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Teaching Collaboration for the Performing Arts

**Teaching Collaboration for the Performing Arts;
Program Design That Creates a Bridge between
Monterey Peninsula College and California State University, Monterey Bay
While Giving the Community Voice.**

By Steven Retsky

A thesis submitted in partial fulfillment of the requirements for the Degree
of Master of Arts in Education at California State University, Monterey Bay.
December 2006.

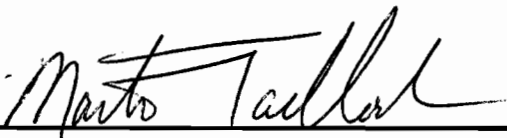
Teaching Collaboration for the Performing Arts

Signature Page

Steven Retsky

Teaching Collaboration for the Performing Arts; Program
Design That Creates a Bridge between Monterey
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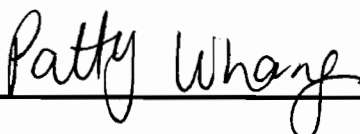
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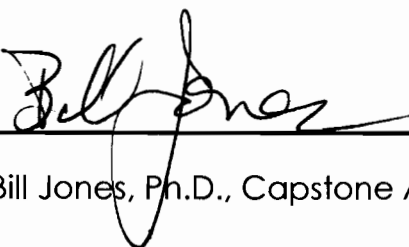
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Abstract

The purpose of this Action Thesis is to research, design and implement an ancillary drama program for the proposed Education Center of Monterey Peninsula College at the former Fort Ord. The author hopes that research will uncover the District's expectations of the new campus and its programs, areas of current programs that are open to improvement by a secondary program and ways of including methods of teaching that foster collaboration both within the art form and with the community. The final product should be a program design that draws students and source material from the underserved local communities, teaches basic skills and collaborative techniques, feeds interested students to programs at the MPC Main Campus as well as California State University, Monterey Bay and opens up new and different opportunities for current MPC and CSUMB students.

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CHAPTER 1

Public Education seems to be affected more by political expediency than by the needs of students. The pendulum swings from innovative pedagogy to “basic skills” training and back again depending upon which party philosophy guards the purse strings. The recent administration has made “No Child Left Behind” its mantra for basic skills training and quantifiable results, but in so doing has gutted programs in the Arts that may not have quantifiable results, but that research has shown to improve cognitive learning skills. In some cases Community Colleges have been able to bridge the gap by offering Arts courses in middle and high schools. While this fills a basic need, not all programs are up to the challenge of imparting the basic skills and work ethic to a younger age group.

A need observed

The purpose of my Action Thesis project is to address a need that I observe in college and university education and training in the Performing Arts in the Monterey Bay area. The area has two post-secondary educational institutions that provide education in the subject area: Monterey Peninsula College (MPC) and California State University, Monterey Bay (CSUMB). MPC’s educational strategies look toward preparing students for work in the community theaters of the area, with a little emphasis on professional education. CSUMB’s emphasis is on teaching the disciplines under its Teledramatic Arts and Technology (TAT) umbrella; Film, TV, Radio, New Media

and Theatre. The focus of the MPC program is production-based; learn a skill set and practice it while engaged in rehearsal and performance of a scene or production. TAT's program is also geared toward applied learning with and across disciplines. While TAT students differ in that they can choose their subject, the net results of both are projects designed to be experienced by audiences as a *passive* activity. While both programs acknowledge the collaborative nature of their art forms, neither has courses dedicated specifically to the collaborative process. The void that I see in these two programs rests in the common thread of collaboration. A curriculum that applies collaboration as its cornerstone would teach students methods and tools for collaboration while demonstrating the value of the concept by reinforcing it through class projects that *involve* the community. Designing and implementing such a curriculum is the goal of this Action Thesis.

Background

Education has always been a part of my life. My mother taught second grade for 30 years. My father wrote technical manuals for engineers, and both edited my schoolwork from the beginning. Our Jewish heritage placed both emphasis and value upon lifelong learning, a value which both parents reinforced by attending college while we were growing up. My father took night classes for years at Johns Hopkins to receive his B.S., and my mother began her Master's of Education when I began college. My sister and I thought that we had broken the mold when she went into public relations and I into theatre.

Little did we realize the difficulty in moving past our upbringing. Early in my professional career I became disappointed in the quality of work I was seeing in the stagehands that I worked with. That dissatisfaction coupled with my educational upbringing precipitated a change in direction in my career goals. From 1987 to the present I have been dedicated to teaching the technical aspects of my Art form. As with any process, I learned by my failures more than my successes. Through employment at two colleges and a university I have determined that lab instruction and mentoring, while valuable educational tools, are inefficient pedagogical methods. As gratifying as a successful student is, 'it takes a village' of well-trained personnel to propagate quality in a collaborative art.

It was not until I had worked at MPC for many years that I was struck by the necessity to reach a greater audience. Many things contributed to this epiphany. There was still the dearth of qualified stagehands, as well as a huge schism between technicians and actors in the area. These are commonplace occurrences in my artistic world; the astonishing difference in the Monterey Bay Area was the actual mistrust between the two aspects of theatre. When I was commanded by directors and administrators to follow orders and leave all pretext of collaboration behind I was convinced that there had to be a better way to teach a collaborative Art form.

My desire to teach better led me to CSUMB. My journey into the Masters of Education program began with slight trepidation because of the

Social Justice aspect included in our College. It was not long before I was as anxious to learn about this as I was to learn about useful teaching strategies or curriculum design. Every professor taught about better educating students through materials that evoked emotions and elicited reaction from classes. This illuminated at every turn the unmistakable value of socially responsible education. The thread of Social Justice weaves its way into every aspect of my life as well. Be it theatre, teaching, parenting, union activity or even social interaction, social justice can be found in each element. Initially, I had only wanted to design a course or courses to teach collaboration to students of the performing arts. As my knowledge broadened so did my desire to broaden my scope. With the help of my independent Literature Review advisor, Michelle Riel, and information from that review I have found a direction that gives me the guidance and motivation to design an entire program that had collaboration, inclusion and social justice at its core. This will be a program that incites students to act and creates within an ethic that speaks with, to and about the community in which it thrives.

I am not abandoning my desire to learn about collaboration, or to use what I've learned to develop strategies to teach it to students, especially here in the Monterey Bay area. I have, however, made a decision to cast my net as widely as I can to recruit students, teachers, audience and guest artists for collaboration in the creation of a program that serves many needs and fills many voids now suffered by the area. My initial desire to learn collaboration in

order to teach collaboration seems a rather narrow academic exercise, and not really in the spirit of an Action Thesis. Learning collaboration and using successful techniques every day in teaching, and to forge relationships within the community seems much more active and generally enriching.

It is the desire to take the learning out of the classroom, and to bring the community into the classroom that rounds out my educational philosophy in a way I never would have expected three years ago. I have been cautioned that not many students present program designs for their theses, but the College and I share a belief in the value of the Action Thesis. Quite plainly, we believe that a thesis should be put into action. With the mandate from a bond election for MPC to open an Educational Center at the former Ft. Ord I see an opportunity to place a quality program in a new educational frontier. I want to join the pioneers in blazing a path on the new paradigm of education. In a way my decision to create a program relieves a lot of pressure about structure from me. By using the guidelines of both the Chancellor's Office and the MPC Curriculum Advisory Committee (CAC) I have certain benchmarks and guides to aim for.

My interest in Social Justice is not recent. Those who don't know me are advised to "look for the aging hippie in the scene shop." Philosophically, I have always sought justice and equity for all. Living a theatre life meant that I could rarely exercise my passions off stage. Campus protests, union picket lines and political rallies were rare, but cherished experiences in my life. I passed this passion down to my daughter, the Slam Poet (activist poetry competitor). Still, I

always felt guilty about not being able to do enough for the greater good, and wondered if I was being a selfish artist. In an area where the power of theatre is not harnessed for the greater good I have finally found an outlet for both my muse and my political passion.

I have been involved in negotiations for two unions on the employee side of the table. In this arena I have learned the value of crafting a fair compromise. Rarely are all parties to a negotiation completely satisfied with the outcome, but recent advances in "interest-based" bargaining have changed the complexion of negotiations. The idea is to come out of the session with a "Win-Win" deal for all parties. That is what I feel my proposed program will be if I do my job well. CSUMB's TAT department will have a venue for explorations in theatre. MPC will have a program that is a visible cornerstone of its Marina presence that feeds its main campus program. Marina will gain a cultural center that thrives on the energy of the community and the students will get the benefit of each of those communities as well as being on the cutting edge of a new way of thinking about and creating performing art.

During the course of my studies I have learned not only the value of multicultural education, but also I have seen the future of my work in the Arts. Multicultural education is itself a collaborative process between educators and students. But more than that, it is a desire at the core level to speak with everyone. This is the job of theatre, too. This realization came at a fortuitous time.

A Fortuitous Time

As I was beginning my Master's studies MPC was coming to its own realizations. As the Army changed the scope of its presence at Ft. Ord, land became available to various Federal and State agencies. The formation of CSUMB was one such benefit. MPC also benefited by the grant of various parcels of land within the Fort boundaries. Much of the 90's was spent negotiating exactly which parcels would go to which agencies, but as the new millennium arrived the map seemed finalized. MPC received the parcels shown in Figure 1.

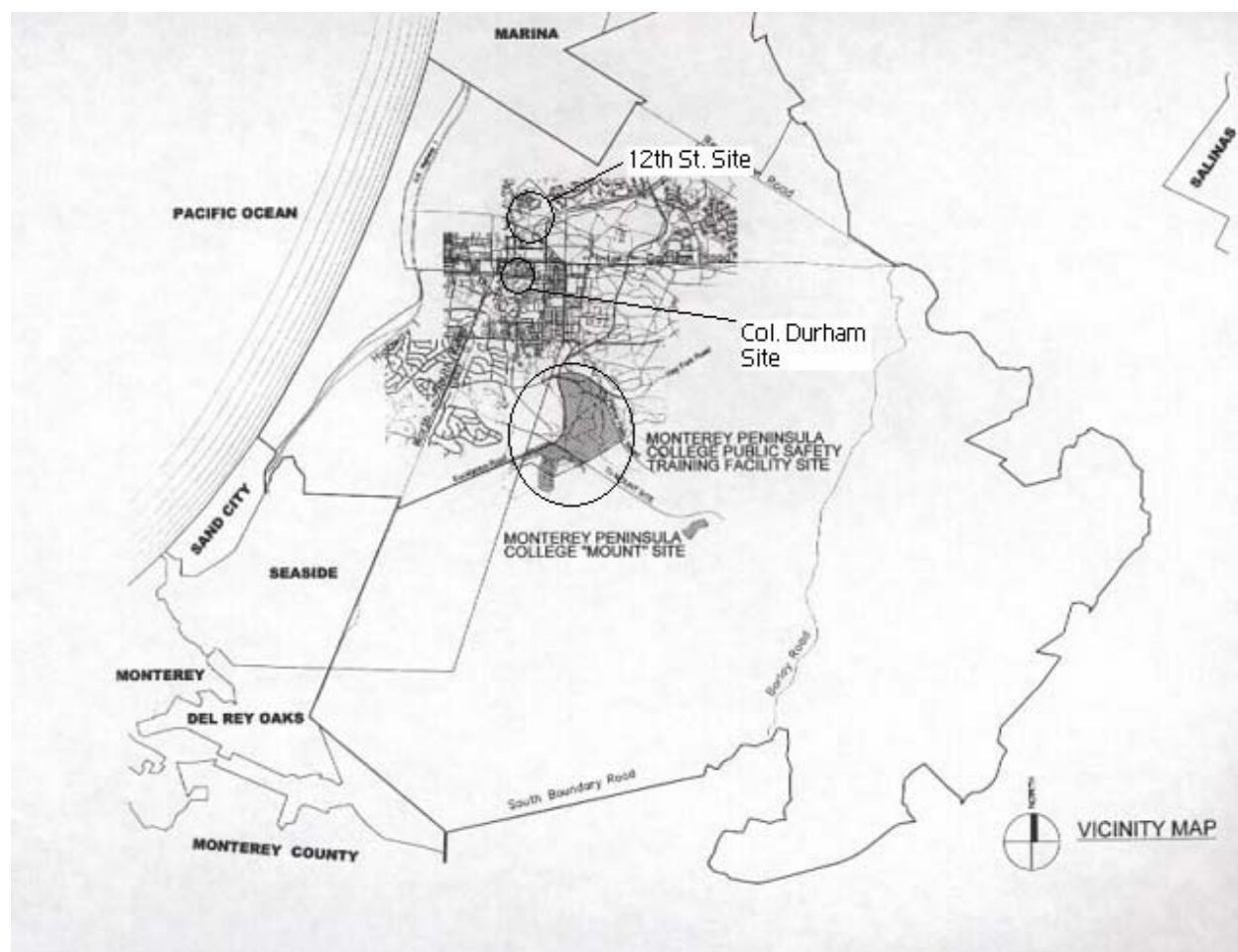


Figure 1—Land Granted to MPC from FORA – (MPC 2002)

In 2002 MPC conducted a Needs Assessment Survey. This survey showed 42% of respondents wanted courses offered at the former Fort Ord, but when examined geographically, residents of traditionally underserved Marina and Seaside split their responses almost equally between being interested in attending courses at MPC and those that might be offered at Fort Ord. Interestingly, 58% of respondents, the single largest response, wanted more Arts courses offered at MPC. This research was one of the things that prompted MPC to include plans for an Educational Center at Fort Ord in the plans for money from a Bond before the electorate (Ryan, 2002). This was not the only factor in planning an Educational Center. Dr. Doug Garrison, the President/Superintendent of MPC has stated that planning for an Educational Center was prompted by one or more of three factors; "Population growth, political pressure (from the local constituency) or land opportunity" (Douglas Garrison, personal interview, September 19, 2006). In the case of MPC land transferred to MPC from the Government when they downsized the Fort encouraged planning for a Fort Ord presence. How they allocated resources for the Center was guided by potential use and population growth. The obvious need for isolation helped MPC acquire land in the relatively secluded area south of Parker Flats. Whether to concentrate planning on the Col. Durham site or on the southern edge was a decision guided by population projections as illustrated in Figure 2:

Teaching Collaboration for the Performing Arts

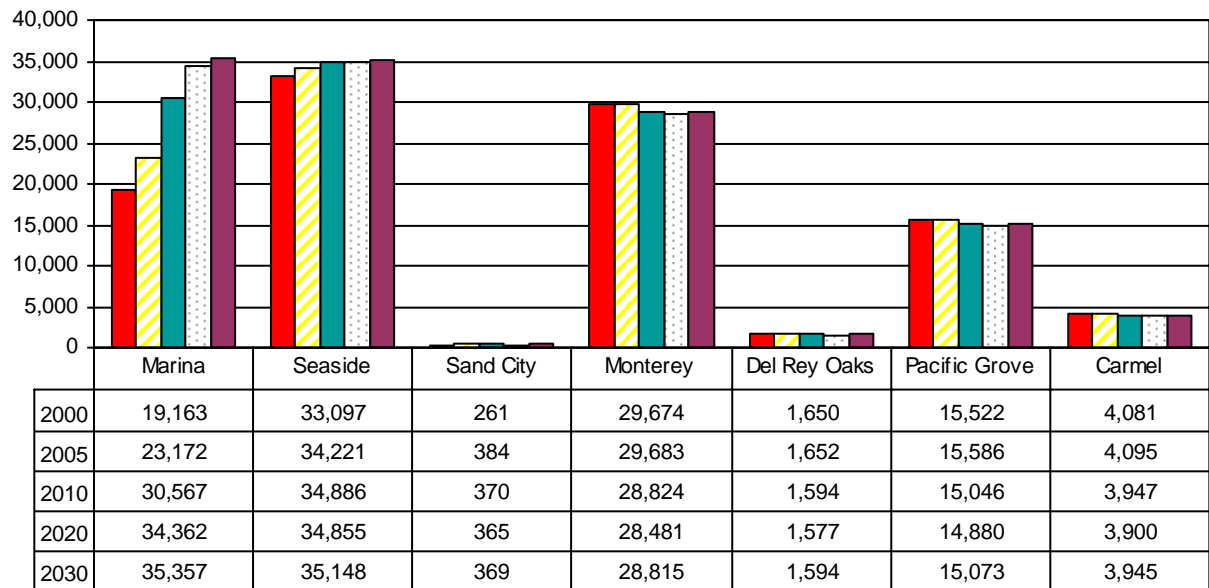


Figure 2- Population Projections for Incorporated cities in MPC Service Area (MPC, 2002)

Where the population of Seaside is projected to grow by only 6% in the next 30 years, Marina is expected to gain about 46%. While the school has begun working on a presence on Col. Durham, the majority of planning is expected to focus on the 12th St. site, right next to the City of Marina's University Village development project.

Interviews with MPC administrators and teaching staff were instrumental in forming a frame of reference within which a curriculum design could grow. During the course of these interviews it became clear that the staff was very concerned with any staffing connected with a new facility. No one wanted an ancillary program to take away either material or personnel resources from the program in place at the main campus. The interview with Dr. Garrison expressed his concern that MPC had forged ahead with facilities planning before developing a vision for the new Educational Center. Many of his other concerns

about new opportunities at new Centers, such as the necessity for an interdisciplinary atmosphere and personnel that are, “comfortable with ambiguity, willing to be creative and operate well independently” (Douglas Garrison, personal interview, September 19, 2006) are concerns that I share, and hoped to address with my curriculum proposal. Guidelines from MPC’s Curriculum Advisory Committee and the Chancellor’s Office round out the frame of reference within which my curriculum design will fall.

Definition of Terms.

As one examines the Performing Arts the term **community** is often included in any description of a group or project. We hear of the theatre community or the dance community and are led to believe that this sense of community is a given in the field. In the case of the Monterey Bay region the truth of the performing arts community seems to be that involvement is more about having a sense of community than in involving the community at large. Many may argue that the community is full of artists helping artists realize their goals. However, discussions with professionals outside the area, those trained in the area and pursuing employment elsewhere, and those returning after having worked other places, have clearly alluded to the lack of the collaborative culture as one of the most frustrating features of the Monterey Bay arts community. My hope is that by including the audience in the definition of ‘arts community’ the community audience will have a connection with and be

drawn into the theatre. The community's voices will be added to the voices of the artists and all will feel a sense of ownership about what is created.

Perhaps it would be beneficial to clarify what is meant by **collaboration** in an artistic context. The common mistake is to assume that everyone working on a given project is naturally collaborating on that project. True collaboration, however, involves more than lending one's skills to an endeavor it,

. . . is a mutually beneficial relationship between two or more parties who work toward common goals by sharing responsibility, authority, and accountability for achieving results. Collaboration is more than simply sharing knowledge and information (communication) and more than a relationship that helps each party achieve its own goals (cooperation and coordination). The purpose of collaboration is to create a shared vision and joint strategies to address concerns that go beyond the purview of any particular party (Chrislip & Larson, 1994, p. 5).

It involves trust, respect, discussion and emotional investment in order to meet the more stringent requirements. Trust should flow through the communal structure and consider that those whose expertise is engaged in the project know enough about their areas that they can use the generally agreed upon guidelines to enhance their aspect without pulling attention away from the complete picture. Respect should be shown to the abilities that every player brings to the table. Discussion that, while perhaps emotional, is considered by each player in the spirit of wanting to improve the whole, rather than defense of one's artistic "turf", is also a cornerstone. Finally, emotional investment that pulls the project up from the realm of craft into the exalted world of Art rounds out the foundation. When artists look outward from the creative process and consider the world in which the Art must exist I believe that the result will be

more than the simple theatre philosophy of "playing to the audience". I would like to train Artists to forge vital links that invite people to share not only in the fruits of their labor, but also in the growth of the product.

Another area of Performing Art that might need clarification is that of the **company structure**. The production of Performing Art invariably involves two broad classes of members; the "Artistic" staff and the "Technical" staff be it Dance, Opera, Theatre, Music, Radio, Television or New Media. Both groups belong to an organization that provides the administrative and financial support for the project. This umbrella organization hires a Director to oversee a vision of the project that can guide the other members of both the Artistic and Technical staffs. On the Artistic side could be the director, scenic, lighting, costume, properties, sound, animation or graphic designers and the talent. These artists' jobs are to envision the "world" of the project to reinforce the vision for the audience. The "Technical" staff includes the technicians; carpenters (gaffers), costumers, painters, electricians (grips), props artisans, sound engineers, camera operators, graphic artists and stagehands who take the visions of their respective designers and create the real "world" that the talent will inhabit. The director is also charged with guiding the talent to a presentation that is true to both the intentions of the author, choreographer or composer and their own vision of the work. This is the major responsibility of the position. Throughout all of the process communication flows through the communal structure to make sure that all departments are on the same artistic page.

Herein lies the challenge in the Monterey Bay region. The communal structure here is given over to the director with little or no oversight by any organization. Without this vital check and balance communication is more top-down than two-way. What should be an ongoing dialogue becomes an artistic autocracy. This is not a model that keeps to the spirit of collaboration. "There is not a real homogeneous group of followers necessary for the tactical or positional leadership model to fully succeed . . . theatre artists are all part of the production whole, have talents and aesthetic visions to add to the mix . . . creative artists simply do not blindly follow someone else's lead "(Ayers, 2003, pp. 4-5). In this situation the sense of ownership in a project is lost and collaborative artists find themselves without support for ideas that would add to the worlds that they are trying to create. They instead end up following the 'orders' of a director. While this may work in a situation where directors are skilled in the many facets of performing arts, in situations where their expertise lies primarily in the direction of talent many great ideas are lost, and much effort is spent on narrowly conceived visions. My goal is to train collaborative leaders who " . . . exercise leadership in what perhaps is the most difficult context—when all are peers" (Chrislip and Larson 1994, p. 129).

I don't feel that I have to reinvent the wheel there are many successful programs to use as models. Ebert and Bailey's (2002, p. 83) collaborative and interdisciplinary computer animation course is an example that understands that," successful and contemporary animation curriculum not only should be

interdisciplinary, but also should encourage students to develop effective team skills." Steinheider and Legrady (2004) in their psychological perspective on the production process observed interesting models that pointed to communication and coordination as well as developing consensus about the project's goals as elements that added to collaborative success. "Having a clear understanding of diverse professional areas of expertise and connecting the different areas of needed expertise as they relate to the project that has brought them together (a process called "knowledge-sharing") were also vital to team achievement" (Steinheider & Legrady 2004, p.315).

It is my assertion that a program that exposes students to multiple facets of the Performing Arts in the formative stages of their careers can help them to find the best avenues to express their artistic voices. It is my further hope that this exposure will teach students to respect the aspects where they have less interest or talent as well as the people who do have skills in those areas. Strong emphasis on learning collaboration techniques, and use of these techniques on real projects would strengthen the understanding necessary to create Art at a higher level. This program could use the structures in place at both MPC and CSUMB as resources for teaching and models for examination, while offering opportunities that are outside the realm of those structures. An emphasis on including surrounding communities — their voices and their concerns — as vital aspects of the curriculum would build a bridge for a mutually beneficial educational relationship. With a new high school beginning in Marina, this

program could serve as a first step in the transition between K-12 and college education feeding MPC's main campus program. A satellite presence on the Marina side of campus could also offer the TAT department opportunities for its students currently unavailable to them. This would also be an opportunity for students to begin to develop the networks that will serve them later in their careers giving them more chance at success.

CHAPTER 2

Professional Literature's Definitions of Collaboration

Literature on collaboration comes from sociology, academia and industry. Each study reports its findings from the point of view of the researcher, but there is enough common ground to conclude that there are elements common to successful collaborations that cross disciplines. What applies to successful industrial collaborations applies equally well to educational and artistic collaborations. The question is not which of these tools to use to create a quality collaboration but, what exactly **is** quality collaboration?

Most works on the subject begin with a definition. Abra and Abra (1999), Cosgrove (2001), Ito (2002), Schrage (1995) and Thomson (2003) all begin their works on the subject with attempts at definition of collaboration. Abra and Abra (1999) contend "collaboration occurs when several participants in a situation are interdependent, in that the movement of any one of them toward a goal they all seek increases chances that the others will also reach it" (p.283). This view looks to cover the topic but its objective tone leaves out the subtle subjective nature of how participants react to the process, and how that reaction is as much a part of the success or failure of the collaboration as is the 'movement.' Ms. Ito (2002) acknowledges the difficulties of defining collaboration at the outset of her article when she says, "Definitions of collaboration—and perceptions concerning its inherent value—vary across cultures and communities of interest" (p.1). Knowledge of these aspects of collaboration can help those embarking upon that course achieve success. This

knowledge can also aid those teaching these skills to potential collaborators in suggesting methodology and helping to avoid potential pitfalls.

Mr. Cosgrove's (2001) definition of collaboration is detailed and multi-layered. The group in his study concluded that, "successful collaborations are successful relationships" (p.1) that include respect, shared vision, flexibility and compromise, trust and passion.

Interestingly enough, not all of this definition is shared by Ms. Thomson (2003), who teaches a graduate course in collaboration for dramaturges. In fact, she says, "Amiability and cooperation are helpful, but are not to be confused with the thing [collaboration] itself" (p.117). She starts by pointing out what she believes collaboration is not.

True collaboration . . . is not debate (or persuasion, diatribe, or any arena of rhetoric), not barter, territorial dispute (mine, yours), hierarchy (my decision), sitting at the same table, or in the same room . . . Collaboration is also not voting, negotiation, compromise, finishing a picture puzzle (how my agenda fits with your agenda). The talking itself is not inherently collaborative. True collaboration is a verb not a noun, a process of engagement, a map more than a destination. The process fosters a community of makers, who engender a shared vision, which in turn fuels individual creation.(p.117)

Michael Schrage agrees. His 1995 *No More Teams!* suggests that, "People collaborate precisely because they don't know how to—or can't— deal effectively with the challenges that face them as individuals" (p.30). He reminds collaborators that, "...the linguistic root of communication is the Latin verb *communicar*—which doesn't mean 'to communicate' but 'to share.'

Collaboration takes communication back to its roots" (p.4).

Shan Ayers (2003) didn't define collaboration; he illustrated it with a story from Peter Brock in David Hays' book *Light on the Subject*:

We were sitting in the stalls of the Moscow Art Theatre, lighting *Hamlet*. This was many years ago, it was the very first visit of an English company to Moscow and the great Joe Davis, pioneer of theatre lighting in England, was giving his cues. As our lighting was very complex, the work went slowly and several hours had gone by while we carefully set up each cue. When the cue was right, we asked the Russian switchboard operators to note it down, unit by unit, on their plot. We had just reached cue 100 and it was 2am. "I think," Joe said prudently, "we should ask them to run the first hundred cues. . .just to see. . ."

"We're going back to cue 1," we called. "Cue 1, please."

A long pause. Much discussion from the switchboard. A worried hum of confusion in the air, lights switching on and off. Into our dismayed silence, a Russian voice: "What does 'cue' mean?"

"Just give us what you have written down," said Joe.

"We've written nothing down."

"Then what's on your plot?"

"What is a plot?"

Fortunately, Joe is a very calm man. Instead of cursing the hopeless inefficiency of all foreigners, he summoned the electricians from the board and gradually the complexity of the understanding emerged. In the Moscow Art Theatre, a lighting plot was unknown. The electricians would be present at every rehearsal, which unlike our miserable four weeks would often last two years. They ended up knowing the play as well as the actors, and slowly built up the lighting stroke by stroke, day by day. When the performers came, they did not work by cues, they lived the lighting changes as the actor lived his entrances, his exits and his changing moods. Our reproach died on our lips. We stood in awe in front of a superior way of work. (Ayers, 2003, pp.1-2)

For those interested in the teaching of the process as I am, these definitions point to a direction. The 'process of engagement' that Ms. Thomson speaks of is not about negotiation but as Mr. Cosgrove suggested, more about relationships – 'a community of makers'. As much as the authors diverge in wording of their definitions, conceptually they share this idea of successful

relationships along with the need for a shared vision. Another common element between the definitions reviewed is the element of individual creation, which Ms. Thomson shares with the Abras, who talked about the interdependency of collaborators. Thus, collaborators are free to create within their areas of expertise but, like the Russian switchboard operators, are guided by their shared visions.

Elements Common to Successful Collaboration

There are other aspects that collaborative literature agrees upon. Each writer that I read noticed or mentioned elements that they see as important to successful collaboration. The relationships touted by Ms. Thomson and Mr. Cosgrove and the individual creativity inherent to the interdependency of collaborators suggested by the Abras are but the beginning of the discussion.

Peter Scontrino (2004) quotes Keith Sawyer's *Group Creativity: Music Theater, Collaboration* when he introduces five characteristics that define creative collaboration. They include Creative Process, Unpredictability, Intersubjectivity, Complex Communication and Emergence. Creative Process is both an individual and group element to collaboration. Individual collaborators each have their unique artistic processes that need to be both respected and nurtured. In many cases disrupting this process leads to inferior work. However, the individuals need to be open to creating a **group** creative process that encourages emergence, as defined below. Unpredictability is another thing that collaborators need to be open to. Every step of a collaborative process is

fraught with unpredictability, because each discussion gives collaborators the chance for direction-changing input. Successful collaborators take this unpredictability as a positive trait, not a detriment to the process. This is equally true for Intersubjectivity, which is **how** individuals will **react** to necessary adjustments. Learning how group members react to change can allow a group to adapt to achieve its goals without stampeding members with minority opinions into submission. Complex communication is the way that collaborators can transmit course corrections while still moving toward their shared goal. This is part of the process development that defines how groups work well together. This communication need not be solely verbal. Aspects as commonplace as rolled eyes, or changes in expression or breathing should be noted as communication tools. Some of these aspects may be noted as counterproductive features, and the group can decide to adopt more productive techniques. Finally, "Emergence refers to the fact that the performance of the group is greater than the sum of the individual contributions" (Scontrino, 2004, p. 1080).

Steinheider and Legrady (2004) list some of the commonalities they observed when they state that, "all team members involved have to define problems, gather information and then progressively refine and extend initial ideas toward successful implementation" (p.320). They echo Sawyer's receptiveness to unpredictability, too. They claim that creative people need to have high levels of motivation and need to identify personally with their work.

Because of this they demand an equivalently high commitment from others, making collaboration with them a very intense experience.

Schrage (1995) calls collaboration a *purposive* relationship because it exists for a purpose. Collaboration is a desire or need to solve a problem, create or discover something. The commonalities he sees are expertise, time, money competition and conventional wisdom. Expertise is individual; one person doesn't know enough to deal with the entire challenge. Collaboration happens in real time, so mindful use of time makes for a better process. Making sure that the group meets the challenge within the monetary framework is another benchmark of a successful collaboration. Competition within a collaborative endeavor is to be carefully considered, as it could be a positive inducement or cause a breakdown of the collaborative atmosphere. Conventional wisdom is the jumping off point of the collaborative discussion, but may also mire the group unwilling to challenge it.

When reviewing the professional literature one can, it seems, find several common characteristics that apply to successful collaborations. The desire or need to solve a problem or create or discover something is the primary framework. The ability to define problems, gather information and then progressively refine and extend initial ideas toward successful implementation is a methodology. The nuts and bolts include creating trusting working relationships; encouraging individual creativity; respecting individuals' creative processes while agreeing to build a group process; respecting not reviling

unpredictability; understanding intersubjectivity and adapting to allow for it, as well as nurturing complex communication; and celebrating emergence when it occurs. These elements can only fall into place when collaborators value the expertise of each contributor, work within the time and budgetary constraints, foster complimentary competition and rise above conventional wisdom.

Inclusion Includes the Audience

There was a point in my reading that my ideas turned a corner. That point came when I read, *A Hyphenated Field: Community-Based Theatre in the U.S.A* by Jan Cohen-Cruz (2000). Up until then I had only considered my field of theatre instruction, and the ways in which to teach collaboration within that discipline while recruiting a diverse student body to support it. Ms. Cohen-Cruz opened my eyes to a truer meaning of collaboration that includes the community.

It is ironic how often theaters say they need the public to survive, yet make decisions, both fiscal and philosophical, without consideration or consultation of their communities. Her article explores the differences between what she calls Community-Based Theatre and what is commonly acknowledged as Community Theater. The pivotal element that differentiates these two forms of expression in her mind is rooted in collaboration. She defines community theatre as, "local productions of commercial shows from a generation or two earlier." By contrast community-based theatre is, "original work or material adapted to and with the community performing it" (2000,

p.365).

This dichotomy between community theatre and its community-based counterpart is part of what inspires my work as well. The Monterey Bay area is rife with community theatre whose justifications include "enriching the culture of the community" and providing a social outlet for interested (mostly white, mostly middle-class) community members. There is, however, very little theatre that reflects the greater community (that includes non-white, lower socioeconomic classes) or even that speaks to those community interests. Ms. Cohen-Cruz speaks about the "democratizing" of theatre by inclusion. She and I share the belief that the process of creating theatre is more effective at reaching a community than just allowing an audience to observe. David Chrislip and Carl Larson (1994) spoke of the "collaborative premise" that, "if you bring the appropriate people together in constructive ways with good information, they will create authentic visions and strategies for addressing the shared concerns" (p.14). Peter Dunn and Loraine Leeson in *The Aesthetics of Collaboration* (1997) emphasize that, ". . . narratives provide a specificity to broader and more general themes and issues that affect our lives. Bertolt Brecht has said that 'all the great issues of human experience are enacted upon local stages'" (p.26). In a flash as blinding as a xenon Strobe light I realized that this huge inclusionary element made it necessary to develop an entire program, not just a class or curriculum unit.

During the Qualitative Analysis (MAE 622) class taught by Dr. Meader, she

spoke about the necessity of letting research guide the process and not looking for research that would simply support our hypotheses. This was a trap that I almost fell into. I was searching for methods and techniques for teaching collaboration and along the way discovered that the age-old idea of sharing a story by the fireside is intrinsic to our natures. Using students' natural instincts for storytelling and having them bring their experiences into the classroom as source material for the class makes connection inevitable. The tools of theatre allow students the opportunities to voice their feelings; the theatre also gives the community a neutral place to hear those feelings. The theatre can and should be a place of communication and sharing. I hope that by including the stories, feelings hopes and dreams of our students and the community that the program can draw people into the theatre to see, feel and experience their community in a way that makes them see their world in a different way.

Assessing Collaborative Efforts

After defining what collaborators should expect from the process, uncovering some characteristics common to successful collaboration and appreciating the importance of community to the process, how would one classify success in their own context? Cohen-Cruz (2000) offers a "three-pronged measuring stick ... [which] functions both for the immediate work and beyond: meaningfulness of the experience for both spectators and participants, reflecting the value of process as well as product; repeatability of the model, i.e., serving the field; and sustainability of the initiative, evidencing that the work

goes beyond the immediate, ephemeral moment of performance" (p. 374). This might be a useful beginning for discussion as students attempt to evaluate their success in collaborative Art. Students could learn how to gather information to ascertain the value of the experience for themselves and from their audiences and analyze that data. Individual or group portfolios are one window into the value of the process. Another helpful method might be roundtable discussions both during and after which could assess the value of the process and the final production to gauge how the ideas and feelings generated during the process translated to what was presented. Finally, instilling the idea of a production *post-mortem* is a great way to use the data gathered, common elements from the discussions and individual/group portfolios to come to some conclusions about the success of the production. These assessments would also indicate the weak points of the process, and would open discussion up for ways to improve the process for the group or a group to follow, which is one way to maintain a group interested in sustainability.

Jeffrey (2002) offers "...a discussion of those tools (vocabulary, metaphor, story-lines, negotiation, role of intermediary) that were identified as being fundamental to the achievement of the products of collaboration (process, understanding, utility and knowledge integration)" (p.547) which, he explains, are some more quantifiable benchmarks. In other words, Mr. Jeffrey has broken down his common elements into tools and achievements. The common tools of vocabulary: metaphor, story-lines, negotiation and role of an intermediary are

all process elements; those that help further a successful process. The common products of process: understanding, utility and knowledge integration are those that can and should be assessed. Where Ms. Cohen-Cruz introduced the importance of process, Mr. Jeffrey gives commonly successful tools to better implement a process that will benefit the project. One of the first and most important things for a collaborative group to do is develop their own working vocabulary. Developing common terms and communication short-cuts is one way of both creating more efficient idea transmission and creating a feeling of group or belonging that makes the group a valued part of the student's experience. Metaphors, while part of the vocabulary, are also a way to foster 'groupness', but also an introduction to the group of individual students' cultures and imagination. Out of vocabulary, metaphor and community ideas can develop story-lines that the project can follow. Many possibilities will undoubtedly come up, and this is where negotiation and the role of an intermediary will come in. This is not the kind of negotiation that Lynn Thompson was talking about ("voting, negotiation, compromise, finishing a picture puzzle [how my agenda fits with your agenda]" [Thompson, 2003, p.117]), rather, a group decision guided by the intermediary that comes to their collaborative decision in the best interests of the project. The idea of the intermediary is another common element mentioned by others. Mr. Ayers (2003) advises that, ". . . collaborative leaders must have, as their primary focus, the sanctity of the process. Each member of the group must be capable of fulfilling their own

duties and the leader should allow them that latitude, but the leader cannot impose their solution on the issues" (p. 5). Again, where Ms. Cohen-Cruz introduced the idea of assessing success Mr. Jeffrey provides elements to use as data gathering points. Understanding, of course is a primary objective, and easily assessed through a variety of techniques. Utility and knowledge integration, on the other hand, will be a more difficult assessment chore. More in-depth gathering and analysis techniques will need to be utilized to gather information on whether the group and audience want to actually use what they saw and integrate that knowledge into their lives.

Ebert and Bailey (2002) share their belief that "Traditional courses fail to teach students the important interdisciplinary nature . . . fail to provide practical interdisciplinary collaborative work experience to students" (p. 83). One of the stated goals of their course is, "to provide a collaborative learning environment where students will learn from each other, as well as from the course instructors" (p.83). This is certainly one of the goals of this proposed program. Since this is a stated mission of CSUMB's TAT department, too, it could be used as an example for study.

Conclusion

Literature on collaboration comes from academia, sociology and industry. It theorizes, studies cases and generalizes from sound data. There are details of successful collaborations, critiques of group processes and illustrations of failed attempts in the group dynamic. While it seems that everyone has a different

idea of exactly what collaboration is, there is enough commonality to construct an overview definition. One such common theme is inclusion. Literature reflects the processes that include communities involved in the creation of theatre that speaks to great issues in a local dialect. Those elements speak to the Social Justice aspect of a Masters from the College of Professional Studies. Using the helpful advice offered by various authors, as well as the structure detailed by the State Chancellor's Office and the goals and processes spelled out in the MPC Curriculum Advisory Committee's (CAC) Guidelines I will be on my way to a well-designed program. This would be an inclusionary program that meets the needs of the State and her administrators while giving students and community a chance to take artistic risks to bring their stories home to their communities.

Chapter 3 Methodology

A program or curriculum design is as much a design process as any scenic, lighting or costume design I have encountered in my theatrical career. All designers find creativity in their design processes; which is to say, the processes they have developed to provide safety and comfort enough to take creative risks. Successful designers, myself (humbly) included, seem to work best with certain phases. The first phase is the research phase, where the script leads to concepts for the creation of the world of the work. Next is a theorizing phase, which can be a collaborative phase among the entire design team, where concepts are shared and common areas of interest and value are discovered and decided upon. Once each designer understands the common goals they set off into their own realm and create the ideal design to further those goals. Designers then reconvene and reexamine their designs to match the initial concepts much as a painter uses a frame. The work within the frame involves deciding which physical tools best accomplishes the artistic vision, and which should be abandoned. Finding safety and comfort in that process, I used a similar model to design the course of study I am proposing for MPC's new Educational Center.

My research phase was two-pronged. The references cited at the end of this thesis are the starting point of an in-depth investigation of the techniques, strategy and pedagogy involved in teaching collaboration. My other investigative angle was to interview members of the MPC administration

involved with the Drama program and curriculum development at the proposed MPC Educational Center at Fort Ord. Interview questions are included in Appendix A. I interviewed The President/Superintendent of MPC, the interim Vice-president of Academic Affairs, the Head of MPC Institutional Research, a cooperative co-chair of the MPC Drama Department and the Technical Director for the MPC Drama department, who will ultimately, be implementing the physical aspects of the plan. Ideas have already been incorporated from CSUMB's TAT Chair, Michelle Riel, to help alleviate the difficulties they have in meeting their mission, and to offer their program additional resources.

Even though I had started at the source, Monterey Peninsula College, to ascertain the college's expectations for an ancillary drama program at the impending Educational Center, the suggestions of the individuals interviewed were not the only set of guidelines that I needed to follow in the curriculum's design. There are those of the college's own Curriculum Advisory Committee and the overarching guidelines of the CSU Chancellor's Office that explain the goals of curricula that will be acceptable for transfer to the CSU and the University of California (UC) systems. Both of these guides are available online, and are resources that I consulted as part of the design phase of the core curriculum.

I was considering ways to keep records of my thoughts, successes and failures, reflect upon those things as well as my progress and feelings and keep

an open discussion going on what I discover along the way. One solution that I implemented was a simple blog (www.myspace.com/the8rtek). My experience with my daughter and the MySpace social exchange site had convinced me that even the driest of grad school class work would get a readership that shares an interest. It is my feeling that a portfolio of work is worthless without feedback and this was one way to solicit feedback. I had a lot of frustration in designing and editing my 'blogspace', but I worked that out with the help of CSUMB's Home server and I included links to the project proposal, draft updates, articles of interest as well as posting my reflections. I included all of this in hopes that readers would share their own insight into my plans.

Curriculum Design Phase

After research, theorizing and reflection it was time for the design phase. As a Lighting Designer I am familiar and comfortable with making the many decisions involved with good design while keeping project restraints in mind. The first chore was to collate the data collected from the interviews, CAC and Chancellor's guidelines. Dr. Jones and I discussed methods of data analysis. The idea of a simple data matrix evolved into a sort of rubric that I could use as a design template for the individual course designs as well as how each integrates with the vision of the MPC Drama Department at MPC and at MPC, Marina.

Before designing individual syllabi, I thought it prudent to develop an overall strategy or, as I thought of it, a design concept. I introduced the idea of

this Vision Statement online, on the blog in the hopes of generating some discussion. Eventually I settled upon a vision that covered the requirements of the State, the desires of the college and the department while staying true to Social Justice and equity in education principles instilled in me by my association with CSUMB.

Still before committing to individual course offering designs, I thought that a program 'flow chart' needed to be developed. Matriculation is somewhat delineated by the Associate of Arts Degree and Certificate requirements. While this functions as a planning track for the established program, it is my hope that an ancillary program can include educational theory, such as scaffolding, to encourage and give students a sense of achievement as they master more successively complicated concepts. This evolved into a proposed class schedule for Fall and Spring semesters.

From the flow chart I derived a phased implementation plan that details a proposed sequence for introduction of program elements. For example, in the current state of financial affairs it is not unreasonable to include rehabilitation of a space into a performance venue as an early phase instructional opportunity. In fact, I had already designed a curriculum unit for Multicultural Curriculum Design (MAE 637) that would train apprentices of the local union chapter of the International Alliance of Theatrical and Stage Employees (IATSE). Lab hours could be devoted to venue reconstruction.

Finally, with an idea of what the big picture is supposed to look like, tactics

for achieving those goals and a path to travel I was able to concentrate on choosing and designing courses that would accomplish all that I set out to do without boring our potential students to death. How to present these designs was another challenge this project offered. On the advice of Dr. Chochran, I decided to use as many of the classes offered at the main campus as would support the ideas and concepts embodied by the new center. These will not need the approval of the CAC, and can integrate the new paradigm while maintaining the existing Major Learning Outcomes (MLO's). For new courses that I would have to design I decided to use the State approved course documents and include them in Appendix B. I theorized that if I had my packet ready, then I could simply submit them for consideration to the CAC when the time came that the college announced it was interested in considering offering for its new Educational Center. Additional information for presentation was added as needed for clarification, as suggested by advisors and other collaborators in the process.

I see the finished product as a proposal for a tiered strategy with phased implementation. For MPC it is a program design that follows the Chancellor's and the CAC's guidelines, to be evaluated for inclusion in the Marina center's prospectus. This would be a program that feeds students with basic skills to the advanced level in their main campus program. For TAT it is an opportunity to offer its students greater opportunities for studies in acting as well as content creation from community sources and time onstage. For Marina, it is a place to

join in cultural endeavors, as audience, performer or providing source material.

For the Department of Teacher Education it is an Action Thesis that embraces the tenets of the program at the core level, offering multicultural perspectives about every aspect of the Performing Arts. For the students it is a chance to learn basic skills while learning not only how to collaborate, but why they should invest the energy in the process.

Chapter 4

Clarity of Vision

Nothing exists in a vacuum, and a good design is one that both recognizes that and creates a context that adds to its value. For this program the context is, obviously, MPC and the MPC Drama Department. I thought it best to begin with that context and that vision. The vision of the MPC Drama Department, as articulated both in the course catalogue and on the campus web site informs students:

The programs of the Drama Department provide students with a comprehensive curriculum in Theatre Arts disciplines and production techniques. While offering general interest courses (such as Film Appreciation and Dramatic Literature), the program's main focus is on Acting, Directing, and Technical Theatre, with courses that lead to the completion of an associate degree, transfer to a four-year institution and occupational training for careers in the performing arts industry. The Drama Department's sixteen annual productions provide invaluable practical experience for general education and vocational students as well as cultural enrichment for members of the community (MPC, 2005, p. 110).

Due to the scope of the proposed Educational Center I don't think it possible to offer the "comprehensive curriculum" available for the main campus. This is the first necessary compromise that would have to be made. Providing general interest courses, therefore, would have to be carefully considered before inclusion off-site. Sticking to the stated focus on Acting, Directing and Technical Theatre with an emphasis on AA degrees, transfer and occupational training seem to be higher priority goals. The production elements mentioned, however, are vitally important to a well rounded theatrical education. Thus, the beginning

of this new vision could read:

The program of the Drama Department at MPC, Marina provides students with an introductory curriculum in Theatre Arts disciplines and production techniques. The program's main focus is on Acting, Directing, and Technical Theatre, with courses that lead to the completion of an associate degree, transfer to a four-year institution and occupational training for careers in the performing arts industry. The Drama Department's productions provide invaluable practical experience for students as well as cultural enrichment for members of the community.

This rather dry academic description may satisfy the requirements of the State and express the desires of the college, but does little to address the wants of the students, voice of the community or Social Justice issues that would fully flesh out the program as I would like to see it. Students have expressed frustration with the current production classes on the main campus as not directed to their needs, overly commercial and exclusionary. Support from the community has fallen from a high of over 3000 season ticket subscribers ten years ago to barely 900 during the current season (Andrew Craig, personal conversation, August 18, 2006). The Department regularly complains about its inability to find ethnic actors. These are all issues that I feel need to be addressed at the core level. I think there is a place for these concerns in the program's vision. Therefore, a more complete vision statement would read:

The program of the Drama Department at MPC, Marina provides students with an introductory curriculum in Theatre Arts disciplines. The program's main focus is on collaboration-based Acting, Directing, and Technical Theatre, with emphasis on presenting material based on and coming from the local community and cultures. Courses lead to the completion of an associate degree, transfer to a four-year institution or occupational training for careers in the performing arts industry. The Drama Department's productions integrate the rich cultural material that students bring to the classroom as well as that of the surrounding community to

provide invaluable practical experience for students as well as cultural enrichment for members of the community.

Going with the Flow

The Drama Department has a selection of courses meant to satisfy certificate and degree requirements. Those, too, are articulated in the course catalogue and web site. Both Certificates and Degrees require 24 units of course work within the discipline, but Degrees require an additional 21 units of general education and 15 units of electives. The only thing that suggests an order to these courses is the obvious prerequisites for Advanced Acting, Advanced Directing, Theater Workshop II and Writing for the Theatre II. This curriculum follows precedents set years ago and followed across the country; giving the student a great deal of flexibility in choosing what interests them. While I am not at all advocating denying students flexibility or interest, I do believe in a structure that also allows students to feel success in mastering new skills, as well as the enthusiasm that comes from using skills mastered to acquire new ones. This suggests to me that some sort of flow ought to be arranged to ensure student success. In a university or four-year college a program would have the luxury of offering beginning, intermediate, advanced and maybe even graduate level courses. One of the main challenges of a community college education is the brevity of time students spend in programs before moving on. That is why I believe that our prospective students should start at a most basic level, use their own culture and experiences to make connections, master skills and then be given freedom to chose a path that interests them and

that and in which they can continue to excel. To this end, I decided to design instruction on two levels; "Introductory" and "Progressing."

Introducing the Performing Arts

Introductory courses assume that students' knowledge of the subject is rudimentary. These are ideal courses for students emerging from high school with an interest but little training outside of the high school classroom or drama club. They are also ideal for students whose primary contact with the performing arts has been as an audience member, but who want to expand their knowledge. On the main campus this includes DRAM 1-Drama Appreciation, DRAM11-Voice and Oral Interpretation, DRAM 15A-Beginning Acting, DRAM 18A-Beginning Directing DRAM 19-Oral Interpretation and DRAM 21A-Theater Workshop I. With the slight exception of Beginning Acting, each of these courses has been offered without much change of pedagogy or content since the opening of the theater building in 1970. In an effort to create a program with a more modern context I would propose that the Introductory level courses at the Marina center include DRAM 4-Intercultural Drama, a new course that I would call DRAM 10-Introduction to the Collaborative Process, DRAM 15A-Beginning Collaborative Acting, DRAM 18A-Beginning Collaborative Directing, a reworked DRAM 19-Oral Interpretation of Our Cultural Legacies and another new course I would call DRAM 20-Performing Arts Behind the Scenes. I would also like to establish the idea of a weekly meeting of the entire department during the introductory level. This could be a lab hour, or discussion

class that we could designate DRAM 6-Theatre Today.

These three additions to the program are what would differentiate the Marina approach from that of the main campus. DRAM 10-Introduction to the Collaborative Process is an effort at the outset to acknowledge and advocate the importance of collaboration in the performing arts. Students would be exposed to examples of the process of creating in the performing arts, as well as literature and exercises to discover and develop collaborative skills. The idea of replacing DRAM 21A- Theater Workshop I with DRAM 20-Performing Arts Behind the Scenes is a way of offering an even more basic introduction to the technical elements of the performing arts. Where Theater Workshop introduces students to the tools and techniques of building theatrical scenery and properties, Behind the Scenes begins where performance ends; in the wings, control booth as well as in the shops. Many performing arts programs introduce these aspects in Play Production courses. The problem that I see with this approach is on-the-job-training that is usually show-specific. In other words, students only learn what they need to know to accomplish the technical goals of the production that they are working on. By removing the deadlines and allowing every student to experiment with each of the backstage roles, I believe we can offer our students a more well rounded experience. Finally, the idea of DRAM 6-Theatre Issues is part a holdover from my undergraduate studies and part an effort to create a performing arts culture that helps students define their place. The idea of a regular group meeting is prompted by the performing arts' **Company** ethic. We

are all of the same company trying to do our best for our audience. Seeing all of our colleagues in the same place at the same time is also a cultural clue for many students that they bring from their homes; families get together on a regular basis for family meetings, celebrations and the like, so does our performing arts "family."

Building on a Firm Foundation — The "Progressing" Stage

On the main campus there are three tracks to take for Degrees or Certificates: Acting, Directing and Technical Theatre. Each track has its specific requirements for completion, but all share an emphasis on rehearsal and performance as a lion's share of the course load. While no one can dispute the importance of actual performance in performing arts education, the courses offered at the main campus and through contract classes offered under that umbrella vary very little as far as material, structure or approach. The main variation between the courses is the size of the class or venue. It is true that courses revolve around different genres of theatre; musical, drama, comedy, etc., but the material used is usually within the canon of Western classical and modern drama.

The advantage of a new Educational Center is the ability to start fresh. New ideas and new concepts can be experimented with and adjusted until a program finds a good fit with its constituency. It is during the "Progressing" stage of the Marina program that I hope to be able to introduce these new ideas. Dr. Garrison expressed MPC's position that, "Interdisciplinary

environments are key to a successful center” (D. Garrison, personal interview, September 19, 2006). Ms. Cohen Cruz (2000) has stated that community-based theatre is a, “varied mix of social justice, spirituality, therapy and/or education as well as aesthetics” (p.364). It seems to me that a community-based program would be an excellent match for MPC, Marina.

That is why I feel that one way to approach the program at the Marina center is to not feel constrained to performing arts forms from the dominant Western cultures as the sole material for example and production. Reducing the impact of this huge library of commonly used material requires, however, replacing it with something equally compelling to retain interest and support. There are courses offered at the main campus that may well need to be duplicated at the Marina site. Some of these duplications would be for students that cannot or will not venture as far as Monterey, and some due to the unique character of the Marina program.

Current offerings at MPC include: DRAM 5-Film Appreciation, DRAM-7A & B-Writing for the Theatre , DRAM 12-Stage Movement, DRAM 13-Audition Techniques for the Stage, DRAM 15 B-Acting II, DRAM 18 B-Directing II, DRAM 21A & B-Theater Workshop I & II, DRAM 23-Theatre Lighting, DRAM 24-Beginning Costuming, and DRAM 25-Make-Up. The remainder of their offerings, DRAM 30-68, are performance classes centering on different genres of Western drama (MPC 2005).

In the “Progressing” stage of the proposed program there will be greater

differentiation in course focus from the main campus. Due to the program constraints (time, money and space) and the different focus, I am not proposing duplication of DRAM 5, 7, 12 or 13. These are, in my opinion, intermediate level courses that interested students may be motivated to attend the main campus for, thus giving the program a way to “feed” students up the ladder. On the other hand, Acting II, Directing II, Workshop I & II, Lighting, Costuming and Makeup are all fundamental classes that deserve replication as a way of both luring students who are reticent to leave their communities into the Drama program, and offering more experience to CSUMB TAT students who currently have to leave campus to get it.

Here is where students will begin to have different experiences than they would on the main campus. On the main campus acting students work with directing students who have chosen scenes from works of Western comedy, drama or musical theatre. They spend half of the semester rehearsing those scenes under the tutelage of the Instructor, presenting it along with other groups over the course of two class periods in an intimate theater space. They then repeat that process with different actors, directors and scripts for presentation on the Morgan Stock Stage for their final. The experience at the Marina campus is envisioned to be much more collaborative. Collaborative Acting II and Collaborative Directing II students could chose their material together, and reach beyond the Western catalog to include works not only from theatre, but from folktales, stories, fables and the like from students’ own cultures. Students

would use the collaboration techniques learned from DRAM 10 (The Collaborative Process) to choose material and define the style of presentation. Acting students would use the techniques learned in DRAM 15A to help them create characters. Directing students would use the techniques they learned in DRAM 18A to keep the actors true to the agreed upon style, as well as learning research skills that they would use to learn more about the style of presentation and culture from which it came, and bring that back to the cast to help further clarify the piece. Eventually, I could see the Workshop, Lighting, Costuming and Makeup students becoming involved in the process of final presentation. This was an experiment attempted with the Lighting students on the main campus, but later abandoned. I believe that the lack of collaboration led to the failure of that experiment. If it were to be resurrected off-site, collaboration would be the reason for the exercise not a by-product. For the actors and directors, "the *process* of collaboration has to be paramount, the growth or enabling of individuals or groups being the goal," according to Dunn and Leeson (1997, p. 26). By understanding and becoming comfortable with this process, the student-artists can take their new skills out into the community and become active collaborators to bring the community and its cultures into the theatre. For the Workshop, Lighting, Costuming and Makeup students Dunn and Leeson (1997) believe that, "aesthetic power becomes especially important—it is central to the work's ability to speak beyond the confines of any single group. The 'beauty' of such images derives from the imaginative interpretation of

meanings embodied in the ideas, in the distillation of desires of a constituency in a form that expresses those ideas effectively" (p. 26). In other words, not only is it important for the actors and directors to bring in new and interesting material for presentation, but it is equally important that technical students present it well so the audience sees their ideas handled with care and concern as well as high production values that honor and add beauty to those ideas.

The last element that needed to be included to both match the context of the main campus program and to fulfill the necessary performance focus is a production course. I chose DRAM 60- Experimental Theatre – Original. I see this as a course that utilizes all of the skills and techniques that the program has to offer in order to create productions for presentation to an audience. While this should be repeatable for credit, it should also be seen as a sort of Capstone class at the Marina campus, and as a stepping stone to both the main campus program and CSUMB's programs.

Scheduling for Success

Deciding what courses to offer was only part of creating a flow. Planned scheduling also aids student progress. The next step in designing the proposed program was fitting the classes that I had decided upon or designed into a schedule for implementation. Again, I looked to the current MPC program for context. Classes in Acting and Directing are currently offered on Tuesday and Thursday in blocks of time that allow directing students time to learn skills in the morning, and work with acting students in the afternoon. Mondays,

Wednesdays and Fridays contain classes in drama and film appreciation, acting fundamentals, technical studies and writing. Evenings are dedicated to rehearsals for play production classes.

Under that general framework I began looking at scheduling for student success. Following the model I chose Tuesdays and Thursdays for actor and director skills training and collaboration. Students often complain about courses not being offered when they need them to acquire their degrees. In an effort to maximize our offering to acting students mornings are devoted to introductory classes and afternoons to classes in progressing skills. Each class has its theory elements introduced on Tuesdays and practical applications practiced on Thursdays. I am also proposing that the program reinstate an evening acting class, another experiment that had been abandoned on the main campus. Initially I hadn't considered this but Dr. Garrison spoke about the success of his former college and how they built on the many evening classes and, I remembered the success that the main campus' class enjoyed for many years so I decided to include this in an effort to attract students who don't have time during the day for traditional classes. Unlike the daytime classes which offer introductory skills in the morning and progressing in the afternoon, the evening session will offer the introductory level in the Fall and progressing in the Spring to allow for advancement.

Mondays, Wednesdays and Fridays will also still focus on fundamentals, acting and technical, as well as the fundamentals of the program philosophy;

collaboration and company. The draw in the evenings of these days will be the production class. Unlike the typical rehearsal and production classes which rehearse for a month and perform for three to six weekends, I envision this production class to last the entire semester, using the extra time to actually develop the material to be presented. I hope that this will address Mr. Bolen's desires to have a place to present the works of both production classes such as the Portable Theatre (offered as DRAM 57) and writing classes (DRAM 7A & B).

Pardon Our Dust

The last plan that needs to be considered is how to get from a former church on an abandoned army base to a fully realized and functioning ancillary Drama program. The first step is, obviously, to build a home. As mentioned earlier, one idea to accomplish this is to harness the resources of the people that work in the industry doing just that, the local Stagehands. As an officer in the local chapter of the I.A.T.S.E. (Local 611) I am well acquainted with the desperate need for technical training in this area. As a member of Local 611's Education and Training Committee, I am involved in creating ways of addressing this need. Collaboration between the college, the Drama Department and Local 611 could meet all of the expectations placed on this building. The college could get its "multi-purpose" hall, the Drama Department gets a playing and teaching space tailored to its needs, and the I.A.T.S.E. gets a place to teach its apprentices the skills needed to succeed in the workplace. The union and the college will need, at some point, to address liability and

safety issues to ensure student coverage and protection.

Planning is continuing on phased implementation of programs at the Fort Ord properties. The focus is on public safety and general education programs, as well as selective occupational offerings. While this bodes well for such a vocational training opportunity there is another avenue to explore, should the college be disinclined to offer vocational training. That is Monterey's Mission Trails ROP program which offers classes to both upper level high school students as well as adult learners free of charge (MPUSD, 2006).

After creating a place to work from, the next decisions involve what to offer first, and how to market the new program. According to Dr. Garrison, MPC's office of Institutional Research is about to embark upon another needs assessment. This will be a helpful tool in the process. However, this is not a product that can be marketed to a waiting throng rather, a program that should be marketed in advance to build groundswell that will fill in new classes as they are offered. One way is to build an audience by creating a relationship with the students at the local high schools. Just as the contract classes at Seaside, Monterey and Carmel High Schools, and those at Colton and Pacific Grove Middle Schools feed students to the main campus, so should a Marina class feed to the Marina campus. MPC has negotiated with Marina High School to have an instructor, Don Porter, there in the next school year. Mr. Porter has worked for the Drama Department before, and is familiar with their program and emphasis. Developing a close relationship is mutually beneficial. For the

High School having the resources of the college so close at hand can only add to the quality of their program. For MPC the program has a direct feeder school, as well as an alternate venue for students, both high school and college to experiment together.

Initially the program would have to offer only what classes it could fill, and that were necessary building blocks to a larger, more complete whole. This would include DRAM 4-Intercultural Drama Appreciation, DRAM 10-Introduction to Collaboration, DRAM 15A-Beginning Collaborative Acting, DRAM 19 Oral Interpretation of Our Cultural Legacies, DRAM 20-Performing Arts Behind the Scenes and DRAM 6-Theatre Today. These classes form the foundation of the rest of the program and, I hope, could provide the excitement and interest to build upon and sustain an ancillary program at MPC's new location. As interest and population grows, so could the program into the fully realized schedule I designed as I was looking at my "best-of-all-possible-worlds" scenario.

During the design phase of this project I found myself working in fits and starts. I would begin with an idea and realize that I needed more definition to fully realize that idea; planning necessitated pre-planning. I was pleased to have a formal vision statement to refer to when I lost my philosophical way. I was emboldened by having a flow to structure the class offerings, and this made the choice and design of the actual courses much easier. I think that the program's phased implementation plan is in keeping with the planning process that the college itself is going through as it moves out to its various homes on the

former Fort Ord. All of this makes me realize the value of both the literature I reviewed and the research I did while interviewing the major players in the emerging MPC Marina Educational Center. I feel that I am finally ready to lay out the "nuts and bolts" for formal presentation.

Chapter 5 From Out of the Fog

What prompted me to pursue a Master's degree in Education was my dissatisfaction with the skills of my colleagues in the entertainment industry, and my greater dissatisfaction with the way those colleagues were being trained. Years of working with a few students at a time convinced me that to succeed at educating a better trained class of stagehands I would have to reach a larger audience. Teaching full classes instead of labs requires a Master's at the college level, and I had always wanted to include that in my *curriculum vitae*. At inception, the goal of my studies had been to show those poor trainers how to 'do it right.'

During the course of my studies of the Art of Education I have covered a lot of philosophical ground. I admit to being a bit cocky in my attitude and approach when I joined the program. Early into the process, however, my attitude got a jolt, as we learned about the social justice aspects of education. I clearly remember being stopped in my tracks reading Kozol's *The Night is Dark and I am Far From Home*, when he said, "The first and primary function of the U.S. public school is not to educate good people, but good citizens. It is the function which we call—in enemy nations—"state indoctrination" (1990, p.27). The more we learned about the inherent biases of government, policy makers, businesses and educators, the more I wanted to be on the side of the educators. The more we learned about the devastating effects of No Child Left Behind the more I realized the disadvantages in the lower socio-economic

classes. I also realized how fortunate I had been in my educational opportunities. From that point on I realized both what it meant to be a member of the dominant class, and how I wanted to affect change with those advantages.

I had always been politically active at the local level and politically aware at a national and international level. Rarely had I been given the opportunity to give voice to that political side in an artistic environment, however. There was, I felt, always something missing in an artistic lifestyle that didn't include or even speak to the tumult of the world around us, but I couldn't figure out how to make the connection between the two. What was the connection between 'showing those trainers how to do it right' and speaking to the political realities of the outside world?

I have always found inspiration in the written word, so it is no surprise to me that I found my answers during my literature review. Initially, it was heartening to see other people succeed in collaborating. To know that the idea itself wasn't too far-fetched was a big boost in confidence. Learning techniques from others' success and figuring out what I could adapt for my purposes was empowering as well. The cathartic event, however, was the realization that not only could I reach a greater audience and more students by casting my collaborative net out into the local community, but that I was obligated to include the community in my plans if I was really being serious about collaboration. From the moment that I read about community-based theatre I

knew that there was a way to connect the artistic aspects of my life with my political personality.

After spending so much time in a literary utopia that extolled the virtues of collaborative cultures, it was a bit of a shock when I began interviewing MPC administrators. I expressed frustration in my blog (www.myspace.com/the8rtek, 9/14/2006) that the information I was getting from the interviews was not leading to the conclusions that I was working toward. This is when I remembered the advice of Dr. Meader during Qualitative Research reminding us to not just consider data that supports our causes, but understand the arguments offered by the data that doesn't. I remembered, too, reading Berger's *An Ethic of Excellence* in Dr. Sleeter's Multicultural Curriculum Design class, and seeing a teacher harness his creativity and passion while working within a standardized framework to engage students, covering predetermined learning outcomes while illustrating a working model of the quality of teaching possible from a holistic educational professional. When I was confronted by bureaucratic limitations on my imagination I decided to embrace the structure, and work creatively within it. This is where I felt I crossed my last hurdle. The rest was a design process, like those I enjoy doing for productions onstage.

Putting it Together

After reflecting upon what I had learned through my reading and by talking with administrators, instructors, staff and students formally, informally and electronically, I had a firm grasp of my design concept. The finalized Vision

Statement on page thirty-six pointed the way to the classes that should be replicated and those that needed to be introduced to establish an extension of the MPC Drama program at the Marina Education Center. With those decided and designed, I planned what a full schedule at a fully realized arts center might look like. Figures 3 and 4 show the best-of-all-possible-worlds class schedules for Fall and Spring at MPC, Marina.

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>
9:00	DRAM 4		DRAM 4		DRAM 4
10:00	DRAM 10	DRAM18A	DRAM 10	DRAM15A DRAM 18A	
11:00	↓	DRAM 15A	↓	↓	DRAM 6
12:00	Activities to attract the campus				
1:00	DRAM 19	DRAM18B	DRAM 19	DRAM 15B DRAM 18B	DRAM 19
2:00	DRAM 20	DRAM 15B	DRAM 20	↓	DRAM 20
3:00	DRAM 21A	DRAM 24	DRAM 21A	DRAM 24	DRAM 21A
4:00		↓	↓	↓	↓
5:00	Dinner Break				
6:00	DRAM 60	DRAM 15A	DRAM 60	DRAM 15A	DRAM 60
7:00	↓	↓	↓	↓	↓
8:00	↓	↓	↓	↓	↓
9:00	↓	↓	↓	↓	↓

Figure 3-Proposed Fall Schedule

This schedule follows the main campus model of working on technical skills Mondays, Wednesdays and Fridays, and acting and directing skills on Tuesdays and Thursdays. Students begin their experiences with DRAM 4- Intercultural Drama and DRAM 10- Introduction to the Collaborative Process. They continue fundamental skills with DRAM 19-Oral Interpretation of our Cultural Legacies and DRAM 20-Performing Arts Behind the Scenes. Next would be DRAM 21A-Theatre

Workshop I and an evening of writing, brainstorming or rehearsing in DRAM 60-Experimental Theatre-Original. On Tuesday mornings Beginning Actors and Directors will meet separately to learn techniques and receive individual attention with skill acquisition. Thursdays they will meet together to collaborate on scene work. In the afternoons the Intermediate Actors and Directors will meet in the same fashion. After collaborative labs, students will be offered an opportunity to study costuming fundamentals in DRAM 24. Tuesday and Thursday evenings will also host DRAM 15 A-Beginning Collaborative Acting to open that opportunity up to students who work during the days. The schedule is rounded out with DRAM 6-Theatre Today on Friday morning. This is a regular opportunity for the entire department to gather to share the experiences of the week, look ahead or hear from area professionals about their experiences.

The reader may notice no classes scheduled for the noon hour and the five o'clock hour. This is a deliberate attempt to keep the "multi-use" aspect of the hall available to the rest of the Marina campus. As stewards of the building it behooves the Department to keep time open to encourage other departments' usage. Not only is this in keeping with the multi-use design, and the interdisciplinary spirit of the campus, but it is another way to draw even non-drama students into the program by exposure. These breaks in classes are also uncommon ways of training budding performing artists to remember to take care of themselves by always scheduling and taking meal breaks.

The Spring schedule follows a similar format, as illustrated by Figure 4

below:

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:00	DRAM 4		DRAM 4		DRAM 4
10:00	DRAM 23	DRAM18A	DRAM 23	DRAM15A DRAM 18A	
11:00	▼	DRAM 15A	▼	▼	DRAM 6
12:00	Activities to attract the campus				
1:00	DRAM 19	DRAM18B	DRAM 19	DRAM 15B DRAM 18B	DRAM 19
2:00	DRAM 20	DRAM 15B	DRAM 20	▼	DRAM 20
3:00	DRAM 21B	DRAM 25	DRAM 21B	DRAM 25	DRAM 21B
4:00		▼		▼	
5:00	Dinner Break				
6:00	DRAM 60	DRAM 15B	DRAM 60	DRAM 15B	DRAM 60
7:00	↓	↓	↓	↓	↓
8:00					
9:00	↓	↓	↓	↓	↓

Figure 4. Proposed Spring Schedule

Mondays, Wednesdays and Fridays still begin with DRAM 4-Intercultural Drama and then introduce DRAM 23 Theatre Lighting. This semester allows advancement for technical students in another way by offering DRAM 21 B-Theatre Workshop II. DRAM 19 and 20-Oral Interpretation and Behind the Scenes retain their slots because each are fundamental courses that beginning students should have available every semester. Evenings retain DRAM 60 for the same reason. Tuesdays and Thursdays also retain much of their Fall structure. Mornings are devoted to beginning acting and directing skills, and afternoons to intermediate skills. Costuming is replaced with DRAM 25- Theatre Makeup to round out that aspect of the craft. Tuesday and Thursday evenings allow progression for evening students by moving on to DRAM15 B-Intermediate Collaborative Acting. These evening classes will offer an alternate to the daytime pedagogy due to the lack of a corresponding Collaborative Directing

class. The collaboration emphasized in this class will be that experienced in actor workshops, less production oriented and more character/text driven. Spring semesters will also have time for DRAM 6 and leave lunch and dinner hours open for campus activities and student breaks.

Hurting Onward

There are miles to go before the utopian schedules proposed above can be realized. Pragmatically, there are at least four hurdles to cross before actually educating students: Political, that is, garnering the necessary support within the department and the college to push a program proposal forward; Bureaucratic, getting the necessary classes reworked for the new center as well as creating and getting approval for the new courses that need clearance by the CAC; Logistical, remodeling a space to call home; and, Marketing, or attracting enough students to this new pedagogical model to keep it self-sustaining. These processes can be drawn down by working on similar ideas concurrently. Political and bureaucratic processes can be attempted at the same time, and then the logistical and marketing processes can be activated. With those phases completed the program can concentrate on education and, when self-sustaining, consider expansion.

Politicking has already begun by making preliminary contacts and soliciting input from college and department administrators. I hope that the inclusion of all parties' priorities and respect shown to everyone's ideas will act as a positive calling card when I deliver this thesis or parts thereof to those that

helped me in this endeavor. Each of the experts may be able to further my process by pointing to weaknesses in the plan or ways to better frame my proposal and let me know when I've crossed a particular hurdle and when it is time to move on to the next.

Every politician knows that to get any policy accepted one has to reach out and create consensus for passage. To that end, another positive political move might be to join or at least attend the meetings of the Fort Ord Advisory Committee. Considering the curriculum and facilities responsibilities this committee has been entrusted with, the information alone would be a valuable resource in deciding courses of action. Meeting the people that make the recommendations to the President can also be a way to factor in their expectations as well as introducing aspects of my proposal for consideration in other areas of planning that might lead to the interdisciplinary atmosphere at the new center that Dr. Garrison seeks. The credibility that a well articulated program might gain in this environment may also rub off on the author of that plan. That credibility might be parlayed into enough political clout to further push the program to actualization.

Gathering information for quality planning is not an isolated function. Information can be utilized while still being acquired. Getting bureaucratic approval for the introductory courses should, therefore, be a concurrent activity. Course submission deadlines are a year ahead of expected offerings. As soon as the program "has legs" it would be prudent to begin submitting the

necessary paperwork. Many courses would need little or no revision at all. Multicultural Drama (DRAM 4), for instance, although never offered at the main campus, is already an approved course, and a perfect introduction to the philosophy and program at the new center. Acting (DRAM 15) and Directing (DRAM 18) classes would only be changing names to better reflect the focus of the collaborative aspect of the proposed program, but could use the same MLO's to frame that different focus. The only courses in the initial offerings at the new center that would need to find CAC approval would be Theatre Today, Introduction to Collaboration and Performing Arts Backstage (DRAM 6, 10 and 20). Course Outlines and Data Sheets for those debut offerings are included in Appendix B.

Another advantage to inclusion on the Fort Ord Advisory Committee is simply knowing a timeline beyond the "construction of the first building in the Fall of 2008 at Imjun Parkway and 3rd Ave" and, "Build-out will happen as needs arise" (William Cochran, personal interview, September 14, 2006). This would help with the planning of the logistical aspects of the program. Those, too, involve some politicking with a different administration. Currently there is no apprenticeship training program for I.A.T.S.E, Local 611. The creation of one is under consideration by the Education and Training Committee. Getting a plan in place means getting it drafted, presented to the Executive Board who will recommend it to the membership, who will, hopefully, vote to accept it and create a way for it to be administered. Having a local accredited institution

administer it would save the Local a lot of time and effort.

The curriculum I created for MAE 637 was designed as a vocational program with a multicultural focus. That will fit in splendidly with a fully realized Drama program at a functioning educational center. During inception, however, the program elements will have to be re-worked to emphasize reconditioning and installation skills and, the multicultural elements will have to be brought in to class instead of going off-site to local cultural landmarks for that enrichment. This course, which I am designating DRAM 79- Theater Workshop Plus, may be one of the few times that I.A. apprentices and entry level stagehands actually get to study these skills while not on the job site, and the safe atmosphere will allow much more discussion than a timid beginner might ask of a client/supervisor. The timeline required for a community college course is much more extensive than one could hope for with a chapter of busy stagehands, but that structure works to the advantage of the students and the goals of this premiere offering at the new center's theater. While union membership would not be a requirement upon completion of DRAM 79, successful completion would be a fast-track option for the union's junior members to achieve Journey status. Once the union's needs are defined and met and the course passes through the college's process it would be time to move to the next phase.

The second phase also has room for concurrent processes, logistical and marketing. Logistically, only part of the problems would be solved by approving

a class and recruiting students. An equal part is finding instructors and materials for this ambitious endeavor. Fortunately, this area has a wealth of qualified experts who could act as instructors. First and foremost among them is the main campus' Technical Director, Dan Beck, who has over 30 years experience in the field, and will be the leader in developing the physical plant of the new space. MPC also employs several qualified staff members and part-time employees who have the skills necessary to be extraordinary guest lecturers or mentors. Many interview subjects expressed concern that this ancillary program not draw resources from the main campus program. While Mr. Beck and other staff would be excellent instructors, in order to respect the concerns of the main campus a separate full-time instructor would be a recommended addition during this phase. The person in this position would, of necessity, have to be one of those people; 'comfortable with ambiguity, willing to be creative and operate well independently' that Dr. Garrison relied upon at his last educational center. The person in this position would also need to be technically oriented in order to both teach the Workshop Plus class and to understand the many details involved in readying the venue for the rest of the program. Installation of specialized equipment could be demonstrated by Drama Department staff, qualified Journey members of the local, or representatives from local vendors of that equipment. These same vendors, once courted to convince them of the value of vocational training suited to their business' requirements, might also be persuaded to provide equipment or materials at a discount or free for the write-

off. This aspect is the single most important element that might cement the program's viability. The less startup money a program costs the college the more likely it will fall into the, "list that balances the highest ranking classes with MPC's ability to produce them" (William Cochran, personal interview, September 14, 2006). Thanks to institutional research, we know that 58% of potential students rank Arts courses as important with low start-up costs and a ready pool of qualified instructors it would seem evident that the balance is in favor of this proposal.

While the instructional space takes its shape, the marketing aspect of the program could also be instituted. At the outset this recruitment process would directly target potential students. As the program grows, recruitment focus will widen to include community outreach. This is an area where the proposed program's full-time instructors could fill in their required time. Time not spent teaching or acquiring materials should be spent recruiting. This is another area where main campus instructors, staff and part-time experts will be invaluable assets. The MPC Drama Department already holds two recruitment events per year, the Fall Drama Workshop day and the Spring Performance Festival. These events bring students from local high school contract classes into the theater first for workshops in audition techniques, stage combat, costuming, stagecraft and lighting and during the Spring into the theater to share with each other the fruits of their labors from their own classes in selected scene work. These events do an adequate job in recruiting students likely to attend MPC after graduation to the

Department's program. This would be a proven method for attracting new students, but may infringe upon the established program's own recruiting and should not be too heavily relied upon. Another tactic is to use the proximity and novelty of the Marina High School as a primary point of contact. Through the department's relationship with Mr. Porter a feeder program might be established that would be of mutual benefit. The first step in this process might be to offer that program the benefit of the expertise of the center's instructor. Direct contact with potential students that benefits them on an ongoing basis could be a much more effective tool than a TV or radio ad for student recruitment. This concept need not be restricted to Marina High; every area drama class, public or private, offers the same opportunity to display the advantages of the Drama program. This is another case where an instructor with technical expertise could demonstrate their value. Most high school drama programs are one-person operations run by an instructor with an acting/directing emphasis. Exposure to the technical aspects of the performing arts could open up a world of new possibilities to students and encourage further exploration of both artistic and technical elements in their post-secondary education. Even students with no interest could benefit from the program's introduction to the collaborative arts that this first contact might offer. In the best case scenario, as the students respond to the new paradigm their instructors will be encouraged to add these aspects to their programs as well, feeding students already versed in the basic doctrine to a program ready to receive and nurture them.

The timeline for implementation cannot be formalized, as it depends upon too many variables at this time. However, the process of how to proceed is fairly straight forward. At this point the project can get up and running in two phases that see accomplishment through concurrent processes. The preparatory phase involves politicking and bureaucratic approval. The actualization phase begins instruction with vocational training and venue rehabilitation along with a major recruitment drive. After the bare bones of the new ancillary program are established there is a strategic plan that can be adapted to build up as need or interest demand. Dr. Garrison, when asked what the best-case scenario for a new Educational Center might be, summed up the expectations of the college and mine for this project proposal when he said that the best we can expect is, "Well thought out program planning with participation by the whole college fostering cooperation from the departments in each increment bringing student and community participation as expected" (D. Garrison, personal interview, September 19, 2006).

That's a Wrap!

At this point this thesis has accomplished two of its three goals as stated in the abstract. Research was conducted on two fronts: Literature was reviewed for insight into collaboration, and interviews were held with college officials to uncover the college's expectations and to ascertain the process involved in curricular approval. The literature pointed the way to designing an auxiliary Drama program proposal for MPC's Marina Educational Center.

Many written and internet sources began with attempts at defining collaboration. While no solid definition was concluded, there were several concepts that stood out as applicable across disciplinary boundaries. All agreed that the main element that defined collaboration was that group members were all seeking a shared goal. This group had an interdependency that made creating successful relationships based on trust, respect, passion, flexibility, and compromise a necessity. We were reminded that collaboration is a verb not a noun, a process of engagement, a map more than a destination.

Literature also pointed to characteristics common to successful collaborations. In an artistic context an important characteristic is freedom to exercise one's creative process while being able to function within a group process. Acknowledging the unpredictability of the process as well as the ability to communicate adjustments to the group to account for unpredictable events are other important characteristics. Creative people also need to have high levels of motivation and need to identify personally with their work for their collaborations to be successful. Industry studies encourage diverse expertise, well planned use of time and money, the judicious use of competition within a collaborative framework and being willing to buck conventional wisdom as indicators of success from an industrial standpoint.

Another beneficial result of my literature review was a sea-change in my personal perspective. My journey of discovery was made complete by pulling into the port of community-based theatre. From impotent protest marches in

the 70's and 80's, through total frustration with three of the last four political leaders in this country, into the realization of my inherent advantages as a member of the dominant culture, I unearthed a way to share the advantages of my status and opened the door to a whole community of like minded friends when I read Jan Cohen-Cruz.

I was curious about what defined a "successful" collaboration as I was collecting defining characteristics. Various readings also addressed this question. There are, it turns out, many methods to assess collaborative success. One method is to look for success with the tools of collaboration, for example: shared vocabulary, common metaphors, group developed story-lines, honest negotiation for the betterment of the project and the use of an impartial intermediary. Another is to look at the products of collaboration for a process that worked, a shared understanding, use of the product by the intended audience and a process that affects the audience with its result. My newfound community-based collaboration community favored assessment of the product as well as its sustained energy. They measure the meaningfulness of the experience for both spectators and participants, repeatability of the model and sustainability of the initiative.

While I was reveling in uncovering a treasure trove of new ideas and philosophy I was also grounded in pragmatics by interviewing college administrators. This second step directed my energies in no uncertain terms. I was educated and directed in the ways of organizing a new educational

center, the process of course selection and approval and ideas of what the college's and the drama department's expectations were.

I then approached the curriculum design as any theatrical design process. I began with crafting a vision statement to guide the philosophy of the project. This statement began with the goals and expectations of the Chancellor's office, MPC and the Drama Department. I amended their vision to fit the constraints I foresee in the new center's development next. Finally, I added the social justice, community, cultural and student-centric elements to the vision that would differentiate the auxiliary program from that of the main campus.

After crafting a vision to follow I decided to add a sense of continuity to the program by combining elements of the current main campus program with those that I decided to design to encourage students to build upon rudimentary skills to intermediate level skills that can be used to advance on to the main campus or CSUMB programs. This flow-through is a deliberate attempt to maximize student recruitment, retention and success. It was not a general guideline, but a scheduling matrix that keeps the flavor of the main campus offerings while encouraging success simply by progressing through the program.

At this point I was ready to look at individual courses. These were designed to be implemented in phases, much like the growth of the educational center itself. The first phase is a multifaceted course that strives to meet the vocational training needs of the local entertainment industry, the FTES

needs of the college and the venue rehabilitation needs of the Drama Department. That phase also includes the beginning of program recruitment that attends to the college's goal for the new center of drawing in new students who previously would not have traveled to the main campus.

When the proposed program has a home then the introductory level courses can be introduced. Student who take DRAM 4- Multicultural Drama, DRAM 6- Theatre Today, DRAM 10- Introduction to the Collaborative Process, DRAM 15 A- Beginning Collaborative Acting, DRAM 19- Oral Interpretation of Our Cultural Legacies and DRAM 20- Performing Arts Backstage will be steeped in a new paradigm of collaborative performing arts education in the Monterey Bay area.

As the program retains a core of students it would be necessary to add the courses from the progressing level. Students with acting emphasis will be offered DRAM 15 B- Intermediate Collaborative Acting and DRAM 18 A & B- Beginning and Intermediate Directing and DRAM 60- Experimental Theatre-Original. Students with a technical emphasis will be offered DRAM 21 A & B- Theatre Workshop, DRAM 23 Theatre Lighting, DRAM 24- Costuming and DRAM 25- Theatre Makeup.

Up until this point this thesis has been a solitary effort that invoked the spirit of collaboration but took place in the mind of a student with the input of a wide and varied constituency. Upon completion, and with the academic stamp of approval that acceptance of this thesis will confer, it will be time for action. The

action part of this Action Thesis is getting the program accepted and “in the queue” and implementing its proposals without compromising the integrity of its ideas. This is where the politicking and marketing skills, atypical in a teacher, come into play. Individual lobbying, committee membership and shameless self-promotion are all strategies under consideration at this point.

בעזרת השם — Insha'allah — إن شاء الله

This has been a fascinating process. From my introduction to Arts as Culturally Responsible Curriculum through Capstone I have had the pleasure of having my preconceptions challenged, being forced to think critically and absorbing an astounding amount of new philosophical and academic material. I have learned and integrated knowledge of multicultural education into my educational and daily life. I have had the extraordinary experience of creating a poem with a Palestinian woman about our divergent views of “the holy land.” I’d like to think that my early exposure to Kozol and other consciousness-raising authors encouraged me to educate myself to be a better person, and less of a good citizen. I’ve learned that there is not such thing as bias-free or “neutral” education, and that political indignity has a place in classrooms (and theatres) as a way of engaging students and teaching better humans. I dove into a pile of literature on collaboration and found validation as well as being pushed in unexpected directions. I found that there are active collaborators in the performing arts who share my passion for social justice, too. I spent time in the field investigating the feasibility of my ideas, and to gather data on the

expectations of the various constituencies that may affect my plans. Finally, I have spent the last 16 weeks trying desperately to synthesize all of that information into a treatise that promotes ideals that I advocate passionately while reflecting all of the new ideas that I found so influential during the last four years. At the conclusion of my educational journey I can say with sincerity that I am proud of the work that I have done. I am grateful for what I have learned, pleased that it integrates so well with who I am as a person and a teacher, and I have tried to communicate that to the best of my ability. I believe that I have fulfilled the requirements of the Master's of Education Action Thesis. Whether it can or will be put into action is, as my Islamic classmates would say, *Insha 'Allah* – in the hands of the creator.

Appendix A

Interview Questions for Action Thesis

Rosaleen Ryan, Director of Institutional Research at MPC

- 1) What is the history of MPC at Ft. Ord?
 - 2) How do the plans for the satellite campus differ from MPC's former presence there?
 - 3) What was it that made MPC believe that they could support a separate campus only 10 miles from the Main Campus?
 - 4) Who does MPC hope to serve there?
 - 5) Why can't that population be served at the Main Campus?
 - 6) How did MPC gather the data to support this?
 - 7) Is there an implementation plan for bringing the new campus online?
 - 8) When does MPC expect to have the plan complete?
 - 9) What did research uncover about underserved populations in Monterey County?
 - 10) How does the plan address those underserved?
 - 11) Where does MPC expect to draw enough students to stay afloat?
 - 12) Is there a recruitment plan?
 - 13) Are there plans to facilitate transfers to CSUMB?
 - 14) How will the satellite campus compliment offerings at both the Main Campus and CSU?
-
- 1) Are there any potential conflicts between the new campus and the other two?

Bill Cochran, V.P. of Instruction at MPC

1. What motivated MPC to include the satellite campus in the bond issue?
2. What's the history of the planning process for the new satellite campus at the former Ft. Ord?
3. Is there an implementation plan for bringing the new campus online?
 - a. When does MPC expect to have the plan complete?
4. How are programs included in the plan for the satellite campus?
 - a. What's the procedure for introducing a new program to the satellite plan?
 - b. Who decides what is eligible?
 - c. What is the deciding body looking for in a new program?
5. How does the planning process view the satellite campus' offerings; as a compliment to Main Campus offerings, or is there some intentional overlap?
 - a. How does the planning process view the CSUMB's offerings; as a compliment to the satellite campus offerings, or is there some intentional overlap?
 - b. What is the planned Administrative structure for the satellite campus?
 - c. What ties would programs at the satellite campus have with their counterparts on the Main Campus?
6. What resources are allocated for the planning process?
 - a. For the implementation?
 - b. For campus operations?
 - c. What about Human Resources, is there a personnel recruitment plan?
7. What's the most positive thing that could come out of a new satellite campus?

Doug Garrison, President/Superintendent of MPC

1. What has been your experience with opening an off-site Educational Center (procedurally)?
 - a. How is MPC doing on its process, by your yardstick?
2. What are MPC's goals for its Educational Center?
 - a. Who decided them?
 - b. How is MPC working to realize those goals?
3. How does a college decide what to offer at off-site Centers?
4. What kind of Faculty and Staff does one look for in staffing a new Center?
 - a. Are there resources allocated for staffing in the current plan?
5. How do Main Campus programs impact similar offerings at off-site Centers?
6. How do you think the Educational Center offerings will impact the underserved populations in our County?
7. Will there be coordination between MPC, Hartnell and CSUMB as to course offerings and recruitment?
8. What potential problems are there in the process?
9. What happens if the new Center doesn't meet expectations?
10. What is the best case scenario for a new Center?
 - a. What was your best experience with opening a new Center?
 - b. What was your worst experience with opening a new Center?

Gary Bolen, Co-Chair MPC Drama Department

1. How does the MPC Drama Department serve the community?
2. How does MPC Drama Department serve the students?
3. How does MPC Drama Department reach out to traditionally underserved populations in our county?
 - a. In recruiting students
 - b. In offerings to the community
4. What are the strengths of MPC Drama Department?
5. Where could MPC Drama Department use some improvement?
6. If you weren't constricted by budget or academic requirement, what would be your ideal vision for MPC Drama Department?
7. MPC has expressed some interest in having Drama classes at its new Educational Center on the former Ft. Ord, what are your feelings on that subject?
8. What elements of the current program do you think would be useful to share with a satellite program?
9. If you were given *carte blanc* what would you like to see offered and accomplished by a satellite program at the new Educational Center?
10. What is the best thing you can see about adding program offerings at a remote Educational Center? The worst thing?

Appendix B

Curriculum Advisory Committee Forms for:

DRAM 6 – Theatre Today

DRAM 10 – Introduction to the Collaborative Process

DRAM 20- Performing Arts Behind the Scenes

COURSE DATA SHEET

1.	DRAM 6	Theatre Today	1
	<i>Dept./Course Number</i>	<i>Course Title</i>	<i>Units</i>
2.	Steve Retsky	Creative Arts	TBA
	<i>Proposed by</i>	<i>Division</i>	<i>Dates</i>

3. Reason for proposing or revising the course?

This is an introductory level course designed for the Marina Educational Center as an opportunity for team-building and informational exchange at a Department level on a regular basis.

4. Requirements the course will satisfy:

AA/AS Degree:

Major

Elective

G.E. (Check recommended areas at right →)

Certificate:

Required

Elective

Reading Proficiency

Writing Proficiency

(Check appropriate box(es) below.)

→ Area A-1 - Communications Skills - English Composition

→ Area A-2 - Communication Skills - Communication & Analytical Thinking

→ Area B - Natural Science with Lab

→ Area C - Humanities

→ Area D - Social Science

Teaching Collaboration for the Performing Arts

Math Proficiency

Information Competency Proficiency

Basic Skills course

→ *Area E - Life-Long Learning and Self-Development*

→ *Area F - Intercultural Studies*

5. Will this course replace one now in the catalog? If so, please identify and explain.

No.

6. Is this course part of a sequence of courses? Yes No

If yes, explain the sequence.

7. Is this course required for/related to courses in any other department? Yes No

If yes, explain the relationship (i.e. PHSO 1 & 2 are prereqs for NURS 100)

8. What is the instructional methodology?

(10) Lecture

(31) Learning Lab

(54) Directed Independent Study

(20) Lab/Activity

(40) Work Experience

(55) Distance Ed: LR / Online

(30) Lecture-Lab

(51) Video

(60) Field Experience

(99) Other

Teaching Collaboration for the Performing Arts

Monterey Peninsula College

COURSE DATA SHEET (Continued)

9. What additional personnel, facilities, equipment, supplies or library resources will be required?

Instructor assigned to the Educational Center. Use of Multi-purpose Hall.

10. The ability of the library to provide appropriate materials to support this course has been discussed with an MPC librarian. Materials are either already available or a cooperative effort is underway to assess the collections and acquire needed materials.

Yes

No

11. Course will be offered beginning in TBA semester/term.

12. What is the class size? 99

Lecture/Theory

Lab/Activity

13. Is this course recommended for baccalaureate level transfer? (1-99 series)

Yes

No

If yes,

CSU

UC

14. Is this course recommended for CSU Certification?

Yes

No

If yes, check areas that apply



Area A	Area B	Area C	Area D	Area E
<input type="checkbox"/> A1 - <i>Oral</i>	<input type="checkbox"/> B1 - <i>Physical</i>	<input type="checkbox"/> C1 - <i>Arts</i>	<input type="checkbox"/> D - <i>Historical</i>	<input type="checkbox"/> E1 - <i>Lifelong</i>

Teaching Collaboration for the Performing Arts

<i>Communication</i>	<i>Universe</i>		<i>Setting</i>	<i>Learning & Understanding</i>
<input type="checkbox"/> A2 - <i>Written Communication</i>	<input type="checkbox"/> B2 - <i>Life Forms</i>	<input type="checkbox"/> C2 - <i>Humanities</i>	<input type="checkbox"/> D - <i>Political Institutions</i>	
<input type="checkbox"/> A3 - <i>Critical Thinking</i>	<input type="checkbox"/> B3 - <i>Laboratory Activity</i>		<input type="checkbox"/> D - <i>Social Economic Institutions</i>	
	<input type="checkbox"/> B4 - <i>Math</i>			

15. Is this course recommended for course-to-course articulation with CSU?

Yes

No

If yes, list parallel lower division courses at CSU:

Departmental Designation, Course # and Title

Prerequisites

Campus

Teaching Collaboration for the Performing Arts

Monterey Peninsula College

COURSE DATA SHEET (Continued)

16. Is this course recommended for IGETC Certification?

Yes

No

If yes, check areas that apply



Area 1 English Communication	Area 2 Mathematical Concepts and Quantitative Reasoning	Area 3 Arts and Humanities	Area 4 Social and Behavioral Sciences
<input type="checkbox"/> A - <i>English Composition</i> <input type="checkbox"/> B - <i>Critical Thinking - English Composition</i> <input type="checkbox"/> C - <i>Oral Communication (CSU requirement only)</i>	<input type="checkbox"/> - <i>Math</i>	<input type="checkbox"/> A - <i>Arts</i> <input type="checkbox"/> B - <i>Humanities</i>	<input type="checkbox"/> - <i>Social & Behav. Sci.</i>

Area 5 Physical and Biological Sciences	Languages other than English (UC Requirement Only)	CSU Graduation Requirement in U.S. History, Constitution and American Ideals
<input type="checkbox"/> A - <i>Physical Science</i> <input type="checkbox"/> B - <i>Biological Science Courses</i>	<input type="checkbox"/> - <i>Foreign Language</i>	<input type="checkbox"/> A - <i>Political Science</i> <input type="checkbox"/> B - <i>History</i>

Teaching Collaboration for the Performing Arts

Monterey Peninsula College

COURSE DATA SHEET *(Continued)*

17. For UC, all courses must be articulated as transferable, and outlines must be submitted.

Is this course recommended to UC for course-to-course articulation?

Yes

No

If yes, list parallel lower division courses at UC:

Departmental Designation, Course # and Title

Prerequisites

Campus

18. What is the State of California Classification—Primary Objective?

H*(Select from Coding Below.)*

State of California Classification – Primary Objective

A	=	Liberal Arts and Sciences
B	=	Developmental Preparatory
C	=	Adult and Secondary Basic Education
D	=	Personal Development and Survival - Student without a Disability
E	=	Courses for Students with Substantial Disabilities
F	=	Parenting and Family Support
G	=	Community and Civic Development
H	=	General and Cultural
I	=	Occupational Education

Teaching Collaboration for the Performing Arts

Monterey Peninsula College

COURSE DATA SHEET (Continued)

19. What is the State of California Classification—Transfer Code? C

(Select from Coding Below.)

State of California Classification – Transfer Code

A	=	Transferable to both UC and CSU
B	=	Transferable to CSU only
C	=	Not Transferable

20. What is the State of California Classification—Credit Status? D

(Select from Coding Below.)

State of California Classification – Credit Status

D	=	Credit, Degree Applicable (Courses numbered 0001-0299)
C	=	Credit, Not Degree Applicable (Courses numbered 0300-0399)
N	=	Non Credit, but not community services (Courses numbered 0400-0499)

21. What is the SAM Code? D

(Select from Coding Below.)

SAM Code

A	=	Apprenticeship
B	=	Advanced Occupational
C	=	Clearly Occupational
D	=	Possibly Occupational
E	=	Non-Occupational

22. As of 2000-2001, the Chancellor's Office (CO) requires that a new course receives CO approval unless the course will be part of an approved program (degree, certificate core or specified list of electives from which a designated number of units must be earned, or University Studies area of emphasis). A college can approve also occupational courses with an approved TOP code when the total number of units for a sequence of courses with that TOP code does not exceed 12. All other courses, including all non-degree credit courses, must receive CO approval.

Teaching Collaboration for the Performing Arts

- To verify inclusion in a program, you need to attach a *Programs–Signature Page* to the new course outline and follow the directions on that form.
- To verify that a new occupational course (with an approved TOP code), that will not be part of an approved program but will be offered in conjunction with an already approved sequence of occupational courses, simply check below: Total units for the occupational course(s), with the approved TOP code assigned to this course, will not exceed 12.
- For all new courses that need CO approval, complete and attach an Application for Approval of Credit Course form (or Stand-alone form) submitted to us by the CO.

23. Please check one of the following for **each** new course outline:

I have attached a *Programs–Signature Page* and the required attachment as described on the form.

Total units for the occupational course(s), with the approved TOP code assigned to this course, will not exceed 12.

I have completed and attached the Application for Approval of Credit Course [or Stand-alone] form (for course requiring CO approval).

This is not a new course.

Use for both credit and noncredit courses. For **NONCREDIT COURSES**, enter N/A for items 5, 6, 10, 11 and 12.

Monterey Peninsula College

COURSE OUTLINE

1.	DRAM 6	Theatre Today
	<i>Dept. and Course#</i>	<i>Course Title</i>
	<i>(e.g. BUSI for Business)</i>	

2. Catalog Description (Use **COMPLETE** sentences, succinctly describing the focus of the course. Limit to 35-50 words.)

Include all catalog information in this box (units, hours, prerequisite(s)/corequisite(s), course advisory(ies), credit transferable, and LG-C/NC)

1 units • C/NC • One hour lab activity;

Students of the entire department will gather once a week for an hour to learn by example and experience the company ethic necessary for collaboration. The course will allow for informational exchange, guest lectures and team-building exercises to foster a collaborative environment.

Credit Transferable: non-transferable

3. Schedule Description (Complete sentences are not necessary for the schedule description. Limit to 25-35 words.)

Include all schedule info in this box (prerequisite(s)/corequisite(s), course advisory(ies), CSU/UC transfer, and LG-C/NC)

Students are introduced to the concept of collaboration and the company ethic and explore the topic with guided discussion. The free-form structure allows opportunities for guest artists to be included into class discussions and exercises that demonstrate the value of the concepts and ethics the program emphasizes.

Transfer: non-transferable

4. Credit Course

X

Credit applies to AA/AS Degree

Credit does not apply to AA/AS Degree.

Teaching Collaboration for the Performing Arts

Non Credit	<input style="width: 100%; height: 100%;" type="text"/>	Please specify code: _____
		<i>(See Curriculum Documents - Additional Instruction Sheet for codes.)</i>
No Credit (contract)	<input style="width: 100%; height: 100%;" type="text"/>	

5. **Repeatable for Credit** No Yes

If yes, number of times 3 or maximum number of units 4

6. **Semester Units** 1.0

7. **Contact Hours per week:**

	<input style="width: 100%; height: 100%;" type="text" value="1.0"/>	Lecture/Theory (Scheduled)
	<input style="width: 100%; height: 100%;" type="text" value="0.0"/>	Lab/Activity (Scheduled)
	<input style="width: 100%; height: 100%;" type="text" value="0.0"/>	By Arrangement Lab/Activity
0	<input style="width: 100%; height: 100%;" type="text" value="0.0"/>	Homework (= 2 x Theory)

Total Lecture Hours	<u>0.0</u>	(17 weeks)
Total Lab and/or By Arrangement Hours	<u>17.0</u>	(17 weeks)

Monterey Peninsula College

Course Outline (Continued)

8. Teaching Units

1.00

FTE (To be assigned by the Dean)

9. Grading/Credit

	Letter Grade (LG) only
	LG or C/NC
X	C/NC only
	Non Credit
	No Credit

10. Credit by Exam

No

Yes

11a. Basic Skills Advisory(ies): [Complete and attach Basic Skill Advisories: Content Review Form for each advisory you designate.]

none

11b. Course Advisory(ies): [Complete and attach Course Advisory: Content Review Form if you are designating an advisory(ies) other than a basic skill advisory.]

none

12. Course Prerequisite(s)

Corequisite(s): none

13a. Course Content *(Write **topic** outline clarifying how students are led to reach objectives stated in #14.)*

I. Introduction

- a. Department-wide personal introductory event to personalize future meetings
- b. Lecture/discussion on collaboration (introduction to DRAM-10)
- c. Lecture/discussion on the company ethic.

II. Discussions/events/guest lectures on topics of interest within the Department or the industry.

13b. Please explain how this course may/may not help students of diverse backgrounds and lifestyles feel included in the content/materials and how it may/may not help all students develop an understanding of and appreciation for other cultures and experiences. *NOTE: You do not have to complete this section if it is evident in your topic outline that you have already addressed diversity issues.*

These principles are the primary focus of this course. It is the intent of this course to foster an atmosphere of 100% inclusion. Discussions are structured to encourage participation from every student. The cultural essence students bring to the class may be used as building blocks for other aspects of the program. The inclusion of all represented cultures is the beginning of understanding and appreciation by students. The integration of these elements into the culture of a performing arts company is the ultimate goal of this course.

14. Course Objectives/Exit Standards *(Include critical thinking elements required by Title 5 for degree applicable courses.)*

Upon completion of this course, students have demonstrated the ability to:

Define the concept of collaboration in a performing arts setting.

Define the “company ethic” that as it is experienced in a performing arts setting.

Use the tools and techniques learned to operate successfully in a performing arts environment.

15. Reading, Writing, and Other Out-of-Class Assignments *(You must fill in this box for all lecture/theory courses). List the kinds of tasks/assignments and activities to be completed by students outside of class.*

Reading of articles and information on topics of interest to the performing arts community.

Viewing of a specified number of performing arts activities during the semester (due to what’s available semester by semester).

Writing a class journal and critical reviews of the above mentioned events.

Monterey Peninsula College

Course Outline (Continued)

16. Required Text(s) *(Cite representative examples; degree credit courses must use college level material.)*

[Note: For articulation with UC and/or CSU, you must include title, edition, and date of publication.]

None.

Supplemental Texts/Materials:

As needed.

17. Methods of Evaluation *(Indicate that grading for degree credit courses is based, at least in part, on student essays or, if appropriate, on problem-solving exercises or skills demonstrations. Include in this section quizzes, graded projects, midterm, final, means of performance evaluation for activity courses, etc.)*

Class participation.

Completion of critical reviews.

Portfolio review of journal.

COURSE DATA SHEET

1.	DRAM 10	Introduction to the Collaborative Process	3
	<i>Dept./Course Number</i>	<i>Course Title</i>	<i>Units</i>
2.	Steve Retsky	Creative Arts	TBA
	<i>Proposed by</i>	<i>Division</i>	<i>Dates</i>

3. Reason for proposing or revising the course?

This course is a fundamental course for the program at the Marina Education Center. The rest of the classes offered at the off-site location have collaboration as their keystone. This course will introduce successful process and techniques to students as well as introducing tools to assess success in their own collaborations.

4. Requirements the course will satisfy:

AA/AS Degree:

Major

Elective

G.E. (Check recommended areas at right →)

Certificate:

Required

Elective

Reading Proficiency

Writing Proficiency

(Check appropriate box(es) below.)

→ Area A-1 - Communications Skills -
English Composition

→ Area A-2 - Communication Skills -
Communication & Analytical Thinking

→ Area B - Natural Science with Lab

→ Area C - Humanities

→ Area D - Social Science

Teaching Collaboration for the Performing Arts

Math Proficiency

Information Competency Proficiency

Basic Skills course

→ <input type="checkbox"/>	Area E - Life-Long Learning and Self-Development
→ <input type="checkbox"/>	Area F - Intercultural Studies

5. Will this course replace one now in the catalog? If so, please identify and explain.

No.

6. Is this course part of a sequence of courses? Yes No

If yes, explain the sequence.

7. Is this course required for/related to courses in any other department? Yes No

If yes, explain the relationship (i.e. PHSO 1 & 2 are prereqs for NURS 100)

8. What is the instructional methodology?

(10) <input type="checkbox"/>	Lecture	(31) <input type="checkbox"/>	Learning Lab	(54) <input type="checkbox"/>	Directed Independent Study
(20) <input type="checkbox"/>	Lab/Activity	(40) <input type="checkbox"/>	Work Experience	(55) <input type="checkbox"/>	Distance Ed: LR / Online
(30) <input checked="" type="checkbox"/>	Lecture-Lab	(51) <input type="checkbox"/>	Video	(60) <input type="checkbox"/>	Field Experience
				(99) <input type="checkbox"/>	Other

Teaching Collaboration for the Performing Arts

Monterey Peninsula College

COURSE DATA SHEET *(Continued)*

9. What additional personnel, facilities, equipment, supplies or library resources will be required?

Full-time Instructor assigned to Education Center site.

10. The ability of the library to provide appropriate materials to support this course has been discussed with an MPC librarian. Materials are either already available or a cooperative effort is underway to assess the collections and acquire needed materials.

Yes No

11. Course will be offered beginning in TBA semester/term.

12. What is the class size? 20 Lecture/Theory Lab/Activity

13. Is this course recommended for baccalaureate level transfer? (1-99 series)

Yes No

If yes, CSU UC

14. Is this course recommended for CSU Certification? Yes No

If yes, check areas that apply



Area A	Area B	Area C	Area D	Area E
<input type="checkbox"/> A1 - <i>Oral</i>	<input type="checkbox"/> B1 - <i>Physical</i>	<input type="checkbox"/> C1 - <i>Arts</i>	<input type="checkbox"/> D - <i>Historical</i>	<input type="checkbox"/> E1 - <i>Lifelong</i>

Teaching Collaboration for the Performing Arts

<i>Communication</i>	<i>Universe</i>		<i>Setting</i>	<i>Learning & Understanding</i>
<input type="checkbox"/> A2 - <i>Written Communication</i>	<input type="checkbox"/> B2 - <i>Life Forms</i>	<input type="checkbox"/> C2 - <i>Humanities</i>	<input type="checkbox"/> D - <i>Political Institutions</i>	
<input type="checkbox"/> A3 - <i>Critical Thinking</i>	<input type="checkbox"/> B3 - <i>Laboratory Activity</i>		<input type="checkbox"/> D - <i>Social Economic Institutions</i>	
	<input type="checkbox"/> B4 - <i>Math</i>			

15. Is this course recommended for course-to-course articulation with CSU?

Yes

No

If yes, list parallel lower division courses at CSU:

Departmental Designation, Course # and Title

Prerequisites

Campus

Teaching Collaboration for the Performing Arts

onterey Peninsula College

COURSE DATA SHEET (Continued)

16. Is this course recommended for IGETC Certification?

Yes

No

If yes, check areas that apply



Area 1 English Communication	Area 2 Mathematical Concepts and Quantitative Reasoning	Area 3 Arts and Humanities	Area 4 Social and Behavioral Sciences
<input type="checkbox"/> A - <i>English Composition</i> <input type="checkbox"/> B - <i>Critical Thinking - English Composition</i> <input type="checkbox"/> C - <i>Oral Communication (CSU requirement only)</i>	<input type="checkbox"/> - <i>Math</i>	<input type="checkbox"/> A - <i>Arts</i> <input type="checkbox"/> B - <i>Humanities</i>	<input type="checkbox"/> - <i>Social & Behav. Sci.</i>

Area 5 Physical and Biological Sciences	Languages other than English (UC Requirement Only)	CSU Graduation Requirement in U.S. History, Constitution and American Ideals
<input type="checkbox"/> A - <i>Physical Science</i> <input type="checkbox"/> B - <i>Biological Science Courses</i>	<input type="checkbox"/> - <i>Foreign Language</i>	<input type="checkbox"/> A - <i>Political Science</i> <input type="checkbox"/> B - <i>History</i>

Teaching Collaboration for the Performing Arts

17. For UC, all courses must be articulated as transferable, and outlines must be submitted.

Is this course recommended to UC for course-to-course articulation?

Yes

No

If yes, list parallel lower division courses at UC:

Departmental Designation, Course # and Title

Prerequisites

Campus

18. What is the State of California Classification—Primary Objective?

G

(Select from Coding Below.)

State of California Classification – Primary Objective

A	=	Liberal Arts and Sciences
B	=	Developmental Preparatory
C	=	Adult and Secondary Basic Education
D	=	Personal Development and Survival - Student without a Disability
E	=	Courses for Students with Substantial Disabilities
F	=	Parenting and Family Support
G	=	Community and Civic Development
H	=	General and Cultural
I	=	Occupational Education

19. What is the State of California Classification—Transfer Code?

A

(Select from Coding Below.)

State of California Classification – Transfer Code

A	=	Transferable to both UC and CSU
B	=	Transferable to CSU only
C	=	Not Transferable

Teaching Collaboration for the Performing Arts

Monterey Peninsula College

COURSE DATA SHEET (Continued)

20. What is the State of California Classification—Credit Status?

D

(Select from Coding Below.)

State of California Classification – Credit Status

D	=	Credit, Degree Applicable (Courses numbered 0001-0299)
C	=	Credit, Not Degree Applicable (Courses numbered 0300-0399)
N	=	Non Credit, but not community services (Courses numbered 0400-0499)

21. What is the SAM Code?

D

(Select from Coding Below.)

SAM Code

A	=	Apprenticeship
B	=	Advanced Occupational
C	=	Clearly Occupational
D	=	Possibly Occupational
E	=	Non-Occupational

22. As of 2000-2001, the Chancellor's Office (CO) requires that a new course receives CO approval unless the course will be part of an approved program (degree, certificate core or specified list of electives from which a designated number of units must be earned, or University Studies area of emphasis). A college can approve also occupational courses with an approved TOP code when the total number of units for a sequence of courses with that TOP code does not exceed 12. All other courses, including all non-degree credit courses, must receive CO approval.

- To verify inclusion in a program, you need to attach a *Programs–Signature Page* to the new course outline and follow the directions on that form.
- To verify that a new occupational course (with an approved TOP code), that will not be part of an approved program but will be offered in conjunction with an already approved sequence of occupational courses, simply check below: Total units for the occupational course(s), with the approved TOP code assigned to this course, will not exceed 12.
- For all new courses that need CO approval, complete and attach an Application for Approval of Credit Course form (or Stand-alone form) submitted to us by the CO.

Teaching Collaboration for the Performing Arts

23. Please check one of the following for **each** new course outline:

I have attached a *Programs–Signature Page* and the required attachment as described on the form.

Total units for the occupational course(s), with the approved TOP code assigned to this course, will not exceed 12.

I have completed and attached the Application for Approval of Credit Course [or Stand-alone] form (for course requiring CO approval).

This is not a new course.

Use for both credit and noncredit courses. For NONCREDIT COURSES, enter N/A for items 5, 6, 10, 11 and 12.

Monterey Peninsula College

COURSE OUTLINE

1.	DRAM 10	Introduction to the Collaborative Process
	<i>Dept. and Course#</i> (e.g. BUSI for Business)	<i>Course Title</i>

2. Catalog Description (Use **COMPLETE** sentences, succinctly describing the focus of the course. Limit to 35-50 words.)

Include all catalog information in this box (units, hours, prerequisite(s)/corequisite(s), course advisory(ies), credit transferable, and LG-C/NC)

3 units • LG-C/NC • Three hours lecture;

This course will introduce students to successful techniques and processes for collaboration. There will also be experimentation with assessment tools to ascertain the success of their future collaborations.

Advisories: Elig for ENGL111 or ENSL110

Credit Transferable: CSU, UC

3. Schedule Description (Complete sentences are not necessary for the schedule description. Limit to 25-35 words.)

Include all schedule info in this box (prerequisite(s)/corequisite(s), course advisory(ies), CSU/UC transfer, and LG-C/NC)

This course will introduce students to successful techniques and processes for collaboration. There will also be experimentation with assessment tools to ascertain the success of their future collaborations.

Advisories: Elig for ENGL111 or ENSL110

LG-C/NC

Transfer: CSU, UC

Monterey Peninsula College

Course Outline (Continued)

4. Credit Course	<input checked="" type="checkbox"/>	Credit applies to AA/AS Degree
	<input type="checkbox"/>	Credit does not apply to AA/AS Degree.
Non Credit	<input type="checkbox"/>	Please specify code: _____ <i>(See Curriculum Documents - Additional Instruction Sheet for codes.)</i>
No Credit (contract)	<input type="checkbox"/>	

5. Repeatable for Credit No Yes

6. Semester Units 3.0

7. Contact Hours per week:

3.0	Lecture/Theory (Scheduled)
	Lab/Activity (Scheduled)
3.0	By Arrangement Lab/Activity
0.0	
6.0	Homework (= 2 x Theory)

Total Lecture Hours 51 (17 weeks)

Total Lab and/or By Arrangement Hours 51 (17 weeks)

8. Teaching Units

Teach 3.00 FTE (To be assigned by the Dean) or the Performing Arts _____

9. Grading/Credit

<input type="checkbox"/>	Letter Grade (LG) only
<input checked="" type="checkbox"/>	LG or C/NC
<input type="checkbox"/>	C/NC only
<input type="checkbox"/>	Non Credit
<input type="checkbox"/>	No Credit

10. Credit by Exam

No Yes

11a. Basic Skills Advisory(ies): [Complete and attach Basic Skill Advisories: Content Review Form for each advisory you designate.]

None.

11b. Course Advisory(ies): [Complete and attach Course Advisory: Content Review Form if you are designating an advisory(ies) other than a basic skill advisory.]

Advisories: Elig for ENGL111 or ENSL110

12. Course Prerequisite(s) None.

13a. Course Content (Write **topic** outline clarifying how students are led to reach objectives stated in #14.)

The course commences with personal introductions and exercises that help introduce class members to each other as they are introduced to the basic concepts of collaboration. Class sessions are devoted to individual aspects of the collaborative process. These aspects are introduced in out of class assignments then illustrated and practiced in classes. After the class has established a working vocabulary to effectively communicate exercises combine disparate elements for experimentation. Next, assessment tools are presented to provide students a method of critical analysis. Finally, students are to present their assessments and demonstrate how they improve upon their processes with that knowledge.

- 13b. Please explain how this course may/may not help students of diverse backgrounds and lifestyles feel included in the content/materials and how it may/may not help all students develop an understanding of and appreciation for other cultures and experiences.** *NOTE: You do not have to complete this section if it is evident in your topic outline that you have already addressed diversity issues.*

The course outlines only Major Learning Outcomes, and methods of achieving those MLO's. Much of the actual experimental material will come from the students themselves. Their cultures and experiences become important additions to the class exercises, and as each student gets to see the value with what they bring to the classroom their worth as a student gets validated as their offerings to the class gain peer respect. There may be students who's experiences may be too painful to share, or who may just not be interested in sharing with the class, but that does not exclude them from participation.

- 14. Course Objectives/Exit Standards** *(Include critical thinking elements required by Title 5 for degree applicable courses.)*

Upon completion of this course, students have demonstrated the ability to:

Define collaboration as used in a performing arts context.

Describe and practice successful techniques and strategies for collaboration in a performing arts context.

Describe and utilize assessment tools to critically examine their own processes and amend those processes for better performance.

- 15. Reading, Writing, and Other Out-of-Class Assignments** *(You must fill in this box for all lecture/theory courses). List the kinds of tasks/assignments and activities to be completed by students outside of class.*

Out-of-Class reading or viewing assignments will introduce core concepts.

A class journal will be part of the assessment portfolio.

Written material for sharing in class exercises will be required.

- 16. Required Text(s)** *(Cite representative examples; degree credit courses must use college level material.)*

[Note: For articulation with UC and/or CSU, you must include title, edition, and date of publication.]

None.

Supplemental Texts/Materials:

Supplied by Instructor

- 17. Methods of Evaluation** *(Indicate that grading for degree credit courses is based, at least in part, on student essays or, if appropriate, on problem-solving exercises or skills demonstrations. Include in this section quizzes, graded projects, midterm, final, means of performance evaluation for activity courses, etc.)*

Class participation

Written assignments

Portfolio review

Peer review

COURSE DATA SHEET

1.	DRAM 20	Performing Arts Behind the Scenes	3
	<i>Dept./Course Number</i>	<i>Course Title</i>	<i>Units</i>
2.	Steve Retsky	Creative Arts	TBA
	<i>Proposed by</i>	<i>Division</i>	<i>Dates</i>

3. Reason for proposing or revising the course?

Backstage begins where performance ends; in the wings, control booth as well as in the shops. This course allows each student to gain direct experience in every non-acting role involved in a performing arts production from stagehand to Stage Manager. This is a transitional course from audience member or high school drama student to theatre artist. Communal hierarchy, backstage etiquette, and production values will all be introduced in this fundamental course.

4. Requirements the course will satisfy:

AA/AS Degree:

Major

Elective

G.E. (Check recommended areas at right →)

Certificate:

Required

Elective

Reading Proficiency

Writing Proficiency

(Check appropriate box(es) below.)

→ Area A-1 - Communications Skills –
English Composition

→ Area A-2 - Communication Skills –
Communication & Analytical Thinking

→ Area B - Natural Science with Lab

→ Area C - Humanities

→ Area D - Social Science

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Math Proficiency

Information Competency Proficiency

Basic Skills course

→ Area E - *Life-Long Learning and Self-Development*

→ Area F - *Intercultural Studies*

5. Will this course replace one now in the catalog? If so, please identify and explain.

No

6. Is this course part of a sequence of courses? Yes No

If yes, explain the sequence.

Beginning of the Workshop cycle. This class will become a prerequisite for DRAM 21 A.

7. Is this course required for/related to courses in any other department? Yes No

If yes, explain the relationship (i.e. PHSO 1 & 2 are prereqs for NURS 100)

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COURSE DATA SHEET (Continued)

8. What is the instructional methodology?

(10)	<input type="checkbox"/>	Lecture	(31)	<input type="checkbox"/>	Learning Lab	(54)	<input type="checkbox"/>	Directed Independent Study
(20)	<input type="checkbox"/>	Lab/Activity	(40)	<input type="checkbox"/>	Work Experience	(55)	<input type="checkbox"/>	Distance Ed: LR / Online
(30)	<input checked="" type="checkbox"/>	Lecture-Lab	(51)	<input type="checkbox"/>	Video	(60)	<input type="checkbox"/>	Field Experience
						(99)	<input type="checkbox"/>	Other

9. What additional personnel, facilities, equipment, supplies or library resources will be required?

Full-time Instructor assigned to Marina Education Center

10. The ability of the library to provide appropriate materials to support this course has been discussed with an MPC librarian. Materials are either already available or a cooperative effort is underway to assess the collections and acquire needed materials.

<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	No
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11. Course will be offered beginning in TBA semester/term.12. What is the class size? 20 Lecture/Theory Lab/Activity

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13. Is this course recommended for baccalaureate level transfer? (1-99 series)

Yes No

If yes, CSU UC

14. Is this course recommended for CSU Certification?

Yes No

If yes, check areas that apply



Area A	Area B	Area C	Area D	Area E
<input type="checkbox"/> A1 - <i>Oral Communication</i>	<input type="checkbox"/> B1 - <i>Physical Universe</i>	<input type="checkbox"/> C1 - <i>Arts</i>	<input type="checkbox"/> D - <i>Historical Setting</i>	<input type="checkbox"/> E1 - <i>Lifelong Learning & Understanding</i>
<input type="checkbox"/> A2 - <i>Written Communication</i>	<input type="checkbox"/> B2 - <i>Life Forms</i>	<input type="checkbox"/> C2 - <i>Humanities</i>	<input type="checkbox"/> D - <i>Political Institutions</i>	
<input type="checkbox"/> A3 - <i>Critical Thinking</i>	<input type="checkbox"/> B3 - <i>Laboratory Activity</i>		<input type="checkbox"/> D - <i>Social Economic Institutions</i>	
	<input type="checkbox"/> B4 - <i>Math</i>			

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COURSE DATA SHEET *(Continued)*

15. Is this course recommended for course-to-course articulation with CSU?

Yes

No

If yes, list parallel lower division courses at CSU:

Departmental Designation, Course # and Title

THEA120-Practicum in Technical Production

Prerequisites

none

Campus

Sacramento

16. Is this course recommended for IGETC Certification?

Yes

No

If yes, check areas that apply



Area 1 English Communication	Area 2 Mathematical Concepts and Quantitative Reasoning	Area 3 Arts and Humanities	Area 4 Social and Behavioral Sciences
<input type="checkbox"/> A - <i>English Composition</i> <input type="checkbox"/> B - <i>Critical Thinking - English Composition</i> <input type="checkbox"/> C - <i>Oral Communication (CSU requirement only)</i>	<input type="checkbox"/> - <i>Math</i>	<input type="checkbox"/> A - <i>Arts</i> <input type="checkbox"/> B - <i>Humanities</i>	<input type="checkbox"/> - <i>Social & Behav. Sci.</i>

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Area 5 Physical and Biological Sciences	Languages other than English (UC Requirement Only)	CSU Graduation Requirement in U.S. History, Constitution and American Ideals
<input type="checkbox"/> A - <i>Physical Science</i>	<input type="checkbox"/> - <i>Foreign Language</i>	<input type="checkbox"/> A - <i>Political Science</i>
<input type="checkbox"/> B - <i>Biological Science Courses</i>		<input type="checkbox"/> B - <i>History</i>

17. For UC, all courses must be articulated as transferable, and outlines must be submitted.

Is this course recommended to UC for course-to-course articulation?

Yes

No

If yes, list parallel lower division courses at UC:

Departmental Designation, Course # and Title

Theatre Arts 12 – Production Management

Prerequisites

none

Campus

Sant Cruz

18. What is the State of California Classification—Primary Objective? A

(Select from Coding Below.)

State of California Classification – Primary Objective

A	=	Liberal Arts and Sciences
B	=	Developmental Preparatory
C	=	Adult and Secondary Basic Education
D	=	Personal Development and Survival - Student without a Disability
E	=	Courses for Students with Substantial Disabilities
F	=	Parenting and Family Support

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G	=	Community and Civic Development
H	=	General and Cultural
I	=	Occupational Education

19. What is the State of California Classification—Transfer Code?

A

(Select from Coding Below.)

State of California Classification – Transfer Code

A	=	Transferable to both UC and CSU
B	=	Transferable to CSU only
C	=	Not Transferable

20. What is the State of California Classification—Credit Status?

D

(Select from Coding Below.)

State of California Classification – Credit Status

D	=	Credit, Degree Applicable (Courses numbered 0001-0299)
C	=	Credit, Not Degree Applicable (Courses numbered 0300-0399)
N	=	Non Credit, but not community services (Courses numbered 0400-0499)

21. What is the SAM Code?

C

(Select from Coding Below.)

SAM Code

A	=	Apprenticeship
B	=	Advanced Occupational
C	=	Clearly Occupational
D	=	Possibly Occupational
E	=	Non-Occupational

22. As of 2000-2001, the Chancellor's Office (CO) requires that a new course receives CO approval unless the course will be part of an approved program (degree, certificate core or specified list of electives from which a designated number of units must be earned, or University Studies area of emphasis). A college can approve also occupational courses with an approved TOP code when the total number of units for a sequence of courses with that TOP code does not exceed 12. All other courses, including all non-degree credit courses, must receive CO approval.

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- To verify inclusion in a program, you need to attach a *Programs–Signature Page* to the new course outline and follow the directions on that form.
- To verify that a new occupational course (with an approved TOP code), that will not be part of an approved program but will be offered in conjunction with an already approved sequence of occupational courses, simply check below: Total units for the occupational course(s), with the approved TOP code assigned to this course, will not exceed 12.
- For all new courses that need CO approval, complete and attach an Application for Approval of Credit Course form (or Stand-alone form) submitted to us by the CO.

23. Please check one of the following for **each** new course outline:

I have attached a *Programs–Signature Page* and the required attachment as described on the form.

Total units for the occupational course(s), with the approved TOP code assigned to this course, will not exceed 12.

I have completed and attached the Application for Approval of Credit Course [or Stand-alone] form (for course requiring CO approval).

This is not a new course.

Use for both credit and noncredit courses. For **NONCREDIT COURSES**, enter N/A for items 5, 6, 10, 11 and 12.

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COURSE OUTLINE

1.	DRAM 20	Performing Arts Behind the Scenes
	<i>Dept. and Course#</i>	<i>Course Title</i>
	<i>(e.g. BUSI for Business)</i>	

2. Catalog Description (Use **COMPLETE** sentences, succinctly describing the focus of the course. Limit to 35-50 words.)

Include all catalog information in this box (units, hours, prerequisite(s)/corequisite(s), course advisory(ies), credit transferable, and LG-C/NC)

3 units • LG-C/NC • Three hours lecture;

Behind the Scenes begins where performance ends; in the wings, control booth as well as in the shops. This course allows each student to gain direct experience in every non-acting role involved in a performing arts production from stagehand to Stage Manager. Communal hierarchy, backstage etiquette, and production values will all be introduced.

Advisories: Eligibility for ENGL111 or ENSL110

Eligibility for MATH 351

Credit Transferable: CSU, UC

3. Schedule Description (Complete sentences are not necessary for the schedule description. Limit to 25-35 words.)

Include all schedule info in this box (prerequisite(s)/corequisite(s), course advisory(ies), CSU/UC transfer, and LG-C/NC)

Behind the Scenes begins where performance ends; in the wings, control booth as well as in the shops. This course allows each student to gain direct experience in every non-acting role involved in a performing arts production from stagehand to Stage Manager. This is a transitional course from audience member or high school drama student to theatre artist. Communal hierarchy, backstage etiquette, and production values will all be introduced in this fundamental course.

Advisories: Elig for ENGL111 or ENSL110

Eligibility for MATH 351

LG-C/NC

Transfer: CSU, UC

4. Credit Course Credit applies to AA/AS Degree

Credit does not apply to AA/AS Degree.

Non Credit Please specify code: _____
(See Curriculum Documents - Additional Instruction Sheet for codes.)

No Credit (contract)

5. Repeatable for Credit No Yes

If yes, number of times _____ or maximum number of units _____

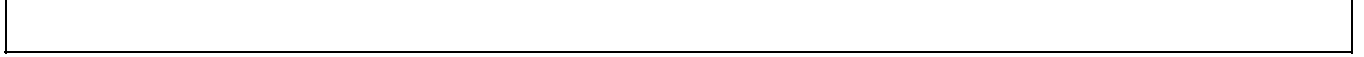
6. Semester Units 3.0

7. Contact Hours per week:

1.0	Lecture/Theory (Scheduled)
2.0	Lab/Activity (Scheduled)
2.0	By Arrangement Lab/Activity
4.0	Homework (= 2 x Theory)

Total Lecture Hours 17 (17 weeks)

Total Lab and/or By Arrangement Hours 34.0 (17 weeks)



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Course Outline (Continued)

8. Teaching Units

3.00

FTE (To be assigned by the Dean)**9. Grading/Credit**

	Letter Grade (LG) only
X	LG or C/NC
	C/NC only
	Non Credit
	No Credit

10. Credit by Exam

No

Yes

11a. Basic Skills Advisory(ies): [Complete and attach Basic Skill Advisories: Content Review Form for each advisory you designate.]

11b. Course Advisory(ies): [Complete and attach Course Advisory: Content Review Form if you are designating an advisory(ies) other than a basic skill advisory.]

Elig for ENGL111 or ENSL110

Eligibility for MATH 351

12.**Course Prerequisite(s)****Corequisite(s):** None.

[Complete and attach Content Review Form for each prerequisite or corequisite you designate.]

13a. Course Content (Write **topic** outline clarifying how students are led to reach objectives stated in #14.)

The introductory section of the course involves student introductions, additional team-building exercises and exercises demonstrating the set-up of a backstage crew. Sessions will highlight individual backstage positions, job descriptions and responsibilities. The final aspect of the introductory section is methods of integrating collaboration into the backstage environment. The remainder of the course work will involve lab work that demonstrates the principal responsibilities of all of the backstage positions. Certain class sessions will be devoted to sharing critiques of class reviewers.

13b. Please explain how this course may/may not help students of diverse backgrounds and lifestyles feel included in the content/materials and how it may/may not help all students develop an understanding of and appreciation for other cultures and experiences. *NOTE: You do not have to complete this section if it is evident in your topic outline that you have already addressed diversity issues.*

While the technical aspects of the performing arts are, in and of themselves, bias-neutral, material that students bring into class, for critiques, for example, should come from their own cultures and experiences. Reviews from religious events or cultural events provide not only excellent examples community production values, but also of our diverse performing arts community for student appreciation.

14. Course Objectives/Exit Standards (Include critical thinking elements required by Title 5 for degree applicable courses.)

Upon completion of this course, students have demonstrated the ability to:

Describe the communal hierarchy inherent to performing arts organizations, as well as terminology common to the production of the performing arts.

Comprehend and put into practice the skills of every member of a backstage crew, including backstage etiquette, safety and stagecraft.

Be able to observe and critique a production's technical merits and detriments, adding suggestions for improvement.

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Course Outline (Continued)

- 15. Reading, Writing, and Other Out-of-Class Assignments** (You must fill in this box for all lecture/theory courses). List the kinds of tasks/assignments and activities to be completed by students outside of class.

In-class readings of Instructor provided hand-outs and presentations

Out-of-Class observations and written reflections for class discussions.

Journal for class portfolio review.

- 16. Required Text(s)** (Cite representative examples; degree credit courses must use college level material.)

[Note: For articulation with UC and/or CSU, you must include title, edition, and date of publication.]

None.

Supplemental Texts/Materials:

Created and provided by the Instructor.

- 17. Methods of Evaluation** (Indicate that grading for degree credit courses is based, at least in part, on student essays or, if appropriate, on problem-solving exercises or skills demonstrations. Include in this section quizzes, graded projects, midterm, final, means of performance evaluation for activity courses, etc.)

Class participation.

Instructor and peer review of skills tests.

Instructor and peer review of class portfolio.

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