

**TVFT 580 Collaboration Workshop**  
Monday/Wednesday 4:20-6 P.M.  
Music 200

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### **Course Description**

TVFT 580 Collaboration Workshop (2 units). The Collaboration Workshop explores how artists from theatre, film, and television collaborate. Students will also apply these techniques to current projects they are completing. (Repeat up to 6 units).

### **Course Objectives**

- To learn the art of collaboration.
- To learn on developing and maintaining working relationships.
- To learn forms of evaluating creative work.
- To learn and address creative problem-solving.

### **Course Requirements**

Graduate students will be required to work on projects they are completing in their MFA courses. Graduate students will participate in technical, aesthetic and operational training in the studio in the first weeks of the quarter. In addition, graduate students will continually work on their major projects from their other courses in class.

### **Course Grading**

- Participation, preparation, class/event attendance (40%), and projects (60%).
- Late assignments will automatically be graded down one letter grade.
- If any assignment is late (after the beginning of class on the due date), you will receive a drop of a whole letter grade. No papers may be submitted more than 5 days beyond the deadline. If illness or personal emergency makes it impossible to submit the assignment on time, documentation must be provided to the instructor.
- There is no eating in class, use of headphones, cell phones, beepers or disruptive behavior.

### **"What grades mean;" applied to assignments and to the class as a whole**

A/A-: superior work, original, thorough, and stylistically outstanding. You have gone significantly above and beyond what was expected of you throughout the class on every assignment and in participation. The class learned something valuable from you. In the case of A-, there are one or two very minor errors.

B+/B/B-: Good work. You have exceeded expectations on some of the assignments. There are very few errors; the nature and amount are reflected in the +/- range. There may have been problems with consistency over the course of the term.

C+/C/C-: Average work. You have done what was expected of you, no more, no less. There have been errors in some assignments: the nature and the amount are reflected in the +/- range. There may have been problems with consistency over the course of the term.

D: Below average. You have done less than what was expected. Performance may have been inconsistent, or there may have been no improvement, despite warnings, over time.

F: failure to meet even the minimum expectations of the course.

## Critical Response Format

This process was developed by Liz Lerman from The Dance Exchange in Washington, D.C. The responsibilities of the responders are twofold: 1) not to bring their own agenda to work they are responding to and 2) have a desire for the artist to do her/his best work. Responders are attempting to help the artist create her/his piece, not to create their own. It is important for responders, as hard as this may be, to not bring their own bias and expectations to the process. The responsibility of the artist is to be honest and open. The artist needs to be in a place where they can question their own work in a somewhat public environment. Also, it is the motivation and meaning of the creator that is the basis on which feedback is given, so the artist should be very clear about her/his intent.

### Process Steps:

#### 1. Affirmation and Observation

Responders give the artist either positive feedback about the work or moments that affected them. People want to hear that what they have just completed has meaning. The artist must work to really hear the comments. Responders need to try to make the palette of responses as wide as possible. Be specific and expansive in the use of vocabulary about the work.

#### 2. Artist Questions Responders

Artist has the time to ask the viewers questions about the work. Be specific; nothing is too insignificant. The more the artist clarifies what s/he is working on, the more meaningful becomes the dialogue.

#### 3. Responders Question Artist

Responders ask neutral questions of the artist about the work. It is very important not to be judgmental in the phrasing of the questions. This is a chance for the responders to help the artist step back and analyze the work. If given the chance, most criticisms can be stated or explored in this step in a neutral fashion.

#### 4. Criticisms and Opinions

If there is a criticism that can't be stated in the form of a neutral question, responders can express opinions about the work to the artist after they have asked permission of the artist. The artist is allowed to refuse at any time. The opinions should be positive criticism, based on problemsolving techniques. It may seem redundant to ask permission for every single criticism, but it is very important. This gives the artist control of this very sensitive step and creates a dialogue, albeit a very basic one.

#### 5. Images

Participants are invited to share images that remain with them from the play: verbal, visual, theatrical, aural, emotional and/or dramatic imagery.

## **Artistic Manifesto**

Each graduate student is assigned to write an artistic manifesto that expresses their dreams and desires about the artistic work they wish to create. Look at it as your artistic imprint where you stand in the sand right now. What is it that you believe in? How do you see your art changing your community? What will it take to achieve it? Your manifesto should be no more than a single-spaced, half page, typewritten, and to be orally shared in class. Your artistic manifesto will be collected after your presentation.

## **Definitions**

**Artistic:** “1. of art or artists. 2. done skillfully. 3. fond of the fine arts.\*”

**Manifesto:** “A public declaration of motives and intentions by a government or by an important person or group.\*”

\*Webster’s New World Dictionary

## **Schedule:**

### Week One

Monday, September 28: Class orientation, general introductions

Wednesday, September 30: Collaboration Process & Artistic Manifesto.

### Week Two

Monday, October 5: Collaboration Process & Artistic Manifesto.

Wednesday, October 7: Collaboration Process & Artistic Manifesto.

### Week Three

Monday, October 12: Collaboration / Pedagogical Process

Wednesday, October 14: Collaboration / Pedagogical Process

### Week Four

Monday, October 19: Collaboration / Pedagogical Process

Wednesday, October 21: Collaboration / Pedagogical Process

### Week Five

Monday, October 26: Collaboration / Pedagogical Process

Wednesday, October 28: Collaboration / Pedagogical Process

### Week Six

Monday, November 2: Collaboration / Pedagogical Process

Wednesday, November 4: Collaboration / Pedagogical Process

### Week Seven

Monday, November 9: Collaboration Process / Project Time

Wednesday, November 11: Veterans Day, Campus Closed

### Week Eight

Monday, November 16: Collaboration Project Time

Wednesday, November 18: Collaboration Project Time

### Week Nine

Monday, November 23: Collaboration Project Time

Wednesday, November 25: Collaboration Project Time

### Week Ten

Monday, November 30: Collaboration Project Time

Wednesday, December 2: Collaboration Project Time

### Final

Monday, December 9: 4:30-7 p.m. Assessment. Course Evaluation.

### **Notes:**

The instructors reserve the right to change the course outline, requirements and/or schedules as needs arise.

Students are expected to demonstrate a positive and healthy attitude at all times. Students must demonstrate a willingness to accept criticism as part of the ongoing creative production process.

Personal differences must be worked out amicably outside of class. Conflict has no place in the classroom, these issues and your ability to deal positively with them is a measure of your maturity and professionalism. If these problems intrude into the classroom environment it will be weighed against your final grade.

### **Email**

Cal State L.A. officially communicates to students using electronic mail (e-mail) and other methods. E-mail provides a cost-effective, timely, and environmentally sensitive means of communicating University business and academic information. Students are expected to access their Cal State L.A. e-mail account on a regular basis so that official university, college and department communications are delivered and received in a timely manner, and students do not miss important communications. If you wish to forward your Cal State L. A. email to another account, follow the link for instructions on how to do that:

[http://www.calstatela.edu/its/docs/pdf/forwarding\\_emails.pdf](http://www.calstatela.edu/its/docs/pdf/forwarding_emails.pdf)

**Note:** Faculty and students are held accountable for official information sent to their university issues email accounts.

**Furlough Days:** In July of 2009, members of the California Faculty Association voted to allow the California State University Chancellor to impose unpaid furlough days for all professors and lecturers at all 23 Cal State Campuses. The purpose of furloughs is to minimize the need for faculty layoffs given the current budget crisis. At Cal State LA, this means that most professors and lecturers are required to take 6 days of unpaid leave each quarter, during which time they are prohibited from performing any university work.