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 AI 166 PRODUCING THE LIVE PERFORMING ARTS EVENT -
 A HANDS-ON APPROACH – Winter 2007 – 3 credit hours
 Loop Campus, Lewis Center TBA - Mondays, 6:00 – 9:00 p.m.

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THIS IS A DRAFT CREATED
 IN OCTOBER. IF YOU ARE
 TAKING THIS CLASS BE
 SURE TO VISIT THE
 BLACKBOARD COURSE
 SITE AND PRINT OUT THE
 REVISED SYLLABUS
BEFORE THE FIRST CLASS.

Course Description

Have you ever wanted to produce a show? Have you ever *needed* to produce a show? You don't be in show business to be called on to produce a live event. Increasingly, many business situations call for live events that contain many theatrical elements. In addition, many charities and non-profits put on special events and benefit performances. This class will give you the chance to learn the basics of live events production through a structured and coached process by which *you will become a producer*. This class will transform itself into a mini-production unit and actually produce a live event for the general public. The class will learn the basics of producing a live event, including planning, casting, production logistics, publicity, sponsorship, and audience development. The class will choose what it wants to produce, and then it's nine weeks to opening night!

Unique Opportunities

If you have a one-act play, this might be the way to get it produced. If you always wanted to be a singer, this could be your debut! There is no guarantee that the students will pick your project to produce, but you are welcome to come to the first class to make your pitch! Contact the instructor if you wish to do this.

About the Instructor

Tom Tresser is the Lead Organizer for The Creative America Project (www.creativeamerica.us), a national nonprofit, nonpartisan initiative to get artists and creative professionals to lead in the public sector – including running for local office. Tom has acted in some 40 shows and produced over 100 plays, special events, festivals and community programs. He was an arts activist, having organized support for pro-arts candidates and developed a cultural policy think tank at Roosevelt University in the early 1990's, where he taught "Arts & Public Policy." He was director of cultural development at Peoples Housing, in north Rogers Park, where he created a community arts program that blended the arts, education and micro-enterprise. He served as marketing and client services director at Executive KnowledgeWorks, an executive development consulting firm. During the Internet Boom, Tom served as a marketing director and community affairs manager for OurHouse.com, an e-commerce start-up. In 2003 he was appointed Visiting Fellow in Arts and Culture at the DePaul University College of Commerce's Ryan Center for Creativity and Innovation. Tom was elected to and served as Secretary for the Abraham Lincoln Elementary School's Local School Council from 2004-2006. He's also teaching "How To Be a Cultural Activist" for the School for New Learning and "The Politics of Creativity" for the Political Science Department.

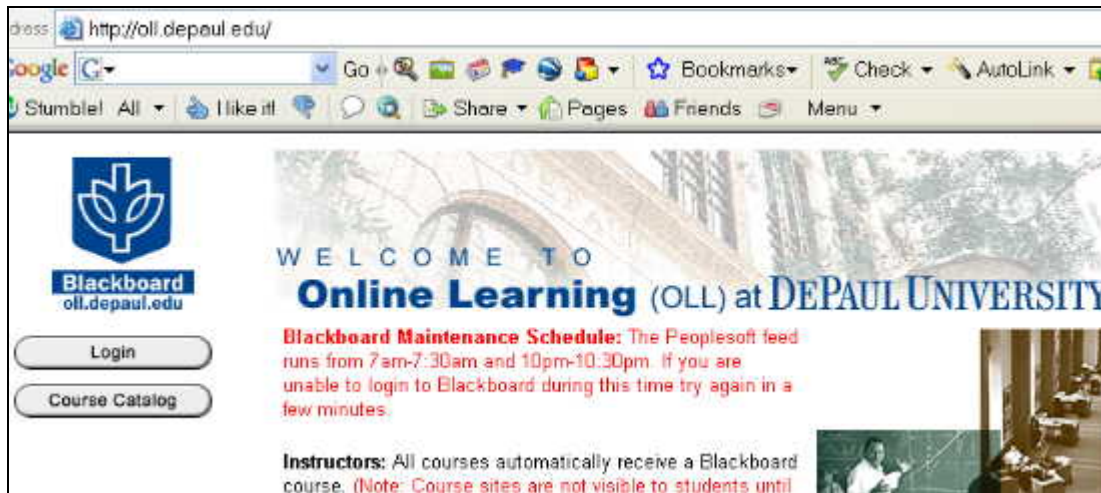
Competencies Offered

L7	Collaborative Learning – Can learn collaboratively and examine the skills, knowledge, and values that contribute to such learning.
A1B	The Arts and Ideas – Can use public or private institutions for exploring arts or ideas.
H2C	The Human Community – Can identify an organizational problem and design a plan for change based on an understanding of social science theories or models.
FX	To be written by the student and the instructor.

The Learning Experience

We will use the text, "The Complete Idiot's Guide to Amateur Theatricals" by John Kenrick. Required readings, supplementary materials and resources for successfully completing this class will be posted on the course Blackboard site and all students are expected to visit this site on a weekly basis.

You should be familiar with the Blackboard environment. Log on at <http://oll.depaul.edu>. When you log on you should see links to all the classes you have registered for. This class will have a website inside this environment.



An introduction to Blackboard can be found online at:

<http://www.itd.depaul.edu/website/faculty/TechnologyTools/Blackboard/Introduction.asp>

There will be assignments that tie to the production process as well as a Summary of Learning Statement that is tied to the competency you are seeking (students registered for two competencies will be doing two Learning Statements). Choose the assignment that matches the competency you are seeking:

L7	Summarize how you experienced team work during this class.
A1B	Summarize your major learnings from this class and say how you plan to apply this knowledge.
H2C	Summarize the difficulties encountered during this class and give recommendations for improvement.
FX	To be written by the student and the instructor.

- Detailed instructions for the writing assignments and the team assignments will be available in class and posted on the class's website.
- If you are pursuing the FX competency, please identify the topic(s) that you will be covering and submit a paragraph explaining your topic at the Week 4 class. If you know the topic(s) you'd like to cover, you can submit the proposal sooner.
- These Summaries will be due at Class #10.
- No late work will be accepted. Students may hand in their papers in hard copies but they MUST submit their papers as Word documents via email.

Attendance and Participation

Regular attendance is required. Attendance will be taken. Students who miss more than two class sessions Students missing more than two classes of our ten week course will not have met the requirements for a passing grade. If you expect to miss a class, please inform the instructor in advance. It's your responsibility to do all required work, including any mini-quizzes, so ask a fellow student to take notes for you and get an extra copy of any hand-outs.

Students are expected to be in class on time, and to remain until class ends. Each member of the class will make a name card for their classroom desk (materials supplied). You'll be responsible for your own name card, so please remember to bring it to class.

Class Schedule

January 8 (#1)

- Introduction from instructor
- Introductions – students will say their name, where they are from, what they hope to learn from this class.
- Outline of the course and ground to be covered
- Introduction to the performing arts/live events industry and career opportunities
- What does the class want to produce – discussion and vote
- Outline of the production process and job descriptions
- Teams created depending on the project chosen

January 15 (#2)

- Picking the space – investigation teams formed
- Firming up the production schedule
- Students choose their grading preference
- For this class: Read Chapter 3, “Facilities – What’ve We Got?”

January 22 (#3)

- Publicity and marketing – creating an identity for the class production
- For this class: Read Chapter 21 “Publicity; I Gotta Crow!”

January 29 (#4)

- Fundraising and sponsorship
- Preparing for auditions or other talent search (will depend upon the project)
- Pre-production logistics
- Students working on FX competence must turn in proposal for writing assignment
- For this class: Readings assigned according to the type of project

February 5 (#5)

- Class will meet briefly for teams to check in and report and rest of class time will be given over to field work

February 12 (#6)

- Working with actors and other talent
- For this class: Readings assigned according to the type of project

February 19 (#7)

- **First writing assignment due**
- Production progress, what work remains to be done
- Putting the program together (what the audience receives when it walks into the space)

February 26 (#8)

- Class time will be allocated to set construction or other production tasks

March 5 (#9)

- **Second writing assignment due (for students seeking two competencies)**
- Marketing and publicity follow-ups
- Concessions and front-of-house tasks explained

March 12 (#10)

- Showtime!
- We will also meet the day after the show to go over what went right and what went wrong

Evidence to be Submitted

For each competence there will be one writing assignment as outlined above. More detailed guidelines will be distributed in class. The paper shall be at least six pages (typed/word processed, double-spaced, 1” margins on all sides) and reference at least five outside sources.

The student’s overall performance in this class will be determined by the following criteria:

Attendance	10 points
Class participation	15 points
Team work	50 points
Individual writing assignment(s)	25 points
Bonus for attending all 10 classes	05 points

Written Work Will be Evaluated As Follows:

A = designates work of high quality; reflects thorough and comprehensive understanding of the issues at hand; reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of

idea. Well-written with no errors (spelling, sentence fragments, unclear sentences, etc.). Excellent analysis and well-supported conclusions. Demonstrates complex understanding of topic and familiarity with supporting sources (readings, online resources and discussion). Fully and clearly responsive to question(s) asked.

B = designates work of good quality; reflects clearly organized and comprehensive understanding of issues at hand; presents substantive thesis and argument with evident development and support of ideas. Moderately well-written with few errors. Good analysis and well-supported conclusions. Demonstrates correct understanding of topic and familiarity with most supporting sources (readings, online resources and discussion).

C = designates work which minimally meets requirements set forward in assignment; reflects some organization and development of ideas but develops argument in superficial or simplistic manner; may only address part of the assignment or be otherwise incomplete. Content may show either less than correct familiarity with the topic or bulk of supporting sources, is not fully responsive to the question(s) asked, or is poorly written (major mistakes made).

D = designates work of poor quality which does not meet minimum requirements set forth in the assignment; demonstrates poor organization of ideas and/or inattention to development of ideas, grammar, and spelling; treatment of material is superficial and/or simplistic; may indicate that student has not done reading assignments thoroughly. Content is very poorly written.

DePaul University Academic Integrity Policy

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details. The DePaul Student Handbook defines plagiarism as follows: "Plagiarism includes but is not limited to the following: (a) The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else's. (b) Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement. (c) Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency. (d) The paraphrasing of another's work or ideas without proper acknowledgement." Plagiarism will result in a failure of the assignment or possibly of the course. If you are unsure of how to cite a source, ask!

DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

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