

Term Information

Effective Term Summer 2016

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5731
Course Title London Theatre and Culture
Transcript Abbreviation LdnThtrCulture
Course Description This course prepares students for the London Theatre Program study abroad experience at OSU.
Semester Credit Hours/Units Fixed: 2

Offering Information

Length Of Course 4 Week (May Session)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term Yes
Max Credit Hours/Units Allowed 6
Max Completions Allowed 3
Course Components Seminar, Lecture
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

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0501
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

- To provide students with the necessary information to help them best prepare for such a trip, including an orientation to the London experience, as well as organizational and administrative preparation.
- To place contemporary British performance into its historical and cultural contexts by focusing, in particular, on the ways in which the core concepts of "empire" and "multi" thread throughout British performance.
- To familiarize students with British culture, history, and fine arts, specifically as they pertain to contemporary theatrical performance and production.

Content Topic List

- Contemporary British theatre
- Shakespeare in contemporary British theatre
- American plays in contemporary British theatre

Attachments

- Theatre 5731.docx: Syllabus
(Syllabus. Owner: Schlueter, Jennifer E)

Comments

- Garrett to talk to Jennifer about the course. *(by Vankeerbergen, Bernadette Chantal on 08/27/2015 03:26 PM)*
- When offered the syllabus should indicate where the texts may be purchased. *(by Heysel, Garrett Robert on 07/25/2015 11:13 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schlueter, Jennifer E	07/25/2015 10:00 AM	Submitted for Approval
Approved	Ferris, Lesley Kathryn	07/25/2015 10:40 AM	Unit Approval
Approved	Heysel, Garrett Robert	07/25/2015 11:13 AM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	08/27/2015 03:26 PM	ASCCAO Approval
Submitted	Schlueter, Jennifer E	10/27/2015 12:23 PM	Submitted for Approval
Approved	Ferris, Lesley Kathryn	10/27/2015 01:27 PM	Unit Approval
Approved	Heysel, Garrett Robert	12/10/2015 11:18 AM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	12/10/2015 11:18 AM	ASCCAO Approval



Theatre 5731: London Theatre and Culture

SYLLABUS

TERM:	Maymester 2016	INSTRUCTORS:	Jennifer Schlueter and Kristine Kearney
CREDITS:	2	OFFICE:	Drake 1108 & 082-A
LEVEL:	U/G	OFFICE EMAIL:	schlueter.10@osu.edu
CLASS TIME:	Wed & Fri 9:30 AM-12:30 PM	OFFICE EMAIL:	kearney.24@osu.edu
LOCATION:	Drake 2038	OFFICE HOURS:	Mon & Wed 3:30-5

COURSE DESCRIPTION

This course prepares students for the London Theatre study abroad experience (July 5-August 5, 20-2016) by placing contemporary British performance into its cultural and historical contexts.

LEARNING OBJECTIVES

1. To provide students with the necessary information to help them best prepare for the London Theatre study abroad program, including an orientation to the London experience, as well as organizational and administrative preparation.
2. To place contemporary British theatre into its historical and cultural contexts by focusing on the concepts of “empire” and “multi.” At the height of its world power, London was at the center of the British Empire. What are the legacies of that positioning? Moreover, London has been (and continues to become) a multi-ethnic, multi-lingual, multi-cultural metropolis. How does that multi-ness mark British culture today?
3. To familiarize students with the history of British theatre, with special emphasis on the legacy of Shakespeare as a global cultural product and the role of national funding in fostering the development of contemporary British theatre.

This course will segue directly into THEA 5798.02 Study Abroad: International (3 units, undergrad/grad), which is the course number under which all students on the four-week London Theatre Program will be enrolled during our time in London.

Note: During the London Theatre Program, which follows this Maymester prep course, the academic labor of our students will be focused on viewing, critiquing, and engaging with at least 28 live performances. These collectively viewed productions will be our texts for the London Theatre Program. This approach is in accordance with the thinking of the Association for Theatre in Higher Education, the United States Institute of Theatre Technology, and the National Association of Schools of Theatre, each of whom have argued (in their respective documents on the tenure process) that research in the field of theatre not only encompasses creative production like playwriting, design, acting, and directing, but also that this work is on par with the production of more traditional humanistic scholarship such as monographs or peer-reviewed articles. With that in mind, our students in London will be studying live performances as creative research.

TEACHING METHOD: This is a discussion-driven seminar. Lecture will be employed as needed, but emphasis is on direct student engagement with course material.

REQUIRED TEXTS (available for purchase at the campus Barnes and Noble, except where noted)

1. Bryson, Bill. *Shakespeare: The World as Stage*. (New York, NY: Harper Collins, 2007). ISBN-10: 0060740221
2. *Eyewitness Travel Guides, LONDON*. (DK Publishing, London, UK 2012 or 2013). ISBN-10: 1465400486, ISBN-13: 978-1465400482
3. Sierz, Aleks and Lia Ghilardi. *The Time Travellers Guide to British Theatre: The First Four Hundred Years*. (Oberon Books, 2015). ISBN-10 1783192089, ISBN-13 978-1783192083
4. Shakespeare, William. *Cymbeline*.
5. *London: The Modern Babylon* (a documentary film by Julien Temple; on reserve in the main library for viewing)

As well as other readings on Carmen, as assigned. This includes our script for production in London.

ASSIGNMENTS:

Response Essays: 15% of final grade per essay

Students will be required to write four response essays across Maymester. Each essay should be approximately 5 pages, double-spaced, and reflect both a sustained and critical engagement with course material *and* a clear argumentative perspective coupled with reference to outside sources.

1. **Tourist perspectives.** You will engage critically with the *Eyewitness Travel Guide: London* and the documentary *London: The Modern Babylon* to ask the question: how does the tourist vision of London clash with the city's history? Consider notions of "empire" and "multi" as you craft your argument.
2. **New Plays in UK vs US.** How does development of new plays in the UK differ from the development of new plays in the US? Given material you have read for class, speculate on reasons why this is the case.
3. **History of British Theatre.** Given what you have read in *Time Travellers*, how did the history of British performance engage with its status as a global empire? Focus your argument on one time period or aspect of British theatre history.
4. **Shakespeare as Cultural Product.** Give what you have read in the Bryson, in *Time Travellers*, and on the RSC and Globe websites, how is Shakespeare framed as a British cultural product?

Performance Preparation Work: 25% of final grade

As part of the London Theatre Program, students collaborate on a staged reading of a play written by an OSU student. This staged reading will happen at Tristan Bates Theatre in Covent Garden. Together, we will form a small-scale theatre company and gain the experience of making new work on a shoestring in the UK. Each student on the London Theatre Program will contribute to this project in a different way: some students will act, some will stage manage, some will market, some will design. We will work together across Maymester to decide who will take on what role, to get our marketing underway, to begin rehearsals, and to plan in advance for what costume or prop pieces we need to construct and pack. As part of the Maymester class, we will dedicate class time on three occasions to this work. You will be assessed based on the thoroughness of your prepared work, your flexibility as a collaborator, and your engagement with the new works process.

Attendance and Participation: 15% of final grade

Our time together will only be as productive as we make it. To that end, we expect your inquisitive, engaged, prepared presence. Because Maymester is so compressed, any unexcused absence will be grounds for failure of the course. Please note: we will begin promptly at 9:30 AM. We will expect promptness in London, and we will begin putting that expectation into practice during Maymester.

GRADING: Student grades will be calculated as follows:

Response Essays (15% of final grade per essay).....	60%
Performance Preparation Work	25%
Attendance and Participation.....	15%
Total	100%

GRADING SCALE:

	B+	87-89.9%	C+	77-79.9%	D+	67-69.9%	
A	93-100%	B	83-86.9%	C	73-76.9%	D	60-66.9%
A-	90-92.9%	B-	80-82.9%	C-	70-72.9%	E	0-59.9%

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/info_for_students/csc.asp).

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 Escort Service is available after 6 p.m. by dialing 292-3322.

COURSE SCHEDULE

Week 1: Overview

WED MAY 11

Discussion: Syllabus
Discussion: OIA information and overview
Discussion: Staged reading parameters
In class viewing: *London: The Modern Babylon*

FRI MAY 13

Discussion: Empire/Multi
HAVE READ: *Eyewitness Travel Guide*
HAVE READ: XXX (on Carmen)
DUE: Response Essay 1: Insider/Outsider Perspectives

Week 2: New Works in London

WED MAY 18

Discussion: London and New Works
Performance Prep Part 1: staged reading script
HAVE READ: Staged reading script (on Carmen)
HAVE READ: "Over There" (on Carmen)

FRI MAY 20

Discussion: Finding an audience
Performance Prep Part 2: casting/crewing
HAVE READ: Guerrilla marketing (on Carmen)
HAVE READ: *Time Travellers* Intro, Chaps 7-8
DUE: Response Essay 2: New Plays in US vs UK

Week 3: British Theatre History

WED MAY 25

Discussion: History of British Theatre
HAVE READ: *Time Travellers* Chaps 1-3

FRI MAY 27

Discussion: History of British Theatre
Performance Prep Part 3: rehearsal
HAVE READ: *Time Travellers* Chaps 4-6
DUE: Response Essay 3: British Theatre History
***Please note: two meetings will be scheduled outside of class time this week to begin rehearsal and technical work on our staged reading.*

Week 4: Shakespeare's Ghost

WED JUN 1

Discussion: Shakespeare
HAVE READ: Bill Bryson *Shakespeare*
HAVE READ: RSC and Globe Websites (link on Carmen)

FRI JUN 3

Discussion: *Cymbeline*
Distribute London syllabus and calendar
HAVE READ: *Cymbeline*
DUE: Response essay 4: Shakespeare as Product

There is something about Britain that smells of theatre.

–Eyre and Wright, *Changing Stages: A View of British and American Theatre in the Twentieth Century*