

Term Information

Effective Term Autumn 2020

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 7215
Course Title TRI Special Collections Research
Transcript Abbreviation TRI Coll Research
Course Description Advanced study of primary research materials accessed in the Special Collections: Jerome Lawrence and Robert E. Lee Theatre Research Institute Design archives.
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 Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

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

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

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

- To understand the process, challenges and rewards of archival research.
- To examine TRI collections with an emphasis on theatre design and technology.
- To better understand theatrical practices and process for live and filmed performance and events.

Content Topic List

- Research
 - Renderings
 - Draftings
 - Models
 - Light plots
 - Costumes
 - Contracts
 - Slides
 - Documentation
 - Theatre
- No

Sought Concurrence

Attachments

- Theatre 7215 Syllabus 4-10.pdf: Theatre 7215 TRI Coll Research Syllabus
(Syllabus. Owner: Kelly,Logan Paige)

Comments

- Revised syllabus to address outdated and term-specific detail. The Theatre 7215 course proposal was included in the revision of the MFA that is currently under review (OAA). *(by Kelly,Logan Paige on 04/22/2020 09:23 AM)*
- See Panel feedback sent on 2-7-2020 *(by Vankeerbergen,Bernadette Chantal on 02/07/2020 04:42 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly,Logan Paige	12/03/2019 04:16 PM	Submitted for Approval
Approved	Kelly,Logan Paige	12/03/2019 04:21 PM	Unit Approval
Approved	Heysel,Garett Robert	01/08/2020 10:04 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	02/07/2020 04:42 PM	ASCCAO Approval
Submitted	Kelly,Logan Paige	04/22/2020 09:26 AM	Submitted for Approval
Approved	Kelly,Logan Paige	04/22/2020 09:26 AM	Unit Approval
Approved	Heysel,Garett Robert	04/22/2020 10:15 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	04/22/2020 10:15 PM	ASCCAO Approval



TERM: SPRING or AUTUMN
CREDITS: 3
LEVEL: G
CLASS TIME: Tues. & Thurs. 9:35-10:55
LOCATIONS: see weekly syllabus
INSTRUCTOR: TBD

OFFICE:
OFFICE EMAIL: [name@osu.edu](mailto:____@osu.edu)
DEPT OFFICE:
OFFICE HOURS: See Carmen or by
appt.

LEARNING OBJECTIVES

- To understand the process, challenges and rewards of archival research
- To examine TRI collections with an emphasis on theatre design and technology
- To better understand theatrical practices and process for live and filmed performance and events

TEACHING METHOD Lecture/Discussion/Presentation

Primary research materials accessed in the Theatre Research Institute Design Collections

REQUIRED TEXTS, PLAYS, AND TRI LINKS

- ◇ Owen, Bobbi. *Late and Great: American Designers 1960-2010*. Syracuse, NY: USITT, 2010. ISBN: 9781933348179
<http://www.usitt.org/lategreat/>
- ◇ Cleveland, Annie O. and M. Barrett. *The Designs of Carrie Robbins*. NY: USITT, 2011. ISBN: 9781933348193
https://netforum.avectra.com/eweb/shopping/shopping.aspx?site=usitt&webcode=shopping&prd_key=f6b2cba-0048-41bb-8cc3-62d28eb1dd87
- ◇ TRI Collections / Links:
Thomas Skelton (Lighting Designer)
<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.TRS.xml>
Carrie Robbins (Costume Designer)
<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.CFR.xml>
Robert Cothran (Scenic Designer)
See Finding Aid PDF on Carmen
Tony Straiges (Scenic Designer); note: the first link takes you to the scenic models
<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.TS.xml>
Joel Rubin (Theatre Technology)
<https://library.osu.edu/finding-aids/ead/TRI/SPEC.TRI.JOR.xml>
- ◇ Pielmeier, John. *Agnes of God*. New York: Samuel French. 1980. ISBN: 9780573630224
<http://www.samuel french.com/p/2267/agnes-of-god>
- ◇ Wilde, Oscar. *The Importance of Being Earnest*. Written in 1895. Free PDF version online at:
<https://www.pcschools535.org/vimages/shared/vnews/stories/4e81dcfbed275/Importance%20of%20Being%20Earnest%20Text.pdf>
- ◇ Knott, Frederick. *Dial M for Murder*. Dramatists Play Service. Written in 1954.
<https://www.dramatists.com/cgi-bin/db/single.asp?key=1743>
Youtube and other web-based video screenings.

**NOTE: We will begin discussion of the Carrie Robbins monograph in the first week of class.

“The Jerome Lawrence and Robert E. Lee Theatre Research Institute serves as an archive for performers, playwrights, choreographers, designers, producing organizations, and theatre and dance companies, among others, and advances the study and inspiration of the performing arts. In association with the Department of Theatre, the Institute acquires, preserves, and makes accessible materials documenting the performing arts for the purposes of scholarship, education, and enjoyment; provides an active teaching component; serves as a source for new works creation, development, and reconstruction; and enriches patrons' experiences of these materials which reveal our performing arts culture and history. Our collections include personal papers; organizational archives; costume, scene, lighting designs, and technical theatre documentation; costumes; models of stage sets and theatres; photographs; posters; artwork; film, videotape and sound recordings; realia; and other types of documentation.”

Assignments (full descriptions are found on CARMEN)

Assignment 1: Class discussion & chapter review of Robbins monograph	10%
Assignment 2: Costume research	15%
Assignment 3: Scenic essay	10%
Assignment 4: Scenic research	15%
Assignment 5: Lighting discussion, transcription & essay review	15%
Assignment 6: Lighting research	10%
Assignment 7: Independent research finding & presentation	25%

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 POLICY:

Excused absences fall into three categories:

1. Absences as a result of illness (a doctor’s note must be provided within one week of return to class);
2. Absences as a result of a death in the family;
3. Absences as a result of major religious holidays.

Due to the interactive nature and small size of this seminar class, if you are unable to attend, please make every effort to contact me prior to the class meeting regarding your absence.

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://studentlife.osu.edu/csc/>.

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Class will take place at Drake (DR) 1112, or Thompson Reading Room (THO RR) or Thompson Classroom (THO CL). Check this schedule carefully before each class and check CARMEN, should the schedule need to shift due to room availability. On a few occasions we will meet in THO 105A. CHECK THE SYLLABUS CAREFULLY BEFORE

EACH CLASS MEETING. Also review this link before our first trip to TRI on 1-18: <https://library.osu.edu/find/collections/thompson-special-collections/teach-with-us/group-protocols/>

week	date	topics	where	due for discussion and/or presentation
1	1-9	Course introduction & Carrie Robbins (CFR) and the finding aid	DR	
	1-11	Discuss CFR Monograph	DR	parts 1 & 2
2	1-16	Discuss CFR monograph	DR	parts 3, 4, 5

	1-18	TRI research protocols & Discuss <i>Agnes of God</i> & examine collection materials	THO CL	Rebecca Jewett, Special Collections Public Services Coordinator & <i>Agnes of God</i>
3	1-23	Examine W.O.W. materials & CFR collections assignment topics/parameters	THO CL	
	1-25	Independent Research Day	THO RR	CFR chapter review (A1)
4	1-30	CFR collection presentations	THO CL or 150A	CFR findings (A2)
	2-1	Tony Straiges (TS) finding aid & discuss <i>Earnest</i>	DR	<i>The Importance of Being Earnest</i>
5	2-6	Examine <i>Earnest</i> designs	THO 150A	
	2-8	TS scenic model study	TH RR	in-class essay
6	2-13	Bob Cothran (RCP) finding aid & discuss <i>Dial M</i>	DR	<i>Dial M for Murder</i> (A3)
	2-15	Examine <i>Dial M</i> designs	THO CL	
7	2-20	RCP collections assignment topics/parameters & review Shakespeare designs	THO CL	
	2-22	Research day at TRI / Instructor on hand to field questions	THO RR	
8	2-27	Thomas Skelton (TRS) finding aid Discuss Late and Great essay & audio transcription overview	DR	<i>Late and Great: Thomas Skelton</i>
	3-1	RCP collection presentations	THO CL	RCP findings (A4)
9	3-6	Examine <i>Eight by Benny</i> drafting	THO 150A	
	3-8	Examine <i>Eight by Benny</i> visual documents & discuss A7: independent research	THO CL	
		SPRING BREAK & USITT NATIONAL CONFERENCE		
10	3-20	TRS transcription presentation	DR	TRS audio findings (A5)
	3-22	TRS collections assignment topics/parameters	DR	
11	3-27	Research day at TRI	THO RR	
	3-29	TRS collection presentations	THO CL	TRS findings (A6)
12	4-3	Joel Rubin (JER) finding aid & pose slides discovery	THO 150A	
	4-5	Present A7 topics and approach	DR	
13	4-10	Independent research at TRI	THO RR	

	4-12	Presentation outline due / continue research	THO RR	
14	4-17	Independent research continues / TRI	THO RR	
	4-19	Final presentation outline due	THO RR	
FINAL	4-30 (M)	Independent research presentations 8:00 – 9:45am is schedule time	DR	Independent research (A7)

Theatre 7215 - Assignment Descriptions

Upload all your materials to CARMEN prior to the assignment presentation and/or due date. Since an aspect of your assignment requires viewing of collection materials, it is your responsibility to have those materials requested and signed out to the THO classroom in advance* of your presentation.

* In advance normally means at least two working days.

Procedure for Assignments

Prepare a 10-minute short lecture & demonstration that conveys your full understanding of the assigned or self-selected play, event, project, film, television show, etc. from the identified TRI Collection. You should presume that your classmates are unfamiliar with the piece, and therefore provide a concise plot synopsis to help ensure your lecture/demo will engage interest and stimulate discussion. As these are visual collections, include some examples in the PPT lecture and select appropriate collection materials to show and discuss for the demonstration. Include a bibliography of TRI collection box & folder or item information.

Assignment 1: Carrie Robbins and Thomas Skelton This assignment is broken into 2 parts:

Part 1 is a grade for your leadership of and/or engaged participation in the class discussion of the reading.

Part 2

Select one chapter (or part) from Annie and Barry Cleveland's monograph, *The Designs of Carrie Robbins*. Write a chapter review, addressing the following questions: What is the authors' thesis, or main argument? If there is one central idea the authors are trying to convey in this part, what is it? What has the reading accomplished? Identify the topics of the reading. Do the authors cover all aspects of the topic in a balanced fashion? How do the authors approach the material (analytical, chronological, descriptive, or topical)? How do the authors support their argument? What evidence is used to prove the key points in the chapter, and is the evidence convincing? How has the reading helped you understand the subject? Would you recommend the reading to peers?

Assignment 2: Carrie Robbins Costume Collection Research

Select from the following collection materials and prepare a short lecture / demonstration:

A Class Act, Broadway Musical

Death in Venice, Glimmerglass Opera

Windows on the World, former World Trade Center north tower

In the Spirit, feature film

Saturday Night Live

Rags, Paper Mill Playhouse

The Nutcracker

Assignment 3: Tony Straiges

In-class essay (model analysis) – if you have a laptop or tablet, you may wish to bring it on this day. If not, there are two computers in the reading room you may access for additional research about the play and its production(s).

The assignment is due at 11:59pm on Friday, February 9.

In the THO reading room, you are provided with one model designed by scenic designer Tony Straiges and a summary of the play. Your assignment is to write an in-class essay that responds your observation of the artistry and craft in the model in front of you. Imagine that you are tasked with writing this essay for a radio audience, and therefore be mindful of how you construct the observation and how you explain the details of the model before you begin.

Begin your essay with fame work information: title of the play, scale, when produced, for what professional theatre company, any history of revivals, etc.

Provide a brief (~100 word) summary of the play. You are encouraged to distill from the information I provided. Use this to segue into the description and analysis of the model. Write specifically about what the model and the scenic design captures and evokes about the play.

As you continue the essay, write from your design area specialization to address key elements of the design and choices made by Straiges. If you are a primarily a scene designer, write about design choices and how they are similar to and/or differ from an approach you might take. If you are a lighting designer or costume designer, imagine you have been hired for this production. Knowing this is the scenic design, write about how you would approach your design for this play. What challenges and opportunities does this design provide?

Include 2-5 images of the model. Embed them into your essay. Finally, provide a summary statement that brings together your observation.

Assignment 4: Robert Cothran

Select from the following collection materials and prepare a short lecture / demonstration:

Die Walkure, opera (Wagner)

Tartuffe, play (Moliere)

Ah, Wilderness!, play by Eugene O'Neill

The Drawer Boy, play and film by Michael Healey

Te Ata, a play and feature film by JudyLee

Oliva, based on a Chickasaw Nation actress

Rip Van Winkle, a play from the novel by Washington Irving

The Picture of Dorian Gray, Oscar Wilde, John Osborne

Grand Old Opry (1956-1966)

Into the Woods

Yale Drama School Design Projects

Assignment 5: Thomas Skelton

Bobbi Owen's book, *Late and Great: American Designers 1960-2010*, features an essay on Thomas Skelton, authored by Rich Dunham (an OSU alum). Following a similar format as for the CFR monograph review, respond to this essay, addressing the following questions: If there is one central idea the author is trying to convey in this part, what is it? What has the reading accomplished? Identify the topics of the reading and the approach to the material (analytical, chronological, descriptive, or topical)? What evidence is used to prove the key points in the chapter, and is the evidence convincing? How has the reading helped you understand the subject? Would you recommend the reading to peers?

Select from a list of available not-yet transcribed audio files recorded by Thomas Skelton. Make a transcription, using the format and procedures as provided and submit the word doc text to Carmen. In class, you will present a concise summary of your transcription, augmented with a few (1-3) significant audio clips shared with the class. The assignment points (10) are affiliated with the audio transcription.

Assignment 6: Thomas Skelton

Select from the following collection categories and prepare a short lecture / demonstration:

Series 1: Dance

Series 2: Opera and Theatre

Written works: I.C. comp sheet: Interviews, Articles

Teaching: I.C. comp sheet: Teaching information

I have BW images and color slide scans, should you want to include them in your presentation.

- BW: *Cakewalk, Cascade, Compulsion, Dark Elegies, Elegiac Song, Faeire Tale, Match Girl, Called Back Emily, Reminiscence, Scenes from Childhood, Songs without Words, Symphonic Dances, A Time to Dance, & The Witch.*

- Color: *Fantasy in F Minor, Scenes from Childhood.*

Assignment 7: Independent Research

The final course assignment provides you an opportunity to craft a self-guided inquiry of one or more design collections at the Theatre Research Institute. You may choose to return to one of the collections studied earlier in the semester, or visit a new design collection. Here is the link: <https://library.osu.edu/find/collections/theatre-research-institute/design-collections/>

Be very aware that some of the collections may be in various states of "access" meaning the finding aid may be up-to-date and/or in progress of transition, and therefore possibility unavailable. To avoid any surprises, you will need to identify the collection you propose to study on or before Tuesday, March 27. This will give me an opportunity to confer with Lisa and Rebecca to confirm accessibility for your study. If you know sooner, email me and this process of verification can begin earlier.

The assignment details: After selection of a collection, examination of the finding aid, and confirming there is enough scope that warrants deeper investigation, develop a research question that will guide your study. From that, your task is to develop a research plan that specifies a method of study, and aims for a presentation and demonstration. The presentation should take on a character similar to earlier assignments you have researched and shared in class. One difference is that in addition to sharing your findings, the presentation content should address the research question and be further explained in a demonstration. As designers, we

create mock-ups and demos to test a theory or a design idea. Similarly, the demonstration should have a clear connection to the research question. It should complement the framework provided by your presentation.

A brief Q&A session will follow each presentation followed by attendees filling out a response sheet.

The assignment should take the form of a lecture / demonstration much like on you might be asked to present at a job interview and/or a national conference event. Professional. Comprehensive. For a mixed audience of professionals and advanced students.

Materials you will submit include:

1. A presentation outline (word document you will distribute on the presentation day)
2. A PPT or PDF presentation file
3. Documentation images of the demonstration content (still images and/or video, etc.)
4. Peer responses for your fellow student presentations (I will provide the forms)

As in the past course offerings, I will invite members of the TRI staff as well as DT faculty & staff to attend and learn about your final research investigation for the semester.

The final presentations will take place in Thurber Theatre. You, the class members, are responsible for setting up and striking the following assets: 1) audience chairs set on the stage apron, 2) projector, laptop, and projection surface, 3) a lectern, and 4) tables for the display of any physical items you want to share and view as part of your presentation.

Thursday, April 12: this is work day at TRI. I am onsite to answer questions. Be advised that your final, revised research question is due to me by the end of the class. Carrie has an extension until Tuesday, April 17.

Tuesday, April 17: this is another work day at TRI. Be advised that your list of demonstration resources and is due to me by the end of the class. If you need other assets, besides those listed above, identify them, such as lighting above and beyond the houselights and general wash illumination, sound playback, other furniture, etc. I require this to curate the order of the presentations.

Thursday, April 19: at the beginning of class, we will meet outside of the THO reading room to review the general stage layout. At this time I will provide program order and you and discuss the work plan for load-in of resources.

April 26 - 29, load-in, setup, rehearse.

Presentation length: 13 minutes. Firm. This means proper rehearsal and timing your speech/demo is mandatory for success in this final assignment and will be factored into your final grade.

April 30: The presentations begin at 9:00am sharp. There will be a brief Q&A session and then a minute or two for the audience to fill out a response form. You can review this form on Carmen. Following the last presentation, there will be a short reception (maybe with snacks?) and then you will fill out a course evaluation. Then strike. And then done! I will collate the responses and send you a summary by the end of finals, so that you can get some feedback from peers and attendees.