

10/20/05

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FORMAT 25

Submit originals (including syllabus) and one copy and electronic copy to the Faculty Senate Office
See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL
Attach a syllabus, except if dropping a course.

SUBMITTED BY:

Department	Theatre (THR)	College/School	College of Liberal Arts
Prepared by	Stephan Golux	Phone	907-474-5253
Email Contact	sgolux@alaska.edu	Faculty Contact	Stephan Golux

1. COURSE IDENTIFICATION: As the course now exists.

Dept	THR	Course #	235	No. of Credits	3
COURSE TITLE		The Collaborative Process			

2. ACTION DESIRED: Check the changes to be made to the existing course.

Change Course	<input checked="" type="checkbox"/>	If Change, indicate below what is changing.	Drop Course	<input type="checkbox"/>
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NUMBER	<input checked="" type="checkbox"/>	TITLE	<input type="checkbox"/>	DESCRIPTION	<input type="checkbox"/>
PREREQUISITES*	<input type="checkbox"/>	FREQUENCY OF OFFERING	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Prerequisites will be required before a student is allowed to enroll in the course.

Reference the registration implications below due to Banner coding of these terms:
Prerequisite: Course completed and grade of "C" (2.0) or higher prior to registering for the course that requires it.

Concurrent: Course may be taken simultaneously (and allows for a course to have been previously completed).

Co-requisite: Courses MUST be taken simultaneously and does NOT allow for fact that a course was previously completed!

CREDITS (including credit distribution)	<input type="checkbox"/>	COURSE CLASSIFICATION	<input type="checkbox"/>
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ADD CROSS-LISTING Dept. (Requires approval of both departments and deans involved. Add lines at end of form for additional signatures.)
See #8 if intent is to stop an existing cross-listing.

STACKED (400/600) <input type="checkbox"/> Dept. <input type="checkbox"/> Course # <input type="checkbox"/>
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Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi—undergraduate and graduate versions—will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

OTHER (please specify)

3. 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 and the appropriate Faculty Senate curriculum committee. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check <u>all</u> that apply)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input checked="" type="checkbox"/> 6 weeks to full semester
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OTHER FORMAT (specify all that apply)	
Mode of delivery (specify lecture, field trips, labs, etc)	Lecture / Seminar / Studio

4. **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 S = Social Sciences

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

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

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

4.A **Is course content related to northern, arctic or circumpolar studies? If yes, a "snowflake" symbol will be added in the printed Catalog, and flagged in Banner.**
 YES NO

5. **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

6. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking, clearly showing the changes you want made. (Underline new wording ~~strike through old wording~~ and use complete catalog format including dept., number, title, credits and cross-listed and stacked.)

Example of a complete description:

PS F450 Comparative ~~Aberiginal~~ Indigenous Rights and Policies (s)
 3 Credits
 Offered As Demand Warrants
~~Case study~~ Comparative approach in ~~assessing Aberiginal~~ to analyzing Indigenous rights and policies in different nation-state systems. ~~Seven Aberiginal situations~~ Multiple countries and specific policy developments examined for factors promoting or limiting self-determination. Prerequisites: Upper division standing or permission of instructor. (Cross-listed with ANS F450.) (3+0)

THR F235 335 The Collaborative Process (h)
 3 Credits
~~Offered Spring Even numbered Years~~ Offered Alternate Years
 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. Prerequisites: THR F215 (3+0)

7. **COMPLETE CATALOG DESCRIPTION AS IT SHOULD APPEAR AFTER ALL CHANGES ARE MADE:**

THR F335 The Collaborative Process (h)
 3 Credits
 Offered Alternate Years
 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. Prerequisites: THR F215 (3+0)

8. **IS THIS COURSE CURRENTLY CROSS-LISTED?**

YES/NO N If Yes, DEPT NUMBER

DROPPING A CROSS-LISTING:

YES DEPT NUMBER

Changing or dropping requires written notification of each department and dean involved. **Attach a copy of written notification.**

9. **GRADING SYSTEM:** Specify only one.

LETTER: PASS/FAIL:

10. **ESTIMATED IMPACT**

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

None

11. **LIBRARY COLLECTIONS**

Have you contacted the library collection development officer (kljensen@alaska.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 N Yes Not necessary for this change

12. **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)

None

13. **POSITIVE AND NEGATIVE IMPACTS**

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

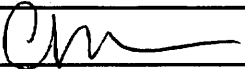
None


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. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

1. **Course #:** When this course was originally proposed, curriculum council and/or senate provided feedback suggesting that it was a good candidate for upper-division credit, especially based on the needs of students in the department. The course as designed was already more ambitious than most 200-level classes, hence the departmental decision to change the course number from 200 to 300 level.
2. **Frequency of Offering:** Course is only offered every other year. This wording brings the course description in line with other course offering verbiage we plan to use in the department. We would rather state "Offered Alternate Years" than specify which semester and/or "odd or even number years." We only have 4 faculty members in Theatre, so if a faculty member has a shift in workload, we don't want to have painted ourselves into a box with the specificity of the frequency of offering. We need to let students know that the course is only offered every other year, BUT with only specific faculty members who can teach this course we need to maintain some flexibility. We think the wording "Offered Alternate Years" accomplishes both of these objectives.

APPROVALS: (Additional signature blocks may be added as necessary.)

	Date	9/28/12
Signature, Chair, Program/Department of: Theatre		

	Date	10/01/12
Signature, Chair, College/School Curriculum Council for: CLA		

	Date	10-01-12
Signature, Dean, College/School of: CLA		

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

Signature of Provost (if applicable)	Date
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ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE.

Signature, Chair	Date
Faculty Senate Review Committee: <input type="checkbox"/> Curriculum Review <input type="checkbox"/> GAAC	
<input type="checkbox"/> Core Review <input type="checkbox"/> SADAC	

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking; add more blocks as necessary.)

Signature, Chair, Program/Department of:	Date
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Signature, Chair, College/School Curriculum Council for:	Date
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Signature, Dean, College/School of:	Date
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THR 335 F01 The Collaborative Process – Spring ?? – Syllabus
University of Alaska Fairbanks, Theatre Department

1. COURSE INFORMATION:

Title: The Collaborative Process
Number: THR 335 F01
CRN:
Credits: 3
Prerequisites: THR 215 Dramatic Literature
Meeting Location: Theatre 101 (AKA The Green Room)
Meeting Time:

2. INSTRUCTORS:

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

Instructor: Bethany Marx, Assistant Professor of Theatre, Costume Design
Email: bmarx2@alaska.edu
Telephone: (907)-474-5365
Office: FAC 109B
Office Hours:

3. MATERIALS:

- Required Readings:
 - *Working Together in Theatre: Collaboration and Leadership* by Robert Cohen, Palgrave Macmillan, 2011, ISBN 978-0230239821
 - 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:
 - *Collaboration in Theatre: A Practical Guide for Designers and Directors* by Rob Roznowski and Kirk Domer, Palgrave Macmillan, 2009, ISBN 978-0230614215
- Other:
 - Binder, minimum 1.5 inch spine
 - Tab dividers that can be labeled, minimum eight
 - Paper for notes, sketches, research-related paper airplanes, etc. Hole punched, lined or unlined
 - Matte plastic sheet pockets and/or three hole punch, if desired/needed
 - In addition to reading materials, students will be expected to provide research and/or artistic inspiration for projects.

- 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. Please note that the print shop by College Coffeehouse will print pages of color research from disks or zip drives if you do not have a color printer yourself. This is within walking distance of campus and fairly inexpensive.

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 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 textual 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
- Ability to appropriately juggle truthfulness, politics, personal consideration, efficiency, and motivation in the collaborative process

7. INSTRUCTIONAL METHODS:

This course combines interactive lectures, individual exercises and group projects to lead students through a series of seven progressive sections, focused on the development of the self-awareness and active collaborative skills necessary for a successful theatre artist. Students will complete reading assignments from the textbook as well as selected plays for each section; participate in class discussions; unearth pertinent research and take part in simulated design meetings chartered in class by their instructors. Students will also be expected to communicate and meet outside of class for most projects. This class is a hands-on, group learning course, and students will be evaluated on their participation in discussions and projects as well as the final outcome.

8. TENTATIVE CALENDAR:

This calendar is subject to change. Key follows:

L:	Lecture/Seminar.
E:	In-class Exercise.
C:	Charette.
A:	Assignment
R:	Reading.

Please note the page numbers specified for each reading. Chapters are not always assigned in order OR in their entirety. If asked to read only part of a chapter, begin or end the reading with the section title, even if it is partway down the specified page number.

<u>Unit</u>	<u>Date</u>	<u>Prep for Class</u>	<u>To Do in Class</u>	<u>Hand In</u>
Intro	Fri Jan 20		L: Course Intro	
#1 What is Collaboration?	Wed Jan 25	A: Bring Binder with Tab Dividers R: Chapter One: Collaboration and Leadership, pg 9-15	L: Collaboration v.s. Compromise E: Collaboration Exercise C: Observations of Exercise	Binder with notes and self-evaluation from Exercise
	Fri Jan 27	R: Chapter Two: Ensemble and Hierarchy, pg16-28	L: Models of Theatre Production – U.S. A: <i>Real World Structure</i> assignment given.	
#2 How does Theatre Work?	Wed Feb 1	A: <i>Real World Structure</i> prepped for class presentation. R: Chapter Two: Ensemble and Hierarchy, pg 28-44	C: <i>Real World Structure</i> L: How Theatre Works, Part I. A: <i>Honesty Project</i> play assigned.	Binder with <i>Real World Structure</i>
	Fri Feb 3	R: <i>Honesty Project</i> play read and prepped for class. Chapter Three: The Preparation Stage, pg 61-69	L: How Theatre Works, Part II. A: Full <i>Honesty Project</i> assigned.	
#3 What makes a good collaborator in the theatre?	Wed Feb 8	A: <i>Honesty Project</i> prepped for class presentation. R: Chapter Two: Ensemble and Hierarchy, pg 46-49	C: <i>Honesty Project</i> L: What makes a good collaborator?	Binder with <i>Honesty Project</i>
	Fri Feb 10	R: Chapter Three: The Preparation Stage, pg 69-73	A: <i>Inspirational Research</i> assigned. L: What makes a good collaboration?	

<u>Unit</u>	<u>Date</u>	<u>Prep for Class</u>	<u>To Do in Class</u>	<u>Hand In</u>
#4 What does it mean to be prepared?	Wed Feb 15	A: <i>Inspirational Research</i> prepped for class presentation.	C: <i>Inspirational Research</i>	Binder with <i>Inspirational Research</i>
	Fri Feb 17		A: <i>Collaborative Vision</i> assigned in class as first Group Project. L: What does it mean to “Be Prepared”?	
	Wed Feb 22	A: <i>Collaborative Vision</i> team met outside of class for “first meeting”.	A: <i>Collaborative Vision</i> teams meet in parallel in class. C: The meetings.	
	Fri Feb 24	A: <i>Collaborative Vision</i> team preps to make group presentation in class.	C: Group Presentations of <i>Collaborative Vision</i> project. A: Assign play for <i>Roles & Circumstances</i> project	Binder from each person with personal research and notes and evaluation on <i>Collaborative Vision</i> project. Group Project handed in by each team.
#5 Roles and Circumstances	Wed Feb 29	R: Chapter Four: The Planning Stage, pg 91-100	L: Roles – Ideal v.s. Real.	
	Fri Mar 2	R: <i>R&C</i> play read and prepped by now. Chapter Three, pg 54-61 and Chapter Four, pg 100-105	L: Circumstances. E: Class exercise on circumstances A: Randomly assign roles (not groups) for <i>R&C</i> project	Circumstances Exercise.
#6 Criticism, Discussion, and Feedback	Wed Mar 7	A: Primary (inspirational) research for <i>R&C</i> R: Chapter Four: The Planning Stage, pg 105-115	A: <i>R&C</i> first design meeting – strangers, in parallel. C: Charette design meetings in class.	

<u>Unit</u>	<u>Date</u>	<u>Prep for Class</u>	<u>To Do in Class</u>	<u>Hand In</u>
	Fri Mar 9	R: Chapter Five: The Production Stage, pg 136-143	L: Discussion, Feedback, Criticism. A: Assign <i>Limiting Factors</i> play.	
SPRING BREAK	Wed Mar 14		NO CLASS	
	Fri Mar 16		NO CLASS	
#7 Concept	Wed Mar 21	A: <i>Limiting Factors</i> play read.	L: Concept and Related Issues, including configurations. A: R&C play assigned as paper project – discuss what is involved. Assign Theatre.	
	Fri Mar 23	A: Prep for second R&C meeting. R: Chapter Five: The Production Stage, pg 156-157, 169-173	L: Parallel R&C design meetings in class. C: Encourage concept growth.	
	Wed Mar 28	A: Meet twice more with R&C team outside class for group presentation.	C: R&C project presentations.	Binders in with R&C projects.
	Fri Mar 30	A: Individual prep for first meeting of <i>Limiting Factors</i> play.	A: First meeting of <i>Limiting Factors</i> play. Teams shuffled, no roles yet. A: Hand out roles by end of class.	
#8 Limiting Factors	Wed Apr 4	A: Prep for <i>Limiting Factors</i> play. Group Meeting encouraged.	A: Second meeting of <i>Limiting Factors</i> play, in parallel. C: On meeting.	

<u>Unit</u>	<u>Date</u>	<u>Prep for Class</u>	<u>To Do in Class</u>	<u>Hand In</u>
	Fri Apr 6	R: Chapter Six: The Presenting Stage, pg 175-190	L: Ideas and Circumstances, finding a balance. (Fast/Good/Cheap)	
	Wed Apr 11	A: Meet with <i>Limiting Factors</i> team twice out of class. Prepare.	A: Third meeting of <i>Limiting Factors</i> team, in parallel. C: On meeting.	
	Fri Apr 13		L: Playwrights and Dramaturgs, and Limiting Factors in real world. A: Assign play for <i>Telephone</i> project.	
#9 Collaboration throughout the Process	Wed Apr 18	A: Meet for final touchups on <i>Limiting Factors</i> project. A: Read, Prep, and Analyze <i>Telephone</i> project play.	C: Final presentations for <i>Limiting Factors</i> project. A: Assign new roles, and <i>Telephone</i> project rules.	Binder for <i>Limiting Factors</i> project. Group Paper Project for <i>Limiting Factors</i> project.
	Fri Apr 20	R: Chapter Seven: Tones of Collaboration, pg 193-205	L: Maintaining Collaboration through the process and your life.	
	Wed Apr 25	A: Bilateral (only) phone calls to discuss <i>Telephone</i> project. R: Chapter Five: The Production Stage, pg 118-133	C: First meeting of <i>Telephone</i> project teams. A: Give final exam project.	
SPRINGFEST	Fri Apr 27		NO CLASS	

<u>Unit</u>	<u>Date</u>	<u>Prep for Class</u>	<u>To Do in Class</u>	<u>Hand In</u>
#10 Wrap and Assessment	Mon Apr 30	<i>Possible replacement class, please hold open pending further notice.</i>		
	Wed May 2	A: Full Team meetings to prep for class presentation of <i>Telephone</i> project	C: Present <i>Telephone</i> project. L: Wrap and Assessment	Binder with <i>Telephone</i> project Group Paper Project for <i>Telephone</i> project.
	Fri May 4	A: Work out of class on Final Projects	A: Work in class on Final Projects	
FINAL EXAM	MON May 7	A: Complete Final Projects.	EXAM: Present Final Projects.	Complete and turn in group and self evals for final project.

9. POLICIES:

- **Attendance at all classes is mandatory**, and is a *substantial* 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 projects or not. There is no such thing as an “excused absence”. You will receive 4 class points (1%) for every class you attend, and these points will add up to 100 class points, or a full quarter of your final grade. Please note that there are 28 possible classes and only 100 possible points – so there is the leeway of three classes that you can theoretically miss without impacting your final grade for attendance purposes – but this is highly discouraged. If you do need to use one of these “grace” classes for any reason, please let your instructors know by email at least one hour before class is due to start.
- 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, you will receive only two out of the possible four attendance points. If you arrive more than five minutes late, you will receive no attendance point, although you may still get points for preparation and participation.
- **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 preparation/participation credit 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 we 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.
- **Preparation and Participation are scored as follows:** If you have done the reading and work required for a given class meeting, you get up to 2 points. This may be judged by instructors, or may be the result of a quiz. If you participate and contribute to the class appropriately, you will get an additional 2 points. This is judged by instructors. Partial points possible. Maximum number of Preparation/Participation points is 100, which represents full preparation and full participation in 25 out of the 28 scheduled class meetings. This is a full 25% of your final grade.
- **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.
- More information about **the final exam** will 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 binder will include all of your research and notes from each project and exercise, as well as self and group evaluations when required. You will be told specifically what you should turn in for each project, so pay attention! Notes should be labeled and dated. Research should be labeled (at least generally) and reasonably organized. Research should be large and at least partially in color. **NOT ALL RESEARCH SHOULD COME FROM THE INTERNET.** Place evaluations at the end. Binder should be set up with the following tabs for each specific project:

1. Exercises
2. Real World Structure
3. Honesty Project
4. Inspiration Research
5. Collaborative Vision
6. Roles and Circumstances
7. Limiting Factors
8. Telephone Project

- All material to be handed in will be in the Binder described above. **Late assignments will not be accepted in this course.** Individual assignments due in class are relevant to the discussion on that date and must be completed on time in order to be useful. Group assignments by their very nature must be completed together. Turn in your work by the beginning of the class during which it is due or you will receive a zero.
- IF you miss a project due date because you are deathly ill or facing a personal crisis, permission may be granted to turn in the paper portion of a project for HALF CREDIT, provided the following criteria are met:
 - An email must be received at least ONE HOUR prior to the start of class, explaining the circumstances of the situation and requesting permission to turn in assignment late. After this point, emails will be met with sympathy and understanding, but not class credit. The instructors will respond to the email, informing you whether permission is granted. You are not guaranteed an extension simply by sending an email. Example email: *Dear Professors, The entire contents of my stomach are now artistically splattered across my living room floor. I have finished my assignment for class, but will not be attending today. May I please turn it in on Friday? Thank you, Steve.*
 - The assignment in question must be turned in prior to the start of the next class period.
 - Documentation of illness or emergency must be provided with the late assignment.
- Students will not be able to make up for attendance, preparation, or participation points lost for missing a class. Students will not be able to make up presentations in missed classes. If a presentation or due date for a group project is missed, the student will receive the same grade as the rest of the group for that portion of the grade, but a zero for their individual portion. If a group presentation suffers due to an absent group member, it will be reflected in the group grade.

- **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.
- **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.**
- **Cheating=Bad. Learning=Good.** 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/GRADING:

Attendance:	100 points (4 points for each of 28 meetings)
Preparation/Participation:	100 points (4 points for each of 28 meetings)
In-Class Exercises & Ind Assign:	020 points (4 points for each of five assignments)
Projects :	120 points (20 each for first 2, 40 each for last 2)
Final Exam	060 points

TOTAL 400 POINTS

Attendance: If you show up on time and don't leave early, you get 4 points for that day. If you show up within five minutes, you will get 2 points. If you show up later, you will not get any attendance points, but you can still get Prep/Part points. Maximum number of attendance points is 100.

Preparation/Participation: If you have done the reading and work required for the class, you get up to 2 points. This may be judged by instructors, or may be the result of a quiz. If you participate and contribute to the class appropriately, you will get 2 points. This is judged by instructors. Partial points possible. Maximum number of Preparation/Participation points is 100.

In-Class Exercises, Jan 25 and Mar 2: 4 points each.

Individual Presentations, Feb 1, 8, and 15: 4 points each.

Collaborative Vision Project: 20 points total, 10 from "Personal Score Rubric" and 10 from "Group Score Rubric" below.

Roles & Circumstances Project: 20 points total, 10 from "Personal Score Rubric" and 10 from "Group Score Rubric" below.

Limiting Factors Project: 40 points total, 20 from "Personal Score Rubric" and 20 from "Group Score Rubric".

Telephone Project: 40 points total, 20 from "Personal Score Rubric" and 20 from "Group Score Rubric".

PERSONAL SCORE RUBRIC (20 points – for all four major projects)

Research and preparation:	4 points
Appropriateness/Creativity of Idea(s):	4 points
Collaborative attitude / Hierarchical Effectiveness:	4 points
Collaboration/Troubleshooting:	4 points
Self/Group Evaluation:	4 points

GROUP SCORE RUBRIC (20 points – only for Limiting Factors and Telephone Projects)

Unification of Vision	4 points
Collaborative Process	4 points
Pride of Presentation	4 points
Creativity of Result	4 points
Appropriateness of Result to project	4 points

For your final grades, all scores are totaled. Your final score will be converted into a grade as follows:

390 and higher: A+
370 – 390: A
360 – 370: A-
350 – 360: B+
330 – 350: B
320 – 330: B-
310 – 320: C+
290 – 310: C
280 – 290: C-
270 – 280: D+
250 – 270: D
240 – 250: D-
Below 240: F

11. SUPPORT SERVICES:

We may be able to help if you are having difficulties with Blackboard or Email. However, we (especially Beth) 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, uaf-disabilityservices@alaska.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.