Weber State University

THEA 4120: Collaboration in The Theatre

Spring 2014

Tues/Thurs 1:30pm-2:50pm

**Instructor:**

Jessica Greenberg **Office:** Browning Center 302

**Office hours:** Wed 3pm-5pm

**Email:** Jessicagreenberg@weber.edu

Collaboration is a word often used in theater, but what exactly does that mean? What are some practical strategies we can use as theater artists? This course would be a good fit for students with an interest in an area of theater design or directing, and who have some experience in one of these areas. Students will bring ideas for specific learning goals in their area(s) of interest. Students will work in model production teams and explore different modes of collaboration. They will carry concepts through to complete paper projects, as well as one small staged project. We will read scripts and writings on collaboration, and sharpen skills in research, presentation, and the delicate art of communicating. We will attend university productions.

*You must have taken a design or directing class as a prerequisite for this course. You must have instructor permission.*

**Course Objectives:**

* To develop an understanding of how a production team functions
* To be a more effective and more respectful communicator
* To learn body language, vocabulary, leadership, and critique skills that foster collaboration
* To further one’s own skills in chosen area(s) of interest, including research, sketching, drafting, presentation, writing, story boarding, speaking.
* To make choices for a production based on the analysis of the script and research
* To learn why collaboration in the theater is so important and how to effectively communicate your artistic vision

**Program Outcomes for Theatre**

**6.** Have a practical, working knowledge of how to produce a play on stage, including all related performance, script, design, and technical considerations.

**7.** Have the ability to critically evaluate what they and others have created.

**10.** Have experience with individual and collaborative processes needed to produce and understand theatre.

**Attendance:** The Theatre area recognizes the importance of class participation and performance. To this end we enforce the following attendance policy: Tuesday/Thursday classes are allowed 2 absences, Monday/Wednesday/Friday classes are allowed 3 absences, however these absences may not be on a scheduled test day. Once the allowed absence limit has been reached the student's grade will drop incrementally for each additional absence.

Example: Mitzi, an “A” student, has missed 3 classes in a MWF theatre class. Today she is missing class and her grade will drop to an A-. If she misses the next class, her grade will drop to a B+. One more absence and she will have dropped a full letter grade to a B.

Tardies are as important an issue as absences. Therefore, 2 tardies equal 1 absence. Students should plan ahead and use absences and tardies wisely.

**Recommended Resources:** These are NOT assigned; but they are resources that I have found useful.

***Directors and Designers edited*** by Christine White

# *Collaboration in Theatre: A Practical Guide for Designers and Directors* by Rob Roznowski & Kirk Domer

***The Alchemy of Theatre*** edited by Robert Viagas

***Working Together in Theatre*** by Robert Cohen

***Sculpting Space in Theater*** by Babak Ebrahimian

**DATE TOPIC DUE THAT DAY**

**Week #1, Class 1**

Jan 7 Tu Introduction. Syllabus (Fri by 5pm- email Jess your questionnaire)

Jan 9 Th Cooperation vs. Collaboration. Use of Vocabulary. DUE: Reading #1, Bring Drawing Materials

**Week #2. Class 2-3**

Jan 14 Tu Discuss *EQUUS.* Discuss Presentations. Critique Etiquette. DUE: *EQUUS* discuss

Jan 16 Th Working with a Lighting Designer DUE: Reading #2,

**Week #3, Class 4-5**

Jan 21 Tu Cueing and Collaborating in Tech

Jan 23 Th EQUUS In Class Prod Mtgs & Charrettes DUE: Bring Design materials

**Week #4, Class 6-7**

Jan 28 Tu EQUUS Director Presentations DUE: Directing Presentations

Jan 30 Th EQUUS Lighting Presentations with Cueing Lab DUE: Lighting Presentations

**Week #5, Class 8-9**

Feb 4 Tu In Class WORK SESSION Light Hang DUE: Wear Appropriate Clothing & Shoes

Feb 6 Th Working with a Costume Designer DUE: Reading #3

**Week #6, Class 10-11**

Feb 11 Tu Working w/ a Scenic Designer, Discuss ITNR DUE: Discuss IN THE NEXT ROOM

Feb 13 Th Working with a Sound Designer DUE: Reading #4

**Week #7, Class 12-13**

Feb 18 Tu Discuss WBTS. And Topics in Leadership DUE: Discuss WATER BY THE SPOONFUL

Feb 20 Th WBTS In Class Production Meetings & Charettes DUE: Bring Design Materials

**Week #8, Class 14-15**

Feb 25 Tu WBTS Director Presentations DUE: Reading #5 (To Studio)

Feb 27 Th WBTS Designer Presentations. DUE: Designer Presentations

**Week #9, Class 16-17**

Mar 4 Mon Working respectfully with technical crew

Mar 6 Wed In Class WORK SESSION- BUILD DUE: Wear Appropriate Clothing & Shoes

**SPRING BREAK MARCH 8 - 16**

**Week #10, Class 18-19**

Mar 18 Tu Discuss SCARCITY. DUE: Discuss SCARCITY

Mar 20 Th Working with a playwright

**Week #11, Class 20-21**

Mar 25 Tu SCARCITY In Class Prod Mtgs & Charettes DUE: Bring Design Materials

Mar 27 Th SCARCITY Director Presentations DUE: Director Presentations

**Week #12, Class 22-23**

Apr 1 Tu SCARCITY Designer Presentations. Mini Lab only. DUE: Designer Presentations

Apr 3 Th Scenes Groups DUE: Reading #6

**Week #13, Class 24-25**

Apr 8 Tu Portfolios, Resumes, Prof Development DUE: Bring in your resume. Portfolio optional.

Apr 10 Th Greening Design. In class Prod Mtgs DUE: Reading #7

**Week #14, Class 26-27**

Apr 15 Mon In Class Space Set up for Monologues

Apr 17 Wed Scenes Group Practical Presentations

*The above syllabus is an approximate schedule and subject to change. There may be additional short readings assigned. Adjustments will be announced*

**Outcomes Assessment:**

Participation 200 Points                                           20%

*Subjective Assessment*

Resume & Portfolio Assignment                                100 Points                                           10%

*Subjective Assessment*

Play Project 1                                                 200 Points                                           20%

*Subjective Assessment*

Play Project 2 200 Points                                           20%

*Subjective Assessment*

Final Project                                                   300 Points                                           30%

*Subjective Assessment*

**Total**                                                                           1000 Points                                         100%

**PLAY PROJECT ASSIGNMENTS**

Vary according to student’s individual focus.

**DIRECTING ASSIGNMENTS**

***Directing Project :***

-1 pg director’s statement

-Inspiration Presentation

-Collage

-Scene Breakdown w/ design notes

 ***Directing “Stretch” Project***

-1 pg director’s statement

-Inspiration presentation

***Practical Presentation:***

-Staged Monologue with actor and representative design elements, done in collaboration with design team

**\*If you are directing focused- I’d like you to do 1 complete story board this semester.**

**SCENIC DESIGN ASSIGNMENTS**

***Scenic Project :***

-1 pg designer’s statement

-Visual research presentation

-Rough hand sketch Front Elevation

-Prelim Ground Plan

***Scenic “Stretch” Project***

-1 pg designer’s statement

-Visual Research presentation

-Rough hand sketch front elevation

***Practical Presentation:***

-White Model OR

-Representative Scenic Piece

**\*If you are Scenic focused- I’d like you to do 1 complete Ground Plan & Centerline section this semester.**

**COSTUME DESIGN ASSIGNMENTS**

***Costume Project :***

-1 pg designer’s statement

-Visual research presentation

-Rough sketches 4 characters

-Fabric Swatches

-Costume Scene Breakdown (if applicable)

***Scenic “Stretch” Project***

-1 page designer’s statement

-Visual Research presentation

-Rough sketches 3 characters

***Practical Presentation:***

-Representative Costume

**\*If you are costume focused- I’d like you to do 1 set of full color renderings this semester**

**LIGHTING ASSIGNMENTS**

***Lighting Project :***

-1 pg designer’s statement

-Visual research presentation

-Lighting Key, w/ Color & Gobos

-Magic Sheet

-Light Lab- 3 Representative Cues

***“Stretch” Project 2***

-1 pg designer’s statement

-Visual Research presentation

-Scene Breakdown

**Practical Presentation:**

-Fully Cued and Staged Scene

**\*If you are lighting focused- I’d like you to do 1 light plot & hookup this semester.**

**SOUND DESIGN ASSIGNMENTS**

***Sound Project :***

-1 pg designer’s statement

-Research presentation

-Scene Breakdown

-5 Examples of Content

***“Stretch” Project 2***

-1 pg designer’s statement

-Research presentation

-Scene Breakdown

-3 Examples of Content

**Practical Presentation:**

-Fully Cued and Staged Scene

**\*If you are sound focused- I’d like you to do 1 speaker plot & cue list this semester.**

**Academic Dishonesty:** As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is “the unacknowledged (uncited) use of any other person’s or group’s ideas or work.” Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

**Core Beliefs:** According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs.” As a note, I am not willing to censor your fellow students and their writing. Each student has an individual voice and it is very likely topics and language will come up that may be offensive to some.

**Department Course Content Policy**: Some of the writings, lectures, discussions or presentations in this course may include material that some students may find offensive. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

**Disability Accommodation:** PPM 3-34 notes: “When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation.”

**Counseling Services:** College can be stressful. We all need a little help sometimes. Please remember that there are completely free services available to talk with someone about small or large issues you might encounter in any part of your life. Call the Counseling Center at 801-626-6406 or visit http://www.weber.edu/counselingcenter/

**Emergency Closure:** If for any reason the university is forced to close for an extended period of time, we will conduct our class via Canvas. Look for announcements through Weber email and on our Canvas page.