Theater C76/176—Production Practice in Theater with Emerging Technologies

Concurrent graduate and upper-division undergraduate course, 4 units

Instructor: TBD  Advising Faculty: Jeff Burke  jeffburke@tft.ucla.edu
Location: Macgowan 2310C
Meetings: TBD
Office Hours: By appointment
Office: 202 East Melnitz Hall

Class files: TBD

Catalog Course Description

Studio and laboratory, four to six hours. Collaborative creative and technical development of all aspects of a theatrical production incorporating emerging and/or advanced technologies, typically culminating in rehearsal and public presentation. Offered as a series of up to three courses in cases where multiple quarters are needed to prepare a production.

Learning Objectives

“Emerging technologies” are taken broadly to include pre-commercial technologies as well as integrations and systems of commercial technologies that are novel to live performance. Objectives for the course include:

- Through hands-on participation, students will gain a general understanding of the development, pre-production, rehearsal, and/or production processes for live performance projects incorporating emerging and/or advanced technologies.
- Students will master various tools and techniques, including typical digital workflows, involved in such productions.
- Students will gain experience in collaboratively planning for production processes that involve technology development, including how to interact with diverse teams that may include digital media artists, software developers, and information technology staff in additional to typical theater, film, and television disciplines and departments.
- Students will apply their individual expertise and skills to collectively create a creative performance work incorporating emerging technologies.

Additional objectives for graduate students:

- Students will participate in peer leadership roles where opportunities are available.
- Students will understand important aspects of the “state-of-the-art” with respect to technologies in the production as applied in their discipline.
- Students will gain practice in preparing production reference materials and other summaries useful to guide large, multidisciplinary collaborations.
- Students will develop portfolio-ready materials as part of production preparation.

Concurrent enrollment
This course is open by permission of instructor to graduate and upper-division undergraduate students.

Prerequisites
Undergraduates must have upper division standing. The class is open to any full-time UCLA student, though enrollment priority will be given first to students in the School of Theater, Film and Television students, and a limited number of openings may be available.

Grading
Grading will be based on the following criteria.

Attendance and class participation: 50%

Forty to sixty hours of within studio class time must be completed. For some sections of this course, the majority to all hours must be completed during design sessions, experiments, rehearsals and/or run times of the production itself. Participation refers to the student’s active contribution and due diligence in the completion of tasks as directed by the instructor, production manager, and (with instructor supervision) peer leaders.

Graduate students’ participation score will include an assessment of their self-directed initiation of important lines of inquiry for their area. Additionally, graduate students will be expected to generate and render ideas and concepts that can be used to guide the overall production process.

Research and development assignments: 50%

Students will be responsible for timely and high-quality completion of individual research and development assignments, which may include various pre-production and production tasks in some sections. These assignments will be provided by the instructor as part of the collaborative production process. One or more required texts or screenings may be assigned for particular sections.

Graduate students may have additional assignments, and will be required to undertake more involved background work, in particular on both the state-of-the-art in their respective disciplines and relevant historical precedents not explicitly discussed in class meetings. They will be expected to summarize, verbally and/or in writing, their work in a way that it can be used as creative, technical, and production-related reference material by other class participants and the production as a whole.


Late assignments: Assignments grades drop 1 letter for each day late.

Attendance
More than one unexcused absence will result in a reduction of the course grade by one-half of a letter grade for each additional absence. Please remember that missing one class period may significantly
impact your collaborators; so, discuss absences with the instructor in advance wherever possible. If you miss the first two classes you will be dropped from the course.

Section Information
See individual section attachments for details on production objectives, schedules, and other requirements.

Ownership of Student Work
In certain cases, with advance notice during the first week of the course, the specific materials related to the production developed by students in this class (in collaboration with staff and faculty) will be owned the Regents of the University of California; individual students will not have copyright claim over the resulting material. The instructor of record will indicate which assignments fall into this category, and will acknowledge the contribution of students in any credits for the public production and students will be able to feature their collaborative work on their portfolios after the show closes. By remaining enrolled in the class after advance notice is given, students confirm that they have received advance notice of these terms of ownership in compliance with UCLA Policy 965, which is included at the end of this syllabus.

Collaboration Ground Rules
The themes and subject matter of theatrical productions often relate to difficult and challenging real-life issues. For this reason, and as appropriate in any creative process, we want to emphasize the following ground rules for dialogue and discussion in the development process.

The short list (based on the World Café)
- Focus on what matters.
- Contribute your thinking and experience.
- Speak from the heart.
- Listen to understand.
- Link and connect ideas.
- Listen together for deeper themes, insights and questions.
- Err on the side of confidentiality.
- Play, Doodle, Draw – writing on the tablecloths is encouraged.

The longer list (based on the Univ. of Michigan Intergroup Dialogue Program)
- Our primary commitment is to learn from each other, from project materials and from our work. We acknowledge differences amongst us in backgrounds, skills, interests, values, scholarly orientations and experience.
- We acknowledge that sexism, classism, racism, heterosexism and other forms of discrimination (religion, age, ability, language, education, size, geographic location, etc.) exist and may surface from time to time.
- We acknowledge that one of the realities of sexism, classism, racism is that we have been systematically taught misinformation about our own group and members of devalued groups (this is true for both dominant and dominated group members). The same is true about elitism and other forms of prejudice or bias – we are taught misinformation about others and ourselves.
- We will try not to blame people for the misinformation we have learned, but we hold each other responsible for repeating misinformation or offensive behavior after we have learned otherwise.
- Victims should not be blamed for their oppression.
- We will assume that people are always doing the best they can, both to learn the material and to behave in non-biased and multicultural productive ways.
- We will share information about our groups with other members of the class, and will not demean, devalue or put down people for their experiences or lack of experiences.
- We will actively pursue opportunities to learn about our own groups and those of other groups, yet not enter or invade others’ privacy when unwanted.
- We have an obligation to actively combat the myths & stereotypes about our own groups & other groups so that we can break down the walls which prohibit individual development, group progress, cooperation & group gain.
- We want to create a safe atmosphere for open discussion. Members of the class may wish to make a comment verbally or in an assignment that they do not want repeated outside the classroom. Therefore, the instructor and participants will agree not to repeat the remarks outside the session that link a person with his/her identity.
- We will challenge the idea or the practice, but not the person. We will speak our discomfort.

**IMPORTANT INFORMATION**

- Phones should NOT be used in class unless specifically requested by the professor.
- Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu)
- Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1st Floor Wooden Center West, CAREadvocate@caps.ucla.edu, (310) 206-2465. In addition, Counseling and Psychological Services (CAPS) provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768. You can also report sexual violence or sexual harassment directly to the University’s Title IX Coordinator, 2241 Murphy Hall, titleix@conet.ucla.edu, (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491.
- Faculty and TAs are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Coordinator should they become aware that you or any other student has experienced sexual violence or sexual harassment.
- Plagiarism will not be tolerated in this class and may be grounds for failing the course. For questions, see [http://www.deanofstudents.ucla.edu/Academic-Integrity](http://www.deanofstudents.ucla.edu/Academic-Integrity)
Theater 50/150

Syllabus

Instructor: TBA

Description: Laboratory experience in various aspects of theater production, including stage management or member of production crew.

Learning Objectives
- Support a theatrical production beginning with pre-production and/or rehearsal to closing.
- Master tools and techniques used to support a theatrical production in a designated area.

Assessments

Attendance and Participation 80%
60 hours within studio class time must be completed. For some sections of this course the majority to all hours must be completed during the rehearsals and run times of the Department of Theater shows.

Participation refers to your active contribution and due diligence in the completion of tasks as directed by directors, TA’s or shop supervisors.

Tardiness may result in a reduction of your grade. Please arrive on time as according to assigned schedules and be ready to work.

Grading
Letter graded scale.

Center for Accessible Education (CAE)
If you wish to request an accommodation due to a suspended or documented disability, please inform your instructor and contact the UCLA Center for Accessible Education as soon as possible at A255 Murphy Hall, 310-825-150, (310)-206-6083 (TTY, or by visiting www.cae.ucla.edu.