

## Term Information

Effective Term  
[Previous Value](#)

Spring 2016  
[Summer 2012](#)

## Course Change Information

### **What change is being proposed? (If more than one, what changes are being proposed?)**

The Acting/Directing faculty would like to elevate Theatre 2832 to the 3000 level — making it Theatre 3832.

### **What is the rationale for the proposed change(s)?**

Successful completion of Theatre 2811 - The Craft of Acting is a prerequisite for Theatre 2832. Theatre 2832 is an intermediate acting studio class. Undergraduates are required to take at least 39 upper-level (3000 level or above) credit hours out of their 121 total hours required for graduation. More specifically, undergraduate Theatre majors must take at 15 upper-level credit hours of major electives. Currently, Theatre 2832 does not count toward those 15 credit hours. By elevating Theatre 2832 to the 3000 level, we will be able to assist Theatre majors whose concentration is on acting to graduate in a timely manner with more of their major electives in their chosen field of study. Put in a larger context, a class essential to effective actor training, Theatre 2832, currently does not count toward the upper-level credit hour fulfillment of a Theatre major. The result is that Theatre majors focused on acting find it extremely difficult to schedule this class during their time at OSU.

### **What are the programmatic implications of the proposed change(s)?**

#### **(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?**

The primary implication will be the new eligibility of the course to be considered a major electives, thereby counting toward the 15 upper-level credit hours necessary. While the syllabus for will remain essentially the same, the inherent demands on the student-actors are distinctly elevated in comparison with Theatre 2811 (the beginning acting course).

Theatre 2832 is geared primarily toward juniors and seniors and, as such, introduces the level of commitment necessary for work in the professional arena — as well as an expectation of advanced analysis and scholarship in regard to the written assignments associated with the material introduced.

### **Is approval of the request contingent upon the approval of other course or curricular program request? No**

**Is this a request to withdraw the course? No**

## General Information

Course Bulletin Listing/Subject Area	Theatre
Fiscal Unit/Academic Org	Theatre - D0280
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3832
<a href="#">Previous Value</a>	<a href="#">2832</a>
Course Title	Viewpoints Training
Transcript Abbreviation	Viewpoints
Course Description	Introduction to Viewpoints Training: A method of improvisation that builds ensembles, strengthens physical range, and develops acting, directorial and choreographic skills.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never

Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
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	Prereq: 2811
Exclusions	Not open to students with credit for 387 or 2832
<a href="#">Previous Value</a>	Not open to students with credit for 387

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0506
Subsidy Level	Baccalaureate Course
Intended Rank	Junior, Senior
<a href="#">Previous Value</a>	<a href="#">Junior</a>

## 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	<ul style="list-style-type: none"><li>• Physically demonstrate knowledge of Viewpoints Training principles and practices.</li><li>• Demonstrate knowledge of cultural, historical and aesthetic significance.</li><li>• Acquire a general knowledge and understanding of Viewpoints Training for all performing artists.</li><li>• Practice critical and analytical thinking and discussing.</li></ul>
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[Previous Value](#)

Content Topic List	<ul style="list-style-type: none"><li>• Viewpoints</li><li>• Improvisation</li><li>• Acting</li><li>• Directing</li><li>• Choreography</li><li>• Theatre</li></ul>
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**COURSE CHANGE REQUEST**  
3832 - Status: PENDING

Last Updated: Heysel,Garett Robert  
04/20/2015

## Attachments

- Theatre 3832 syllabus.docx

(Syllabus. Owner: Trimmer,Andrew Siemer)

## Comments

- The Registrar's Office is currently accepting course changes for Spring 2016 (see deadlines at top of form). Please change effective date to Spring 2016. Or the Department will need to attach an appeal to OAA to this course request. (by Vankeerbergen,Bernadette Chantal on 04/20/2015 12:29 PM)

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Trimmer,Andrew Siemer	04/01/2015 11:07 AM	Submitted for Approval
Approved	Ferris,Lesley Kathryn	04/17/2015 01:04 PM	Unit Approval
Approved	Heysel,Garett Robert	04/20/2015 11:26 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	04/20/2015 12:30 PM	ASCCAO Approval
Submitted	Trimmer,Andrew Siemer	04/20/2015 03:09 PM	Submitted for Approval
Approved	Ferris,Lesley Kathryn	04/20/2015 04:26 PM	Unit Approval
Approved	Heysel,Garett Robert	04/20/2015 06:49 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	04/20/2015 06:49 PM	ASCCAO Approval

# Theatre 3832: 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 exploration and study of physical movement and improvisation and creating new performance work through the use of Mary Overlie and Anne Bogart's Viewpoints Training.

**PREREQUISTE:** TH 3831 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 a general knowledge and understanding of Viewpoints Training for all performing artists.
- Practice critical and analytical thinking and discussing.

**TEACHING METHOD:** Laboratory.

**REQUIRED TEXT:** Book will be available at Barnes & Noble and online.

*The Viewpoints Book* by Anne Bogart and Tina Landau, ISBN 13: 978-1-55936-241-2

**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.....	15 %
Class Presentations.....	20 %
Critical Response Paper .....	10 %
<u>Final Presentation .....</u>	<u>10 %</u>
<b>Total</b>	<b>100%</b>

**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 one point (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. Class will work in bare feet or socks with nonslip pads. 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 from assigned book.
- 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 Viewpoints 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 Viewpoints Training principles and practices. 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 Viewpoints 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 Viewpoints to their work in other classes and productions. Papers must be between three to ten pages, typed, double-spaced, hard copy, stapled and handed in by the due date.

**FINAL PRESENTATION:**

Students must be prepared to present their Final Presentations on the date assigned. Student's work must demonstrate their knowledge and increased skill of Viewpoints principles and practices. 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:                   Introductory lecture and discussion of Viewpoints Training philosophy and physical methods.  
Viewpoints Focused on: Spatial Relationships and Kinesthetic Response  
Exercises Explored: learn warm-up (class will always start with this warm up), waking up personal space, in-line kinesphere sensory, and running in circle.  
Viewpoint improvisations with Spatial Relationships and Kinesthetic Response.
- Week 2:                   Viewpoint Focused on: Tempo  
Review and add to Exercises Explored: learn warm-up, waking up personal space, in-line kinesphere sensory, running in circle, and ranges of tempo.  
Viewpoint improvisations with Tempo, Spatial Relationships and Kinesthetic Response.  
**Assign reading:** of *The Viewpoints Book* by Anne Bogart and Tina Landau.
- Week 3:                   Viewpoint Focused: Duration  
Exercises Explored: warm up, and ranges of duration.  
Viewpoint improvisations with Duration, Tempo, Spatial Relationships and Kinesthetic Response.
- Week 4:                   Viewpoint Focused: Repetition  
Exercises Explored: Repetition and how it applies to all Viewpoints.  
Viewpoint improvisations with Repetition, Duration, Tempo, Spatial Relationships and Kinesthetic Response.  
**Discussion of assigned reading:** *The Viewpoints Book* by Anne Bogart and Tina Landau.
- Week 5:                   Viewpoint Focused: Gesture  
Exercises Explored: Gestures in body language, paintings and sculpture, Expressive gesture – solo and with partner, and Behavioral gesture solo and with a partner.  
Viewpoint improvisations with Gesture.
- Week 6:                   **Movement Study #1:** Viewpoint improvisations with Gesture, Repetition, Duration, Tempo, Spatial Relationships and Kinesthetic Response.  
Discussion about improvisations and understanding of Viewpoints covered.

- Week 7: Viewpoint Focused: Shape  
Exercises Explored: viewpointing shapes in aisles, mirroring shapes, shapes with partner.  
Viewpoint improvisations with Shape.
- Week 8: **Movement Study #2:** Viewpoint improvisations with Shape, Gesture, Repetition, Duration, Tempo, Spatial Relationships and Kinesthetic Response.  
Discussion about improvisations and understanding of Viewpoints covered so far.
- Week 9: Viewpoint Focused: Architecture  
Exercises Explored: architecture of studio, theatre, and outside.  
Viewpoint improvisations with Architecture.
- Week 10: Viewpoint Focused: Topography  
Exercises Explored: levels, floor pattern and imagined areas; and flocking.  
Viewpoint improvisations with Topography.
- Week 11: Viewpoint improvisations with all elements: Topography, Architecture, Shape, Gesture, Repetition, Duration, Tempo, Spatial Relationships and Kinesthetic Response.  
Add a variety of music with the improvisations.
- Week 12: **Movement Study #3:** Viewpoint improvisations with all elements: Topography, Architecture, Shape, Gesture, Repetition, Duration, Tempo, Spatial Relationships and Kinesthetic Response.  
Discussion about improvisations and understanding of Viewpoints.
- Week 13: Discussion and explorations of how to create new work with Viewpoints and how to include characters, story, sound and text.  
Exercises Explored: accumulating landmarks within improvisations for establishing setting choreography; and use of sound and text, including traveling - lifting -singing exercise, poetry, found text, accumulated text.  
**Class Presentation #1:** set Viewpoints study that includes text.
- Week 14: Continued discussion and explorations of how to create new work with Viewpoints and how to include characters and text.  
Exercises Explored: use of character and story.  
**Class Presentation #2:** Initial development of Final Projects for feedback.
- Final Exam: **Final Presentation of Projects.**  
Group discussion of work presented.  
**Critical Response papers due.**