

Term Information

Effective Term Autumn 2022

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 2222
Course Title Shakespeare and Citizenship
Transcript Abbreviation ShkspeareCitzenshp
Course Description Shakespeare's influential stories have for centuries been used to comment on and intervene in debates about citizenship and justice. In this course, students analyze the plays and poems of Shakespeare to investigate these concepts, exploring issues of citizenship and justice at the local, national, and global levels, and challenging existing notions of what it means to fully belong to a society.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 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 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, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites Prerequisite: English 1110
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.0101
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior

Requirement/Elective Designation

Citizenship for a Diverse and Just World

Course Details

Course goals or learning objectives/outcomes

- Students examine key concepts of citizenship, justice, and diversity through a nuanced understanding of the cultural politics of Shakespeare's work and related cultural debates, and how literature and drama shape people's understanding of justice.

Content Topic List

- Religion and citizenship
- Intersections of local and state politics
- War, refugees, human rights:
- Race, ethnicity, colonialism, and citizenship
- Rulers and the people, class and popularity
- Tyranny and resistance
- Environmental justice
- Gender, sexuality and citizenship

Sought Concurrence

No

Attachments

- Shakespeare and Citizenship.pdf: Proposal and Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- GE Submission Form, Shakespeare and Citizenship.pdf: GE Submission Form Citizenship
(Other Supporting Documentation. Owner: Lowry, Debra Susan)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	03/29/2021 03:18 PM	Submitted for Approval
Approved	Winstead, Karen Anne	03/29/2021 04:15 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/06/2021 08:07 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	04/06/2021 08:07 PM	ASCCAO Approval

GE Course Proposal, Submitted by Alan B. Farmer and Sarah Neville

Course Title: “Shakespeare and Citizenship”

Course Number: English 2222

GE Category: Theme: Citizenship for a Just and Diverse World

Who could teach:

Tenure-track faculty in Renaissance area group: Amrita Dhar (Newark), Alan B. Farmer, Hannibal Hamlin, Jennifer Higginbotham, Christopher Highley, Elizabeth Kolkovich (Mansfield), Sarah Neville, Luke Wilson.

Other tenure-track faculty: Because this course will focus both on the works of Shakespeare and on the ways they have been used at different historical moments to address issues of citizenship, justice, and diversity, this course might interest faculty who do not usually teach Shakespeare. They might like to do so as a way to investigate such issues as colonialism, anti-Semitism, racism, whiteness, etc., through the lens of Shakespeare in different historical and cultural contexts.

Graduate students: the kinds of Graduate Teaching Assistants who have taught English 2220 (“Introduction to Shakespeare”), which typically means graduate students working in the Renaissance, in Medieval, and in the 18th-century. As with tenure-track faculty, it might also interest graduate students working in other cultural and historical periods who could approach Shakespeare through the lens of adaptation and appropriation (for instance, Comics studies, Film, USEP).

Course Rationale:

The purpose of this course would be to use the plays and poems of Shakespeare to investigate the concepts of “citizenship” and a “just and diverse world.” As the GE report on expected learning outcomes explains, this GE theme has two main goals. For “citizenship,” students will “explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge skills, and dispositions that constitute citizenship.” For a “just and diverse world,” students will “examine notions of justice amidst difference and analyze the critique how these [notions] interact with historically and socially constructed ideas of citizenship and membership within societies, both within the U.S. and/or around the world.”

The plays and poems of Shakespeare will provide an excellent approach for achieving these goals. First, his works routinely explore issues of citizenship and justice, at the local, national, and global levels. Second, beyond the works themselves, Shakespeare’s plays and poems have for centuries been used to comment on and intervene in debates about citizenship and justice. Shakespeare’s cultural prominence has meant that his works have continued to have long afterlives on stage, in books, in classrooms, on film, in digital media, and across different cultural and historical periods.

As James Shapiro has recently argued in *Shakespeare in a Divided America* (2020), “Shakespeare’s plays remain common ground, one of the few places where Americans can meet and air their disparate views” (ix), including what it means to be a citizen of the U.S. and what it means to experience justice in a diverse, often fractured country. To choose one example, the question of “who gets to perform in Shakespeare’s plays,” writes Shapiro, “is a fairly accurate index of who is considered fully American” (xii). With this idea in mind, exploring the continuing debates over gender-, race-, and disability-blind casting in Shakespeare’s plays is bound up with cultural debates over who is and is not “fully American.”

Many of the topics covered in this course could obviously be covered in classes on Political Science, History, or Political Philosophy. But, throughout the past 400 years, the plays and poems of Shakespeare, for better and for worse, have arguably had a greater impact on people’s notions of citizenship and justice—on what it means to fully belong to a society, on what justice entails, on how diversity, equity, and inclusion can challenge existing notions of citizenship and justice—than the most recondite works of political philosophy. Shakespeare’s stories, in other words, have been the stories cultures use to grapple with the concepts of citizenship and justice in a diverse world.

Course Structure:

This course could be taught in a variety of ways depending on the interests of the instructor. It need not, and in fact should not, be limited only to reading his plays and poems within the context of 16th- and 17th-century England. Instead, it should involve both studying the works themselves but also attending to ways they have been performed, interpreted, adapted, and co-opted to explore issues of citizenship, justice, and diversity at different historical moments and in different cultural contexts. Below are a few broad topics that could be used to structure the course and the Shakespearean works that could accompany such themes (the list of plays and poems is meant to be illustrative, not exhaustive; adaptations of these works could readily substitute or accompany these texts):

- **Religion and citizenship:** *The Merchant of Venice, Measure for Measure, Othello*
- **Intersections of local and state politics:** *The Merry Wives of Windsor, The Comedy of Errors, 2 Henry the Sixth, Hamlet, Macbeth*
- **War, refugees, human rights:** *Troilus and Cressida, Sir Thomas More, Henry the Fifth, 2 Henry the Fourth, A Midsummer Night’s Dream, Titus Andronicus, Coriolanus*
- **Race, ethnicity, colonialism, and citizenship:** *Othello, Titus Andronicus, The Merchant of Venice, The Tempest, Romeo and Juliet, Antony and Cleopatra, Sonnets*
- **Rulers and the people, class and popularity:** *Coriolanus, 2 Henry the Sixth, 1 Henry the Fourth, Henry the Fifth, King Lear, Julius Caesar*
- **Tyranny and resistance:** *Richard the Second, Julius Caesar, Macbeth, Richard the Third, The Rape of Lucrece*
- **Environmental justice:** *King Lear, A Midsummer Night’s Dream, Macbeth, Cymbeline, The Tempest*
- **Gender, sexuality and citizenship:** *The Merry Wives of Windsor, Measure for Measure, Twelfth Night, Two Gentlemen of Verona, The Taming of the Shrew, The Rape of Lucrece, A Midsummer Night’s Dream, As You Like It*

Beyond these particular topics, Shakespeare’s plays have also participated in ongoing cultural discussions related to citizenship, justice, and diversity. For instance, *Macbeth* became a flashpoint in New York City in the late 1840s in debates over immigration, while a crucial speech in *Sir Thomas More* regularly reappears to illustrate Shakespeare’s sympathy for refugees. *King Lear* and *Hamlet* pop up in almost any imaginable context, including in discussions of religion, kingship, popularity, tyranny, sexuality, and the perennial concerns over “who owns Shakespeare” and “who gets to perform Shakespeare.” *Julius Caesar* can simultaneously be read as a celebration of fascism and as a triumph of independence. What makes all of this possible is that Shakespeare’s plays do not have stable meanings. Instead, cultures ask new questions about his works and find new answers in them, questions and answers that often directly center on citizenship, diversity, and justice.

Moreover, Shakespeare’s role in British colonialism and in global culture makes it possible to search for deployments of his plays, characters, tropes, and texts within a variety of contexts, thereby facilitating a variety of meaningful assignments. Instructors can make use of existing OSU library resources such as the World Shakespeare Bibliography to teach students about library research, while workshops with subject specialist librarians on databases like LexisNexis or America’s Newspapers can expose students to, for example, the extent that Shakespeare is quoted in rulings of the US Supreme Court or is cited in the sports pages of local newspapers. Likewise, OSU’s extensive collection in performance materials held by the Lawrence and Lee Theatre Research Institute facilitates archival research that can reinforce the shifting political approaches taken to Shakespeare’s plays over the centuries.

Sample Course Outlines:

Outline 1

- Week 1: Introductions and the Cultural Politics of Shakespeare
- Weeks 2-3: Gender, Sexuality, and Citizenship: *Measure for Measure*, text and performance (including the history of performing the Duke and Isabella)
- Weeks 4-6: Religion, Citizenship, and Justice: *The Merchant of Venice*, text and performance (including the history of performing Shylock)
- Weeks 7-9: Race and Citizenship: *Othello*, text and performance (including Keith Hamilton Cobb’s *American Moor*)
- Weeks 10-12: Colonialism and Citizenship: *The Tempest*, text and performance (including Aimé Césaire’s *A Tempest*)
- Weeks 13-14: Class, Popularity, and Citizenship: *Coriolanus*, text and performance (including Cold War adaptations of the play)

Outline 2:

- Week 1: Introductions and the Cultural Politics of Shakespeare
- Weeks 2-3: War, Refugees, and Human Rights: *Sir Thomas More*, text and contexts (rewriting history and the representation of London riots against immigrants in the play)
- Weeks 4-6: Tyranny, Resistance, and Citizenship: *Julius Caesar*, text and performance (including Yvette Nolan’s *The Death of a Chief*)
- Weeks 7-9: Rulers and Class Conflict: *2 Henry the Sixth*, text and performance (the rebellion of Jack Cade in 20th-century performance)
- Weeks 10-12: Local and State Politics: *The Merry Wives of Windsor*, text and performance (court culture and local opposition, including enclosure)
- Weeks 13-14: Environmental Justice: *Macbeth*, text and performance (including the three weird sisters and the repression of natural history)

Shakespeare and Citizenship

English 2222
Spring 202X
Date, time, location
Student (Office) Hours: Dates, Times

Prof. Alan B. Farmer
email: farmer.109@osu.edu
Office 409 Denney Hall
phone: 614-214-7477

COURSE DESCRIPTION

This course explores how the plays of Shakespeare have been used to investigate key concepts related to citizenship and to “a just and diverse world.” Many of Shakespeare’s plays focus on issues of citizenship and justice, at the local, national, and global levels, but beyond the ideas in the plays themselves, Shakespeare’s plays have a long history of being used to comment on, intervene in, and shape political debates about citizenship and justice. In fact, the cultural prominence of Shakespeare since the late 16th century means that his works have had a profound impact on how people have understood citizenship, justice, and diversity across history and across different cultures. For instance, as James Shapiro has recently argued in *Shakespeare in a Divided America* (2020), “Shakespeare’s plays remain common ground, one of the few places where Americans can meet and air their disparate views” (ix), including what it means to be a citizen of the U.S. and what it means to experience justice in a diverse, often fractured country. To choose one example, the question of “who gets to perform in Shakespeare’s plays,” writes Shapiro, “is a fairly accurate index of who is considered fully American” (xii). In this course, we will therefore look at the ways in which several Shakespeare plays not only represent issues related to citizenship in a just and diverse world but also have been used at different historical moments to consider such issues as citizenship and tyranny in *Richard Second*, anti-Semitism and the performance of Shylock in *The Merchant of Venice*, the racial politics of performing *Othello*, gender politics in *Measure for Measure* and the #MeToo movement, and the intersection of war, class, and human rights in the World War II film of *Henry the Fifth* directed by Laurence Olivier.

GE THEMES: GENERAL

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Expected Learning Outcomes:

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

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.

Expected Learning Outcomes:

- 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.

GE THEME: CITIZENSHIP FOR A JUST AND DIVERSE WORLD

Goal 1: Citizenship: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

Expected Learning Outcomes:

- 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

Goal 2: Just and Diverse World: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences

2.2. Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

How this course will satisfy the Expected Learning Outcomes: Students will read, discuss, analyze, and write about several Shakespeare plays, learning to make literary and cultural claims as they do so, while also exploring important ideas connected to citizenship, justice, and a diverse world.

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

- A familiarity with the key concepts related to citizenship, justice, and diversity.
- A nuanced understanding of the cultural politics of Shakespeare’s plays.
- An understanding of the way that literature and drama shape people’s understanding of citizenship, justice, and diversity.
- An awareness of the cultural politics of performing Shakespeare.
- The ability to write analytical interpretive essays about the plays of Shakespeare and about citizenship in a just and diverse world.

REQUIRED BOOK

I have ordered the following edition from the campus Barnes & Noble, which I encourage you to use:

William Shakespeare, *The New Oxford Shakespeare: The Complete Works: Modern Critical Edition*, gen ed. Gary Taylor, et al. (Oxford: Oxford Univ. Press, 2016) (ISBN 9780198749721)

If you would prefer to read different editions of the plays, that is usually fine, but you must get my approval beforehand. Any reputable edition of these plays will be ok so long as it includes annotations of difficult words, longer notes on specific passages, and act, scene, and line numbers. Other reputable collected editions of Shakespeare’s complete works are published by Norton, Pearson, Pelican, and Riverside; reputable editions of single plays are published by Arden, Bantam, Barnes & Noble, Bedford, Cambridge, Folger (although this series is intended for high school students), Oxford, Pelican, and Signet. Do **NOT** buy *The Complete Works of William Shakespeare*, with the “Alexander Text” and an introduction by Peter Ackroyd. This edition is **NOT** reputable (no glosses, no notes, no line numbers, and a text from 1951)!

CARMEN READINGS

There are several essays posted on Carmen. The first few are required; the rest are only recommended. **You must print out, read, take notes on, and bring to class the required readings.** The recommended readings are intended to help you understand particular aspects of early modern English culture as well as interesting issues in Shakespeare’s plays—they’re interesting, so give them a try!

COURSE REQUIREMENTS

Quizzes: There will be two types of quizzes. The most common type will be multiple-choice quizzes on days we begin a new play. These quizzes should be straightforward if you’ve done the reading, less so if not. The other type will be short essays that ask you to analyze a passage either that we have discussed in a previous class or that you will have read in preparation for class that day. Quizzes will usually be given at the beginning of class, and no makeups will be available. A missed quiz will receive a score of “Zero,” but your lowest quiz grade will be dropped.

Two Exams: The midterm will be schedule for **DATE**, and the final exam for **DATE**. There will be no make-up for the final.

One Research Exercise: There will be one short research exercise that involves using a digital scholarly resource and then writing up your findings in a short essay. This assignment will receive full

credit if you complete it with effort, clarity, and insight; partial credit for partial effort; and no credit for no effort, which includes not completing the assignment in a timely manner.

Three Essays: The first essay will be a critical analysis of citizenship in a Shakespeare play (1,000 to 1,250 words). The second essay will be a revision of the first essay. The third essay will be a broader critical analysis of Shakespeare and citizenship at a particular historical moment (2,000–2,500 words).

How to Format Your Assignments: All essays should have a **title** and should be **typed** (using a **12-point font** and at least **one-inch margins**), **double-spaced**, **page-numbered**, **stapled**, and include a list of **Works Cited**. Sources should be cited using MLA or *Chicago Manual of Style* standards (this syllabus follows *Chicago*). On the top of the first page, please include the following information:

Your Name
English 2222 Prof.
Alan B. Farmer

Date
Word Count: #,###

A Witty, Informative Title

How to Submit Your Writing Assignments: On the day an essay or exercise is due, a **hard copy** should be turned in at the beginning of class and an **electronic copy** uploaded to Carmen before class.

Late Papers: Papers not submitted in class will be graded down 1/6 of a grade for each twenty-four hours they are late (e.g., from B+ to B+/B). I therefore encourage you to avoid late papers. If you do have a **late essay**, though, you can **upload** it to Carmen to stop the “late clock,” but you must also hand in a **hard copy** to me, typically by delivering to the front desk in 421 Denney Hall. All essays and exercises must be completed in order to pass the course, and they must all must be submitted **within two weeks of their due dates**. Any essay not submitted within those two weeks will earn a grade of “Zero,” and you will consequently be in real danger of failing the course.

Revisions: You will revise and resubmit your first critical essay. Far from merely copy-editing your original essay, revisions typically require coming up with substantially new claims—not only new writing, but new thinking!

Writing Center: The Ohio State Writing Center is a great resource I encourage you to use. It offers free help with writing at any stage of the writing process for any member of the university community. During sessions, consultants can work with you on anything from research papers to lab reports, from dissertations to résumés, from proposals to application materials. Appointments are available in-person at 4120 Smith Lab, as well as for online sessions. The Writing Center also offers daily walk-in hours—no appointment necessary—in Thompson Library. You do not have to bring in a piece of writing in order to schedule a writing center appointment; many students report that some of their most productive sessions entail simply talking through ideas. Please visit 4120 Smith Lab, or visit cstw.osu.edu/writing-center, or call 688-4291 to make an appointment.

Attendance and Lateness: I strongly recommend you attend each class, but if you must miss one, advance notice is always appreciated (preferably by email). Missing more than **four** classes will be grounds for a final grade of an “E.” There are no “excused” or “unexcused” absences. An absence is an absence, and all absences count the same way. *When absent, you are still responsible for the work that day and should consult with one of your classmates about what was covered in class.* Regarding lateness: class starts at 2:20pm. Please arrive on time; excessive tardiness will count as an absence.

Class Participation and Preparation: This course depends on your engagement, in both listening and talking. In general, this means coming to every class with questions, comments, and insights—

both big and small—about that day’s reading. In particular, you must bring to every class a hard copy of that day’s play and any required readings posted on Carmen. You should also actively read the works in advance of class so that you can fruitfully participate in class discussions.

Class Preparation: The best way to prepare for class discussions is to come to every class meeting with questions, comments, and insights—both big and small—about that day’s reading. In particular, you must have with you during every meeting a copy of that day’s play and any required readings posted on Carmen. Before class meets, you should actively read the works so that you can fruitfully participate in discussions. “Active reading” means taking notes as you read, either in the margins of your books or on post-it notes you keep in them. It is also a good idea to write brief summaries of one to two sentences after every scene so that you can keep track of the plot and characters. When you read critical works, you should be able to summarize their main arguments, and you should mark key passages so that you can find them later. If you do not understand something, make a note of it so you can bring it up in class discussion. Again, though, thinking about the play you have read before each class and beginning to formulate questions about it are the best ways to prepare for class discussions.

Technology Policy: I understand the desire to take notes on a computer or tablet. But I also know that access to the Internet provides a real source of distraction (to you and others) and almost invariably results in divided attention, which thwarts the kind of work we will be doing and the kinds of discussion we will be having. For that reason, I require that you use in class only a notebook, a pen or pencil, and your copy of the day’s readings. Our discussions will be the better for it, though, of course, if you have a medical need to use a computer, please talk to me. As also goes without saying, please turn off your mobile phones and refrain from using them during class.

Grading Formula:

Quizzes and Class Participation: 10%
Midterm Exam: 10%
Final Exam: 25%

Research Exercise: 10%
Essay 1: 5%
Revision of Essay 1: 15%
Essay 2: 25%

*All of the essays, the research exercise, and the exam must be completed in order to pass the course. Not doing so will result in a final grade of an “E.”

PLAGIARISM AND ACADEMIC MISCONDUCT

I take plagiarism and academic misconduct very seriously. Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University’s Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University’s Code of Student Conduct and this syllabus may constitute Academic Misconduct. For additional information, see the Code of Student Conduct at studentconduct.osu.edu.

The Ohio State University’s Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University, or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Plagiarism is the representation of another’s works or ideas as one’s own: it includes the unacknowledged word-for-word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas. Ignorance of the University’s Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

Any student who submits work that appears to be plagiarized or who is suspected of committing academic misconduct will be forwarded to the English Department's Director of Undergraduate Studies for further review. If after that further review the work appears to be something other than Prof. Farmer's original work and/or is the result of another form of academic misconduct, it will be forwarded to the Committee for Academic Misconduct (COAM), and you will be given an incomplete (I) for the course until the formal committee review has been completed. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), its sanctions could include a failing grade in this course and suspension or dismissal from the University. *All* instances of alleged academic misconduct are required to be reported to COAM (Faculty Rule 3335-5-48.7). If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. 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/>.

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; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

I expect students to demonstrate curiosity, consideration, and tolerance for various diversities. I do not expect students always to agree with one other, but I do require students to listen thoughtfully to one another's points of view. Please let me know if you have questions or concerns about this matter.

HARASSMENT, DISCRIMINATION, AND SEXUAL MISCONDUCT

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment,

discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

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.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at equity.osu.edu,
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or Email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.
- What the above policies mean: I am a MANDATORY REPORTER. If I am informed of an event of sexual harassment or misconduct affecting an OSU student, I am required to report the incident to the Office of Institutional Equity, who will likely contact the affected student to offer assistance.

CONTENT WARNING LANGUAGE

Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

COUNSELING AND CONSULTATION SERVICES

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 your 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 Counseling and Consultation Services (CCS) by visiting ccs.osu.edu or by calling (614) 292-5766. CCS is located on the 4th Floor of the Younkin Success Center and on the 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Lifeline at 1-(800)-273-TALK or at suicidepreventionlifeline.org.

LYFT RIDE SMART AT OHIO STATE

[Lyft Ride Smart at Ohio State](#) offers eligible students discounted rides, inside the university-designated service area, from 9 p.m. to 3 a.m. Each month, 10,000 discounted rides will be made available on a first-come, first-served basis with the average cost expected to be \$2 or less. Once the monthly allotment of 10,000 discounted rides is exhausted, Lyft’s normal service rates will apply for the remainder of the month. Prices may be impacted by distance, traffic, time of day, special events and prime time surcharges. To qualify for program discounts, users must select “shared ride” when booking in the Lyft app. Already have a Lyft account? Go to your account profile and link it to your Ohio State student email to qualify for discounted rides.

COPYRIGHT

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.

COURSE SCHEDULE

We will try to stick to this schedule, but it might have to be adjusted depending on how our discussions develop.

WEEK 1

- Day 1: Introduction: Course overview
- Day 2: Shapiro, *Shakespeare in a Divided America*, introduction
Toshio Mori, “Japanese Hamlet”

WEEK 2

- Day 1: **KINGS, CITIZENS, AND POPULARITY: ESSEX REBELLION (1601)**
RICHARD THE SECOND (quiz)
Fuchs, “EF’s Visit To a Small Planet”
- Day 2: *RICHARD THE SECOND*
RECOMMENDED: Kewes, “The Elizabethan History Play”

WEEK 3

- Day 1: *RICHARD THE SECOND*
RECOMMENDED: Carroll, “Theories of Kingship in Shakespeare’s England”
- Day 2: *RICHARD THE SECOND* AND THE ESSEX REBELLION (1601)
Hammer, “‘The Smiling Crocodile’: The Earl of Essex and Late Elizabethan ‘Popularity’”

WEEK 4

Day 1: *RICHARD THE SECOND* AND THE ESSEX REBELLION (1601)
 Kastan, “Proud Majesty Made a Subject: Shakespeare and the Spectacle of Rule”
RESEARCH EXERCISE DUE IN CLASS

Day 2: **RELIGION AND CITIZENSHIP: THE HISTORY OF SHYLOCK**
THE MERCHANT OF VENICE (quiz)

WEEK 5

Day 1: *THE MERCHANT OF VENICE*
 RECOMMENDED: Shapiro, *Shakespeare and the Jews*, ch. 4 and 6

Day 2: *THE MERCHANT OF VENICE*
 RECOMMENDED: Smith, “Was Shylock Jewish?”

WEEK 6

Day 1: *THE MERCHANT OF VENICE: SHYLOCK IN LATE VICTORIAN ENGLAND*
 Rozmovits, *Shakespeare and the Politics of Culture in Late Victorian England*, ch. 3
ESSAY 1 DUE IN CLASS

Day 2: *THE MERCHANT OF VENICE: SHYLOCK IN 20TH-CENTURY PERFORMANCE*
 Gross, *Shylock*, chs. 12, 19

WEEK 7

Day 1: **MIDTERM EXAM**

Day 2: **RACE, ETHNICITY, AND CITIZENSHIP: *OTHELLO* IN PERFORMANCE**
OTHELLO (quiz)

WEEK 8

Day 1: *OTHELLO*
 RECOMMENDED: Loomba, “*Othello* and the Racial Question”

Day 2: *OTHELLO*
 RECOMMENDED: Smith, “We Are Othello”

WEEK 9

Day 1: *OTHELLO: IRA ALDRIDGE AND 19TH-CENTURY PERFORMANCE*
 Brown, “Ira Aldridge”
 Kujawinksa Courtney, “Ira Aldridge, Shakespeare, and Color-Conscious Performances in Nineteenth-Century Europe”
REVISION OF ESSAY 1 DUE IN CLASS

Day 2: *OTHELLO: PAUL ROBESON AND 20TH-CENTURY PERFORMANCE*
 Sillen, “Paul Robeson’s Othello”
 Hall, “*Othello* and the Problem of Blackness”

WEEK 10

Day 1 and Day 2: SPRING BREAK

WEEK 11

Day 1: **GENDER, SEXUALITY, AND CITIZENSHIP: MEASURE FOR MEASURE AND #METOO**
MEASURE FOR MEASURE (quiz)

Day 2: *MEASURE FOR MEASURE*
 RECOMMENDED: Dollimore, “Transgression and Surveillance in *Measure for Measure*”

WEEK 12

Day 1: *MEASURE FOR MEASURE*

Day 2: *MEASURE FOR MEASURE: THE DUKE’S PROPOSAL IN PERFORMANCE*
 Baines, “Assaying the Power of Chastity in *Measure for Measure*”
 Friedman, “‘O, let him marry her!’: Matrimony and Recompense in *Measure for Measure*”

WEEK 13

Day 1: *MEASURE FOR MEASURE* AND #METOO
 Kolb, “The Very Modern Anger of Shakespeare’s Women”

Day 2: **WAR, CLASS, AND HUMAN RIGHTS: OLIVIER’S *HENRY THE FIFTH* (1944)**
HENRY THE FIFTH (quiz)
 RECOMMENDED: Rabkin, “Rabbits, Ducks, and *Henry V*”

WEEK 14

Day 1: *HENRY THE FIFTH*
 RECOMMENDED: Patterson, *Shakespeare and the Popular Voice*, ch. 4

Day 2: *HENRY THE FIFTH: SHAKESPEARE, OLIVIER, AND WAR, PART 1*
 SCREENING: *HENRY V* (DIR. OLIVIER, 1944)
 Agee, “Laurence Olivier’s *Henry V*”
ESSAY 2 DUE IN CLASS

WEEK 15

Day 1: *HENRY THE FIFTH: SHAKESPEARE, OLIVIER, AND WAR, PART 2*
 Puckett, *War Pictures*, ch. 2

Day 2: FINAL THOUGHTS, FURTHER WORK

FINAL EXAM

Day, Date, time

Here is how to cite a play *New Oxford Shakespeare*:

Shakespeare, William. *Richard the Second*. Ed. Anna Pruitt. In *The New Oxford Shakespeare: The Complete Works: Modern Critical Edition*. Gen. ed. Gary Taylor, et al. Oxford: Oxford Univ. Press, 2016. 847–922.

REQUIRED READINGS

Agee, James. “Laurence Olivier’s *Henry V*.” In *Shakespeare in America: An Anthology from the Revolution to Now*. Ed. James Shapiro. New York: Library of America, 2014. 459–74.

Baines, Barbara J. “Assaying the Power of Chastity in *Measure for Measure*.” *Studies in English Literature* 30 (1990): 283–301.

- Brown, William Wells. “Ira Aldridge.” In *Shakespeare in America: An Anthology from the Revolution to Now*. Ed. James Shapiro. New York: Library of America, 2014. 142–47.
- Friedman, Michael D. “‘O, let him marry her!’: Matrimony and Recompense in *Measure for Measure*.” *Shakespeare Quarterly* 46 (1995): 454–64.
- Fuchs, Elinor. “EF’s Visit to a Small Planet: Some Questions to Ask a Play.” *Theater* 34.2 (2004): 5–9.
- Gross, John. *Shylock: A Legend and Its Legacy*. New York: Simon & Schuster, 1992.
- Hall, Kim F. “*Othello* and the Problem of Blackness.” *A Companion to Shakespeare’s Works, Volume I: The Tragedies*. Ed. Richard Dutton and Jean E. Howard. Oxford: Blackwell, 2003. 357–74.
- Hammer, Paul E. “‘The Smiling Crocodile’: The Earl of Essex and Late Elizabethan ‘Popularity.’” In *The Politics of the Public Sphere in Early Modern England*. Ed. Peter Lake and Steve Pincus. Manchester: Manchester Univ. Press, 95–115.
- Kastan, David Scott. “Proud Majesty Made a Subject: Shakespeare and the Spectacle of Rule.” *Shakespeare Quarterly* 37 (1986): 459–75.
- Kolb, Laura. “The Very Modern Anger of Shakespeare’s Women.” *Electric Literature*. February 6, 2019. <<https://electricliterature.com/the-very-modern-anger-of-shakespeares-women/>>
- Kujawinksa Courtney, Krystyna. “Ira Aldridge, Shakespeare, and Color-Conscious Performances in Nineteenth-Century Europe.” In *Colorblind Shakespeare: New Perspectives on Race and Performance*. Ed. Ayanna Thompson. New York: Routledge, 2006. 103–22.
- Mori, Toshio. “Japanese Hamlet.” In *Shakespeare in America: An Anthology from the Revolution to Now*. Ed. James Shapiro. New York: Library of America, 2014. 446–49.
- Olivier, Laurence, dir. *Henry V*. 1944; New York: Criterion Collection, 2006. DVD.
- Puckett, Kent. *War Pictures: Cinema, History, and Violence in Britain, 1939–45*. New York: Fordham Univ. Press.
- Rozmovits, Linda. *Shakespeare and the Politics of Culture in Late Victorian England*. Baltimore: Johns Hopkins Univ. Press, 1998.
- Shakespeare, William. *The New Oxford Shakespeare: The Complete Works: Modern Critical Edition*. Gen. ed. Gary Taylor, et al. Oxford: Oxford Univ. Press, 2016.
- Shapiro, James. *Shakespeare in a Divided America*. New York: Penguin, 2020.
- Sillen, Samuel. “Paul Robeson’s *Othello*.” In *Shakespeare in America: An Anthology from the Revolution to Now*. Ed. James Shapiro. New York: Library of America, 2014. 451–58.

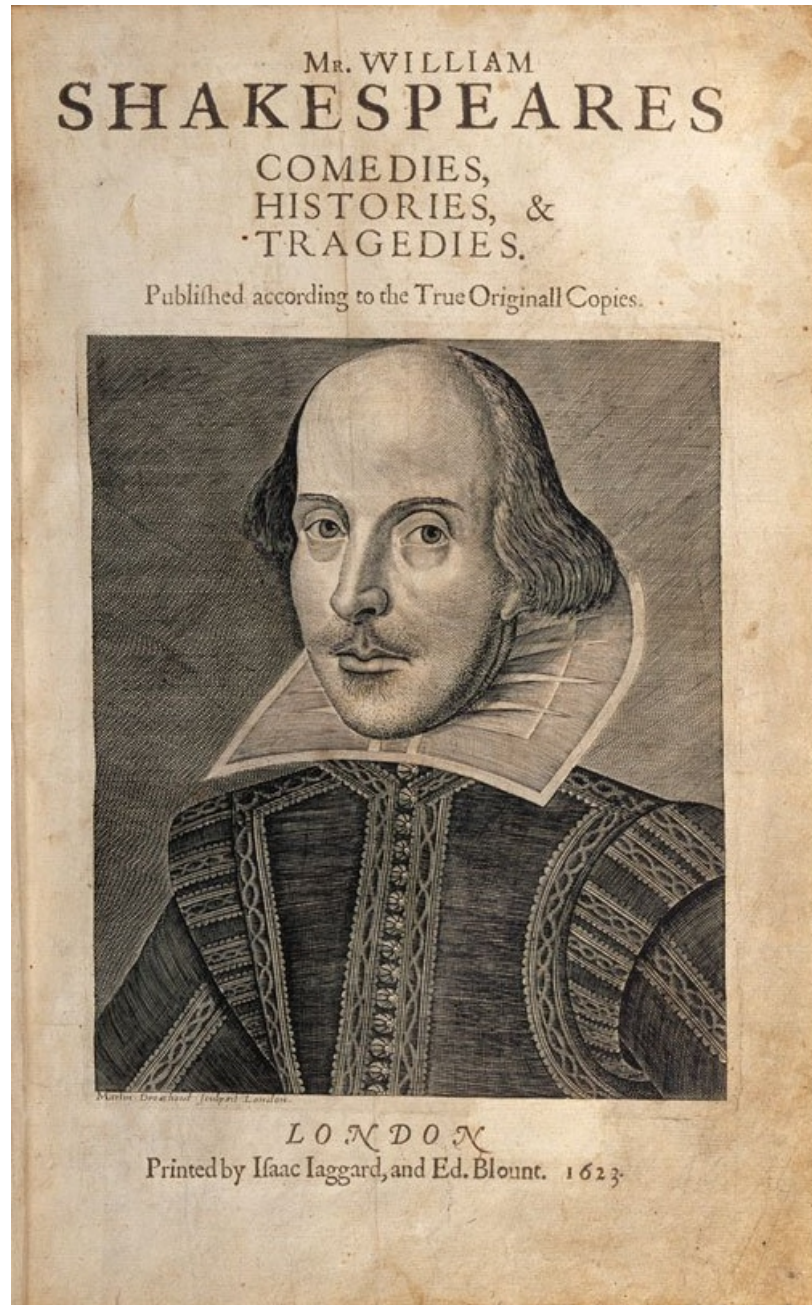
RECOMMENDED READINGS

- Carroll, William C. “Theories of Kingship in Shakespeare’s England.” In *A Companion to Shakespeare’s Works, Volume II: The Histories*. Ed. Richard Dutton and Jean E. Howard. Malden, MA and Oxford: Blackwell, 2003. 125–45.
- Dollimore, Jonathan. “Transgression and Surveillance in *Measure for Measure*.” In *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. 2nd ed. 1985; Ithaca and London: Cornell Univ. Press, 1994. 72–87.
- Kewes, Paulina. “The Elizabethan History Play: A True Genre?” In *A Companion to Shakespeare’s Works, Volume II: The Histories*. Ed. Richard Dutton and Jean E. Howard. Malden, MA: Blackwell, 2003. 170–93.
- Loomba, Ania. *Shakespeare, Race, and Colonialism*. Oxford: Oxford Univ. Press, 2002.
- Patterson, Annabel. *Shakespeare and the Popular Voice*. Cambridge: Basil Blackwell, 1989.
- Rabkin, Norman. “Rabbits, Ducks, and *Henry V*.” *Shakespeare Quarterly* 28 (1977): 279–96.
- Shapiro, James. *Shakespeare and the Jews*. New York: Columbia Univ. Press, 1996.
- Smith, Emma. “Was Shylock Jewish?” *Shakespeare Quarterly* 64 (2013): 188–219.
- Smith, Ian. “We Are *Othello*: Speaking of Race in Early Modern Studies.” *Shakespeare Quarterly* 67 (2016): 104–24.

USEFUL ONLINE RESOURCES

Oxford English Dictionary (connect only through library website) <<http://library.ohio-state.edu/record=e1000296>>: the best and first resource to use when researching the historical meaning of particular words and phrases.

World Shakespeare Bibliography (connect only through library website) <<http://library.ohio-state.edu/record=e1000017~S7>>: remarkably comprehensive bibliography, with short summaries of books and articles on Shakespeare.



William Shakespeare, *Comedies, Histories, & Tragedies* (London: Isaac Iaggard for Edward Blount, 1623). Image from Meisei University Shakespeare Collection Database <<http://shakes.meisei-u.ac.jp/e-index.html>>

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. 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.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the focal theme. 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. (50-500 words)

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

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.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

(50-700 words)

Course subject & number

Specific Expectations of Courses in Citizenship

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)