final Exam: Time/Date TBD**

## **9. POLICIES:**

- **Attendance at all classes is mandatory**, and is part of the grade for this course. We are working in teams and it is of utmost importance that *all* participants be present at *all* classes, whether presenting materials or not. There is no such thing as an “excused absence”. If you contract an infectious disease (like the flu) you should be in touch with an instructor as soon as possible, but certainly *before* any class meeting that you will be missing as a result. We will need confirmation from a medical professional in writing upon your return. Absences for “Life Events” *may* be excused at the discretion of the instructor(s). Any absence will result in a 3<sup>1</sup>/<sub>3</sub>% reduction in your grade. This means three absences will lead to a 10% reduction in your grade, which equates to one full letter grade.
- Not only must you attend every class, but ***you must be on time to every meeting of the class.*** The standard for time we will use is the network time as expressed by the AT&T Wireless Cell Phone System. You must be present *and ready to work* at the exact time that classes are scheduled. If you are late but arrive within the first five minutes, your grade will be reduced by 1%. If you are later than five minutes, you will be considered

“absent” for the purposes of grading, with your grade reduced the full 3<sup>1</sup>/<sub>3</sub>%.

- **Neither instructor will ever taunt or disparage you for lateness.** The cost will be only in your grade, so *definitely* come to class without guilt or bad feeling even if you are late. You will still be able to get partial credit for your participation and your preparation for the part of class you do attend. If you merely don't show up, you will be losing additional points for the lack of the material we cover, and you will not have the experiences and teaching that will be of critical importance to future meetings of the class, and your contribution to the conversation will be missed by all.
- **If you leave class early, you will be considered absent for grading purposes.** We are generally pretty good about respecting your time and ensuring that class ends promptly when scheduled. *Please* do not hesitate to interrupt us and point out that class is over on those rare occasions where we have lost our grip on the time! We want to respect your time as much as I hope you respect ours and that of your class colleagues and collaborators.
- **Active and enthusiastic participation in the seminars, group discussions, team meetings, and charettes is mandatory,** and is part of the grade for this class. You will not receive credit (of course) for participation in any class you miss.
- **Preparation for the class meetings is mandatory,** and is part of the grade for this class. You must complete the readings as well as all research required for your team projects, and take the time to develop your own aesthetic choices *before* you come to class. Assignments and due dates are published in the calendar above; if amendments are made to better suit the structure or schedule of the class, students will be informed promptly. You will need to arrange to meet with your teams outside of class for additional group preparation. There are no extensions. You will not get credit (of course) for preparation for any class you miss.
- This class is fundamentally about collaboration, so you must collaborate. It is required that you find time to work with your team members outside of class. You will receive two scores for each project, one for your own work on the project, and one which you will share with the entire team. You will be assigned into teams. You are not required to be best friends with everyone on your team. You are required to collaborate together generously, to get the job done.
- **Attendance at one performance of the UAF Theatre Department Main Stage Production is mandatory.** You will receive one free ticket because you are in this class. Simply give your name to the box office when getting your ticket and inform them that you are in this class. Preview night (the night before opening) is free for everyone and no tickets are required. In Fairbanks, the second weekend of shows tend to be more popular, and therefore more likely to sell out, than the first. Please do not wait until the final performance without procuring your ticket ahead of time. “The show was sold out” will not be considered a valid excuse for missing a required performance.

- **The Final Exam** will be structured in such a way that there will be little or no special studying necessary assuming you have been preparing and participating in class. Any material covered or discussed in any class meetings may be on the exam. Once again, you should come to *every* class, since an absence may mean you will miss information for an exam. More information about the exam will be given to you later in the semester – but it will be collaborative in nature!
- **You will be expected to keep a personal research portfolio.** This portfolio may be kept online or may be kept neatly as a physical file or book. It will include the material you use as the underlying research you have undertaken for your paper projects. It is to be annotated so that all research can be understood by an outside reader (your instructors). It is to be turned in for evaluation, feedback, and grading at three points over the semester, to be staggered, and again at the end of the semester.
- **Course materials and grades will be maintained on the *Blackboard System*.** It is your responsibility to ensure that you are able to log on to Blackboard and to retrieve information there. All course documents will be archived there, and we will strive to keep your “current grade” up to date on that system. Occasional announcements and course mailings will be generated from the system, and it is your responsibility to ensure that you consistently receive email at the email address Blackboard has on file for you. In most cases, this is your “alaska.edu” email address. If you do not check your “Alaska.edu” address, you may set it up to forward to the email address of your choice. The blackboard system is available over the web at the following web address:  
<https://classes.uaf.edu/>
- **You are to respect yourselves, your colleagues, and your instructors at all times.** Work in the artistic studio can get very personal and emotionally evocative, and discussions can get heated, and that is fine; but disparaging, bigoted, sexist, violent, or otherwise disrespectful commentary or behavior will not be tolerated. We will warn any offender once. The second offense will result in a 10% reduction in your final grade. A third offense will result in a request that you withdraw from the class or receive a failing grade.
- **All electronic devices, including but not limited to cell phones and laptop computers must be completely switched off during all class meetings, unless they are specifically being used for research or presentation purposes. Please remember – computers are rarely collaborative.**
- **Please do not bring food or drink other than water to class.**
- **Both personal and academic honesty are discussed at length in the Student Handbook.** Any willful dishonesty about your work in the class will result in a 10% reduction in your grade. Plagiarism will result in a loss of 20% from your overall grade. Plagiarism in this context, since we are not dealing with formal papers, is any overt attempt on your part to pass off someone else's writing, artwork or ideas as your own. Cheating on an exam will result in a score of zero on that exam.

- These rules and policies exist to ensure that all students experience a fair, safe and comfortable learning environment. If anything is or feels unclear to you, please make an appointment to speak with one of the instructors immediately. If you feel you have a reasonable extenuating circumstance regarding the rules, it is critical that you communicate with us as soon as possible.

## **10. EVALUATION**

- Class Preparation: 10%
- Class Participation: 10%
- First Project, Personal Grade: 5%
- First Project Team Grade: 5%
- Second Project, Personal Grade: 5%
- Second Project, Team Grade: 5%
- Third Project, Personal Grade: 7.5%
- Third Project, Team Grade: 7.5%
- Fourth Project, Personal Grade: 10%
- Fourth Project, Team Grade: 10%
- Research Portfolio: 15%
- Final Exam: 10%
- TOTAL: 100%
- IMPORTANT: Every absence and every lateness greater than 5 minutes will result in an overall reduction of 3<sup>1</sup>/<sub>3</sub>%. Every lateness less than 5 minutes will result in an overall reduction of 1%.

90 percent and up:	A
80-89.99 percent:	B
70-79.99 percent:	C
60-69.99 percent:	D
Less than 60 percent:	F

## **11. SUPPORT SERVICES:**

We may be able to help if you are having difficulties with Blackboard or Email. However, we are no match for the Office of Information Technology Support Services:

<http://www.alaska.edu/oit/students/>  
(907) 450-8300

For a list of walk-in support locations, visit the following website:

<http://www.alaska.edu/oit/sc/about/contact.xml>

## **12. STUDENTS WITH DISABILITIES:**

We will enthusiastically work with the Office of Disabilities Services (208 Whitaker Building, 474-5655, [fydso@uaf.edu](mailto:fydso@uaf.edu)) to provide reasonable accommodation to students with disabilities. Please note that it is University policy that disabilities *must* be *confidentially* disclosed to the Office of Disabilities Services, and they will issue a letter to the instructor(s) recommending or requiring accommodations for disabilities. Getting this letter to us is of utmost importance if you need accommodation, and we *must* have the letter *before* any accommodation is given. This is not our rule, but University policy in accordance with Federal Law. If you need accommodation for any disability, whether it be physical, behavioral, or cognitive, you *must* identify yourself to the Office of Disabilities Services *before* accommodation can be made.

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