

## Term Information

Effective Term Summer 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 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

- 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 (March 2023).docx: TH 5798.03 Credit Hour Justification  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- THEATRE-5798.03 Syllabus (May 2023).docx: TH 5798.03 Syllabus (May 2023)  
*(Syllabus. Owner: Kelly, Logan Paige)*

**Comments**

- Syllabus updated to reflect panel feedback. *(by Kelly, Logan Paige on 05/30/2023 04:27 PM)*
- Please see feedback email sent to department 05-29-2023 RLS *(by Steele, Rachel Lea on 05/26/2023 10:50 AM)*
- Please see Panel feedback email sent 01/26/2023. *(by Hilty, Michael on 01/26/2023 10:54 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](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
Revision Requested	Hilty, Michael	01/26/2023 10:54 AM	ASCCAO Approval
Submitted	Kelly, Logan Paige	03/22/2023 02:43 PM	Submitted for Approval
Approved	Westlake, Jane E	03/22/2023 02:51 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/28/2023 09:23 AM	College Approval
Revision Requested	Steele, Rachel Lea	05/26/2023 10:50 AM	ASCCAO Approval
Submitted	Kelly, Logan Paige	05/30/2023 04:28 PM	Submitted for Approval
Approved	Westlake, Jane E	05/30/2023 05:49 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/31/2023 08:31 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	05/31/2023 08:31 AM	ASCCAO Approval



Theatre 5798.03  
Study Abroad: International, London  
#  
SYLLABUS

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

**INSTRUCTORS:**  
**OFFICE:**  
**OFFICE EMAIL:**  
**STUDENT HOURS:**

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### 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. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component. [Note: 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.]
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.
3. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

### **Expected Learning Outcomes**

Successful students are able to:

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2. Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.
- 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 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 (e.g., 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 a 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.

Students in this course meet these objectives by critically engaging with live performance through in-depth discussion and written assignments. Using the analytical frames of “Empire” and “Multi” we will discover what contemporary theatre can tell us about what it means to be British. We will consider London’s legacy as the capital of a globe-spanning empire and how it continues to evolve as a multi-ethnic, multi-lingual, multi-cultural metropolis. Through rigorous journaling, students will reflect upon the performances we see and ten cultural experiences of their choosing, especially paying attention to their “outsider” status in a foreign culture. Together we will explore British theatre history, 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. At the end of the program, students will be able to articulate differences between the audience experience of theatre in the United States and the United Kingdom.

### **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 can be found 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**

**Note for syllabus review: Formalized instruction is marked in green. Structured and guided educational experiences are marked in yellow.**

#### ***In Columbus Pre-Departure Sessions***

**CLASS TIME: 9:30-12:30PM**

**LOCATION: TBD**

<b>Date</b>		<b>Topic/Event/Presentation</b>	<b>Readings Due</b>	
<b>Week C1</b>				
05/08	W	<b><i>London Overview</i></b> Discuss: Syllabus Discuss: OIA information & Overview View: <i>London: The Modern Babylon</i>		9:30-12:30am
<b>Week C2</b>				
05/13	M	Discuss: Empire/Multi	<i>Eyewitness Travel Guide</i>  <b>DUE: Essay 1</b>	9:30-12:30am  9:30am
05/15	W	<b><i>British Theatre History</i></b> Discuss: History of British Theatre	<i>Time Traveler's</i> Intro, 1 – 3  <b>DUE: Essay 2</b>	9:30-12:30am  9:30am
05/17	F	Discuss: History of British Theatre	<i>Time Travelers</i> , 4 – 6	9:30-12:30am
<b>Week C3</b>				
05/20	M	<b><i>Shakespeare's Ghost</i></b>		9:30-12:30am



		Discuss: Shakespeare	<i>Shakespeare: The World as Stage</i>	
			<b>DUE: Essay 3</b>	<b>9:30am</b>
05/22	W	Discuss: <i>Henry IV Part I</i> Discuss: OIA Plans Guest: ???, Study Abroad Contact	<i>Henry IV Part I</i> RSC & Globe Websites	9:30-12:30am
05/24	F	<b><i>New Works in London</i></b> Discuss: London and New Works	<i>Time Travelers, 7 – 8</i> “Over There” (on Carmen) Royal Court Website	9:30-12:30am
			<b>DUE: Essay 4</b>	<b>9:30am</b>
		<b>Week C4</b>		
05/27	M	Discuss: Audiences, Experiences Discuss: <i>Medea</i>	<i>State of Play</i> <i>Medea</i>	9:30-12:30am

### ***Study in London***

**CLASS TIME: 10:00-11:00AM**

**LOCATION: TBD**

Date		Topic/Event/Presentation	Places to Be and Plays to See	
		<b>Week L1</b>		
06/02	N	NO CLASS: Tour of London	Walking tour of London	10:00-11:00am
06/03	M	Presentation: Museum of City of London Presentation: <i>Shakespeare in Love</i> & Noel Coward Theatre Presentation: <i>Hotel</i> & National Theatre	Classroom	10:00-11:00am
06/04	T	NO CLASS: Museum Tour	Museum of the City of London <i>Shakespeare in Love</i> at Noel Coward	10:00-11:00am 7:30-9:30pm
06/05	W	Presentation: <i>Book of Mormon</i> & Prince of Wales Presentation: <i>Boss of It All</i> & SOHO	Classroom <i>Hotel</i> at National	10:00-11:00am 7:30-9:30pm
06/06	R	NO CLASS: Brick Lane Tour	Brick Lane Tour	9:30-10:30am

			<i>Book of Mormon</i> at Prince of Wales	7:30-9:30pm
06/07	F	<b>Guest Artist:</b>	Classroom	10:00-11:00am
			<i>Boss of It All</i> at SOHO	7:30-9:30pm
06/08	S	Presentation: <i>Titus Andronicus</i> & Globe Theatre Presentation: High Tea Presentation: <i>Colby Sisters</i> & Tricycle	Classroom	10:00-11:00am
			Dinner at Globe	5:00-7:15pm
			<i>Titus Andronicus</i> at Globe	7:30-10:30pm
<b>Week L2</b>				
06/09	N	NO CLASS		
06/10	M	<b>Guest Artist:</b>	Classroom	10:00-11:00am
			<i>Colby Sisters</i> at Tricycle	7:30-9:30pm
06/11	T	Presentation: <i>Crucible</i> & Old Vic Theatre Presentation: <i>Mathilda</i> & Cambridge Theatre	Classroom	10:00-11:00am
			<i>Crucible</i> at Old Vic	7:30-10:30pm
06/12	W	<b>Guest Artist:</b>	Classroom	10:00-11:00am
			<i>Mathilda</i> at Cambridge	7:30-10:30pm
06/13	R	Presentation: <i>Mr. Burns</i> & Almeida Presentation: <i>Nether</i> & Royal Court Presentation: V&A Museum	Classroom	10:00-11:00am
			<i>Mr. Burns</i> at Almeida	7:30-9:30pm
06/14	F	NO CLASS: Museum Tour	V&A Museum	10:00-11:00am
			<i>The Nether</i> at Royal Court	7:30-9:30pm
06/15	S	NO CLASS	Pub Theatre Performance of Your Choice	7:30-9:30pm
<b>Week L3</b>				
06/16	N	NO CLASS	<b>DUE: Journal</b> <b>DUE: Midpoint Essay</b>	10:00pm 10:00pm

06/17	M	Presentation: <i>Porgy and Bess</i> & Regents Park Theatre	Classroom <i>Porgy and Bess</i> at Regents Park Theatre	10:00-11:00am 7:45-10:45pm
06/18	T	Presentation: <i>Henry IV Part I</i> & RSC Presentation: <i>Roaring Girl</i> & Stratford	Classroom	10:00-11:00am
06/19	W	NO CLASS TRAVEL TO STRATFORD	<i>Henry IV Part I</i> at RSC	7:00-10:00pm
06/20	R	NO CLASS	RSC Tour Stratford Tour <i>Roaring Girl</i> at RSC	9:00-10:00am 1:30-2:30pm 7:30-9:30pm
06/21	F	NO CLASS RETURN FROM STRATFORD BEGIN LONG WEEKEND		
06/22	S	NO CLASS LONG WEEKEND		
		<b>Week L4</b>		
06/23	N	NO CLASS LONG WEEKEND		
06/24	M	Presentation: <i>The Events</i> & Young Vic	Classroom <i>The Events</i> at Young Vic	10:00-11:00am 7:30-9:30pm
06/25	T	Presentation: <i>Medea</i> & National	Classroom <i>Medea</i> at National	10:00-11:00am 7:00-9:30pm
06/26	W	Presentation: <i>Perseverance Drive</i> & Bush Theatre	Classroom <i>Perseverance</i> at Bush Theatre	10:00-11:00am 7:30-9:30pm
06/27	R	Presentation: <i>Small Family Business</i> & National	Classroom <i>Small Family Business</i> at the National	10:00-11:00am 7:30-10:30pm
06/28	F	Presentation: <i>Antony and Cleopatra</i> Presentation: <i>Nightmares of Carlos</i> & Arcola	Classroom <i>Antony and Cleopatra</i> at the Globe	10:00-11:00am 7:30-10:30pm
06/29	S	NO CLASS	<i>Nightmares of Carlos Fuentes</i> at Arcola	4:00-6:00pm
		<b>Week L5</b>		

06/30	N	NO CLASS	Lunch at British Museum	1:00-2:30pm
07/01	M	FINAL CLASS: WRAP-UP	Classroom	10:00-11:00am
07/02	T	End of Program Students Depart Residence Hall		
			<b>DUE: Final Journal</b>	<b>10:00pm</b>
07/04	R		<b>DUE: Final Essay</b>	<b>10:00pm</b>

## 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%
<b>Total .....</b>	<b>100%</b>

### 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 [titleix@osu.edu](mailto: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**

The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by 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 may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.



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

## Overview

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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)

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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

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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
<b>ELO 1.1</b> 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.
<b>ELO 1.2</b> 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.
<b>ELO 2.1</b> 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.
<b>ELO 2.2</b> 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.
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## Goals and ELOs unique to Traditions, Cultures, & Transformations

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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
<b>ELO 3.1</b> 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.
<b>ELO 3.2</b> 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.
<b>ELO 3.3</b> 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?
<b>ELO 3.4</b> 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.
<b>ELO 4.1</b> 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><b>ELO 4.2</b> 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>

# Education Abroad & Away Course Inventory

## Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Education Abroad & Away Courses. Expectations for workload and credit-hours for Education Abroad & Away courses are outlined by the Office of International Affairs and described in the Arts and Sciences Curriculum and Operations Manual. It also may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## Pedagogical Practices for Education Abroad & Away

Course subject & number

**Performance expectations set at appropriately high levels, engaging in both academic and experiential exploration of the setting in which they study.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Education Abroad & Away Course Inventory

**Significant investment of effort by students over an extended period of time (e.g., Program length meets high academic standards and allows students to build meaningful connections with local community members and to develop a deep understanding of local cultural context).**

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Interactions with faculty and peers about substantive matters including cultural self-awareness, intercultural empathy, and academic content.**

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Education Abroad & Away Course Inventory

**Students will get frequent, timely, and constructive feedback on their work, from all appropriate sources, on their intercultural interactions and academic learning.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Periodic, structured opportunities to reflect and integrate learning, especially on their cultural self-awareness and their experience with difficult differences.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

## Education Abroad & Away Course Inventory

**Opportunities to discover relevance of learning through real-world applications and the integration of course content to contemporary global issues and contexts.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Public Demonstration of competence both in academic settings and, if possible, in the study away site.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)



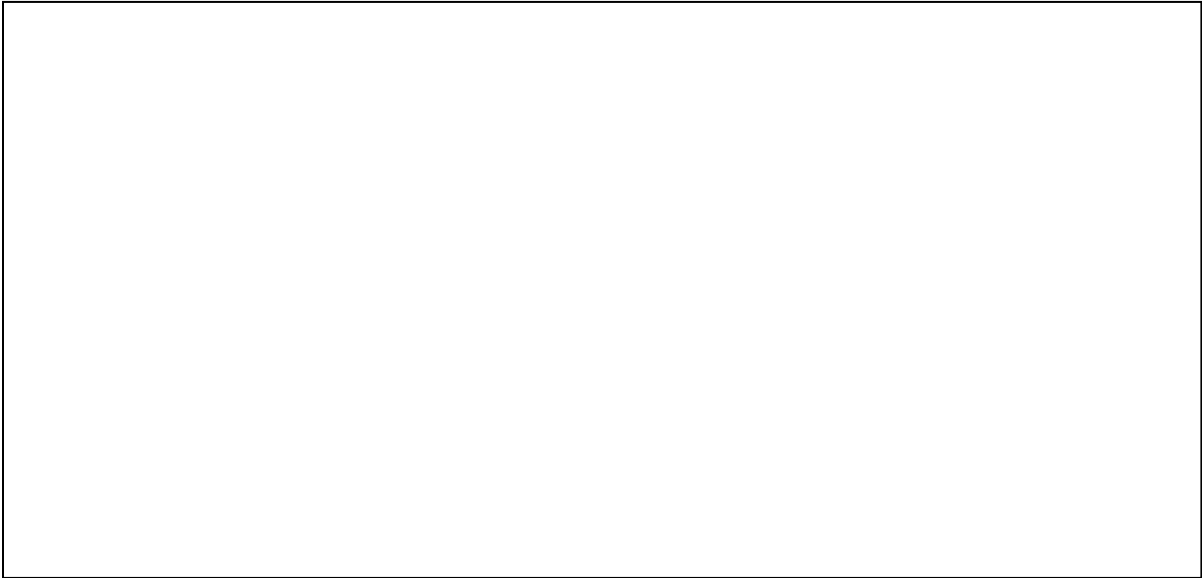
## Education Abroad & Away Course Inventory

**Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

**Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, e.g. universal design principles, culturally responsive pedagogy, structured development of cultural self-awareness.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Education Abroad & Away Course Inventory

**Clear plans to promote this course to a diverse student body and increase enrollment of typically underserved populations of students.** Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

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	Week C1	Week C2	Week C3	Week C4	Week L1	Week L2	Week L3	Week L4	Week L5	Total
<b>Formalized Instruction</b> 12.5:1	3 hrs	9 hrs	9 hrs	3hrs	4 hrs	4 hrs	2 hrs	5 hrs	1 hrs	40 hrs <b>3.2 crh</b>
<b>Structured and Guided Educational Experiences</b> 25:1					15 hrs	15 hrs	10 hrs	14 hrs		54 hrs <b>2.1 crh</b>

Prior to this revision, 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.

#### Estimated Hourly Breakdown of Structured and Guided Educational Experiences

##### Week L1

- 1 Walking Tour of London (1)
- 1 Museum of the City of London Tour (1)
- 2 *Shakespeare in Love* (2)
- 2 *Hotel* (2)
- 1 Brick Lane Tour (1)
- 3 *Book of Mormon* (3)
- 2 *Boss of It All* (2)
- 3 *Titus Andronicus* (3)

##### Week L4

- 2 *The Events* (2)
- 2 *Medea* (2)
- 2 *Perseverance* (2)
- 3 *Small Family Business* (3)
- 3 *Anthony and Cleopatra* (3)
- 2 *Nightmares of Carlos Fuentes* (2)

##### Week L2

- 2 *Colby Sisters* (2)
- 3 *Crucible* (3)
- 3 *Mathilda* (3)
- 2 *Mr. Burns* (2)
- 1 V&A Museum Tour (1)
- 2 *The Nether* (2)
- 2 Pub theatre performance (2)

##### Week L3

- 3 *Porgy and Bess* (3)
- 3 *Henry IV Part 1* (3)
- 1 RSC Tour (1)
- 2 Stratford Tour (1)
- 2 *Roaring Girl* (2)

**Bachelor of Arts in Theatre  
Curriculum Map**

**Program Learning Goals**

Course #	Goal 1: Theatre Appreciation	Goal 2: The Craft of Performance	Goal 3: Design, Technology & Management	Goal 4: Critical Skills and Analysis	Goal 5: Experience as Generative Practitioner	Goal 6: Career Preparation
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**REQUIRED COURSES**

2100	Beginning	Beginning	Beginning	Beginning		Beginning
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*History & Text*

3731	Intermediate			Intermediate		
3732	Intermediate			Intermediate		
5771.xx	Advanced	Intermediate	(Intermediate)	Advanced	Intermediate	Beginning

*Design*

2211	Beginning		Intermediate	Beginning	Beginning	
3241	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3411	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3511	Intermediate		Advanced	Intermediate	Intermediate	Beginning
3611	Intermediate		Advanced	Intermediate	Intermediate	Beginning
5310	Intermediate		Advanced	Intermediate	Intermediate	Beginning

*Performance*

2811	Beginning	Beginning		Beginning	Beginning	
3831	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate	

*Production*

2000.xx	Beginning		Beginning		Beginning	Beginning
3000	Intermediate		Intermediate		Intermediate	Intermediate
4000.07	Advanced			Advanced	Intermediate	Intermediate
4000.08	Advanced	Advanced		Intermediate	Intermediate	Intermediate
4000.18	Advanced	Advanced		Intermediate	Intermediate	Intermediate
4000.xx	Advanced		Advanced	Intermediate	Intermediate	Intermediate
3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced

*Experiential Learning*

3921S	Intermediate	Advanced	Intermediate	Advanced	Advanced	Intermediate
4191	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	Advanced
4921S	Advanced	Advanced	Intermediate	Advanced	Advanced	Advanced
4998	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
4999	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5189	Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
5798.02	Advanced	Intermediate	Intermediate	Advanced	Advanced	Intermediate
5798.03	Intermediate			Intermediate		
5922S	Advanced	Advanced		Advanced	Advanced	Advanced

**ELECTIVE COURSES**

2101	Beginning	Beginning	Beginning	Beginning		Beginning
2110	Beginning	Beginning		Beginning	Beginning	
2341H	Beginning		Beginning	Beginning	Beginning	
2351	Beginning		Intermediate	Beginning	Beginning	Beginning
2367.01	Intermediate			Intermediate	Intermediate	
2367.02	Intermediate			Intermediate	Intermediate	
2367.03	Intermediate			Intermediate	Intermediate	
3111	Intermediate	Intermediate	Beginning	Intermediate	Intermediate	Beginning
3221	Intermediate		Advanced	Intermediate	Intermediate	Intermediate
3351			Beginning	Beginning	Beginning	
3352			Intermediate	Intermediate	Intermediate	Beginning
3381			Intermediate	Intermediate	Intermediate	Beginning
3551	Intermediate	Beginning	Intermediate	Beginning	Intermediate	Beginning
3597	Advanced	Beginning		Advanced	Intermediate	
3812	Intermediate	Intermediate		Intermediate	Intermediate	
3813	Intermediate	Intermediate		Intermediate	Intermediate	
3814	Advanced	Advanced		Advanced	Advanced	Beginning
3815	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
3818	Advanced	Advanced		Advanced	Advanced	Intermediate
3820	Advanced	Intermediate		Intermediate	Intermediate	Intermediate
3821	Advanced	Advanced		Intermediate	Intermediate	Beginning
3825	Advanced	Advanced		Advanced	Advanced	

**Bachelor of Arts in Theatre  
Curriculum Map**

**Program Learning Goals**

<b>Course #</b>	<b>Goal 1: Theatre Appreciation</b>	<b>Goal 2: The Craft of Performance</b>	<b>Goal 3: Design, Technology &amp; Management</b>	<b>Goal 4: Critical Skills and Analysis</b>	<b>Goal 5: Experience as Generative Practitioner</b>	<b>Goal 6: Career Preparation</b>
3832	Intermediate	Advanced		Intermediate	Intermediate	Beginning
4194	Intermediate	(Intermediate)	(Intermediate)	(Intermediate)	(Intermediate)	Intermediate
4821	Advanced	Advanced		Advanced	Advanced	Beginning
5111	Advanced	Advanced	Beginning	Advanced	Advanced	Intermediate
5177	Intermediate	Advanced			Advanced	Beginning
5193	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5194	Advanced	(Advanced)	(Advanced)	(Advanced)	(Advanced)	(Advanced)
5211	Intermediate		Advanced	Advanced	Advanced	Intermediate
5210	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5220	Intermediate	Intermediate	Intermediate	Intermediate	Advanced	Advanced
5221	Advanced		Advanced	Advanced		Advanced
5225	Advanced	Intermediate	Advanced	Advanced		Advanced
5241	Intermediate		Advanced	Intermediate	Intermediate	Advanced
5263.xx	Advanced		Advanced	Advanced	Advanced	Advanced
5305	Intermediate		Intermediate	Intermediate	Intermediate	Intermediate
5321	Beginning		Intermediate	Beginning	Beginning	
5322	Intermediate		Intermediate	Intermediate	Intermediate	Beginning
5323	Intermediate		Advanced	Advanced	Intermediate	Intermediate
5331	Intermediate		Intermediate	Advanced	Intermediate	Beginning
5341	Intermediate		Advanced	Advanced	Advanced	Intermediate
5401	Advanced		Advanced	Intermediate	Advanced	Advanced
5403	Advanced		Advanced	Intermediate	Advanced	Advanced
5411	Advanced		Advanced	Advanced	Advanced	Advanced
5412	Advanced		Advanced	Advanced	Advanced	Advanced
5501	Advanced		Advanced	Intermediate	Advanced	Advanced
5502	Advanced		Advanced	Intermediate	Advanced	Advanced
5503	Advanced		Advanced	Intermediate	Advanced	Advanced
5511	Advanced		Advanced	Intermediate	Advanced	Advanced
5512	Advanced		Advanced	Intermediate	Advanced	Advanced
5603	Advanced		Advanced	Intermediate	Advanced	Advanced
5611	Advanced		Advanced	Advanced	Advanced	Advanced
5612	Advanced		Advanced	Advanced	Advanced	
5621	Advanced		Advanced	Intermediate	Advanced	Advanced
5720	Advanced			Advanced	Advanced	
5731	Advanced	Intermediate	Intermediate	Advanced	Advanced	
5741	Advanced	Intermediate	Advanced	Advanced	Advanced	
5751	Advanced	Intermediate	Advanced	Advanced	Advanced	
5798.01	Advanced	Intermediate	Intermediate	Advanced	Advanced	(Advanced)
5831	Advanced	Advanced		Intermediate	Advanced	
5835	Advanced	Advanced		Advanced	Advanced	Advanced
5899	Advanced	Advanced	Advanced	Advanced	Advanced	(Advanced)
5911	Advanced	Intermediate		Advanced	Advanced	Beginning
5921	Advanced	Intermediate		Advanced	Advanced	Beginning
5961	Advanced	Intermediate		Advanced	Advanced	Beginning
5971	Advanced	Intermediate		Advanced	Advanced	Beginning

Updated: 10/22