

Term Information

Effective Term Summer 2023

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 5798.03
Course Title Study Tour: London
Transcript Abbreviation Study Tour: London
Course Description Group international travel experience. This course explores the landscape of contemporary British performance by immersing students in a demanding daily schedule of live performances, guest lectures, and museum and exhibition visitations in London and in Stratford-upon-Avon, placing contemporary British performance into its cultural and historical contexts.
Semester Credit Hours/Units Fixed: 5

Offering Information

Length Of Course 12 Week, 8 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 Field Experience
Grade Roster Component Field Experience
Credit Available by Exam No
Admission Condition Course No
Off Campus Always
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced Yes

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

Traditions, Cultures, and Transformations

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

- Students will evaluate live theatrical performance by talking and writing about it in focused, rigorous ways.
- Students will develop critical and reflective acuity by participating in guided conversation and debate on contemporary British art and performance.
- Students will understand what contemporary theatre can tell us about what it means to be British.
- Students will articulate differences between the audience experience of theatre in the United States and the United Kingdom.

Content Topic List

- Theatre
- Performance
- London

Sought Concurrence

No

Attachments

- THEATRE-5798.03_Syllabus (002).docx: TH 5798.03 Syllabus
(Syllabus. Owner: Kelly, Logan Paige)
- TH 5798.03 Education Abroad Course Inventory.pdf: TH 5798.03 Education Abroad Inventory
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- THEATRE-5798.03_Theme-Proposal.docx: TH 5798.03 GE Theme Submission Form
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- BA Curricular Map.xlsx: Theatre-BA Curriculum Map
(Other Supporting Documentation. Owner: Kelly, Logan Paige)
- London Study Abroad Credit Hour Justification.docx: TH 5798.03 Credit Hour Justification
(Other Supporting Documentation. Owner: Kelly, Logan Paige)

Comments

- Updates from 11/30 revision requests; We envision offering this as an 8-week course as described in the syllabus, but I was having trouble submitting with only the 8-week length selected. *(by Kelly, Logan Paige on 12/09/2022 10:41 AM)*
- - Study abroad courses in the GE are as a rule not repeatable. I recommend you remove the repeatability.
 - High Impact Practice courses in the Themes are 4 credit courses. Have you considered making this course 4 credits?
 - A credit hour rationale should be uploaded. Here are the instructions <https://ascas.osu.edu/curriculum/credit-allocation-guidelines-education-abroad-programs> . Here is a good example of a rationale with attendant info in syllabus https://ascnet.osu.edu/storage/request_documents/5381/German%203798.02%20Revised%2011-28-2022.pdf
 - Per OAA request, please check off all campuses for courses in the new GE.
 - The subsidy level should be doctoral.
 - Please remove sophomore for intended rank. *(by Vankeerbergen, Bernadette Chantal on 11/30/2022 04:45 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	11/10/2022 03:01 PM	Submitted for Approval
Approved	Kelly, Logan Paige	11/10/2022 03:02 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/30/2022 04:45 PM	College Approval
Submitted	Kelly, Logan Paige	12/09/2022 10:41 AM	Submitted for Approval
Approved	Westlake, Jane E	12/09/2022 11:38 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/09/2023 03:27 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 03:27 PM	ASCCAO Approval



TERM: Summer 2024
CREDITS: 5
FORMAT: Lecture
CLASS TIME: As Listed
LOCATION: As Listed

INSTRUCTORS:
OFFICE:
OFFICE EMAIL:
STUDENT HOURS:

COURSE DESCRIPTION

This course explores the landscape of contemporary British performance by immersing students in a demanding daily schedule of live performances, guest lectures, and museum and exhibition visitations in London and in Stratford-upon-Avon, placing contemporary British performance into its cultural and historical contexts.

In this course we will employ two narrative frames and analytical lenses to comprehend contemporary London: “Empire” and “Multi”. At the height of its world power, London was at the center of the British Empire. What, we will ask, are the legacies of that positioning? Moreover, London has been (and continues to become) a multi-ethnic, multi-lingual, multi-cultural metropolis. How, we will ask, does that multi-ness mark British culture today?

We will explore 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.

LEARNING OBJECTIVES

Students will:

- 1) Evaluate live theatrical performance by talking and writing about it in focused, rigorous ways.
- 2) Develop critical and reflective acuity by participating in guided conversation and debate on contemporary British art and performance.
- 3) Understand contemporary theatre can tell us about what it means to be British.
- 4) Articulate differences between the audience experience of theatre in the United States and the United Kingdom.

GENERAL EDUCATION: *Traditions, Cultures, and Transformations*

Goals

- 1.1 Engage in critical and logical thinking.
- 1.2 Engage in advanced, in-depth scholarly exploration of the topic or ideas within the theme.

- 2.1 Identify, describe, and synthesize approaches or experiences.

- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
- 3.2 Analyze the impact of a “big” idea or technological advancement in creating major and long-lasting change in a specific culture.
- 3.3 Examine the interactions among dominant and sub-cultures.
- 3.4 Explore changes and continuities over time within a culture or society.
- 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.
- 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

TEACHING METHOD

This is a discussion-driven seminar. Lecture will be employed as needed, but emphasis is on direct student engagement with course material. Attending live performance, guest lectures, tours, and gallery visits enhance the experience.

REQUIRED TEXTS: *In Columbus Pre-Departure Sessions*

- 1) Bryson, Bill. *Shakespeare: The World as Stage*. (New York, NY: Harper Collins, 2007). ISBN-10: 0060740221
- 2) *2020 DY Eyewitness Travel Guide, LONDON*. (DK Publishing, London, UK 2019). ISBN-13: 978-1465428646
- 3) Sierz, Alekx and Lia Ghilardi. *The Time Traveler’s Guide to British Theatre: The First Four Hundred Years*. (Oberon Books, 2015). ISBN-13: 978-1783192083
- 4) *London: The Modern Babylon* (a documentary film by Julien Temple; on reserve in the main library for viewing)
- 5) Shakespeare, William. *Henry IV Part I*.
- 6) Euripides. *Medea*.
- 7) Other readings as assigned on Carmen.

REQUIRED TEXTS: *Abroad*

During the London Theatre Program, our academic labor is focused on viewing, critiquing, and engaging with at least 25 live performances. These collectively viewed productions will be our primary 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 for Theatre Technology, and the National Association of Schools of Theatre, each of whom have argued 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.

We will also discuss the ephemera associated with each production, including reviews, websites, and programs. We encourage you to purchase or read programs available for each play. Remember that in most cases, a shortened playbill is available for free.

ASSIGNMENTS: *In Columbus Pre-Departure Sessions*

The pre-travel sessions in Columbus are designed to provide students with the necessary information to help you best prepare for the London Theatre Study Abroad Program, including an orientation to the London experience, as well as organizational and administrative preparation.

Response Essays (20%)

Students will be required to write four response essays. Each essay should be 3 – 5 pages, double-spaced, and reflect a sustained and critical engagement with course material, a clear argumentative perspective, good writing skills, and reference to outside sources.

- 1) **Insider/Outsider 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) **History of British Theatre:** Given what you have read in *Time Travelers*, 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.
- 3) **Shakespeare as Cultural Product:** Given what you have read in *Shakespeare: The World as Stage*, in *Time Travelers*, and on the RSC and Globe websites, how is Shakespeare framed as a British cultural product?
- 4) **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.

Attendance and Participation (5%)

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

Assignments: *Abroad*

London Journal (37.5%)

Students are required to keep a rigorous journal responding to their experiences in London. This journal will respond to all plays seen, guest lectures, and ten items from the “Learning London” menu. More information on precise journal expectations follows on the last two pages of this syllabus.

Midpoint Essay (7.5%)

In response to a prompt given by the instructors, students will write a short essay (3 pages, double-spaced) reflecting on and engaging with the first two weeks of the London Theatre Program.

Final Essay (7.5%)

In response to a prompt given by the instructors, students will write a short essay (3 pages, double-spaced) synthesizing a key aspect of your experiences in London.

In-Class Presentations: Setting the Stage (11.25%)

Each student will be assigned two plays, playwrights, or theatres that we will be visiting over the course of our time in London. Students will research these and, at a pre-scheduled time across the semester, present key information in five or fewer minutes to the group. Think of yourself as the tour guide for the day: what information will enrich our experience of this production?

Attendance and Participation (11.25%)

We expect your engaged, curious, articulate, and invested presence in the room. We expect that you will bring your opinions to the room with you, and that you will equally expect to hear and be challenged by the opinions of others in the class. We also expect that you will be prompt and courteous presences at all events.

Course Schedule

In Columbus Pre-Departure Sessions

CLASS TIME: 9:30-12:30PM

LOCATION: TBD

Date	Topic/Event/Presentation	Readings Due	
	Week 1		
F	London Overview Discuss: Syllabus Discuss: OIA information & Overview View: <i>London: The Modern Babylon</i>		9:30AM
	Week 2		
M	Discuss: Empire/Multi	<i>Eyewitness Travel Guide</i>	9:30AM
T	British Theatre History Discuss: History of British Theatre	<i>Time Traveler's Intro, 1 – 3</i>	9:30AM
W	Discuss: History of British Theatre	<i>Time Travelers, 4 – 6</i>	9:30AM
R	Shakespeare's Ghost Discuss: Shakespeare	<i>Shakespeare: The World as Stage</i>	9:30AM
F	Discuss: <i>Henry IV Part I</i> Discuss: OIA Plans	<i>Henry IV Part I</i> RSC & Globe Websites GUEST: ???, Study Abroad Contact	9:30AM

Week 3				
	M	New Works in London Discuss: London and New Works	<i>Time Travelers</i> , 7 – 8 “Over There” (on Carmen) Royal Court Website	9:30AM
	T	Discuss: Audiences, Experiences Discuss: <i>Medea</i>	<i>State of Play</i> <i>Medea</i>	9:30AM

Study in London

Date		Topic/Event/Presentation	Places to Be/Plays to See	
Week 1				
	N	NO CLASS	Walking tour of London	10:00AM
			DUE: Response Essay 4	10:00PM
	M	Presentation: Museum of City of London Presentation: <i>Shakespeare in Love</i> & Noel Coward Theatre Presentation: <i>Hotel</i> & National Theatre		10:00AM
	T	NO CLASS: Museum Tour	Museum of the City of London <i>Shakespeare in Love</i> at Noel Coward	10:00AM 7:30PM
	W	Presentation: <i>Book of Mormon</i> & Prince of Wales Presentation: <i>Boss of It All</i> & SOHO		10:00AM
			<i>Hotel</i> at National	7:30PM
	R	NO CLASS: Brick Lane Tour	Brick Lane Tour <i>Book of Mormon</i> at Prince of Wales	9:30AM 7:30PM
	F	Guest Artist:		10:00AM
			<i>Boss of It All</i> at SOHO	7:30PM
	S	Presentation: <i>Titus Andronicus</i> & Globe Presentation: High Tea Presentation: <i>Colby Sisters</i> and Tricycle		10:00AM
			Dinner at Globe Theatre <i>Titus Andronicus</i> at Globe Theatre	5:00PM 7:30PM

Week 2				
	N	NO CLASS	Tea at Ferris-Rotman Home	4:00PM
	M	Guest Artist:	<i>Colby Sisters</i> at Tricycle	10:00AM 7:30PM
	T	Presentation: <i>Crucible</i> & Old Vic Theatre Presentation: <i>Mathilda</i> & Cambridge Theatre	<i>Crucible</i> at Old Vic	10:00AM 7:30PM
	W	Guest Artist:	<i>Mathilda</i> at Cambridge	10:00AM 7:30PM
	R	Presentation: <i>Mr. Burns</i> & Almeida Presentation: <i>Nether</i> & Royal Court Presentation: V&A Museum	<i>Mr. Burns</i> at Almeida	10:00AM 7:30PM
	F	NO CLASS: Museum Tour	V&A Museum <i>The Nether</i> at Royal Court	10:00AM 7:30PM
	S	NO CLASS	Pub Theatre Performance of Your Choice	7:30PM
Week 3				
	N	NO CLASS	DUE: Journal DUE: Midpoint Essay	10:00PM 10:00PM
	M	Presentation: <i>Porgy and Bess</i> and Regents Park Theatre	<i>Porgy and Bess</i> at Regents Park Theatre	10:00AM 7:45PM
	T	Presentation: <i>Henry IV Part I</i> & RSC Presentation: <i>Roaring Girl</i> & Stratford		10:00AM
	W	NO CLASS TRAVEL TO STRATFORD	<i>Henry IV Part I</i> at RSC	7:00PM
	R	NO CLASS	RSC Tour Stratford Tour <i>Roaring Girl</i> at RSC	9:00AM 1:30PM 7:30PM
	F	NO CLASS RETURN FROM STRATFORD BEGIN LONG WEEKEND		
	S	NO CLASS		

		LONG WEEKEND		
		Week 4		
	N	NO CLASS LONG WEEKEND		
	M	Presentation: <i>The Events</i> & Young Vic	<i>The Events</i> at Young Vic	10:00AM 7:30PM
	T	Presentation: <i>Medea</i> & National	<i>Media</i> at National	10:00AM 7:00PM
	W	Presentation: <i>Perseverance Drive</i> & Bush Theatre	<i>Perseverance</i> at Bush Theatre	10:00AM 7:30PM
	R	Presentation: <i>Small Family Business</i> & National	<i>Small Family Business</i> at the National	10:00AM 7:30PM
	F	Presentation: <i>Antony and Cleopatra</i> Presentation: <i>Nightmares of Carlos</i> & Arcola	<i>Antony and Cleopatra</i> at the Globe	10:00AM 7:30PM
	S	NO CLASS	<i>Nightmares of Carlos Fuentes</i> at Arcola	4:00PM
		Week 5		
	N	NO CLASS	Lunch at British Museum	1:00PM
	M	FINAL CLASS: WRAP-UP		10:00AM
	T	End of Program Students Depart Residence Hall	DUE: Final Journal	10:00PM
	W			
	R		DUE: Final Essay	10:00PM

London Theatre Program Journal Expectations

A journal is often conceived of as a deeply private, subjective piece of writing. In this class, however, we will be thinking of it as a something more like an individually-driven microhistory. That is: as you write, imagine you are leaving behind a document for future historians (or for a future version of yourself) that will lay out, in specific, your experiences, your curiosities, and your tastes, as it strives to integrate and to make sense of them as a whole.

Much of what you will write in your London Journal will focus on chronicling and grappling with your varied theatrical experiences. But you will also write about how these experiences change your sense of what theatre can (or should) be, as well as how these experiences simply change *you*. Moreover, throughout our time together, you will be discovering what it means to live in one of the most influential cities in the world, and what it means to live, perhaps for the first time in your life, as an “outsider” to a given culture. This, too, is fodder for your journaling. We will expect you to write seriously and reflectively, then, about both your aesthetic and your life experiences in London.

Remember:

1. Don't be afraid to be enthusiastic, but also don't be afraid to be confused or critical. Writing about these topics, with rigor, can help you clarify your thinking on them.
2. Push yourself to pick the right word: relying on platitudes like “nice” or “exciting” or extremes like “terrible” “brilliant” or “the worst” limit complexity of thinking.
3. Always provide clear, specific details and examples: your future self (or future historians) will thank you for them.

London Journal (Summer):

- *ON THE PLAYS YOU SEE*: Write a journal entry for every production you see (this will total approximately **20** entries). Take the time to not only summarize what you saw but also to detail what struck or moved you. What would you love to steal for a future production of your own? Where did the production go absolutely right? Absolutely wrong? How did it surprise you? Where possible, these production entries should refer to written essays, programs, or reviews you have read in London.
- *ON THE PLACES YOU VISIT*: You will choose a variety of experiences from the “Learning London Menu” (on the last page of this syllabus) of not-to-be-missed experiences to give yourself in London. **10** entries must reflect on experiences from this list.
- *ON THE GUESTS AND WORKSHOPS*: For every guest lecturer or workshop we undertake, you will write a journal entry. Think about how what the guest artist has to say ties into (or contrasts with) what you've discovered so far. What was his/her most compelling point? Least? (This will total approximately **4** entries.)

Journals must be electronically submitted. There are no minimum and maximum word counts to arbitrarily define completion. A journal entry is complete when it is fully fleshed out. If we feel you are not meeting this standard, we will let you know.

LEARNING LONDON MENU

You will write about TEN experiences from this menu in your Journal.

The London Theatre program is getting you started with TWO that we are paying for and organizing:

1. Museum of the City of London
2. Victoria and Albert Museum

YOU will choose TWO places or events you discovered you wanted to see in London during the In-Columbus portion of the course.

3. One personal choice will be the third experience you journal about in London.
4. The other personal choice will be the fourth experience you journal about in London.

Then: choose SIX more. One from each of the following categories!

5: ART, HISTORY, AND SCIENCE MUSEUMS

Tate Modern

Tate Britain

The National Gallery

The National Portrait Gallery

British Museum

Imperial War Museum

National Science Museum

British Library: First Folio and Magna Carta

19 Princelet St: Immigration & Diversity

6: HOMES, INNS, HOTELS

Sir John Soane's Museum

Courtauld Gallery in Somerset House

Lord Leighton's House

Samuel Johnson's House

George Inn

Middle Temple Hall

Cadogan Hotel

7: PARKS AND GREEN SPACES

Hampstead Heath

Hyde Park

Kensington Gardens

Highgate Cemetery

Regent's Park

Tavistock Square: Gandhi Memorial

8: PLACES OF WORSHIP AND PALACES

Westminster Abbey

St. Martin-in-the-Fields on Trafalgar Square.

St. Paul's Cathedral: stay for Evensong

St. Paul's Covent Garden: The Actor's Church

St. Bartholomew the Great

London Central Mosque

Bevis Marks Synagogue

Kensington Palace

Hampton Court: tour the garden maze

9: MARKETS AND NEIGHBORHOODS

Chinatown

Portobello Market (Saturdays only)

Petticoat Lane Market

Camden Lock Market

Covent Garden

Chapel Market

Ridley Road Market

Columbia Road Flower Market

10: EXPERIENCES

London Eye

Royal Albert Hall: "Proms," the largest classical music festival in the world, begins July 18

Eat traditional British food in a pub

Explore Harrods

GRADING

Columbus

Attendance/Participation	5%
Response Essay 1	5%
Response Essay 3	5%
Response Essay 3	5%
Response Essay 4	5%

London

Journal	37.5%
Midpoint Essay.....	7.5%
Final Essay	7.5%
Presentation.....	11.25%
Attendance/Participation	11.25%
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

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

PROFESSIONALISM AND RESPECT

You are expected to treat your instructor and all other participants in the course with courtesy and respect. Your comments to others should be factual, constructive, and free from harassing statements. You are encouraged to disagree with other students, but such disagreements need to be based upon facts and documentation (rather than prejudice and personalities). Even your subjective opinions need to be supported with evidence.

Students will need to contribute in intelligent, positive, and constructive manners within the course. Attacks on individuals or unfair generalizations about categories of people will not be tolerated. Behaviors that are abusive, disruptive, or harassing may result in disciplinary actions as specified within the Code of Student Conduct (<https://trustees.osu.edu/bylaws-and-rules/code>).

PREFERRED NAME & PREFERRED GENDER PRONOUNS

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender identity, and nationalities. Class rosters are provided to instructors with students’ legal names. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

TITLE IX STATEMENT

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 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 discussion or in your written work, and in our one-on-one meetings. I 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 the 24-hour helpline from the Sexual Assault Response Network of Central Ohio (SARNCO) at 614-267-7020.

STUDENT LIFE DISABILITY SERVICES

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 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."

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for all GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of this Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

This course explores the landscape of contemporary British performance by immersing students in a demanding daily schedule of live performances, guest lectures, and museum and exhibition visitations in London and in Stratford-upon-Avon, placing contemporary British performance into its cultural and historical contexts.

Connect this course to the Goals and ELOs shared by all Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	This course will build skills needed to engage in critical and logical thinking about contemporary British performance and culture through: assigned readings that contextualize contemporary British performance; through response essays that examine insider/outsider perspectives, history of British theatre, Shakespeare as cultural product, and new plays in the UK vs US; and through engagement in class-based discussion about performances students attend.
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	Through engagement in class-based discussion and through a writing a midpoint and a final essay, students will engage in an advanced, in-depth, scholarly exploration of contemporary British performance and culture.
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	This course uses class-based discussion, a rigorous journal, and in-class presentations on plays, playwrights, and theatres they will visit to enable students to identify, describe, and synthesize their experiences of British performance.
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	Students will develop sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts through class-based discussion and through keeping a rigorous journal responding to the plays seen, guest lectures, and other experiences in London set forth in a “Learning London” menu that encompasses art, history, and science museums; homes,

	inns, hotels; parks and green spaces; places of worship and palaces; markets and neighborhoods; and London-specific experiences.
--	--

Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	Reading assigned texts and attending assigned live performances will enable students to describe how Shakespeare is framed as a British cultural product and how the history of British performance engages Britain’s status as a global empire. Students will demonstrate this through response essays and class-based discussion.
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	Students will analyze the legacy of Shakespeare as a global cultural product and the role of national funding in fostering the development of contemporary British theatre in a response essay and through class-based discussion.
ELO 3.3 Examine the interactions among dominant and sub-cultures.	Students will place contemporary British theatre into its historical and cultural contexts by focusing on the concepts of “empire” and “multi” in a response essay. 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?
ELO 3.4 Explore changes and continuities over time within a culture or society.	Students will explore changes and continuities over time within British theatre and culture through assigned readings, class-based discussion, assigned response papers, and responding to the “Learning London” menu in their journals.
ELO 4.1 Recognize and explain differences, similarities, and	Students will recognize and explain differences, similarities, disparities between British and American institutions,

<p>disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>organizations, cultures, and societies through attending and discussing live performance and by responding to the “Learning London” menu in their journals. The fourth response essay asks how the development of new plays in the UK differs from the development of new plays in the US.</p>
<p>ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.</p>	<p>Students will explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues through class-based discussion of live performance of assigned plays representing diverse voices and through the midpoint and final essay, the prompts for which will be based on the performances the students attend.</p>

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Total
Formalized Instruction 1.25:1	3 hrs	15 hrs	6 hrs						24 hrs 1.9 crh
Formalized Instruction & Intercultural Competence Discussions 1.25:1				3 hrs	4 hrs	2 hrs	5 hrs	1.5 hrs	15.5 hrs 1.2 crh
Structured and Guided Educational Experiences 25:1				14 hrs	16 hrs	11 hrs	14 hrs	1 hrs	56 hrs 2.2 crh

5.3 credit hours based on 2018 London Study Abroad activities. Historically, students accepted to the London Theatre Study Abroad program have been required to enroll in a 2 credit hour pre-departure course (THEATRE 5731) and a 3 credit hour in-country course (THEATRE 5798.02). In this revision, we aim to deliver the same pre-departure and in-country experience in one 5-credit hour course.