

**AAD 199: CREATIVE COLLABORATIONS**  
**SPRING 2008**  
**M/W 10:00 – 11:20a.m.**  
**Lawrence 249**  
**Julie L. Voelker-Morris and Robert J. Voelker-Morris**

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**COURSE DESCRIPTION**

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Traditionally, art historical discourse has described creativity as an individual's solitary struggle for self-expression. In Western culture, individuality and uniqueness have been highly valued and central to evaluations of art. Psychologists, cultural critics, and others have analyzed the importance of artistic individuality, and as such, the modern conception of art making has tended to focus on individual genius and the solitary process of art making.

The "cult of individual genius" became widespread in the twentieth-century. Western roots of this thinking can be found in the Italian Renaissance. Prior to that time greater emphasis was placed on artistic production in workshops that was the product of collaborative efforts. Works of art were more often known by the workshops that produced them than by the name of an individual artist. With this history, we in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries have been conditioned to view art through a filter of superior ability and mastery by individual artists.

Are we stuck with the "cult of individual genius"? When can a group be just as brilliant? Breaking from the tradition of the Renaissance, recent writers, psychologists, artists, and theorists have focused on the function of groups, interactions, friendships, and mutually enriching influences in creative processes. These critics have been interested in collaboration as a creative mode. Their findings call into question some of the myths that surround the notion of individual genius.

This is not an "art" class but rather one that studies and practically applies collaborative models for creative endeavors. The phrase "group project" can be a dreaded one. However, all classes, sports teams, musical groups, and corporate and not-for-profit organizations regularly participate in, or even require, collaborative efforts. In this course, we will explore possibilities for successfully engaging in, learning from, and creating within specific team models. You will learn more about your work style and leadership roles within group projects. The course will also introduce you to some of the people and production work behind events or exhibitions in local and regional theatre, museum, dance, music, or other artistic mediums and forums. The course culminates in final projects collaboratively developed with your class peers to design an artistic event, such as a music festival, poetry jam, fashion show, or museum exhibit.

We see the core structure of the course as one that highlights what is presented in educational theory as a Community of Inquiry. This Community of Inquiry is when the classroom becomes an environment where the students collaborate with one another and the instructors in creating a shared learning experience. As such our expectations is that the both the instructors and students will have shared responsibilities in the information exchange and direction the course will go throughout each class meeting and overall term (see below: SHARED RESPONSIBILITIES IN A LEARNING COMMUNITY).

Some themes and questions we will explore in this course are:

- How are the flames of creative collaboration ignited?
- What are the benefits of collaborations? What are the negative components?
- What sorts of projects do creative collaborations produce?
- What models of group interaction are found to be most successful? How is this success defined?
- How do collaborators form cohesive aesthetics, work styles, labor, divisions, philosophies, and integrity?
- What types of successful economic support systems exist for collaborations?
- What tools can we design or use to facilitate collaboration? How can tools help generate knowledge?

Students will be introduced to course themes through assigned readings from the field of collaborative research. Through readings, guest speakers, field trips, written assignments, and other activities, you will study select social, political, and economic factors that define art and artists and learn about a mix of famous and local artistic collaborations. Practical application of these ideas will be explored through written assignments, conversations with guest speakers, class discussions and experiential, hands-on projects. As part of this course, students will visit sites on the UO campus such as the University Theatre, the Natural and Cultural History Museum, and the University Libraries.

### **COURSE OBJECTIVES**

Through lectures, discussions, web explorations, readings, written assignments, reflective tools, guest lecturers, field trips, or other activities, students will have the opportunity to:

1. consider some approaches to creative collaborations through historical analyses in terms of education, social status, subject matter, criticism, and public perceptions;
2. explore select social, political, aesthetic, and economic factors that influence ways we define art and artists in collaborative processes;
3. examine differences that have been articulated by critics and others regarding values associated with art and artists within collaborations;
4. learn about artists and their work in the context of collaboration;
5. adopt a critical perspective regarding art and culture;
6. collaborate with class peers to design and develop an artistic event; and
7. collaborate with class peers and instructors in creating a unique learning community.

### **COURSE CONDUCT**

Material presented in this course has potential to be controversial and involve contentious discussion. Should you have concerns about any of the materials, please contact the instructors in writing within 24 hours. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes that:

- a) the dignity and essential worth of all participants is respected.
- b) the privacy, property, and freedom of all participants will be respected.
- c) bigotry, discrimination, violence, and intimidation will not be tolerated.
- d) personal and academic integrity is expected.

**SHARED RESPONSIBILITIES IN A LEARNING COMMUNITY** (adapted from J. Batterson, 2004)

All members of a learning community (i.e. our class) willingly share the responsibilities of gathering, synthesizing and building meaning from information.

*As your instructors, we are responsible for*

- a) giving you as much control as possible over your own learning experience within the boundaries of the course purpose and expected outcomes
- b) clarifying expectations and helping you establish quality criteria for your work
- c) helping you believe you can achieve success in this course
- d) demonstrating the value of this course
- e) helping you access good resources and clarifying concepts with you
- f) guiding you in the completion of tasks to demonstrate your achievement
- g) affirming your achievement with you

*At the same time, we will expect you to take responsibility for your own learning by*

- a) openly sharing your work and asking for feedback
- b) relating concepts and skills to your real world experiences
- c) gathering and synthesizing information from a variety of sources
- d) making us aware of your individual learning needs
- e) being prepared and on time for all of our sessions

### **ACADEMIC HONESTY**

Plagiarism is a serious offense. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated. Plagiarism on any written assignment is unacceptable and may be grounds for automatic failure on a given assignment. Penalties may range from having to rewrite an assignment, to failing the assignment, to failing the course.

In a basic definition, plagiarism is borrowing others' words and ideas without proper acknowledgement. If one of your motivations for going to college is to get a good job, then you need to be able to research, think, and write on your own while giving credit to sources that inspire, inform, or otherwise provide you with statistics, ideas, etc. Gathering information and learning from others' knowledge means you have done your homework. The perspectives of others should enhance and support your research, thinking, and writing. Others' opinions should not take the place of your opinion but emphasize its validity. Your synthesis or analysis of the topic will more likely be accepted as valid if the essay shows you have done your research. Practicing in the classroom will assist your skills in the work world.

References need to be cited whenever used within the body of the written assignment. When using 3 or more words in a row from another author/source, they must be placed in quotation marks and cited -- quote them exactly. You should also cite ideas (including summaries and paraphrases) you use found in the work of another author/source that are not your original work or which fall under the realm of common knowledge. Paraphrasing should be written in your own language and style. Also include a References/Works Cited page at the end of any written assignment so that references may be found by any reader for further information. If it is found that you have copied work from others, without credit, your work is more likely to be rejected.

If you have questions about citing sources, please contact me, consult the advisors at the Writing Center at Academic Learning Services, or use a writing guide from the library.

For further information regarding academic dishonesty, go to <http://libweb.uoregon.edu/guides/plagiarism/students/>. Please know that if evidence of plagiarism, cheating, or other incidents of academic dishonesty are found, the offense will be dealt with as per the Student

Conduct Code rules, available at <http://studentlife.uoregon.edu/judicial/conduct/code.htm>.

Why you should cite sources (list compiled by L. Ettinger, 2003):

1. To demonstrate your knowledge of the work of others;
2. To build upon the ideas of others, thus extending knowledge;
3. To allow others to analyze your work in relation to a larger body of material;
4. To document your theoretical and practical perspectives;
5. To define your context and terms;
6. To join a learning community;
7. I'm sure you and others can add to this list.

### **COURSE READINGS**

**A course reading packet will be available for purchase at the UO Bookstore.** It may include articles by authors such as Arlene Goldbard, Ben Cameron, Dorothy Leonard-Barton & Walter Swap, Warren Bennis & Patricia Ward Beiderman, Michael Schrage, Herrera, Elizabeth Hoffman, John-Steiner, Jonathan Shandell, Frey, George C. Wolfe, Ehmke, Palloff & Pratt, Genrich Altshuller, and Hank Rubin.

### **COURSE ASSIGNMENTS and CRITERIA FOR EVALUATION**

Students are expected to complete all reading assignments and to actively participate in class discussions with questions, comments, and careful attention to detail and analysis. **\*\*Please review the attached discussion and writing rubrics for grading and participation expectations.**

### **WEEKLY GROUP WORK**

Weekly group work will build toward the group final projects for the term. As a Community of Inquiry, we will initially agree to a team charter, decision-making and conflict management plans, as well as a scoring rubric for how the final projects will be graded. While final projects are in the design and development stages, together we will clarify our project mission and goals, define creative project and job descriptions, and a project process map. We will work within a specific budget frame. Each class member will be asked to complete evaluations of the process and project throughout the term. Details of these group assignments will be discussed in class.

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**PARTICIPATION** (50 points-- 5 points each week): Your attendance and participation in discussions and weekly activities is essential to individual learning and group processes of the course. Participation will be graded based upon class attendance and active participation in class discussions and activities revolving around weekly course topics. Discussions and activities are intertwined with lecture/presentation/discussion materials as key components of individual and collective learning in this course. Lectures may take traditional forms followed by large-group discussions, critical conversations with guest artists and creative collaborators, or within smaller assigned group activities with discussion. Grades for Participation will be assigned weekly based on attendance, participation in discussions, and participation in activities (see attached discussion rubric for general expectations).

**BLACKBOARD POSTINGS:** (50 points – 5 points each week) Additional participation and participation grading will take the form of online group and individual postings through the course's Blackboard site. As with the in-class participation, your activity online will be graded for both the quality and quantity of active participation you take part in. We will go over the expectations for this online participation in detail during a face-to-face class session (see attached discussion rubric for general expectations).

**INDIVIDUAL REPORTS** (150 points - 25 pts each): You will be asked to complete individual reports throughout the term. Some of these reports are self-reflective as we seek to understand our group dynamics. Other reports are oriented to bring research, ideas, energy, and questions to the planning for the final class project.

Content guidelines for each report will be provided in class but each report will act as an analytical/reflective tool regarding selected findings of collaborative processes. Depth of thought and quality of writing will be considered for grading purposes (see attached writing assessment rubric for general expectations).

Reports should be word-processed using standard font sizes (10, 11 or 12 point) and be 1-2 pages in length. Please include your name, the course title, assignment due date, and the title of your report at the top of the page following APA format. A minimum of three references must be cited. [Note that citations are not needed for the individual logo assignment.] Please include a reference page for all cited sources. APA formatting examples can be accessed at: <http://www.apastyle.org/elecref.html> or by Googling 'APA references'.

Types of reports are as follows:

### **Work Style**

- Write on your personal work style, philosophy, and aesthetic in relationship to art and to group work (Week 1). Your report should directly cite a minimum of three of our course readings to date. Further details will be provided in-class. Some questions that might be addressed in your discussion include:
  1. When do you take on or prefer individual experiences related to art/creativity?
  2. When do you take on or prefer collaborative experiences related to art/creativity?
  3. What kinds of creative work do you most/least enjoy collaboratively and why?
  4. What kinds of creative work do you most/least enjoy individually and why?
  5. How do you assist a group in making choices? How is this different than when you make choices on your own?
  6. What roles do you tend to take in a group (leader, recorder, time keeper, organizer, and so forth)? How are these roles creative? How do you work against your tendencies and take on other group roles?
  7. When are you active and when are you passive as a group member?
  8. What do you think is the goal of group work and how can it creatively occur?

### **Significant Other**

- Write a 1-2 page paper on a significant other in your life (Week 2). This could be a spouse, parent, 2nd grade teacher, best friend, the person who pays your tuition, coach--anyone whom you consider a significant other in your creative/artistic life. Explain about the person and how they inspire, nurture, or facilitate your creativity and personal or professional growth. Consider how this relationship feeds into your understanding of your work style (from Report 2) and the development of group project and academic relationships in this class. Your report should directly cite a minimum of three reference citations. Then, as a follow up, why don't you tell the significant other you chose that you selected them as your significant other!

### **Research Report**

- Read and report on two (2) research articles about creative collaboration. (Week 3) In this report, you should use a database on the UO Library website (<http://libweb.uoregon.edu>) or scholarly sources (this means a research article, most often found at university web sites, libraries, journals, etc.) on the Internet to research a topic related to Creative Collaboration. The topic may be related one we have previously discussed or one we have not that you are interested in learning more about. It also may be one you are studying for your midterm paper or are considering as related to the final project.

For each article, write 1 page briefly addressing the following:

1. Summarize the article you found.
2. Discuss how you think the topic of the article relates to our course content.
3. Summarize one new concept about collaboration you have learned from this source.
4. Include an analysis of the article in relationship to this week's readings.
5. Ask at least one question about creative collaboration based on a specific quote from this article.

### **Formative Evaluations**

- Write two (2) formative evaluations of the process and project (Weeks 4 and 8). You will need to individually turn in a 1-2 page paper explaining:
  1. The strengths of the final project and term process to date
  2. The weaknesses of the final project and term process to date
  3. The risks or threats for the final project and term process to date
  4. Opportunities that could be expanded or that were missed for the final project and term process to date

In your response, consider the theme of the project, our collaborative mission (aesthetic, philosophy, purpose, etc.), the project's ability to meet its intended goals, your individual roles (spokesperson, writer, technical expert, etc.) within the project, and the project's relationship to course content (cite 3 sources minimum).

### **Individual Logo**

- Develop an individual logo (Week 7). We are looking for the following:
  1. That you process out symbols, signs, etc. that hold a personal meaning for you.
  2. Brainstorm through very quick thumbnail sketches (20 to 25) different designs that put together these symbols, signs (or use these quick sketches to come up with individual symbols). Or go through a word association process of terms, phrases, words, etc. that hold special meaning for you.
  3. Put together what you come up with in 1 and 2 above into a "logo" that represents you personally (your personal views, world view, communication style, etc.)

Going through this process on the individual level will aid us as a group in designing a group logo.

**MIDTERM RESEARCH PAPER** (Week 6 -- 100 pts): For the midterm, you are asked to research and write on a creative collaboration similar to the one our group is embarking on. You will need to relate the positives and negatives of this collaboration, their use of collaborative tools, and their social networks, and what insights these aspects bring to the group project. This assignment will assist the group in justifying, revising, and solidifying why the project being undertaken is significant.

You will work on this project during the first 5 weeks of the term. You will make contact with the directly and conduct a phone, personal, or email interview to learn more (Instructors will guide you with further information and handouts discussed in class). You can also use information from their organizational website, pamphlets, flyers, and so forth as available.

Also, cite at least three course readings and/or presentations in the paper. Some questions you could ask, may include:

1. What is your organization's mission and 2-3 key goals?
2. What organizations, artists, etc. do you work with (and how) to build and maintain support and resources for your organization?
3. What do you dream for your organization? How do you financially plan to meet these dreams? How are you working with other groups to achieve these long term goals?
4. How do you balance the organization's work with the human and financial resources available?
5. What are the working relationship dynamics for this organization? Who are the leaders (board, artistic director, individual artist) and how do they make decisions together?
6. What are the shared responsibilities within this group? What are the individual job descriptions?
7. What is the relationship of contributed and earned income? What is healthy about this relationship? What is risky?
8. What is the relationship of income to expenses? What is healthy about this relationship? What is risky?
9. What are the appropriate and/or necessary financial and marketing approaches, tools, and systems to communicate your central mission? to make the work? perform services? generate the earned and contributed income?

Some suggested groups in the local area include the following:

*Galleries/Museums:* The University of Oregon Museum of Natural and Cultural History, the Jordan Schnitzer Museum of Art at the UO, the LaVerne Krause Gallery, White Lotus Gallery, Maude Kerns Art Center, Jacobs Gallery at the Hult Center, Karin Clark Gallery, La Follette Gallery, DIVA, EMU Galleries, Opus6, Springfield Museum, coffee shops, libraries, book stores, and many others.

*Performance:* Hult Center for the Performing Arts (featuring local companies such as Eugene Opera, Eugene Ballet, Willamette Repertory Theatre, Oregon Mozart Players, the Bach Festival, etc. + many touring shows), Lord Leebrick Theatre, Very Little Theatre, Lane Community College, Cuthbert Amphitheatre, Actors Cabaret, Cottage Theatre, The Shedd and many others.

*Other:* Vivian Olum Daycare, Factory Fabrics, Oregon Country Fair, local chapter of the Breast Cancer Society, Cultural Forum, a clothing/textile designer, Relay for Life, Eugene Celebration, Asian Celebration, Truffle Shuffle, Eugene Magazine, Eugene Parent Child Preschool, .....

**FINAL PROJECT AND PRESENTATION** (Week 10 -- 200 pts – 100 project, 100 presentation): This should be a fun and exciting culmination of our work together during the term! Using collaborative processes learned in class, you will work as a group to design and develop an event, exhibit, or other hands-on creative artwork approved by the instructors that explores one of the course themes. Details of this project will be discussed, designed, and planned in class and developed throughout the term. The class will determine the full point breakdown for grading purposes (see previous note regarding group work). Projects will be presented during Week 10 of the class. This project and presentation replace a final exam in this course.

**FINAL INDIVIDUAL PAPER** (Week 10 - 50 points)

In addition to the developed project, you will need to individually turn in a 2-3 page paper explaining: Use the following questions to guide your writing in the paper:

1. What have been the strengths of my group and group project?
2. What have been the weaknesses of my group and group project?
3. What have been some risks or threats to my group or group project?  
(This can overlap with the weaknesses, but it is important to note that risks/threats are usually things that may not have occurred within the process and may not occur.)
4. What are some opportunities that my group and group project have or could have expanded upon?
5. Have my skills, knowledge, and strengths being used to advantage in my group and group project? If yes, how? If not, why not? What could have been done to change this?
6. What roles did I take in my group? What new roles did I try? (Note: You are encouraged to think up roles that have not been presented in class and the readings.)
7. Which guest presentation most influenced my thinking and why? Which presenter most influenced our group thinking and why?
8. What is one new thing I have learned in the course and how am I have I applied it to the group project?
9. What ideas about collaboration will I most likely take with me for future work in groups?

In your response, consider the theme of the project, our collaborative mission (aesthetic, philosophy, purpose, etc.), the project's ability to meet its intended goals, your individual roles (spokesperson, writer, technical expert, etc.) within the project, and the project's relationship to course content (cite 3 sources minimum).

Papers should be word-processed using standard font sizes (10, 11 or 12 point). Please include your names, the course title, assignment due date, and the title of your project at the top of the page following APA or MLA format. Please include a reference page for all cited sources. The attached writing assessment rubric outlines writing expectations and grading for the assignment. This project and presentation replace a final exam in this course. A project proposal from your group will be due during Week 5 (see Midterm information above).

## NOTES ON GRADING:

We do not usually offer extra credit assignments but do offer the opportunity to rewrite papers. This allows the option of improving your writing skills as well as your grade.

### *Late Assignments*

Late assignments are negotiable with the instructors. It is the student's responsibility to contact us about the possibility of turning in an assignment for late credit. Late assignments will not be accepted without prior arrangement with the instructor. Assignments will not be accepted after the last day of classes for the term. Grading for late assignments is one letter grade lower for each week they are late. Example: If you would have received a "B" on an assignment, but it was submitted a week late, it will be given a "C"; if turned in two weeks late, a "D" would be assigned.

### *Grade Disputes*

Should you wish to dispute a grade received, please wait to respond to the grade for 24 hours. Then, please write and submit a detailed response outlining your dispute of the assigned grade. If we are unable to reach an agreement, the next step is for us to transfer to issue to administrative faculty with the Arts and Administration Program. The administrative faculty member will attempt to resolve the dispute but if no resolution is reached, will inform you of the next step in the university's appeals process for students in all courses.

### *Final Project Scoring Rubric*

As part of the collaborative process we will as a class produce a scoring rubric for the group projects. Since this will be a work in progress we will dedicate in-class sessions to detail out this component later in the term.

## GRADING SCALE

<b>description</b>	<b>individual points</b>	<b>total for term</b>
<b>Individual Participation (panel questions, Blackboard discussion participation, etc.)</b>	<b>10/week</b>	<b>100</b>
<b>Individual Reports</b>	<b>25</b>	<b>150</b>
<b>Individual Midterm Paper</b>	<b>100</b>	<b>100</b>
<b>Group Final Project</b>	<b>100</b>	<b>100</b>
<b>Group Final Presentation</b>	<b>100</b>	<b>100</b>
<b>Final Individual Paper</b>	<b>50</b>	<b>50</b>
<b>TOTAL</b>	<b>-</b>	<b>600</b>

**ASSIGNMENT RETAINMENT POLICY:** Assignments for this course will not be kept longer than current university policy requires. Therefore, students should make it a practice to pick up their assignments once they have been graded. Policy requires that professors keep student work for only one quarter after the course has occurred. After that time, the professor will take any remaining papers/assignments to university shredding services or otherwise dispose of them at the instructor's discretion.

## **PARTICIPANTS WITH DISABILITIES**

If you have a documented disability and anticipate needing accommodations in this course, please let me know me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. The current counselor is Steve Pickett. He may be contacted at 346-1155. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

### **ARTS AND ADMINISTRATION PROGRAM DESCRIPTION**

Arts management is a multidisciplinary field, focused on promoting the arts and culture for individuals and societies. Knowledge and expertise from the arts is combined with social, cultural, managerial, and educational perspectives for the purpose of creating, implementing, and administering cultural programs in non-profit, for-profit, and unincorporated organizations and institutions.

The Arts and Administration Program (AAD) at the University of Oregon (UO) is built upon over three decades of academic programming, research and publication in the area of cultural and community arts services. Constituents served by the Arts and Administration Program include graduate students in arts management, undergraduate community arts minors, undergraduates fulfilling arts and letters and/or multicultural requirements, and arts professionals. Arts management at the UO is characterized by a commitment to a multicultural and socio-political orientation to art and culture; a strong belief in electronic communication and opportunities afforded by the Internet; a focus on contemporary and future trends, and a belief in the importance of research to the profession.

### **SCHOOL OF ARCHITECTURE AND ALLIED ARTS DESCRIPTION**

The School of Architecture and Allied Arts is dedicated to advancing the understanding, value, and quality of visual culture and the built, natural, and social environments through excellent and distinctive teaching, research, and creative endeavors. Grounded in a unique multi-disciplinary structure, AAA is a diverse, collegial learning community of faculty, students, and staff. We seek to enhance the lives of individuals and communities through endeavors that stem from intellectual curiosity, critical thinking, and broad inquiry, rooted in the inter-relatedness of theory, history, and practice. In support of this mission, AAA affirms the following values:

- a) Excellence -- supporting and celebrating a culture that promotes rigor, encourages risk-taking, and challenges standards in creating, composing, and presenting ideas.
- b) Open discourse -- Fostering the open exchange and critique of ideas in an environment that welcomes a diversity of views.
- c) Inclusiveness -- Actively encouraging the presence and participation in the School of individuals with differing backgrounds, experience, and world-views.
- d) Cooperation -- Working together in shared efforts to teach, learn, understand, and create.
- e) Inter-disciplinary Experience -- Engaging multiple disciplines to expand our perspective and enrich our teaching, research, and creative practice.
- f) Responsibility -- Recognizing our accountability for the impact of our actions on environmental, social, and cultural systems.

## **COURSE SCHEDULE OF TOPICS, READINGS, and ASSIGNMENTS**

### **WEEK 1: INTRODUCTION TO COURSE/IGNITING THE FLAMES OF CREATIVE COLLABORATION**

DAY 1: Overview of Course. Introduction of Students and Instructors  
Presentation/Discussion: Tradition of the Individual Artists v. Collaborations. Benefits. Disadvantages. **READINGS:** Lawless, National Gallery, Paulus

Day 2: THE MUSE: INTIMATE COLLABORATIONS/SIGNIFICANT OTHERS **READINGS:** Chadwick, Hoffman, John-Steiner  
**DUE: Report 1**

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### **WEEK 2: CREATING SUCCESSFUL COLLABORATIONS**

Day 1: TOOLS/TECHNOLOGY OF COLLABORATION/WEB 2.0

\*\*Meet in Knight Library, Room TBA  
Presentation/Discussion with Guest Presenter Andrew Bonamici-- **READINGS:** Oblinger; Paloff & Pratt

Day 2: Group Work -- Brainstorming Creative Project Ideas;  
Develop Team Charter and Resolution Plans **READINGS:** Rubin  
Introduction to Final Project Scoring Rubric **DUE: Report 2**

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### **WEEK 3: THE GOOD, THE BAD AND THE UGLY: MANAGING COLLABORATIONS**

Day 1: Presentation/Discussion: *Twelve Angry Men*  
Develop Decision-Making & Conflict Management Plans **READING:** Leonard-Barton

Day 2: Discuss Findings in Research Article Reports **READINGS:** Cameron  
**DUE: Report 3**

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### **WEEK 4: COMMUNITY COLLABORATIONS**

Day 1: Presentation/Discussion: Individual Logos and design principles  
Group Work - Mission and Goals/The "Creative" Project **DUE:** Goldbard, Paulus

Day 2: Group Work: Develop Project Process Map **DUE: Report 4**

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### **WEEK 5: Artistic Economic Survival**

Day 1: Understanding Budgeting-- Guest Presenter George Evano, OR Bach Festival **Readings:** Ehmke, Mantzaris

Day 2: Entire Class Work Session: Develop a Final Project Scoring Rubric

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### **WEEK 6: Midterms**

Day 1: Present Findings of Midterm Research Projects **DUE: Midterm Papers**

Day 2: Group Work: Revise Project based on findings from Monday

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### **WEEK 7: COMMUNITY COLLABORATIONS**

Day 1: Group Work: Developing a Project Logo **DUE: Individual Logos (Rpt5)**

Day 2: Presentation/Discussion with Guest Presenters from Confluence Project

**READINGS:** Dreeszen, Lin

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**WEEK 8: A BALANCING ACT: GROUP COLLABORATIONS**

Day 1: Presentation/Discussion: Group Collaboration  
In-class activity: Collaborative Storytelling  
In-class activity: Revisit Final Project Scoring Rubric

**DUE:** Revised Mission (10pts)  
**READINGS:** Shandell

Day 2: Group Work Session for Final Projects

**READINGS:** Wolfe

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**WEEK 9: COLLABORATION UNFOLDING IN THE 21<sup>ST</sup> CENTURY**

Day 1: Memorial Day – No Class

Day 2: Presentation/Discussion: Futures of Collaborative Processes  
\*\*Meet at the Museum of Natural & Cultural History,  
behind the Law School at 15<sup>th</sup> & Agate

**READINGS:** Schrage  
**DUE:** Report 6

Additional Guest Lori Hager, Arts & Administration Program – Sharing futures of collaborative opportunities with an emphasis or degree in arts management

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**WEEK 10: COLLABORATIONS FINAL SHOWCASE**

Day 1: Presentation & Submission of Final Project

**DUE:** Final Project (200 pts)

Day 2: Course Evaluations and Conversation -- Celebrate!

**DUE:** Individual Final Evals  
(100pts))