

Term Information

Effective Term Autumn 2015

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5835
Course Title Special Topics in Movement for the Stage
Transcript Abbreviation Movement Topic
Course Description Intensive study of a problem related to movement of the actor for the purpose of developing specific principles and practices.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 4 Week (May Session)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term Yes
Max Credit Hours/Units Allowed 9
Max Completions Allowed 3
Course Components Laboratory
Grade Roster Component Laboratory
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Prereqs: Theatre 3831 (2831) or permission of instructor
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0501
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Quarters to Semesters

Quarters to Semesters

Give a rationale statement explaining the purpose of the new course

New course

This course will be used to teach a variety of movement topics such as Stage Combat and Suzuki. Due to limited faculty resources, these courses are only taught once every other year and do not currently warrant their own course numbers.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Physically demonstrate knowledge of specific movement principles and practices.
- Demonstrate knowledge of cultural, historical, and aesthetic significance.
- Practice critical and analytical thinking in discussion of skills.
- Acquire an increased general knowledge and understanding of material covered in class and apply it as performing artists.

Content Topic List

- Suzuki Actor Training
- Stage Combat
- Michael Chekov Movement for Actors
- Period Dance
- Social Dance
- Musical Theatre Dance
- Advanced Viewpoints

Attachments

- TH_5835_Special_Topics_Suzuki.docx: Sample syllabus 1
(Syllabus. Owner: Simon, Beth E)
- Theatre 5835_Special_Topics_Advanced_Viewpoints.docx: Sample syllabus 2
(Syllabus. Owner: Simon, Beth E)
- BA Curricular Map.xlsx: Curriculum map
(Other Supporting Documentation. Owner: Simon, Beth E)

Comments

- Returned to attach updated curriculum map. *(by Vankeerbergen, Bernadette Chantal on 06/30/2014 12:54 PM)*
- The topical course outline week-by-week looks problematic and not on par with other courses the panel will review.
Can you review it and update it? *(by Heysel, Garrett Robert on 11/30/2012 06:35 PM)*

COURSE REQUEST
5835 - Status: PENDING

Last Updated: Heysel,Garett Robert
07/13/2014

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Simon,Beth E	11/08/2012 11:17 AM	Submitted for Approval
Approved	Gray,Daniel	11/16/2012 03:08 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	11/30/2012 06:35 PM	College Approval
Submitted	Simon,Beth E	05/28/2013 12:48 PM	Submitted for Approval
Approved	Gray,Daniel	05/29/2013 03:59 PM	Unit Approval
Approved	Heysel,Garett Robert	05/29/2013 04:29 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/17/2013 12:45 PM	ASCCAO Approval
Submitted	Simon,Beth E	06/17/2013 01:23 PM	Submitted for Approval
Approved	Gray,Daniel	06/17/2013 01:41 PM	Unit Approval
Approved	Heysel,Garett Robert	06/17/2013 02:52 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/03/2013 11:38 AM	ASCCAO Approval
Submitted	Simon,Beth E	06/16/2014 02:11 PM	Submitted for Approval
Approved	Schlueter,Jennifer E	06/17/2014 09:12 AM	Unit Approval
Approved	Heysel,Garett Robert	06/17/2014 09:32 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/30/2014 12:54 PM	ASCCAO Approval
Submitted	Simon,Beth E	07/01/2014 02:51 PM	Submitted for Approval
Approved	Schlueter,Jennifer E	07/01/2014 03:00 PM	Unit Approval
Approved	Heysel,Garett Robert	07/13/2014 09:31 PM	College Approval
Pending Approval	Hogle,Danielle Nicole Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Vankeerbergen,Bernadette Chantal Nolen,Dawn	07/13/2014 09:31 PM	ASCCAO Approval

Theatre 5835: Special Topics in Movement Suzuki Actor Training SYLLABUS

TERM: Autumn 2015
CREDITS: 3
LEVEL: U/G
CLASS TIME: #####
LOCATION: Drake 107

INSTRUCTOR: Jeanine Thompson
OFFICE: Drake 1111
OFFICE EMAIL: Thompson.105@osu.edu
OFFICE PHONE: (614) 292-8536
OFFICE HOURS: #####

COURSE DESCRIPTION: Intensive study of Tadashi Suzuki’s Acting Training.

PREREQUISITE: TH 3831 (2831) Introduction of Movement & Voice, or Permission of Instructor.

LEARNING OBJECTIVES:

- Physically demonstrate knowledge of Suzuki Acting Training principles and practices.
- Demonstrate knowledge of cultural, historical and aesthetic significance.
- Acquire an increased general knowledge and understanding of movement training for actors.
- Practice critical and analytical thinking and discussing.

TEACHING METHOD: Laboratory.

REQUIRED TEXTS: All books will be available at the OSU Barnes & Noble and online.

The Art of Stillness: The Theatre Practice of Tadashi Suzuki by Paul Allain, ISBN 1-4039-6170-0

The Way of Acting: The Theatre Writings of Tadashi Suzuki translated by J. Thomas Rimer, ISBN 0-930452-56-9

REQUIRED SUPPLIES:

- Pen or pencil.
- Notebook for taking notes.
- Proper attire.
- A non-breakable container of water is recommended.

GRADING: Grading statement followed by breakdown:

Attendance	15 %
Participation & Discussion	15 %
Reading Assignments.....	15 %
Movement Studies.....	20 %
Class Presentations.....	15 %
Critical Response Paper	10%
<u>Final Presentation</u>	<u>10 %</u>
Total	100%

Grading Scale:	
93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

ATTENDANCE:

This class will adhere to the Department's Absence Policy. You are allowed two (2) excused absences per semester. After those two (2) absences, each subsequent absence will drop your final grade by 1/3 of a letter grade (A to A-).

PARTICIPATION AND DISCUSSION:

Participation and discussion requires more than just do and talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction, where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and group presentations and guest lectures, and asking questions and provide feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

In this course I am committed to engaging you as critical citizens who value social and cultural difference, free speech, democracy, and self-reflection. As critical citizens, you are expected to demonstrate integrity, be responsive to the welfare of others, foster a positive classroom climate based on trust and mutual responsibility, and exhibit sensitivity to and respect for multiple socio-cultural realities, diversity and difference including, but not limited to, sexual identity, ability, class, race, gender, ethnicity, and age. This includes using suitable language, mannerisms and interpersonal skills. Together, we will learn from each other as we build and strengthen our critical skills for understanding the discourse of visual culture in art education.

Class Attire:

Students need to wear form-fitting clothing that will not inhibit movement. Clothing pieces need to be a solid color, no logos or wording. Clothing needs to be without metal or other material that can catch on self or others. We will work in socks or tabi shoes/socks (Japanese one toe socks can be purchased at Amazon and other dealers). A student's temperature can vary widely throughout the class therefore bring layers of clothing.

Students will demonstrate the following at all times:

- A consistent professional attitude with generosity of spirit.
- A respect for others in the class and the space.
- An open mind for criticism and feedback.
- A dedication to the work.
- No food or cellphones on or out at anytime in the classroom.

ASSIGNMENTS:

- Readings of assigned books and articles.
- Movement studies that are focused on developing specific principles and practices.
- Class presentations.
- Critical Response paper.
- Final Presentation.

READING ASSIGNMENTS:

Students must read the assigned reading material by the date of the in-class discussion. Students must verbally participate in the in-class discussion of the reading material. Student's comments must demonstrate knowledge gained of the cultural, historical and aesthetic significance from the readings as well as their critical and analytical thinking.

MOVEMENT STUDIES:

Students must be prepared to present their movement studies on the assigned dates. Students must physically demonstrate their knowledge and increased skill of Suzuki Actor Training principles and practices in the movement studies.

CLASS PRESENTATIONS:

Students must be prepared to present their work on the two assigned presentation dates. Presentations must demonstrate students accumulated knowledge and skill of Suzuki Actor Training principles and practices and their script analysis of the play. Students must verbally participate in the in-class discussion of the class presentations. Discussion must demonstrate constructive critical and analytical feedback.

CRITICAL RESPONSE PAPER:

Students must write a paper about what they have learned in the class about Suzuki Actor Training principles and practices, how they have grown with the material through the assignments, how they incorporated what they learned from the assigned reading material, their reflections on the growth of fellow students in the class, and if and how they have applied Suzuki Actor Training to their work in other classes and productions. Papers must be typed, double-spaced, hard copy, stapled and handed in by the due date.

FINAL PRESENTATION:

Students must be prepared to present their Final Presentation on the date assigned. Student's work must demonstrate their knowledge and increased skill of Suzuki Actor Training principles and practices as well as their inventive ensemble creation and interpretation of the scene. Students must verbally participate in the in-class discussion of the Final Presentations. Discussion must demonstrate constructive critical and analytical feedback.

ACADEMIC MISCONDUCT:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE SCHEDULE.

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

- Week 1: Introduction to the physical technique of Tadashi Suzuki and overview of material to be covered.
Assign reading of *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* by Paul Allain.
- Week 2: Introduction to The Four Basic Standing Exercises: Focus on Basic Number One “Throwing Feet” and Basic Number Two “Stomp and Change”.
- Week 3: Continue introduction to The Four Basic Standing Exercises: Focus on Basic Number Three “Wrapping the Pole” and Basic Number Four “Quick Change in Spatial Relationship”.
Movement Study #1: Demonstration of Basic Number One - Four.
Discussion of reading assignments from *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* by Paul Allain.
- Week 4: Introduction to The Ten Ways of Walking: Focus on 1. Stomping, 2. Pigeon-toes, 3. Outside of Feet, 4. Inside of Feet, and 5. Tiptoes.
Begin to build stamina with Stomping for one to three minutes.
- Week 5: Continue Introduction to the remaining Ten Ways of Walking: Focus on 6. Sideways Slide, 7. Sideways Manoeuver, 8. Sideways Stomp, 9. Sliding Walk, 10. Duckwalk.
Continue to build stamina with Stomping for one to three minutes.
Movement Study #2: Demonstration of The Ten Ways of Walking.
- Week 6: Review techniques covered; develop clarity of form and stamina to do the work for longer periods of time.
Assign reading of *The Way of Acting: The Theatre Writings of Tadashi Suzuki* translated by J. Thomas Rimer.
- Week 7: Introduction to Slow Ten and Stomping Shakuhachi.

- Week 8: Continue to clarify form of materials covered, and to strengthen execution and stamina when doing the technique.
- Week 9: Movement Study #3: Demonstration of techniques covered.
Discussion of reading assignments of *The Way of Acting: The Theatre Writings of Tadashi Suzuki* translated by J. Thomas Rimer.
- Week 10: Introduction to Standing and Sitting Statues, and introduction to Voice work.
- Week 11: Applying Suzuki techniques to scene work: character development and use of text.
- Week 12: In class work session.
Class Presentation #1: Scene work.
Group discussion of scene work.
- Week 13: Applying Suzuki techniques to creation of original movement theatre work.
- Week 14: In class work session.
Class Presentation #2: Original Movement Theatre work.
Group discussion of original movement theatre work.
- Final Exam: Presentation of scene work and original movement theatre work.
Group Discussion of work presented.
Critical Response papers due.

Theatre 5835: Special Topics in Movement Advanced Viewpoints SYLLABUS

TERM: Spring 2016
CREDITS: 3
LEVEL: U/G
CLASS TIME: ####
LOCATION: Drake 107

INSTRUCTOR: Jeanine Thompson
OFFICE: Drake 1111
OFFICE EMAIL: Thompson.105@osu.edu
OFFICE PHONE: (614) 292-8536
OFFICE HOURS: ####

COURSE DESCRIPTION: An advanced exploration and study of creating new performance work through the use of Anne Bogart’s Viewpoints Training.

PREREQUISITE: TH 3831 (2831) Introduction of Movement & Voice, or Permission of Instructor

LEARNING OBJECTIVES:

- Physically demonstrate knowledge of Viewpoints Training principles and practices.
- Demonstrate knowledge of cultural, historical and aesthetic significance.
- Acquire an increased general knowledge and understanding of Viewpoints Training for all performing artists.
- Practice critical and analytical thinking and discussing.

TEACHING METHOD: Laboratory.

REQUIRED TEXTS: All books will be available at Barnes & Noble and online.

The Viewpoints Book by Anne Bogart and Tina Landau, ISBN 13: 978-1-55936-241-2
Viewpoints edited by Michael Bigelow Dixon and Joel A. Smith, ISBN 1-880399-80-6
Who’s Afraid of Virginia Woolf? by Edward Albee, ISBN 10:0451158717

REQUIRED SUPPLIES:

- Pen or pencil.
- Notebook for taking notes.
- Proper attire.
- A non-breakable container of water is recommended.

GRADING: Grading statement followed by breakdown:

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ASSIGNMENTS:

- Readings of assigned books.
- Movement studies that are focused on developing specific principles and practices.
- Class presentations.
- Critical response paper.
- Final Presentation.

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FINAL PRESENTATION:

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COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

- Week 1: Beginning exercises: 1) running in circle, 2) In-line sensory, 3) waking up personal kinesphere, 4) mirroring, 5) Shape with partner.
Assign reading of *The Viewpoints Book* by Anne Bogart and Tina Landau
- Week 2: Continue Beginning exercises: 6) Expressive gesture with partner, 7) Behavioral gesture with trio, and 8) viewpointing in aisles.
- Week 3: Work architecture, flocking and topography.
Movement Study #1: Demonstration of Beginning exercises.
Discussion of assigned reading *The Viewpoints Book* by Anne Bogart and Tina Landau.
Assign reading of script *Who's Afraid Of Virginia Woolf* by Edward Albee.
- Week 4: Open Viewpoints with variety of music.
Movement Study #2: Demonstration of Viewpoints with variety of music.
- Week 5: Read and discuss script *Who's Afraid Of Virginia Woolf* by Edward Albee
Select scenes and cast characters. Begin memorization process.
Assign reading of *Viewpoints* edited by Michael Bigelow Dixon and Joel A. Smith
- Week 6: Viewpoints with text: 1) personal writing exercise, 2) poetry, 3) found text, 4) accumulated text, 5) singing/sounds, 6) include traveling - lifting -singing exercise.
Movement Study #3: Demonstration of Viewpoints with text.
- Week 7: Viewpoints sessions with script and characters: 1) character development, 2) relationship development, 3) walking in aisles from beginning to end of show and reverse, 4) walking through beginning and end of show in regards to the use of space, topography and architecture.
- Week 8: Continue Viewpoints sessions with script and characters: 5) viewpoint with choice of text.

Discussion of assigned reading *Viewpoints* edited by Michael Bigelow Dixon and Joel A. Smith

- Week 9: Continue Viewpoints sessions with script and characters: 6) viewpoint scene.
- Week 10: Continue Viewpoints sessions with script and characters: 7) set scene by using viewpoints.
Class Presentation #1 of scene work, discuss and review.
- Week 11: Viewpoints sessions with second selection of scenes: 1) character development, 2) relationship development.
- Week 12: Continue Viewpoints sessions with second selection of scenes: 3) viewpoint with choice of text, 4) viewpoint scene.
- Week 13: Continue Viewpoints sessions with second selection of scenes: 5) develop scene by using viewpoints.
- Week 14: Continue Viewpoints sessions with second selection of scenes: 6) set scene by using viewpoints.
Class Presentation #2 of scene work, discuss and refine for final presentation.
- Final Exam: Final Presentation of scenes.
Group discussion of work presented.
Critical Response papers due.