

Term Information

Effective Term Spring 2024

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre, Film and Media Arts - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5840
Course Title Theatrical Intimacy
Transcript Abbreviation Theatr Intimacy
Course Description An examination of Theatrical Intimacy as a standard of practice for actors and/or performers to engage with each other and perform intimate action called for in scripts and/or choreography.
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 3831
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0512
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

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

- Understand what theatrical intimacy is and why it is vitally important in the performing arts.
- Establish a firm understanding of methods, exercises, and vocabulary needed for engaging with and staging theatrical intimate action.
- Articulate clear strategies for successfully achieving healthy and safe engagement and staging of intimate actions in rehearsal and production.
- Practice the skills and work with materials needed to deliver best practices for staging theatrical intimate action in live production, film, and television.

Content Topic List

- Intimacy
- Intimate
- Theatre
- Acting

Sought Concurrence

No

Attachments

- BA Curricular Map.xlsx: Curriculum Map
(Other Supporting Documentation. Owner: Kelly,Logan Paige)
- THEATRE 5840 Theatrical Intimacy Syllabus.pdf: TH 5840 Theatrical Intimacy Syllabus
(Syllabus. Owner: Kelly,Logan Paige)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly,Logan Paige	12/01/2022 04:05 PM	Submitted for Approval
Approved	Westlake,Jane E	12/01/2022 04:49 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/09/2023 03:15 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	01/09/2023 03:16 PM	ASCCAO Approval



TERM:	Spring XXXX	INSTRUCTOR:	Jeanine Thompson
CREDITS:	3	OFFICE:	Office #1111
LEVEL:	U / G	EMAIL:	thompson.105@osu.edu
CLASS TIME:	T / R 11:10 – 12:30	PHONE:	614-292-5821
LOCATION:	Drake 107	OFFICE HOURS:	XXXX or by appointment on zoom

COURSE DESCRIPTION:

This course examines Theatrical Intimacy: A standard of practice for preparing actors and/or performers to engage with each other with Consent and Boundaries, and ways to perform the intimate actions called for in scripts and/or choreography. Theatrical Intimacy is vitally important for our profession in theatre, film and television; and best practices have been developed for safely engaging in and staging theatrical intimate actions, with clear expectations, consent and choreography, in live production, film and television.

EXPECTED LEARNING OUTCOMES:

1. To understand what theatrical intimacy is and why it is vitally important for our profession.
2. To assess individual strengths and weaknesses and determine the best means to capitalize on the strengths and develop a plan of action to address the weaknesses.
3. To establish a firm understanding of methods, exercises and vocabulary needed for engaging with and staging theatrical intimate action.
4. To articulate clear strategies for successfully achieving healthy and safe engagement and staging of intimate actions in rehearsal and production.
5. To practice the skills and work with materials needed to deliver best practices for staging theatrical intimate action in live production, film and television.

HOW THIS IN-PERSON COURSE WORKS

MODE OF DELIVERY:

This course is going to be taught 100% in-person.

PACE OF IN-PERSON ACTIVITIES:

This course is divided into weekly modules that are already planned out and listed in the weekly course schedule. Students are expected to keep pace with weekly deadlines.

CREDIT HOURS AND WORK EXPECTATIONS:

This is a [3] credit-hour course. According to [Ohio State bylaws on instruction \(go.osu.edu/credithours\)](http://go.osu.edu/credithours), students should expect around [3] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [6] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.

ATTENDANCE, PRESENCE AND PARTICIPATION REQUIREMENTS:

Because this is an in-person course, your attendance is based on your in-person presence and participation.

The following is a summary of students' expected participation:

“Being present means not being lost in thought about some pressure of the day, not planning my next steps. Being present means meeting the moment, physically, emotionally, and perceptually in that particular place, at that time. Only then can something start to happen; some vibration may transpire.”

Anne Bogart *The Art of Resonance*

- **Participating in in-person activities for attendance:**

You are expected to attend, be present, and participate in all lectures, discussions and activities. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.

- **Participating in discussion forums:**

As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

Participation, presence 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 providing 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, not being present, 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 and may be grounds for removal from class. 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 thinking citizens who value social and cultural difference, free speech, democracy, and self-reflection. As critical thinking 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 thinking skills for understanding the discourse of visual culture in art education.

- **Office hours and live sessions:**

All live scheduled events for the course are required. My office hour on Friday's from 1:00 – 2:00 or by appointment, are optional.

- **Absences and Lates:**

You are allowed three (3) absences. After the three (3) absences, each subsequent absence will drop your final grade by one grade step (for example A to A-). At the start of class you must be on time, prepared to work and fully engage in class conversations and activities. If you are more than 5 minutes late you will be considered absent for that class. If you become sick, injured or have a family emergency, please let me know as soon as possible, and an accommodation and revision of due dates will be made.

YOUR MENTAL HEALTH:

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. There is clear evidence that the pandemic has greatly exacerbated both physical and mental health. 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's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614-292-5766](tel:614-292-5766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:1-800-273-8255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

COURSE MATERIALS

REQUIRED TEXTS:

- Chelsea Pace, *Staging Sex: Best Practices, Tool, and Techniques for Theatrical Intimacy*, Routledge, 2020, ISBN: 978-1-138-59648-1
- An anatomy book or site
- Articles and websites that will be electronically available

REQUIRED EQUIPMENT:

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

REQUIRED SOFTWARE:

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

CARMENCANVAS ACCESS:

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in

Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

TECHNOLOGY SKILLS NEEDED FOR THIS COURSE:

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [Recording a slide presentation with audio narration and recording, editing and uploading video](https://go.osu.edu/video-assignment-guide) (go.osu.edu/video-assignment-guide)

TECHNOLOGY SUPPORT:

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu

COURSE ASSIGNMENTS:

Academic integrity and collaboration: Your written assignments, including discussion points, should be your original work. For formal assignments, you are encouraged to ask a trusted friend to proofread your assignments before you turn them in but no one should revise or rewrite your work. Specific detailed information about assignments is listed in the Weekly Course Schedule.

- Assignment #1: Order book, read articles, write two points learned from each article and post on Carmen assignment.
Due Jan. 13
- Assignments #2: Write a Thorn and Rose Reflection describe a moment/experience when you or someone you witnessed consent was given (Rose) or wasn't given (Thorn) given in rehearsal, production and/or artistic life.
Due next class on Jan. 18
- Read Articles and write two points learned from each article and post on Carmen.
Due Jan. 20
- Assignments #3: Write out and describe different areas of the body using basic anatomy and non-sexualized vocabulary. Submit list to Carmen.
- Write list of "What not to do" and "What to do" when working on a scene with intimate action. This can be from the perspective of actor to actor, director to actor, and/or intimacy coordinator/choreographer to director and actor. We will repeat this assignment at end of the semester to gage the depth of learning. Submit list to Carmen.
Both due on Jan. 25.
- Assignment #4: From Book *Staging Sex*, read first pages from "Staging Sex" – "Introduction", and write two points learned from chapter and post them on Carmen.
Due on Feb. 1
- Assignment #5: From Book *Staging Sex*, read Chapter 1 "Tools and Techniques", pg 15 – 38, and write two points learned from chapter and post them on Carmen.
Due on Feb. 8
- Assignments #6: From Book *Staging Sex*, read Chapter 2 "The Ingredients", pg 39 – 72 and write two points learned from chapter and post them on Carmen.
Due on Feb. 22
- Find 2 scripts (theatre or film/TV) with scenes of intimate action. Copy the scenes and submit them to Carmen.
Due on March 1
- Write brief synopsis of scripts and list the intimate actions called for in the scene and submit them to Carmen.
Due on March 1
- Assignment #7: Read Book *Staging Sex*, Chapter 3 "Staging Intimacy", pg 73 – 84 and write two points learned from chapter and post them on Carmen.
Due on March 8

- Assignment #8: Read Book *Staging Sex*, Chapter 4 “Recipes”, pg 85 – 99 and write two points learned from chapter and post them on Carmen.
Due on March 15
- Assignment #9: Review list of scenes. We will vote on which two scenes to work at next class.
Due on Mar. 24
- Assignment #10: Read Book *Staging Sex*, Chapter 5 “Production Logistics”, pg 101 – 109 and write two points learned from chapter and post them on Carmen.
Due on March 29
- Assignment #11: Read Book *Staging Sex*, Chapter 6 “Staging Sex: A – Z”, pg 111 – 123 Including Appendix and Index, and write two points learned from chapter and post them on Carmen.
Due on April 5
- Assignment #12: Final Project:
 1. We will narrow our choices down to two scenes that include intimate action.
 2. Students will select one of those scenes to work on.
 3. Students will develop an action plan that includes procedures, exercises and choreography for the scene.
 4. Students will type up and submit this action plan to Jeanine, Connor and actors, and discuss this plan with the class.
 5. Choreograph the intimate actions with your actors, including preparing the actors to engage with the material and choreographic expectations.
 6. Presentation of scenes with intimate actions.
Due on April 7 – submit to Carmen
- Assignment #13: Sharing and discussion of Final Projects
Due on April 19
- Assignments #14: Write a new list of “What not to do” and “What to do” when working on a scene with intimate action. Compare this to the first version written. This can be from the perspective of actor to actor, director to actor, and/or intimacy coordinator/choreographer to director and actor. Submit to Carmen.
- Review list of things one needs to know when going out to work as a theatrical intimacy coach.
- Read TIE’s website section titled: Hiring an Intimacy Professional
- Bring in questions for our final discussion.
All due May 2 – Final Time 10:00 – 11:45

LATE ASSIGNMENTS:

Late submissions will be accepted on a case-by-case determination. Please refer to all listed Due Dates. If a student becomes sick, injured or has a family emergency, please let me know as soon as possible, and an accommodation and revision of due dates will be made.

INSTRUCTOR FEEDBACK AND RESPONSE TIME:

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address (thompson.105@osu.edu). I will reply to emails within **24 hours on days when class is in session at the university.**
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](http://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages. I can also email students directly if that is the best way to communicate.
- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **fourteen days.**]

CLASS CANCELLATION POLICY:

- **If I need to cancel a class, I will inform you through the** Announcements tool in CarmenCanvas. Please check [your notification preferences](http://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **I will also provide detailed instructions on how all assignments and course work will be handled.**

GRADING:

Attendance	5%
Participation.....	20%
Assignments #'s 1 – 11, & 14 (5 points each)	60%
<u>Assignment # 12 & 13 Final (fifteen points)</u>	<u>15%</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

OHIO STATE’S ACADEMIC INTEGRITY POLICY:

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university’s [Code of Student Conduct](http://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines

established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](http://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

COPYRIGHT FOR INSTRUCTIONAL MATERIALS:

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

STATEMENT ON TITLE IX:

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options on [Ohio State's Title IX website](http://titleix.osu.edu) (titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information, visit the [OIE website](http://oie.osu.edu) (equity.osu.edu) or email equity@osu.edu.

COMMITMENT TO A DIVERSE AND INCLUSIVE LEARNING ENVIRONMENT:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community

that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting Accommodations:

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 \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Disability Services Contact Information:

- Phone: [614-292-3307](tel:614-292-3307)
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

ACCESSIBILITY OF COURSE TECHNOLOGY:

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- [CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)
- Collaborative course tools

WEEKLY COURSE SCHEDULE

The schedule may vary depending on change in needed time for health and wellness, and adjustment in time needed for completion of class assignments and discussions.

Week 1 Topic: Introduction to each other and the value of best practices for theatrical intimacy

- T, Jan. 11 Introduction to me, the course material, and why this material is important to us.
Introduction to the concepts of Button and Consent, and Trigger Warnings, including TIE's Tumblr list.
Introductions to each other and syllabus.
Describe assignments
- Assignments: Order book, read articles, write two points learned from each article and post on Carmen assignment.
Due by next class - Jan. 13
- R, Jan. 13 Discuss Articles
Describe assignments
- Assignments: Write a Thorn and Rose Reflection describe a moment/experience when consent was (Rose) or wasn't (Thorn) given in rehearsal, production and/or artistic life.
Due next class on Jan. 18
- Read Articles and write two points learned from each article and post on Carmen.
Due Jan. 20

Week 2 Topic: Sharing experiences and visions for the future

- M, Jan. 17 No Classes – Martin Luther King Jr. Day***
- T, Jan. 18 Share Thorn and Roses Reflections
- R, Jan. 20 Discuss Articles
Describe assignments

Assignment: Write out and describe different areas of the body using basic anatomy and non-sexualized vocabulary. Submit list to Carmen.

Write list of “What not to do” and “What to do” when working on a scene with intimate action. This can be from the perspective of actor to actor, director to actor, and/or intimacy coordinator/choreographer to director and actor. We will repeat this assignment at end of the semester to gage the depth of learning.

Submit list to Carmen.

Both due on Jan. 25.

Week 3 Topic: Introduction to anatomy and primary resource

T, Jan. 25 Discuss Basic anatomy and Lists of “what not to do” and “what to do”.

R, Jan. 27 Anatomy exercise and develop vocabulary list

Assignment: From Book *Staging Sex*, read first pages from “Staging Sex” – “Introduction”, and write two points learned from chapter and post them on Carmen.
Due on Feb. 1

Week 4 Topic: Introduction to reading materials and exercises

T, Feb. 1 Discuss From Book *Staging Sex*, pages from “Staging Sex” – “Introduction”

R, Feb. 3 Introduce Jeanine’s Desensitizing Touch exercise

Assignment: From Book *Staging Sex*, read Chapter 1 “Tools and Techniques”, pg 15 – 38, and write two points learned from chapter and post them on Carmen.
Due on Feb. 8

Week 5 Topic: Introduction to Tool and Techniques

T, Feb. 8 Discuss from Book *Staging Sex*, Chapter 1 “Tools and Techniques”, pg 15 – 38

R, Feb. 10 Continue discussion about Chapter 1 “Tools and Techniques”, pg 15 – 38

Week 6 Topic: Continue exploration of Tools and Techniques

T, Feb. 15 Work on a few exercises from book

R, Feb. 17 Work on a few exercises from book

Assignment: From Book *Staging Sex*, read Chapter 2 “The Ingredients” , pg 39 – 72 and write two points learned from chapter and post them on Carmen. Reading is due on Feb. 22

Find 2 scripts (theatre or film/TV) with scenes of intimate action. Copy the scenes and submit them to Carmen.
Due on March 1 – submit scenes to Carmen

Week 7 Topic: Examining The Ingredients - methods and exercises

T, Feb 22 Discussion about Chapter 2

R, Feb. 24 Continued discussion and work on a few exercises from book

Week 8 Topic: Further discussion of CH 2 and application of methods and exercises.

T, Mar. 1 Continue to work on exercises from Chapter 2 and from other sources

Due: Submit 2 scenes to Carmen from scripts with list of intimate actions.

Assignment: Read Book *Staging Sex*, Chapter 3 “Staging Intimacy”, pg 73 – 84 and write two points learned from chapter and post them on Carmen.
Due on March 8

R, Mar. 3 Continue to work on exercises from Chapter 2 and from other sources

**Week 9 Topic: Staging Intimacy Methodology
Discussion of specific scripts with intimate action.**

T, Mar. 8 Discussion about Chapter 3

Assignment: Read Book *Staging Sex*, Chapter 4 “Recipes”, pg 85 – 99 and write two points learned from chapter and post them on Carmen.
Due on March 15

R, Mar. 10 Share brief (3 minutes max) synopsis of scripts and intimate actions called for in the scene.

Week 10 Topic: SPRING BREAK

Week 11 Topic: Examination of Recipes – pulling elements together

T, Mar. 22 Discussion about Chapter 4

Assignment: Review list of scenes. We will vote on which two scenes to work at next class.
Due on Mar. 24

R, Mar. 24 Work on a few exercises

Vote of which two scenes will be our choices for the final projects.

Assignment: Read Book *Staging Sex*, Chapter 5 “Production Logistics”, pg 101 – 109
and write two points learned from chapter and post them on Carmen.
Due on March 29

Week 12 Topic: Applying this work to actual scripts

T, Mar. 29 Discussion about Chapter 5

R, Mar. 31 Connor leads discussion about working on Film and TV, including masking and barriers

Assignment: Read Book *Staging Sex*, Chapter 6 “Staging Sex: A – Z”, pg 111 – 123
Including Appendix and Index, and write two points learned from chapter
and post them on Carmen.
Due on April 5

Week 13 Topic: Coalescing questions and information and applying it to the Final Project

T, April 5 Discussion about Chapter 6

In Depth discussion about how to work with scripts with intimate action and best ways to choreograph telling the story of the intended action.

Discuss specific expectations of the final project: Choreographing and performing in scenes with intimate actions.

Assignment: Final Project:

1. We will narrow our choices down to two scenes that include intimate action.
2. Students will select one of those scenes to work on.
3. Students will develop an action plan that includes procedures, exercises and choreography for the scene.

4. Students will type up and submit this action plan to Jeanine, Connor and actors, and discuss this plan with the class.
 5. Choreograph the intimate actions with your actors, including preparing the actors to engage with the material and choreographic expectations.
 6. Presentation of scenes with intimate actions.
- Due on April 7 – submit to Carmen

R, April 7 Discussion about Final Project action plans

Week 14 Topic: Creating an action plan for staging intimacy in a script

T, April 12 Rehearsals of Final Projects in class

R, April 14 Rehearsals of Final Projects in class
Reminder: Final Projects due April 19

Week 15 Topic: Presentation of Final Projects

T, April 19 Sharing and discussion of Final Projects

Assignments: Write a new list of “What not to do” and “What to do” when working on a scene with intimate action. Compare this to the first version written. This can be from the perspective of actor to actor, director to actor, and/or intimacy coordinator/choreographer to director and actor. Submit to Carmen.

Review list of things one needs to know when going out to work as a theatrical intimacy coach.

Read TIE’s website section titled: Hiring an Intimacy Professional

Bring in questions for our final discussion.
All due May 2 – Final Time 10:00 – 11:45

R, April 21 Sharing and discussion of Final Projects continues **Last Day of Class**

Week 16 Topic: Final - Discussion of Final Projects and wrap up of class

M, May 2 **Final Time 10:00 – 11:45**

Discussion about what students learned from the final projects.
Discussion and sharing of new “What not to do” and “What to do” lists.
Discussion about preparing to work as a theatrical intimacy coach.

Discussion of any questions about materials or exercises, or book and articles read during the semester.

Discussion about hopes for the future.

Course evaluations.