“It is easy to forget how full the world is of people, full to bursting, and each of them imaginable and consistently misimagined...Imagine others complexly.”
– John Green

“Be patient toward all that is unsolved in your heart and try to love the questions themselves, like locked rooms and like books that are now written in a very foreign tongue. Do not now seek the answers, which cannot be given you because you would not be able to live them... Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.”
 - Rainer Maria Rilke

“Love takes off the masks that we fear we cannot live without and know we cannot live within. I use the word "love" here not merely in the personal sense but as a state of being, or a state of grace - not in the infantile American sense of being made happy but in the tough and universal sense of quest and daring and growth.”
- James Baldwin

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**TERM:** Autumn 2018

**CREDITS:** 3

**LEVEL:** U

**CLASS TIME:** Tues & Thurs, 3-5 PM

**LOCATION:** Drake 0101

**INSTRUCTOR:** Dr. Elizabeth Wellman

**OFFICE:** Drake 2052

**OFFICE EMAIL:** wellman.58@osu.edu

**OFFICE PHONE:** (614) 688-4683

**OFFICE HOURS:** T, 1-3 PM, W, 12-12:30, or by appt

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**COURSE DESCRIPTION:** *InterACT* is an ensemble-based, cross-departmental service-learning class focused on devising, writing, and performance of issue-based sketches. The performances incorporate improvisational and interactive forum theatre techniques. The course introduces theatre as an alternative method of instruction and a means to effect social change. The performances are used by a variety of departments and administrative units within the university as well as for external outreach & engagement.

**LEARNING OBJECTIVES:**

- View theatre as a service-learning tool that enhances society’s well-being.
- Begin to formulate impressions of your own personal sense of social responsibility.
- Begin acquiring skill-sets for engaging in and understanding the subtleties and needs of specific community partners.
- Develop a skill-set for using theatre as an alternative teaching tool.
- Gain skills for constructive communication when dealing with highly sensitive and controversial topics such as balancing active listening with finding your voice.
- Develop improvisational acting & interactive skills.
- Devise and write new work based on research and theatrical collaboration between students and university partners. The following are examples of possible partnerships: (OAA [Office of Academic Affairs], OMA [Office of Minority Affairs], ODS/ADA [Office of Disability Services/American Disability Association], FTAD [Faculty Teaching and Development], and FYE [First Year Experience]).
- Develop skills for devising new work in a collaborative/ensemble setting.
• Perform new work(s) for partner.

TEACHING METHOD: This course will include lecture, discussions, and studio-based learning.

REQUIRED TEXTS:

• 35 Dumb Things, Well-intentioned People Say, Maura Cullen (Carmen PDF, OSU Bookstore, or Amazon)
• Community: The Structure of Belonging, Peter Block (ebook, free, OSU Library: http://library.ohio-state.edu/search~S7/?/aBlock%2C%26Peter/ablock%2C%26Peter/1%2C3%2C25%2CB/frame&FF=ablock%2C%26Peter%2C%2C16 )

Excerpts available on Carmen:

• The Performer's Guide to the Collaborative Process, Sheila Kerrigan.
• Teaching for Diversity and Social Justice, Maurianne Adams, Lee Anne Bell, Pat Griffin.
• Other research (articles and text specific to topic)

COMPANY PROJECTS: This semester, InterACT is partnering with two Ohio State campus units: the University Center for the Advancement of Teaching (UCAT) and the College of Public Health. We will be performing two different pieces. The College of Public Health piece is a remounting of an already produced script. We will edit, cast, re-block, and rehearse this piece for performance on October 10 from 12:30-2 PM in the Drake for a faculty audience in COPH. The UCAT piece is a brand new piece we will be researching and devising that focuses on learning environments outside the traditional classroom (ie. Clinical labs, internships, rehearsals, field research, office hours, and more). We will research, devise, write, stage, and rehearse this piece for performance on November 13 from 3:30-5 PM in the Younkin Success Center for a faculty/graduate student/staff audience. Our third and final performance will be an encore of our UCAT piece on December 1 in the Bowen Theatre for a general public audience, including all students, faculty, friends, family, and community members.

ASSIGNMENTS: All written assignments must be typed (double-spaced, 12 point Times New Roman, 1 inch margins). The papers will follow MLA style guidelines. Assignments will be collected at the beginning of the class in which they are due and marked down one letter grade for each day they are late. If you need to turn in something late, notify me before the due date.

• Reading assignments (both listed in syllabus and any additional material given during semester)
• Weekly journals (1-2 pages, double-spaced, 1 entry per week, submitted on Carmen)
• Script writing/outside research (as needed in devising process)
• Dramaturgy assignment
• Improvisation/devising exercises in class
• In-Class rehearsals
• Individual company role
• 3 performance dates (Wednesday, 10/10; Tuesday, 11/13; Saturday, 12/1)
• Final Reflection Project
Journals: (28 pts) Journals are submitted electronically through Carmen dropbox. The purpose of journals is to reflect on your growth, classroom experiences, process, ask questions, and write with depth. I am not looking for summaries of classroom activities but for your reactions, responses, questions, and exploration of the work and your development as an artist. Some weeks will include a specific prompt to address in your journal. Journals are due every Monday night by midnight for the previous week. Late journals may be submitted but may not receive credit.

Dramaturgy Assignments: (20 pts) Over the semester, you will receive 2 sets of assigned readings (one for Public Health, one for UCAT). For each, you should read and submit a 1-page summary or bulleted list of your notes, using the question guide on Carmen, to the Carmen dropbox by the due date listed on the course schedule.

Company Roles: (15 pts) The assignment of roles is meant to offer student-artists the opportunity to practice additional skillsets for the development of their craft, to grow experience, to expand future career opportunities, and, ultimately, to benefit an increase in the creation of a professional product. As much as is possible in any organizational setting, these positions should be viewed as equal membership, without hierarchy or rank whenever possible. We serve each other, we serve the work.

Assistant Director
Responsible for assisting in blocking, stage pictures, crafting transitional moments between scenes, and offering additional ideas for sharpening or clarifying moments in the piece. For the sake of transparency and company equanimity, the assistant director will not offer other company members acting notes directly but may make suggestions in conversation with the director, always with an eye towards the goals of the company project: to make honest, quality art that speaks to our audiences and gives them room to speak back.

Script Managers
Responsible for supervising in-rehearsal script revisions, edits, line notes, for helping to lead continued script development during small group work, organizing company members’ writing and scene development. While script managers may help lead the structure and shaping of the script, all company members are welcome and encouraged to contribute actively and often at all stages of the creative process. For the sake of transparency and company equanimity, the director will make final calls about cuts and changes. Lines, scenes, and details may be cut/changed/revised/edited at the director’s discretion for the sake of the final piece. All scripts are subject to the director’s final approval. All feedback given amongst company members will be given with care and an eye/ear towards the goals of the company project: to make honest, quality art that speaks to our audiences and gives them room to speak back.

Stage Managers
Responsible for maintaining daily rehearsal attendance sheets, marking late arrivals, turning in daily rehearsal reports, recording and updating all blocking, gathering and maintaining contact sheet for all company members. InterACT is, by design, a low-tech, zero-budget model of theatre-making. However, stage managers are responsible for creating a paper-tech document that confirms order and transitional details of each event including call times, any technical cues like background projections and/or sound, introductory remarks, curtain calls, etc. These should be communicated to all company members and made available electronically on Carmen prior to each event.

Publicity Manager
Responsible for designing and executing publicity strategy in coordination with social media managers including assisting with poster and postcard design, publicity photos, poster distribution, as well as community
publicity via online, print, and other media (Buckeye TV, etc.). Creative (and responsible) publicity strategies are encouraged and welcomed with director’s final approval.

Social Media Managers
Responsible for designing and executing social media engagement strategy in coordination with publicity manager including regular rehearsal photos (subject to director’s approval), cast interviews/spotlights, social media blasts, audience engagement via Twitter, Instagram, and Facebook, and creation of performance events via Facebook, as well as direct communication with Department of Theatre office regarding Theatre News email list serv and Department of Theatre Facebook page.

Best Practices for Social Media Engagement on behalf of InterACT (or The InterACT Theatre Project at Ohio State)
1) Use professional wording
2) Proofread all posts for typos, spelling, and grammar errors
3) Use #OhioStateTheatre or #OhioStateUniversityTheatre (rather than #OSU) to avoid confusion with Oregon State or Oklahoma State
4) Always ask for direct permission before posting photos/video on any social media account. All company members should sign a release at the beginning of the semester. Be sure to ask anyway!
5) Keep content professional and focused on InterACT, theatre, and positive messaging. No inherently political or partisan messaging. No profane or language above “PG-rating.”
6) Social media managers may like/follow related organizations or theatre companies with discretion.
7) Creative marketing, public polls, other ideas for audience engagement are encouraged! This is a great opportunity to grow our audience and maintain good relationships with our university community.

Technology Managers
Responsible for managing department tablets, signing tablets in and out during rehearsal, updating software, communicating with director and with Professor Brad Steinmetz, the Director of Undergraduate Studies, to communicate technology needs related to tablet usage, technological assistance including document sharing and Buckeye Box settings, setting up and assisting with sound/light for Bowen performance. In coordination with the set designer, the technology manager will help to design a “background” projection for performances via Powerpoint, including selecting all images.

Costume Designer
Responsible for designing realistic and functioning costumes for all company members. Though InterACT, by design, operates on a low-tech, zero-budget model, the costume designer will work with company members to pick clothing from company members’ closets that appropriately illustrates their character as has been developed in the script/revision process. Costumes should be worn to a minimum of one dress rehearsal and approved by the costume designer who may take into account elements of particular importance based on performance space, furniture or set pieces, and character choices. As part of this company role, the designer should draft and upload a final costume inventory for each character that includes a brief description of the character and any special requirements for the piece.

Set Designer
Responsible for designing appropriate and flexible set pieces for each of the 3 performances, taking into account space constraints, acoustics, stage pictures, sightlines, audience placement, blocking, and script needs. Though InterACT, by design, operates on a low-tech, zero-budget model, the set designer will work with the director and assistant director to design stage elements that allow for multiple scene changes with
minimalist furniture and/or rehearsal blocks. The set designer should visit each performance space in advance of blocking rehearsals to measure, take pictures, and confirm furniture/set piece availability and/or transport for each location. The set designer will also tape and/or measure out approximate stage dimensions for rehearsal. Photos, sketches, and an inventory sheet with all set requirements for each piece, along with plan for set-up/strike should be completed and uploaded to Carmen. In coordination with the technology manager, the set designer will help to design a “background” projection for performances via Powerpoint, including selecting all images.

Properties Manager
Responsible for all stage properties included in performance that are not set pieces. Though InterACT, by design, operates on a low-tech, zero-budget model, the properties designer and manager will create and maintain a detailed list of all needed properties during rehearsal including personal belongings like backpacks, notebooks, any prop exams, syllabi, cellphones, papers, or any other required objects. The properties manager will upload this final list to Carmen. They will do a full properties check with the company the week before each performance. In coordination with company members who should check their own props, the properties manager will complete a full props check prior to each performance. The properties manager may coordinate with the costume designer to determine properties related to stage business like book bags, etc.

Hospitality & House Management
Responsible for greeting visiting guests in rehearsal, for coordinating and communicating with any outside campus or community resources we’d like to include and/or invite to the Bowen performance, for determining any lobby displays, tables, or installations that may be created, for creating Bowen performance program (based on already created template and poster images) including gathering all company member names, bio information, directors’ notes, etc. Hospitality and House Management will upload a final copy of the program in advance of the Bowen performance in order for company members to spellcheck. Once this has happened, hospitality manager will forward final draft of program to director for printing. During Bowen performance, house manager is responsible for program-folding, maintaining lobby, making lobby announcements, opening and closing house in coordination with stage management, supervising greeting of audience and dissemination of programs. House manager may enlist any company members in ushering/hospitality duties.

Final Reflection Project: (15 pts)

Part One: Craft a formal 2-page essay (typed, 12 pt font, double-spaced, 1” margins) focusing on a discovery you made or something you learned in class this semester. This essay can take a personal, first-person tone but should be well-written, polished, and formatted. Write with depth and curiosity, reflect honestly, and submit your best work.

Part Two: Devise a 3-4 minute performance piece inspired by your essay. This presentation can be just about ANYTHING (monologue, scene, art installation, song, poem, spoken word, performance art, interactive conversation, etc.) but should include some kind of text taken or derived from your essay.

You will perform your piece for the class and turn in your essay during our scheduled final.

Attendance & Participation: As an ensemble cast member, your professionalism is essential to the success of the work. Therefore, as part of your attendance & participation grade, you will be asked to:

1) Be present for all class periods (28 pts)

2) Participate in all in-class work including guideline-building, discussion, devising, improvisation, rehearsals, and performances with purposefulness and care for the ensemble. (28 pts)
3) Adhere to good rehearsal and performance etiquette and professionalism (56 pts):
   a. Cell phones, mobile devices, laptops off and put away
   b. No eating (except during scheduled breaks)
   c. Staying alert, focused, and engaged
   d. Arrive on time every day
   e. Warm-up vocally and physically before class starts
   f. Memorizing and retaining all lines/blocking by stated deadlines

Each unexcused absence will result in the loss of attendance and participation points for the day. More than 2 unexcused absences will result in an additional deduction of the final course grade by a third of a letter grade. Each student is granted ONE medical/health absence without documentation. This will not count as an unexcused absence. After one medical/health absence, each medical/health absence requires proper documentation from a healthcare professional or medical provider.

It is possible to attend class and not participate but it is a waste of your time. I encourage you to come to class ready to be fully engaged and present in the material and with each other. Contribute to discussion, ask questions of each other try to imagine ways to apply the material to your own experiences of the world, and share your thoughts with all of us. We all come into the room as experts of our own experience – what a marvelous chance to learn from each other. In order to earn full participation points, come to class on time, stay engaged, ask questions, offer your perspective, and participate fully in discussions/collaborative assignments. Remember that physical presence does not necessarily equal participation.

Excused absences include illness of any minor children for whom you are a parent or primary guardian, military service, family emergencies, illness with documentation from healthcare provider, university-sanctioned absences for academic conferences, athletic competitions, and performing arts productions, and career fairs/job interviews with proper notice and documentation. Unexcused absences include regularly scheduled doctors’ appointments, family vacation, weddings, work schedules, and advisor/financial aid/RA meetings. If you are unsure if your absence would be considered excused or not, please email your instructor in advance, if possible, with clear documentation so that a conversation can be had in a timely manner. All excused absences are at the discretion of your instructor. In the case of an unplanned absence (like illness or emergency) students may make up missed quizzes, assignments, and in-class work within one calendar week of returning to class. In the case of planned absence (like job interviews, conference presentations, and athletic commitments), students may only make up pop quizzes or in-class work (all syllabus-scheduled assignments should be turned in by the due date, regardless of attendance).

In order to receive credit for ANY excused absence, you must download, fill out, and upload the form below to the Carmen Dropbox along with any required documentation. No emailed or hard copies will be accepted. Excused absence documentation is subjective to approval from your instructor and submission of this form does not guarantee excused absence credit or make-up opportunities for course work. https://shs.osu.edu/appointments/absence-excuse/

Each student is granted one grace extension without excused absence documentation. To use this extension, a student must notify the instructor on or before the due date of the assignment that they would like to use their grace extension which grants them an additional 48-hours (beginning at 11:10 AM on the day the assignment was originally due) to complete and submit the assignment. After one grace extension, no late or make-up work will be accepted without appropriate and official documentation of a university-excused absence.

Late Policy: Lateness demonstrates a lack of professionalism or care for the company. Please arrive early or promptly at the start of class, prepared to work. Excessive and/or habitual lateness will result in loss of additional points. Your presence MATTERS. We cannot make this work without you.

GRADING:

Participation.....................................................28 pts
Attendance ....................................................... 28 pts
Company role ................................................... 15 pts
Rehearsals ........................................................ 20 pts
Dramaturgy assignments ................................. 20 pts
Outside writing/devising as needed .............. 10 pts
Journals ............................................................ 28 pts
Performances ...................................................... 36 pts
Final Reflection Project ................................. 15 pts
Total 200pts

Grading Breakdown:
A 200-187 pts B 173-166 pts C 153-146 pts D 126-120 pts
A- 186-180 pts B- 165-160 pts C- 145-140 pts E 119-0 pts
B+ 179-174 pts C+ 159-154 pts D+ 139-127 pts

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. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. 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.

REGARDING LANGUAGE:
Language is gender-inclusive and non-sexist when we use words that affirm and respect how people describe, express, and experience their gender. Just as sexist language excludes women’s experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities including trans, intersex, and genderqueer reflect personal descriptions, expressions, and experiences. Gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, etc.). It also affirms non-binary gender identifications, and recognizes the difference between biological sex and gender expression. Students, faculty, and staff may share their preferred pronouns and names, and these gender identities and gender expressions should be honored.

I am committed to using your proper name and pronouns. We will take time during our first class together to do introductions, during which time I will share my own gender pronouns. Please feel welcome to share your own when you introduce yourself, if you are comfortable doing so. Additionally, if these change at any point during the semester, please let me know and we can develop a plan to share this information with others in a way that is safe for you.

TITLE IX POLICY

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University’s Title IX Office. If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, please feel free to contact the Title IX office (see above). Students may speak to someone confidentially by contacting Counseling & Consultation Services at (614) 292-5766 or SARNCO’s [Sexual Assault Response Network of Central Ohio] 24-hour helpline at (614) 267-7020.

FOR YOUR SAFETY, the OSU Safe Ride Program is available after 7 p.m. by dialing 614-292-3322. Call ahead when possible to ensure quickest pick-up time.

CAMPUS & COMMUNITY RESOURCES

OSU Counseling & Consultation Services: Younkin Success Center (4th floor) or 614-292-4527
OSU Psychological Services Center: 105 Psychology Building, 1835 Neil Ave or 614-292-2345
OSU Student Wellness: RM B130 RPAC or 614-292-4527
OSU Student Advocacy: 1120 Lincoln Tower or 614-292-4527
OSU Multicultural Center: Ohio Union or 614-688-8449
BART (Bias Assessment and Response Team): Anonymous reporting available by visiting https://studentlife.osu.edu/bias/
Buckeye Food Alliance: 1800 Cannon Drive, Suite 150, or 614-688-2508
Mid-Ohio Food Bank: 614-277-FOOD (3663) or https://www.midohiofoodbank.org/
SARNCO (Sexual Assault Response Network of Central Ohio): 24-hour helpline at 614-267-7020
COURSE SCHEDULE
(Readings should be completed prior to class meeting)
University calendar: http://registrar.osu.edu/staff/bigcalsem.asp

The instructor reserves the right to modify or alter syllabus assignments with prior notice. Each student is responsible for fully reading and following syllabus over the course of the semester.

Week 1:
Tues, Aug 28   Ensemble-building
Thurs, Aug 30  Guidelines
                READ: Carrigan excerpt, Adams excerpt, Block 101-112, Cullen 14-91 (PDF)
                RECEIVE SCRIPTS for Public Health (Read-thru)

Week 2:
Tues, Sept 4   Guidelines
                READ: Cullen 92-175 (PDF)
Thurs, Sept 6  Ensemble-building; Block Public Health/Discuss Dramaturgy
                DUE: Dramaturgy Assignment #1

Week 3:
Tues, Sept 11  Run piece/Introduce Q&A
Thurs, Sept 13 Run piece/Develop Q&A

Week 4:
Tues, Sept 18  Begin UCAT Discussion/Devising
Thurs, Sept 20 Scene-building/improvisation
                DUE: Dramaturgy Assignment #2

Week 5:
Tues, Sept 25  Scene-building/script work; COPH line-thru.
Thurs, Sept 27 Run COPH piece w/ Q&A. (Off-book deadline)

Week 6:
Tues, Oct 2    COPH run w/Q&A polish.
Thurs, Oct 4   COPH run (Off-book deadline, no line call) – invited dress

Week 7:
Tues, Oct 9    FINAL DRESS for COPH
WEDNESDAY, OCT 10 – Performance for College of Public Health, Drake Center
                CALL TIME: 12:00 PM
                CURTAIN: 12:30 PM
                END TIME: 2:00 PM

Thurs, Oct 11  FALL BREAK

Week 8:
Tues, Oct 16  Scene-building
Thurs, Oct 18 Finalize script
**Week 9:**

Tues, Oct 23  Block UCAT piece
Thurs, Oct 25  UCAT run w/ Q&A

**Week 10:**

Tues, Oct 30  UCAT spot-polish run w/ Q&A
Thurs, Nov 1  UCAT run (Off-book deadline w/ line call)

**Week 11:**

Tues, Nov 6  Full Run for UCAT (Off-book deadline, no line call)
Thurs, Nov 8  Final Dress for UCAT Performance

**Week 12:**

Tues, Nov 13  PERFORMANCE, University Center for Advancement of Teaching, Younkin 150, 1640 Neil Ave
CALL TIME: 2:30 PM
CURTAIN: 3:30 PM
END TIME: 5:00 PM
STRIKE: 5-5:15 PM

Thurs, Nov 15  De-brief and Reflection/Archival Photos

**Week 13:**

Tues, Nov 20  Introduce Final
Thurs, Nov 22  THANKSGIVING BREAK

**Week 14:**

Tues, Nov 27  Pick-up rehearsal
DEADLINE: Finalized poster design & print for distribution
Thurs, Nov 29  Re-block/final adaptation for Bowen performance

**Week 15:**

Sat, Dec 1  PERFORMANCE, Bowen Theatre
CALL TIME: 6 PM
CURTAIN: 7:30 PM
END TIME: 9:00 PM
STRIKE: 9-9:30 PM

Tues, Dec 4  In-Class Final Reflection Project