

Term Information

Effective Term Autumn 2020
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Request to create online version of existing course.

What is the rationale for the proposed change(s)?

To provide enhanced access for students by providing option for 100% online delivery

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4520.02
Course Title Special Topics in Shakespeare
Transcript Abbreviation Topics Shakespeare
Course Description Focused study of the works of Shakespeare in relation to a topic or critical problem.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Previous Value 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
Previous Value No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term No
Max Credit Hours/Units Allowed 9
Max Completions Allowed 3
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No

Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: 6 credit hours of English at the 2000-3000 level, or permission of instructor. 3 cr hrs for 2367 in any subject is acceptable towards the 6 cr hrs.
Previous Value Prereq: 6 credit hours of English at the 2000-3000 level, or permission of instructor. 5 qtr cr hrs for 367 or 3 cr hrs for 2367 in any subject is acceptable towards the 6 cr hrs.

Exclusions
Previous Value Not open to students with 15 qtr cr hrs of English 520.02.
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.1404
Subsidy Level Baccalaureate Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students interpret the theatrical, textual, and critical history of selected works, exploring Elizabethan court politics and censorship, Renaissance books in print, textual transmission, and Shakespeare's use of popular and historical resources.

Previous Value

Content Topic List

- Theme-specific approaches (e.g., Shakespeare and Religion)
- Genre-specific approaches (e.g., Shakespeare's History plays)
- Period-specific approaches (e.g., Elizabethan Shakespeare)

Sought Concurrence No

Attachments

- Neville syllabus ENGL 4520.02 Hamlet (Fall 2020) (1).docx: Syllabus Online
(Syllabus. Owner: Lowry, Debra Susan)
- Syllabus ENGL 4520.02 MWW-revised.pdf: Syllabus F2F
(Syllabus. Owner: Lowry, Debra Susan)
- ENGL 4520.02-ASC technical review checklist (June 1) (1).docx: Technical Review Checklist
(Other Supporting Documentation. Owner: Lowry, Debra Susan)

COURSE CHANGE REQUEST
4520.02 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
06/16/2020

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	06/15/2020 05:43 PM	Submitted for Approval
Approved	Lowry, Debra Susan	06/15/2020 05:43 PM	Unit Approval
Approved	Heysel, Garrett Robert	06/15/2020 06:28 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	06/15/2020 06:28 PM	ASCCAO Approval

ENGL 4520.02: Special Topics in Shakespeare

Q1 *Hamlet*: Shakespeare, Criticism, and Performance

Fall 2020

T/Th 3:55-5:15pm (Zoom) Prof. Sarah Neville



*From Kate Beaton, *Hark, a Vagrant*; click for alt-text

Instructor

Prof. Sarah Neville

neville.67@osu.edu

Zoom office hours 3-4pm on T/Th or by appointment

Course description

Did you know there are three texts of *Hamlet*? This Special Topics course is designed to give students an opportunity to explore the relationship between literary texts, criticism, and performance through a deep investigation into one of the most discussed – and controversial – texts in the English language. Students in this course will study the theatrical and critical history of the 1603 text of Shakespeare's *Hamlet*, which famously has Hamlet uttering not, "To be or not to be, that is the question", but "To be or not to be – ay, there's the point." In figuring out how this early version of Shakespeare's play could have been displaced by the later but better-known version of 1604-5,

students in 4520.02 will explore topics like Renaissance books in print, theories of textual transmission, performance criticism, theatre reviewing, and Shakespeare's use of popular and historical sources. Our weekly class work will be a mix of synchronous and asynchronous discussion, short writing assignments, and guided discovery.

Complementing these traditional classroom activities, Lord Denney's Players, the theatre company of the OSU English department, is producing a documentary film about the three texts of *Hamlet* in November 2020, and students in 4520.02 will form the film's production team. All work on the film will be completed remotely to conform with safe social distancing guidelines. As part of their class assessment, students will work to explain central textual and performance variants between the *Hamlet* texts as part of an "act" of the documentary. In consultation with the professor, student groups will direct their act's initial concept and script development, conduct and film interviews, adapt relevant illustrative scenes, determine those scenes' casting, costumes, lighting and sound design, and explain how these choices fit into their act's overall dramaturgy. The combination of the LDP documentary and students' individual work in the class will serve as a joint "laboratory" to test some of the claims Shakespeare critics have made about the performability of Shakespeare's 1603 *Hamlet* text, providing a lasting resource for other students and scholars of Shakespeare. All students in ENGL 4520.02 will take part in (and receive credit for) the making of the *Hamlet* film but they may choose whether or not they ultimately appear onscreen in the finished product.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Articulate major debates in textual transmission theory and performance criticism;
- Paraphrase scholarly arguments in peer-reviewed journals and compare their arguments;
- Conduct live interviews with internationally recognized experts;
- Collaborate to produce informative, teaching-focused audio-video deliverables;
- Explain how theatrical productions work to make arguments;
- Demonstrate critical writing, interpretation, and reflection skills.

How This Course Works

Mode of delivery: This course is 100% online. Our activities will consist of: 1) synchronous Zoom meetings at the assigned course time that will be recorded; 2) a coordinated group project that will require collaboration and some synchronous remote meetings in small groups at times TBD; 3) asynchronous discussion board postings, which may include submitting short video recordings; 4) writing assignments; 5) a take home final exam; 6) Zoom office hours.

Pace of online activities: This course is divided into **weekly modules**, though all course materials supplied by the instructor will be available on Carmen from week 1. Students are expected to keep pace with the readings and assignments, though they may also read ahead in the syllabus. Assignments are due on the assigned date, though students may receive extensions for the submission of individual written assignments if they ask in advance. Assignment due dates for group assignments cannot be extended.

Credit hours and work expectations: This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Live classroom sessions: REQUIRED**
Approximately 70% of the course will take place live during the scheduled class time, when students are required to be present in a Zoom class session. (Because this is a seminar class, students are encouraged but not required to have their videos turned on; if you choose not to have a video on, please use the same avatar throughout the course.) All of our live Zoom classes will be recorded and posted to enable students to return to the discussion at a later date, and so that we can use our class discussions as raw material. Note that beginning in week 6, our class only meets as a group for the Tuesday class sessions.
- **Live production sessions: REQUIRED**
Approximately 30% of the course will take place outside class times, as students work in small groups of 3-5 people to produce their act of the *Hamlet* documentary. Students will determine their own regular meeting hours of their group to plan and report progress, and meet weekly with the professor. To complete these hours students may also need to watch evening rehearsal of scenes or staged readings.
- **Participating in discussion forums: 2+ TIMES PER WEEK**
The discussion forums for this class are a mechanism for students both to record their progress through readings (which will assist in the documentary reflection assignment) and to supplement their participation during our live classroom discussions. Each week you should expect to post at least twice as part of our substantive class discussion on the week's topics, and expect to receive responses from the professor at least once per week. Students may (but are not required) to read and respond to other students' discussion posts.

Course materials

Required

There are two required books that students must purchase for this class. All other materials will be freely accessible via Carmen in .pdf, through OSU's library subscriptions, or on the Web. Because Shakespeare's works are highly mediated by modern editors and publishers, there can be significant differences between the text of one edition of a play and another; as a result it is important that you **acquire these particular assigned course textbooks**. (Please email me if you have questions about why Shakespeare texts are different; this facet of Shakespeare's works will become much

clearer as we move through the subject of the course.) While it is possible to purchase these two books in electronic copy for Kindle or other screen-reading, I **strongly** suggest purchasing the books in hard copy so that you are able to easily consult them during class/meeting times and as you complete assignments. Note that these are two separate books, though they have very similar names – in order to get fully edited and modernized versions of all three *Hamlet* texts, you must acquire **both** volumes, which are sold separately. We will talk in I have provided the ISBN numbers so that you can purchase them through the bookseller of your choice.

1. *Hamlet: The Texts of 1603 and 1623*, ed. Ann Thompson and Neil Taylor (Arden Shakespeare Third Series) (London: Bloomsbury, 2006). ISBN: 978-1904271802. Note: the softcover version of this book has a white cover and should retail around \$11-16.
2. *Hamlet*, ed. Ann Thompson and Neil Taylor (London: Arden, 2006). ISBN: 978-1472518385. Note: the most recent softcover version of this book has a blue cover and should retail around \$11-16.

Other fees or requirements

- Students are required to watch *Looking for Richard* (1996, dir. Al Pacino); a film that can be accessed through OSU's Secured Media Library. The film may also be purchased (~\$13) or rented (~ \$4) via several streaming services, including YouTube, GooglePlay, and Amazon Prime.
- Students are expected (though not required) to participate in the Lord Denney's Players talkback following the Hamlet documentary YouTube premiere, time and date TBD (one evening in December 2020).

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

Technology skills necessary for this specific course

- Using Adobe Acrobat to read/annotate .pdfs
- Using Notability (on Mac) to read/annotate .pdfs

- Using CarmenConnect text, audio, and video chat
- Using (or willingness to learn) Microsoft Teams to connect with group members (groups will decide their own preferred workflow method in consultation with professor)
- Using Zoom for synchronous class meetings (on Carmen) and for f2f interaction with professor and classmates;
- Recording, editing, and uploading video skills are helpful but not required.

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone
- Earphones: very helpful for class sessions but not required.

Necessary software

- [Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft’s Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

Required Assignments (see detailed descriptions below)

Assignment	% of final grade
Short Writing: Playbooks*	15%
Summative Critical Writings (total of 2)	10%
Discussion Posts & In-class participation	10%
Three Texts of <i>Hamlet</i> Comparative Take-Home Final Exam*	25%
<i>Hamlet</i> Documentary Group Participation	25%
<i>Hamlet</i> Documentary Reflection*	15%
Total	100%

Note: All starred () assignments must be completed in order to receive a passing grade in the class*

Assignment information

Short Writing 1: Playbooks (15% of final grade)

Length: 1,000-1,200 words

Due date: Week 7

Revisions due: Anytime before Week 14

Topic: This exploratory assignment is designed to get you to investigate Shakespeare's three texts of *Hamlet* in the context of early English printed playbooks by exploring the similarities that the two texts share with other plays by Shakespeare and his contemporaries. You are going to use a dataset to try to place Shakespeare alongside his predecessors and contemporary playwrights, so be prepared to take time to learn how to use this tool and to encounter a lot of names and ideas that are unfamiliar.

To complete the assignment, you are going to visit the *Database of Early English Playbooks* site at <http://deep.sas.upenn.edu/>. This website records all the publication and printing data of English Renaissance drama from the beginnings of printing in England through 1660, allowing users to search for author, title, playing company, theatre, printer, and publisher information. Of particular interest for this assignment are the categories under the "Advanced Search" options that enables users to search for works by genre, and to limit records by "single-play playbooks" (like quartos) and "collections" (like the Shakespeare First Folio of 1623). The goal is for you to experiment with *DEEP* to begin to learn more about how Shakespeare was marketed compared to the texts written by other authors. Did certain information appear more or less frequently on the title pages of plays written by Shakespeare? Were the texts of *Hamlet* usual or unusual compared to Shakespeare's other playbooks? Did some types or genres of plays appear to cluster together in a certain period of time?

Your position paper should present an argument that explains some of the patterns you've found in the data, and your introduction to the paper should assert a clear thesis. Evidence supporting your thesis will likely come from the records' information about title pages and your own calculations, and you may find it helpful to make numerical arguments to bolster your claims. There are many directions that your explorations can take you as you complete this assignment. Make sure you budget at least an hour to simply playing with *DEEP* before you settle on your argument – anticipate time for being confused, frustrated, or stymied by how the database works. If you struggle for more than 60 minutes, please reach out to me so I can help. See also the relevant grading rubric on Carmen under the "rubrics" tab.

Discussion Posts & In-Class participation (10%)

Because this course is designed to lead students through advanced scholarly material as well as enable them to work together to produce a substantial group project, students are required to keep tabs on their individual progression through the course using the Discussion Board feature in Carmen. Each student will start their own Discussion Post in week 1, which they will contribute to for the entire term. Students must add new material to their individual threads **at least twice** each week – a minimum of 100 words per post is required. Posts may do any of the following (or something else):

- Raise questions about a critical reading

- Note a connection to a previous reading
- Anticipate in-class discussion of an issue or detail
- Respond to an in-class discussion of an issue or detail
- Explain how something in the reading seemed particularly novel or interesting
- Explain how something in the reading seemed implausible
- Reflect upon an assignment
- Articulate a problem with elements of the documentary and list ideas about how to solve it
- Jot notes for an upcoming assignment
- List questions they'd like to ask an author or scholar
- Share a relevant meme, image, or article from popular media

Student discussion posts are readable by the other members of the class so that students may continue conversations and/or respond to others' ideas; however, students are not *required* to comment directly on each other's boards. I will periodically respond to students' individual discussion posts (1+/week). These discussion posts will be useful to help spark ideas/memories when students write their final reflections on the course and group project that are due in week 14.

Summative Critical Writings: 2 x 5%

Length: 200-300 words

Due date: Due intermittently; must be completed by week 14

The goal in this assignment is giving students practice synthesizing the critical arguments of other scholars. Students are responsible for writing a very short (200 MIN - 300 words MAX) summary of the main ideas of a critical article we discuss in class from week 4 forward, *paraphrased entirely in their own words*. This assignment also requires highlighting 2 crucial quotations from the article that demonstrate its main idea (these quotations do not count towards the word count). Students should *not* evaluate or otherwise judge the arguments being made – their job is only to summarize the main arguments of a paper in good faith by using their own words. These 2 summative critical writings combined are worth 10%, and they are graded on a binary of done/not done. Please submit these writings via Carmen.

Hamlet Documentary Reflection (15%)

Length: 1,500-2,000 words

Due date: Week 15

The purpose of the reflective paper is to establish a clear narrative of your experiences both working in the class and on the *Hamlet* documentary. Because much of what we will be doing may be new to you, its goal is to keep track of the development of your changing ideas about Shakespeare,

performance, history, or theatre in general as they occur over the course of the term. I strongly suggest keeping notes in the form of a short weekly journal keeping interpretive notes on your reading, responses to lectures and presentations, musings, meditations on images or ideas, accounts of using particular resources, or anything else that comes out of your experiences in 4520.02 or working on the production.

Keeping a journal or collection of notes will make it easier for you to locate a narrative of your experience in the previous 3 months after we hand over our materials to ASC Tech for final video editing. How have your ideas changed over the term? How have *you* changed? What did you find remarkable about the experience of learning about Shakespeare in this “hands-on” way, having to shift ideas about Shakespeare according to the opinions and theories of others? How did moments in the texts of Shakespeare change for you as you saw them actualized in real time and real space? As the word “critical” suggests, the reflection should be at least partially grounded in textual elements, whether it considers Shakespeare’s own texts, editorial practice, or literary criticism. This final reflection should be between 1,500-2,000 words long and is graded on a binary of done/not done.

Three Texts of *Hamlet* Comparative Take Home Exam (20%)

Length: 1,500-2,000 words

Due date: Exam date set by university

For the take-home exam in this course, students are asked to closely examine an issue, character, theme, or scene in ALL THREE of the Q1, Q2, and F1 texts of *Hamlet* to determine how each text provides a different approach. Students may not choose to discuss material we discuss in the documentary film in detail, but must choose other elements of the variant texts that we could not discuss in the film. Students are expected to make an argument with a clear thesis and to support their argument with quotations from all three texts of the play. Students may use secondary sources (sparingly) in support, but the majority of the argument needs to be based on students’ own interpretations of the three texts of Hamlet. Exams should be between 1,500-2,000 words long and follow the usual policies for written assignments. See also the relevant grading rubric on Carmen under the “rubrics” tab. Exams may be handed in as early as the last day of class; they *must* be handed in (by email or by Carmen submission) by the end of the exam date scheduled by the university. If you would like to receive written feedback on this exam, please let me know on the cover sheet.

Hamlet Documentary Group Participation (25%)

Our Hamlet documentary will be divided up into five acts of 15-20 minutes:

- Act 1: The three texts of *Hamlet*
- Act 2: “To be, or not to be”
- Act 3: The Queen
- Act 4: Corambis, or Polonius
- Act 5: Stage Directions

The first act will outline the play's textual issues, and we will produce and film that act together as a class using Zoom, cell phone cameras, and other recording devices. In our in-class discussions we will explore how audiences are primed to interpret performances of Shakespeare's plays in particular ways, and we will watch *Looking for Richard* as a model of ways to incorporate filmed Shakespeare alongside explanatory footage. These conversations will help us determine the kinds of arguments about *Hamlet* that audiences anticipate so that our documentary can work with and expand popular understanding of Shakespeare's most well-known play. Then we will work together as a group to develop raw film material and winnow down our footage to a manageable selection to be edited together by ASC Tech according to our specifications. This first act will give student groups a model for determining the method we can use to produce the remaining acts of the film.

Students are responsible for working as a small group "cohort" on one of the remaining four acts of the documentary, and individuals will ballot for their chosen cohort in the second week of class. Cohorts are responsible for working together to 1) determine the central issue or debate that the three texts of *Hamlet* present for their chosen topic; 2) determine how best to present that debate to an audience; 3) research the issue in secondary criticism; 4) determine what illustrative scene or scenes from Q1, Q2, or F will best show the issue to audiences and provide dramaturgical notes to help Dr. N cast, direct, and produce these scenes using local actors; 5) determine which scholars might be approached to provide commentary on the topic and invite them to take part in an interview; 6) schedule and film the scholarly interview(s); 7) select appropriate footage and label the footage to make it easy for the ASC Tech video editing team to complete their work. All told, each group will be responsible for producing 15-20 minutes of the finished documentary.

To ensure that our production stays on schedule and is able to be edited together by ASC Tech in time for us to watch the production by the end of term, our workflow is as follows:

Week 2: Act groups assigned and introduced

Week 3: Project rubric developed in-class and posted to Carmen

Week 4: Act groups must have determined central issue/approach to topic

Week 5: Act groups must have determined actor-based scenes necessary for topic

Weeks 6-9: Scenes cast, rehearsed, and filmed (Dr. N takes lead on this, with dramaturging from student groups)

Weeks 6-9: Act groups revise selected approach; determine first draft of script, assemble raw materials

Weeks 10-12: Act groups interview chosen scholars; assemble and organize raw materials

Week 13: All raw materials and finalized act scripts must be uploaded to Box

Throughout the process, all cohorts will need to remain in close contact with me via email and scheduled weekly meetings so that as the director and producer I am always aware of your plans. In general teams should make a point of anticipating your efforts at a given task will take 1-2x longer than they expect them to, and plan for such delays in advance. There's a theatre saying: 'if you're on time, you're late' – in other words, the earlier a task is completed and handed off to the next person who needs to work on it, the better it is for everyone! Especially during a time of heightened crisis (like now during Covid-19) is also helpful if most tasks are team-oriented so that if one person is unable to complete a task, someone else can step in to help. As much as it is possible, it is important to build redundancy into your workflow systems, so that everyone in your cohort can feel supported and resourceful.

Because this class is designed to support a large-scale collaborative project, a substantial portion of your grade in this portion of the class is devoted to your participation both inside and outside the classroom. Your shared grade for your act in the documentary will be determined by the professor in accordance with the rubric we build as a group in Week 3. Your participation grade will be determined by your commitment to your documentary group in the form of attendance and preparedness for group meetings, willingness to problem-solve and troubleshoot, kindness and open-mindedness (how well do you listen to other people's ideas?). Ultimately your grade of 25% for this work on the documentary will be determined by two things:

- 1) The grade received by the entire group for the work on their act (15%)
- 2) The grade you receive from your peers in the group (10%)

For specific outcomes, see the relevant grading rubrics under the "rubrics" tab on Carmen.

Late assignments

Assignments should be submitted via Carmen dropbox the week that they are due, and are always due on Thursdays at 11:59pm. In the event that a student is unable to submit an assignment the week that it is due, students should notify me by email as soon as possible. Essays that have been submitted on time and that have been returned may be revised for an improved grade provided that the student has met with me via Zoom to discuss my comments and chart a path forward.

Grading Scale (assignments and projects)

A+	98%	B+	88%	C+	78%	D+	68%
A	94.5%	B	84.5%	C	74.5%	D	64.5%
A-	91%	B-	81%	C-	71%	D-	61%
A-/B+	89.5%	B-/C+	79.5%	C-/D+	69.5%	D-/E+	59.5%

Grading Scale (final grade in the course)

A	92.5% and above
A-	89.5%-92.49%
B+	86.5-89.49%
B	82.5-86.49%
B-	79.5-82.49%
C+	76.5-79.49%
C	72.5-76.49%
C-	69.5-72.49%
D+	66.5-69.49%
D	62.5-66.49%
D-	59.5-62.49%
E	59.49% and below

Faculty feedback and response time

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

Grading and assignment feedback

For written assignments, you can generally expect detailed feedback within 7-10 days. For group project related work, you can expect feedback within 48 hours on a weekday.

E-mail

I generally reply to e-mails within **24 hours M-F. I am usually unavailable by email on weekends.**

Discussion board

I will check and reply to messages in the discussion boards every **24 hours on school days.**

Attendance, participation, and discussions

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful in conversing with others in both real time and asynchronously. See also the “Social Justice and the Title IX Amendment” section below.

- **Writing style:** Your discussion board posts are designed to be your own diary of your progress through the course, so you are free to add emojis, images, links, etc., as you see fit. Remember, however, that they are readable by the other members of the class, who may wish to respond or use your ideas as a springboard for your own. Out of respect for your potential audience, try to use proper grammar, spelling, and full sentence form.
- **Tone and civility:** Please create a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online, and inside jokes can be exclusionary if everyone isn't sure what they mean.
- **Citing your sources:** Please use quotations when relevant and make sure to cite your sources to back up what you say. (For the textbook or other course materials, list at least the author and page numbers. For online sources, include a link.)
- **Backing up your work:** Carmen eats things sometimes! Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion. This extra step is annoying, but it can save you a lot of frustration.

Other course policies

Student academic services

Student academic services offered on the OSU main campus
<http://advising.osu.edu/welcome.shtml>.

Office Hours and Student support services

Student support services offered on the OSU main campus <http://ssc.osu.edu>.

Prof Neville's Zoom office hours are Tuesdays and Thursday, 3-3:55pm. You may also request to schedule office hours with her by appointment outside of these times.

What are "Office Hours"?

My office hours are regularly scheduled periods where I am available to individual students for activities that are best conducted in real time. These may include: review of expectations of past or upcoming assignments, discussions about grades, plans after graduation including law, medical, or graduate school, or any academic or personal issue you are having that affects your success as a student at Ohio State. I don't always know how to solve a problem right away, but I have access to many academic and personal resources that students are not aware of, and I'm happy to take the time to help you get the assistance you need. If you are unable to meet me during my scheduled office hours, please just me an email to arrange another time to meet.

General course policies

Writing and Email Etiquette

OSU students are expected to check their BuckeyeMail account EVERY DAY or to forward their BuckeyeMail to the email account that they check regularly. This is how professors and the university get in touch with you.

I prefer to interact with you by email rather than by Carmen message, because my email is easier for me to organize and sort. Professors get dozens and dozens of job-related emails every single day; in order to make certain that your email isn't directed into my spam folder (and to ensure I can respond to you quickly), please write 'ENGL 4520.02' in the subject line of your email, followed by an indication of what your email is about (e.g. 'ENGL 4520.02: short writing 1'). Please use common courtesy and proper grammar in your form of address (I prefer to be addressed as "Prof Neville" or "Dr. Neville"/ "Dr N") and signature heading – I reserve the right to ignore emails that are addressed to 'Hey' or which use text speak or other slang that is inappropriate in the college/employer environment. If your question has an answer that requires me to write more than three sentences in response, you should be asking the question to me "live" during office hours.

Reading

Students are expected to do active readings of both the text and its accompanying material in **advance** of the class periods so that they can fully participate in classroom discussion. 'Active reading' means taking notes as you read, either in the margins or in post-it notes you keep in your textbook. When reading plays/novels it's a good idea to write a sentence or two of summary after every scene/chapter, so that you can keep track of the plots and characters as you read. If you are reading secondary criticism, it is helpful to stop every 2-3 pages to summarize what an author is arguing. If you don't understand something, it is sometimes helpful to change the format in which you are reading it – you may find that printing out a copy of a .pdf makes you more likely to understand what you are reading. Regardless, make a note of your confusion so that you can bring up your

question in our next class or raise them in a discussion board post. Bring your annotated copies of texts we are discussing to class – you will need to refer to them.

Assignments

Because I spend a great deal of time in front of computer, I often find it difficult to grade papers online, and I regularly print student work so that I can read it in hard copy. Students should prepare their work in anticipation that it may be printed. Therefore, all assignments should:

- Be word-processed;
- Be double-spaced in a 12-point font (please use the same font throughout – on page numbers, footnotes, etc);
- Contain a properly-formatted Works Cited page;
- Include, as page one, the detailed cover sheet (explained below);
- Have numbered pages; and (when handed in hard copy)
- Be stapled.

Cover Sheets

In order to be accepted for evaluation, a cover sheet listing the following must accompany all your written assignments:

- Your name;
- Assignment title (the title of your work, not the generic title of the assignment);
- Date assignment was **handed in** (not the date it was due);
- Estimated number of hours you spent working on the assignment;
- Citation method used for your Works Cited list (MLA, Chicago, etc.);
- A statement asserting that you have read and understand the grading rubric used for the assignment that is in the Rubrics tab on Carmen;
- A brief comment of self-evaluation: did you plan ahead to give yourself sufficient time to produce this assignment? Did any problems arise that may have been reasonably foreseen?
- Other working details you think it might be useful for your professor to know (consultations with the Writing Center, the library's reference desk, the professor via office hours or email, etc.)

Ohio State's academic integrity policy

Because it enables people to take credit for work they did not do themselves, plagiarism undermines not only the worth of a university degree, but the very foundation of the liberal arts tradition, which values students' scholarly engagement and the individual development of rational thought. As a result, university administrators and professors take plagiarism very seriously, and the academic penalties are high: a failure on the assignment or in the class, a note on your transcript (which can hinder your chances of getting into grad, law, or medical school), academic probation, or even expulsion.

Plagiarism is often the result of poor time management – if you've left starting to write your paper until the night before it is due, the temptation to cut and paste your way to a finished essay can be overwhelming; it might take you three or four days to write the essay properly, and you've got other

classes to study for. Sometimes it can seem like a good idea to cheat rather than take the late penalty. But such risks rarely pay off: besides being immoral, dishonest, and a violation of academic honour codes, this kind of cheating is easy for professors to spot. And the academic penalties if you are caught plagiarizing are very high.

Plagiarism is about gaining credit for another person's *work*, not just another person's *words* – you can still be guilty of plagiarism without copying someone else's words *verbatim*. Because any reader of your work will assume that an idea is yours unless you tell them otherwise, if you are endorsing or responding to someone else's ideas, you must cite your source even if you are reformulating the idea into your own words. Note that you can also be guilty of academic misconduct by submitting the same work for university credit twice - if in doubt, please send me an email and ask!

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

Copyright disclaimer

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

Social Justice and the Title IX Amendment

Students have the right to expect their campus to provide a positive and respectful learning environment free from discrimination and harassment both inside and outside the classroom. I expect students in our shared spaces to demonstrate curiosity, consideration, and tolerance for the social, economic, political, cultural, physical, or experiential differences they discover amongst their classmates. I don't expect students to always agree with each other, but I require that students listen thoughtfully to each other's points of view. Please let me know if you have questions or concerns about this matter.

Further, the Ohio State University is committed to creating a learning environment that is free from bias. Bias incidents are acts or behaviors motivated by the offender's bias against age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation, or veteran status. While these acts do not necessarily rise to the level of a crime, a violation of state law, university policy, or the *Student Code of Conduct*, a bias act may contribute to creating an unsafe, negative, or unwelcome environment – whether physical or digital – for the victim; anyone who shares the same social identity as the victim; and/or, community members of the University. To report a bias incident, go to <http://studentlife.osu.edu/bias/report-a-bias-incident.aspx>.

The Title IX Amendment to the Higher Education Act 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 such as race, national origin, etc. If you or someone you know has been sexually harassed or assaulted, you are entitled to assistance under Title IX. **I am a MANDATORY REPORTER.** This means that if I am informed of any event of sexual harassment or misconduct affecting an OSU student, I am required to inform the Title IX coordinator who will likely contact the affected student to offer help.

Some resources you may find helpful: The Sexual Assault Response Network of Central Ohio (SARNCO) is the sexual violence intervention and prevention program serving Franklin County. Their **24-Hour Rape Helpline number:** (614) 267.7020. The OSU Title IX coordinator is **Kellie Brennan. She can be reached at** (614) 247-5838 | titleix@osu.edu. More information about OSU and Title IX is available here: <http://titleix.osu.edu/>

Accessibility accommodations for students with disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, please 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.

Accessibility of course technology

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

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video
- Synchronous course tools

Resources for mental health and student support

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities.

The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614- 292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower.

Other phone numbers and links to free resources you might find helpful:

Mid Ohio Food Bank: <https://www.midohiofoodbank.org/>

Buckeye Food Alliance Food Bank: <https://www.buckeyefoodalliance.org>

24 Hour National Suicide Prevention Hotline: 614.221.5445/614.221.5445
suicidepreventionlifeline.org

Crisis Text Line: Text "HOME" to 741-741 (free, 24/7, and confidential)

Sexual Assault Response Network of Central Ohio (SARNCO) 24-Hour Rape Helpline number: (614) 267-7020

Course schedule (subject to change)

Week 1 (Aug 25 & 27) – What's a bad quarto?

1.1 **ACTIVITY:** Introductions

1.2

- **READING:** Steven Urkowitz, "Good News About Bad Quartos" (1988)
- **READING:** Terri Bourus, "Why Q1 *Hamlet* Matters", *Critical Survey* 31 1/2 (2019): 1-3
- **BRING TO CLASS:** summarize Urkowitz's main argument in your own words in 3-4 sentences. What do you think it means that 30 years later Bourus has to make the argument again?

Week 2 (Sept 1 & 3) – Plotting our course

2.1

- **READING:** Thompson and Taylor, "The Composition of *Hamlet*," 76-96
- **BRING TO CLASS:** "Tell me the plot of *Hamlet*."
- **ACTIVITY:** ballot for act groups

2.2

- **WATCH:** *Looking for Richard*
- **BRING TO CLASS:** What works best about this film? How does Pacino's narration work together with the scenes of the actors rehearsing or performing? How is it that even though we don't get to watch all of Shakespeare's play we get a strong sense of what it is about? What can we borrow of this film's methods as we create our own?

- **ACTIVITY:** act groups determined
- **ACTIVITY:** draft project rubric

Week 3 (Sept 8 & 10) – Reading Q1 *Hamlet* – the play

3.1

- **READING:** Eleanor Fuchs, “Notes from a Small Planet”
- **READING:** Q1 *Hamlet* in Thompson and Taylor, scenes 1-5
- **BRING TO CLASS:** if you have read *Hamlet* before, what strikes you as different about this version? What parts of the play seem most distorted – which seem most the same? If you have *not* read *Hamlet* before, how would you characterize the play world?

3.2

- **READING:** Q1 *Hamlet* in Thompson and Taylor, scenes 6-17
- **BRING TO CLASS:** if you have read *Hamlet* before, what strikes you as different about this version? What parts of the play seem most distorted – which seem most the same? If you have *not* read *Hamlet* before, how would you characterize the play world?
- **ACTIVITY:** finalize project rubric
- **OPTIONAL ACTIVITY:** participate/watch the LDP staged reading of Q1 *Hamlet*

Week 4 (Sept 15 & 17) – Theories of transmission: memorial reconstruction

4.1

- **READING:** Tycho Mommsen, “*Hamlet*, 1603 and *Romeo and Juliet* 1597”, *The Athenaeum* 1528 (1857): 182.
- **BRING TO CLASS:** What kinds of value judgment is Mommsen making? What kinds of things does he feel are important?

4.2

- **READING:** Leo Kirschbaum, “An Hypothesis Concerning the Origin of the Bad Quartos” *PMLA* 60 (1945): 697-715.
- **BRING TO CLASS:** What kinds of value judgment is Kirschbaum making? What kinds of things does he feel are important? What is different rhetorically between this article and Mommsen’s?
- **PROJECT:** groups must have submitted structural plans to Dr. N for approval
- **ASSIGNMENT DUE:** Summative Critical Writings may start to be handed in

Week 5 (Sept 22 & 24) – Reading Q1 *Hamlet* – the playbook

5.1

- **READING:** Peter W.M. Blayney, “The Publication of Playbooks”, in John D. Cox and David Scott Kastan, eds., *A New History of Early English Drama* (Columbia UP, 1997): 383-422.
- **BRING TO CLASS:** Why does Blayney find it necessary to write this article? What is the main idea he responding to/arguing with?

5.2

- **ACTIVITY:** *Database of Early English Playbooks* (<http://deep.sas.upenn.edu/>)
- **OPTIONAL READING:** Alan B. Farmer and Zachary Lesser, “The Publication of Playbooks Revisited”, *Shakespeare Quarterly* 56.1 (2005): 1-32.
- **PROJECT:** groups must have submitted performance needs to Dr. N for approval

Week 6 (Sept 29) – Reading Q1 *Hamlet* – Playbooks, continued

6.1

- **READING:** Zachary Lesser and Peter Stallybrass, “The First Literary *Hamlet* and the Commonplacings of Professional Plays”, *Shakespeare Quarterly* 59:4 (2008): 371-420.
- **ASSIGNMENT DUE:** Short Writing 1: Playbooks
- **PROJECT:** Casting and rehearsing of performed scenes begins
- **PROJECT:** Groups are now setting their weekly meetings in consultation with Dr N at their predetermined times

Week 7 (Oct 6) – Uncanny histories: What happens when we read out of order

7.1

- **READING:** Zachary Lesser, “Introduction: The Urn-*Hamlet*”, in *Hamlet After Q1: An Uncanny History of the Shakespearean Text* (Penn, 2015): 1-24.
- **IN-CLASS GUEST:** Zachary Lesser (Oct 6)
- **BRING TO CLASS:** questions for Prof. Lesser
- **READ ON YOUR OWN:** Q2 *Hamlet*
- **PROJECT:** Casting and rehearsing of performed scenes continue
- **PROJECT:** Groups are now continuing their weekly meetings in consultation with Dr N at their predetermined times

Week 8 (Oct 13) – Theories of transmission: Transcription

8.1

- **READING:** Tiffany Stern, “Sermons, Plays, and Note Takers: *Hamlet* Q1 as a ‘Noted’ Text”, *Shakespeare Survey* 66, ed. Peter Holland (Cambridge: Cambridge University Press, 2013): 1-23.

- **BRING TO CLASS:** What is Stern responding to? How is she positioning her argument relative to others' scholarly claims?
- **PROJECT:** Casting and rehearsing of performed scenes continue
- **PROJECT:** Groups are now continuing their weekly meetings in consultation with Dr N at their predetermined times

Week 9 (Oct 20) – Performing Q1 *Hamlet* *as* a play

9.1

- **READING:** Thompson and Taylor, “Stage History of the First Quarto”, in *Hamlet, Texts of 1603 and 1623*, 12-37
- **READING:** Terri Bourus, “How Old is Young?”, in *Young Shakespeare’s Young Hamlet* (Palgrave, 2014): 101-135.
- **READING:** Elizabeth Zeman, *SB* review of Q1 *Hamlet*
- **BRING TO CLASS:** What kinds of arguments do performance-oriented scholars make? How does the production of a play change the conversation?
- **PROJECT:** Casting and rehearsing of performed scenes continue
- **PROJECT:** Groups are now continuing their weekly meetings in consultation with Dr N at their predetermined times
- **OPTIONAL ACTIVITY:** Fight choreography workshop with Scott Russell

Week 10 (Oct 27) – Theories of transmission: Revision

10.1

- **READING:** Richard Dutton, *Shakespeare Court Dramatist* (Oxford, 2016), 225-244.
- **READ ON YOUR OWN:** F *Hamlet*
- **PROJECT:** Groups are interviewing chosen scholars and winnowing down materials

Week 11 (Nov 3) – Comparative moves I

11.1

- **READING:** Dorothea Kehler, “The First Quarto of *Hamlet*: Reforming Widow Gertred,” *Shakespeare Quarterly* 46 (1995): 398-413.
- **BRING TO CLASS:** What is the role of history/historical facts in this paper?
- **OPTIONAL READING:** Gary Taylor, “Shakespeare’s Early Gothic *Hamlet*”, *Critical Survey* 31 1/2 (2019): 4-25.
- **PROJECT:** Groups are interviewing chosen scholars and winnowing down materials

Week 12 (Nov 10) – Comparative moves II

12.1

- **READING:** Michael Wagoner, “Ofelia’s Interruption of Ophelia in *Hamlet*”, *Critical Survey* 31 1/2 (2019): 43-57.
- **BRING TO CLASS:** How does Wagoner’s argument take account of other scholarship to bolster his point?
- **PROJECT:** Groups are interviewing chosen scholars and winnowing down materials

Week 13 (Nov 17) – What editors do with *Hamlet*

13.1

- **READING:** Steven Urkowitz, “Well-sayd olde Mole”: Burying Three *Hamlets* in Modern Editions, in Georgianna Ziegler, ed., *Shakespeare Study Today* (AMS Press, 1986): 37-70.
- **IN-CLASS GUEST:** Steven Urkowitz
- **BRING TO CLASS:** questions for Prof. Urkowitz
- **OPTIONAL READING:** Thompson and Taylor, “Appendix 2” in *Hamlet*, 504-567
- **PROJECT:** All raw materials and finalized act scripts for film must be uploaded to Box

Week 14 (Nov 24) – Beyond Comparative moves

14.1

- **READING:** Laurie Johnson, “Unique Lines and the Ambient Heart of Q1 *Hamlet*”, *Critical Survey* 31 1/2 (2019): 130-143.
- **PROJECT:** Credit sequences must be uploaded to Box

Week 15 (Dec 1) – What we’ve learned

15.1

- **ASSIGNMENT DUE:** Hamlet Documentary Reflection

Week 16 (Dec 8) – What ELSE can we do with *Hamlet*?

Exam Week

- Take home final exam due

Date TBD

- YouTube Premiere of Hamlet Documentary Film

ENGL 4520.02

The Merry Wives of Windsor in Criticism and Performance

Tuesday and Thursday 12:45-2:05pm

Denney Hall 214

Prof. Sarah Neville
465 Denney Hall

Office Hours: Thursdays 10am-12pm;
2:05-3:00pm
neville.67@osu.edu

THE MERRY WIVES OF WINDSOR (in 3 Panels)



Course Description

This upper-level Special Topics in Shakespeare course is designed to give students an opportunity to explore the relationship between literary texts, criticism, and performance through the hands-on experience of working on a live Shakespeare production. The OSU English department is producing *John Falstaff and The Merry Wives of Windsor* April 4-7, 2018, and this section of ENGL 4520.02 will form the show's production team.

Students will work in groups to learn hands-on basics of theatrical adaptation from concept and script development to casting, costumes, lighting and sound design, to promotions, budgeting, and dramaturgy. Beyond the practical theatre experience they will gain, students in this course will study the theatrical, textual, and critical history of *Merry Wives*, exploring topics like Elizabethan court politics and censorship, Renaissance books in print, textual transmission, performance criticism, theatre reviewing, and Shakespeare's use of popular and historical sources. In addition to our regularly scheduled class, students are required to attend a proportion of the show's rehearsals, which will run Monday-Thursday evenings between January and April. Students will be assessed by critical writing assignments, participation, and a final reflection. Students in ENGL 4520.02 have the option of auditioning for the cast of the show in the first week of class, but they are not obligated to act in the performance; however, all students in 4502.02 are required to participate in multiple elements of the production to ensure its success.

Required Texts:

- Shakespeare, William. *The Merry Wives of Windsor*. Ed. T.W. Craik. Oxford World's Classics, 2008.
- Shakespeare, William. *1 Henry IV*. Ed. David Bevington. Oxford World's Classics, 2008.
- Shakespeare, William. *2 Henry IV*. Ed. René Weis. Oxford World's Classics, 2008.

Assignments:

- Position Paper 1 ~ 15%, due January 30, in class
- Position Paper 2 ~ 15%, due March 6, in class
- Critical Reflective paper ~ 20%, due April 12, in class
- Comparative Take-home Exam ~ 25%, due Thursday April 26, at noon
- Participation (in Class and in Rehearsal) ~ 25%

Class Schedule

Week 1: Introduction to the Course // What Theatre Does

Tuesday, January 9

- Meeting and greeting; Reviewing syllabus; thinking about Legions and Cohorts

Thursday, January 11

- John Russell Brown, “The Power of Theatre” (on Carmen)
- John Russell Brown, “Audiences” (on Carmen)

Performance Events, Week 1

- **Jan 10-11-12, 3-6pm:** AUDITIONS for *Sir John Falstaff and the Merry Wives of Windsor*, Denney Hall 311 – bring a headshot and a prepared Shakespearean monologue
- **Jan 11-February 4:** William Shakespeare’s *Two Gentlemen of Verona* running at the Columbus Civic Theatre (3837 Indianola Ave. Columbus, OH 43214; Thurs-Sat, 8pm; Sun 2pm)

Week 2: *The Merry Wives of Windsor* : The Quarto Text

Tuesday, January 16

Legions and Cohorts assigned

- Reading:
 - our script for the play (on Carmen); pay particular attention to unusual words and phrases

Thursday, January 18

- Reading:
 - the online ISE text of the play in original spelling and/or the digital facsimile, both available at <http://internetsakespeare.uvic.ca> -- if you can manage it!

Week 3: Reading the Material Theatre // *Merry Wives in Print*

Tuesday, January 23

- Reading:
 - Knowles, “The Stratford Festival” (on Carmen)

Thursday, January 25

- Reading:
 - Blayney, “The Publication of Playbooks” (on Carmen)
- Optional Reading:
 - Farmer and Lesser, “The Publication of Playbooks, Revised” (on Carmen)

Performance Events, Week 3

- **Rehearsals begin:** Monday-Thursday, 7-10pm, Meiling Hall, 112
- **Read Through:** 7pm, Monday 22 January – all 4520.02 students encouraged to attend; (ASMs/Dramaturgy Cohort **MUST** attend; optional for everyone else)

Week 4: *The Merry Wives of Windsor* : The Folio Text

Tuesday, January 30

- Pay particular attention to the Host-Evans-Caius subplot
- Pay particular attention to 4.1

DUE: Position Paper #1

Thursday, February 1

- Pay particular attention to the staging of scene 5.5

Performance Events, Week 4:

Rehearsals continue: Monday-Thursday, 7-10pm, Meiling Hall, 112

Week 5: Bad Quartos

Tuesday, February 6

- Reading:
 - Craik, “The Quarto and Folio Texts”, pp. 48-63 (textbook)
 - Urkowitz, “Good News About Bad Quartos” (on Carmen)

Thursday, February 8

- Reading:
 - Werstine, “A Century of ‘Bad’ Shakespeare Quartos” (on Carmen)

Performance Events, Week 5

Rehearsals continue: Monday-Thursday, 7-10pm, Meiling Hall, 112

Week 6: *1 Henry IV*

Tuesday, February 13

- Acts 1-3 (textbook)

Thursday, February 15

- Acts 4-5 (textbook)

Performance Events, Week 6

Rehearsals continue: Monday-Thursday, 7-10pm, Meiling Hall, 112

Week 7: Comparative Criticism I

Tuesday, February 20

- Reading:
 - Marcus, “Levelling Shakespeare: Local Customs and Local Texts” (on Carmen)

Thursday, February 22

- Reading:
 - Ostovich, “Bucking Tradition in the Merry Wives of Windsor 1602” (on Carmen)
 - Guest: Helen Ostovich

Performance Events, Week 7

Rehearsals continue: Monday-Thursday, 7-10pm, Meiling Hall, 112

Week 8: *2 Henry IV*

Tuesday, February 27

- Acts 1-3 (textbook)

Thursday, March 1

- Acts 4-5 (textbook)

Performance Events, Week 8

Rehearsals continue: Monday-Thursday, 7-10pm, Meiling Hall, 112

Week 9: Finding *Merry Wives* in performance

Tuesday, March 6

- Reading:
 - Craik, pp. 25-48 (textbook)
 - Exploration of the *World Shakespeare Bibliography* (library resource)

DUE: Position Paper #2

Thursday, March 8

- Activity:
 - Show and tell of performance reviews – what makes a good review?

Performance Events, Week 9

Rehearsals continue: Monday-Thursday, 7-10pm, Meiling Hall, 112

Week 10: Spring Break!

Homework: Rest!
No rehearsals spring break

Week 11: Revision and Adaptation

Tuesday, March 20

- Reading:
 - Grav, “Money Changes Everything: Quarto and Folio *The Merry Wives of Windsor* and the Case for Revision” (on Carmen)

Thursday, March 22

- Readings:
 - Dutton, “A Jacobean *Merry Wives?*” (on Carmen)

Performance Events, Week 11

Rehearsals continue: Monday-Thursday, 6-10pm, Meiling Hall, 112

Week 12: Textual Cruces in Q1 and F1

Tuesday, March 27

- Readings:
 - Anderson, “Who’s in, who’s out: Stage Directions and Stage Presences in *The Merry Wives of Windsor*, Q1” (on Carmen)
 - Bains, “Making Sense of Some Passages in the 1602 Quarto of Shakespeare’s *The Merry Wives of Windsor*” (on Carmen)

Thursday, March 29

- Activity: Putting profanity back in Shakespeare

Performance Events, Week 12

Rehearsals continue: Monday-Thursday, 6-10pm, Meiling Hall, 112

Week 13: SHOWTIME!

Tuesday, April 3

- TBD

Thursday, April 5

- TBD

Related Events, Week 13

Friday April 6

10-3:30pm Undergraduate conference on Medieval and Early Modern Women, organized by 4520.02, Denney 311

4pm Lecture from Prof. Jean Howard (Columbia), Denney 311

Saturday April 7

10am-4pm Conference of invited scholars on Q1 MWW, Denney 311

Performance Events, Week 13

Sunday April 1, 4-9pm Load-in and Tech Rehearsal

Monday April 2, 6-10pm Tech and Dress Rehearsal

Tuesday April 3, 6-10pm Dress Rehearsal (running 2x, starting at 7pm)

Wednesday April 4, 6-10pm Performance (at 7:30pm)

Thursday April 5, 6-10pm Performance (at 7:30pm)

Friday April 6, 6-10pm Performance (at 7:30pm)

Saturday April 7, 6-10pm Performance (at 7:30pm)

Week 14: Comparative Criticism II

Tuesday, April 10

- Readings:
 - Kolkovich, “Pageantry, Queens, and Housewives in the *Two Texts of the Merry Wives of Windsor*” (on Carmen)

Thursday, April 12

- Readings:
 - McLuskie, “A Time for *The Merry Wives of Windsor*” (on Carmen)

DUE: Production Reflection

Week 15: Wrapping up: what *Merry Wives* has meant to critics

Tuesday, April 17

- Reading:
 - Freedman, “Shakespearean Chronology, Ideological Complicity, and Floating Texts: Something is Rotten in Windsor” (on Carmen)

Thursday, April 19

- Freedman, continued

Week 16: Take Home Final Exam

Thursday, April 26

Comparative final take home essay exam due at noon to me in my office (465 Denney). Absolutely no extensions are possible.

ASSIGNMENTS

Position Papers

2 x 15% of Final Grade

Due: January 30 and March 6

These short papers are designed to familiarize you with some of the most pressing issues in scholarly criticism of *Merry Wives* – the printed history of early modern English playbooks, and the relationship of Shakespeare’s plays to one another. More details about each of these topics will be provided in class. Each paper should be 1,000-1,200 words and follow the assignment guidelines below.

Critical Reflective Paper

20% of Final Grade

Due: April 12, in class

The purpose of the reflective paper is to establish a clear narrative of your experiences both working in the class and on the *Merry Wives* production. Because much of what we will be doing may be new to you, its goal is to keep track of the development of your changing ideas about Shakespeare, performance, history, or theatre in general as they occur over the course of the term. I strongly suggest keeping notes in the form of a short weekly journal keeping interpretive notes on your reading, reviews of films or performances, responses to lectures and presentations, musings, meditations on images or ideas, accounts of using particular resources, or anything else that comes out of your experiences in 4520.02 or working on the production.

Keeping a journal or collection of notes will make it easier for you to locate a narrative of your experience in the previous 3 months after the show wraps on April 7. How have your ideas changed over the term? How have *you* changed? What did you find remarkable about the experience of learning about Shakespeare in this “hands-on” way? How did moments in the text change for you as you saw them actualized in real time and real space? As the word “critical” suggests, the reflection should be at least partially grounded in textual elements, whether it considers Shakespeare’s own texts or literary criticism. This final reflection should be between 1,500-2,000 words long.

Comparative Take Home Exam

25% of Final Grade

Due: April 26, in Prof. Neville’s office (465 Denney) at NOON, or earlier

(note – if you are graduating this semester, the sooner you hand this in, the sooner I can get your grade in)

For the take-home exam in this course, students are asked to closely examine an issue, character, theme, or scene in BOTH the Folio and Quarto texts of *Merry Wives* to determine how each text provides a different approach. Students are expected to make an argument with a clear thesis and to support their argument with quotations from both F and Q1. Students may use secondary sources (sparingly) in support, but the majority of the argument needs to be based on students’ own

interpretations of the two texts. Essays should be between 1,500-2,000 words long and follow the usual policies for written assignments.

Participation (in class and in rehearsal) 25% of Final Grade

Because this class is designed to support a large-scale collaborative project, a substantial portion of your grade is devoted to participation both inside and outside the classroom. Your participation grade will be determined by your commitment to the ENGL 4520.02 course in the form of attendance, preparedness for class, in-class discussion, willingness to problem-solve and troubleshoot, kindness and open-mindedness (how well do you listen to other people's ideas?). As well, this grade will indicate your demonstrated commitment to the *Merry Wives* production, also in the form of attendance, punctuality, preparedness, and willingness to problem-solve and troubleshoot during rehearsals and performances – how well did you uphold the responsibilities of your cohort? Once the show has wrapped, each of you will provide a written evaluation of yourself as well as your cohort colleagues, which, along with my own observations, will determine your final participation grade.

Note on Legions and Cohorts

As part of your participation grade in ENGL 4520.02, you are required to take on a set of crew responsibilities in the *Merry Wives* production that will be chosen in the second week of class. If you are also acting in the production, you nonetheless need to choose a crew role. Each individual set of responsibilities is shared by immediate group of fellows (your “cohort”), and similar cohorts are grouped in Legions. The following options are available:

Red Legion (Technologies and Texts) ~ 8-9 students

- Assistant Stage Managers (4)
- Lighting and Sound Technicians (2-3)
- Assistant Dramaturges (2)

Yellow Legion (Materials and Design) ~ 13-16 students

- Costume Designers (4-5)
- Set Designers (3-4)
- Properties Coordinators (2)
- Musicians (2-3)
- Assistant Choreographers (2)

Blue Legion (Communications and Scholarly Impact) ~ 10 students

- Promotions (4)
- Conference Secretaries (3)
- Front of House (3)

For more details about individual roles, see the “Crew tasks” sheet in Carmen.

IN-CLASS & REHEARSAL POLICIES

See also: <http://stapleyourpages.tumblr.com/>

Cell Phones and Laptop Computers

Cell phones distract us from communicating fully with those immediately around us and **must be put away and silenced** in my class. I will keep my own cell phone on the table at the front of the room in case of a Buckeye Alert. If there is another reason why you need to keep your phone's ringer on during class time, please speak to me privately. Similarly, because the Internet is a significant distraction from class activities, I require students who wish to use their laptops to take notes to promise me in writing via email that they will keep their computers in "airplane mode" during class time. **Until you have requested and received my written permission, you may not use your laptop.**

Attendance

Students are expected to come to every class, and to be on time. If you know in advance that you will be absent, it is not necessary to inform your professor by email; however, it is considerate to do so. Missing more than **four** classes without an excuse recognized by the university as legitimate will be grounds for a final grade of an 'E.' *When absent, you are responsible for bringing yourself up to speed about what you missed, and you should consult with one of your classmates about what was covered in class.* Excessive tardiness will count as an absence.

In the unlikely event of class cancellation due to emergency, I will contact you in advance via e-mail and request that a note on be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Rehearsals

This is an unusual class because of its ties to the English Department's production of *Sir John Falstaff and the Merry Wives of Windsor*. Students must plan to attend some of the rehearsals of the show, which will be held 6-10pm, Monday to Thursday, from January 22 through April 7, 2018. Depending on their chosen Legion and Cohort, **students should anticipate attending at least one rehearsal per week** to attend to their responsibilities (some Cohorts will need to be at every other, or even every rehearsal once we reach a certain date). As well, **students should plan on attending ONE night of the dress rehearsals (April 2 and 3) and AT LEAST TWO of the performances: April 4, 5, 6, and 7.** Students who may have conflicts with this schedule need to discuss these difficulties with their cohort, the stage manager, and with the professor as soon as possible.

Social Justice and the Title IX Amendment

Students have the right to expect their campus to provide a positive and respectful learning environment free from discrimination and harassment both inside and outside the classroom. I expect students in our shared classroom to demonstrate curiosity, consideration, and tolerance for the social, economic, political, cultural, physical, or experiential differences they discover amongst their classmates. I don't expect students to always agree with each other, but I require that students listen thoughtfully to each other's points of view. Please let me know if you have questions or concerns about this matter.

Further, the Ohio State University is committed to creating a learning environment that is free from bias. Bias incidents are acts or behaviors motivated by the offender's bias against age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation, or veteran status. While these acts do not necessarily rise to the level of a crime, a violation of state law, university policy, or the *Student Code of Conduct*, a bias act may contribute to creating an unsafe, negative, or unwelcome environment for the victim; anyone who shares the same social identity as the victim; and/or, community members of the University. To report a bias incident, go to <http://studentlife.osu.edu/bias/report-a-bias-incident.aspx>.

The Title IX Amendment to the Higher Education Act 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 such as race, national origin, etc. If you or someone you know has been sexually harassed or assaulted, you are entitled to assistance under Title IX. Some resources you may find helpful: The Sexual Assault Response Network of Central Ohio (SARNCO) is the sexual violence intervention and prevention program serving Franklin County. Their **24-Hour Rape Helpline number**: (614) 267.7020. The OSU Title IX coordinator is **Kellie Brennan. She can be reached at** (614) 247-5838 | titleix@osu.edu. More information about OSU and Title IX is available here: <http://titleix.osu.edu/>.

I am a MANDATORY REPORTER. This means that if I am informed of an event of sexual harassment or misconduct affecting an OSU student, I am required to inform the Title IX coordinator who will likely contact the affected student to offer assistance.

Accommodations

Students with documented disabilities who have registered with the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292- 3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu.

OUT-OF-CLASS Policies

Office Hours

My office hours are regularly scheduled periods where I am available to students for activities that are best conducted face-to-face. These may include: review of expectations of past or upcoming assignments, discussions about grades, plans after graduation including law, medical, or graduate school, or any academic or personal issue you are having that affects your success as a student at Ohio State. I don't always know how to solve a problem right away, but I have access to many resources that students are not aware of, and I'm happy to take the time to help you get the assistance you need.

Writing and Email Etiquette

OSU students are expected to check their BuckeyeMail account EVERY DAY or to forward their BuckeyeMail to the email account that they check regularly. This is how professors and the university get in touch with you. Because there are dozens of people working together to produce this show, it's crucial that you answer emails and texts from your cohort and colleagues promptly and courteously.

Professors get dozens and dozens of job-related emails every single day; in order to make certain that your email isn't directed into my spam folder, please write 'ENGL 4520.02' in the subject line of your email, followed by an indication of what your email is about (e.g. 'ENGL 4520.02: DEEP Assignment'). Please use common courtesy and proper grammar in your form of address and signature heading – I reserve the right to ignore emails that are addressed to 'Hey' or which use text speak or other slang that is inappropriate in the college/employer environment. If your question has an answer that requires me to write more than three sentences in response, you should be asking the question to me in person in class or rehearsal or during office hours.

Reading

Students are expected to do active readings of both the text and its accompanying material in advance of the lectures so that they can fully participate in classroom discussion. 'Active reading' means taking notes as you read, either in the margins or in post-it notes you keep in your textbook. When reading plays/novels it's a good idea to write a sentence or two of summary after every scene/chapter, so that you can keep track of the plots and characters as you read. If you don't understand something, make a note of it so that you can bring up your question in our next class. Bring your annotated copies of texts we are discussing to class – you will need them.

I also expect students to keep HARD COPIES (printouts) of the essays we read in class. You will need to bring a non-electronic copy of these documents to class.

POLICIES FOR ASSIGNMENTS

All assignments should:

- Be word-processed;
- Be double-spaced in a 12 point font;
- Contain a properly-formatted Works Cited page;
- Include the detailed cover sheet (explained below);
- Have numbered pages; and
- Be stapled.

Assignments are due at the beginning of class on the assigned date. Assignments may also be dropped off for me at the front desk of the English Office in 421 Denney Hall (don't ever slide manuscripts under a professor's office door). Unless special arrangements have been made in advance, I only accept assignments in hardcopy. **You must hand in all of the assignments in order to pass the course.**

Assignment Cover Sheets

In order to be accepted for evaluation, a cover sheet listing the following must accompany all your written assignments:

- Your name;
- Course #;
- Assignment title (the title of your work, not the generic title of the assignment);
- Date assignment was **handed in** (not the date it was due);
- Estimated number of hours you spent working on the assignment;
- Citation method used for your Works Cited list (MLA, Chicago, etc.);
- A brief comment of self-evaluation: did you plan ahead to give yourself sufficient time to produce this assignment? Did any problems arise that may have been reasonably foreseen?;
- Other working details you think it might be useful for your professor to know (visits to the Writing Center, to the library's reference desk, to the professor's office hours, etc.)

Writing Center

The OSU Writing Center is a great resource during any point in the writing process, and I strongly encourage students to make use of its services (after all, you've already paid for them with your tuition dollars – you might as well use them). Please visit <http://cstw.osu.edu/writing-center> or call 614-688-4291 to make an appointment.

Late Work

Assignments may be handed in late on a case-by-case basis provided that the student has sought and been granted an extension **at least 3 days in advance of the due date**. Requests for extensions must be received by email, and include short outline of the delayed paper, a rationale for the extension, and a proposed new due date of up to one week. **You have not received an extension until I have sent you an email confirming that you have been granted one.** In the absence of an extension granted in advance, assignments will be penalized at the rate of 2% per day or 10% a week. **I am extremely unsympathetic to excuses based on technological failures, so back up your work by emailing it to your university email account and/or print out rough drafts to avoid the aftermath of printer disasters and nefarious electronic conspiracies. Provided they are legible, I will also accept short assignments the old-fashioned way – longhand.**

Plagiarism

Because it enables people to take credit for work they did not do themselves, plagiarism undermines not only the worth of a university degree, but the very foundation of the liberal arts tradition, which values students' scholarly engagement and the individual development of rational thought. As a result, university administrators and professors take plagiarism very seriously, and the academic penalties are high: a failure on the assignment or in the class, a note on your transcript (which can hinder your chances of getting into grad, law, or medical school), academic probation, or even expulsion.

Plagiarism is often the result of poor time management – if you've left starting to write your paper until the night before it is due, the temptation to cut and paste your way to a finished essay can be overwhelming; it might take you three or four days to write the essay properly, and you've got other classes to study for. Sometimes it can seem like a good idea to cheat rather than take the late penalty. But such risks rarely pay off: besides being immoral, dishonest, and a violation of academic honour codes, this kind of cheating is easy for professors to spot. And the academic penalties if you are caught plagiarizing are very high.

Plagiarism is about gaining credit for another person's *work*, not just another person's *words* – you can still be guilty of plagiarism without copying someone else's words *verbatim*. Because any reader of your work will assume that an idea is yours unless you tell them otherwise, if you are endorsing or responding to someone else's ideas, you must cite your source even if you are reformulating the idea into your own words. If in doubt – please send me an email and ask!

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

Grading Scale (essays and projects)

A+	98%	B+	88%	C+	78%	D+	68%
A	94.5%	B	84.5%	C	74.5%	D	64.5%
A-	91%	B-	81%	C-	71%	D-	61%
A-/B+	89.5%	B-/C+	79.5%	C-/D+	69.5%	D-/E+	59.5%

Grading Scale (final grade in the course)

A	92.5% and above	C+	76.5-79.49%	D-	59.5-62.49%
A-	89.5%-92.49%	C	72.5-76.49%	E	59.49% and
B+	86.5-89.49%	C-	69.5-72.49%	below	
B	82.5-86.49%	D+	66.5-69.49%		
B-	79.5-82.49%	D	62.5-66.49%		

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: ENGL 4520.02

Instructor: Sarah Neville

Summary: Special Topics in Shakespeare

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> Carmen Office 365 Notability Adobe Acrobat Slack
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Zoom collaborations Carmen discussion board postings. Live Classroom sessions Live Production sessions
6.3 Technologies required in the course are readily obtainable.	X			All are available free of charge through various OSU site licenses.
6.4 The course technologies are current.	X			All are updated regularly
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3 rd party tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X	X		No 3 rd party tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are provided.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia

				resources facilitate ease of use by being available through a standard web browser
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Reviewer Information

- Date reviewed: 6/1/20
- Reviewed by: Ian Anderson

Notes: Add dates to the weekly schedule.

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.