

Term Information

Effective Term Autumn 2026
[Previous Value](#) [Autumn 2025](#)

Course Change Information

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

1. We are proposing that this course, which is currently only approved for the GE Foundation Race, Ethnicity, and Gender Diversity, also be part of the GE Foundation Literary, Visual, and Performing Arts.
2. We are also proposing the addition of a DL option for the course.

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

Although English 2221 was designed to fulfill the ELOs for the REGD foundation, it also fulfills the ELOs of the LVPA foundation. In listing it as both, we hope to open up the course to more students who want to take a Shakespeare class as part of their GE, but who may have already fulfilled their REGD requirement elsewhere. We are proposing to add an online option for English 2221 because we have found that many students find the flexibility of DL GE foundation classes makes scheduling their major requirements easier.

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)?

None.

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	2221
Course Title	Introduction to Shakespeare, Race, and Gender
Transcript Abbreviation	ShakespearRaceGndr
Course Description	This course explores the historical roots of our ideas about race and gender by way of Shakespeare and the culture in which he wrote. Students will learn how Shakespeare's formulations of issues of race and gender are products of a time when both categories were undergoing significant conceptual development and how Shakespeare's ways of imagining this turbulence continues to resonate today.
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?	Yes
Is any section of the course offered	100% at a distance
Previous Value	No
Grading Basis	Letter Grade

COURSE CHANGE REQUEST
2221 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
08/11/2025

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	Prereq: English 1110.xx; or GE foundation writing and info literacy course.
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

Literary, Visual and Performing Arts; Race, Ethnicity and Gender Diversity

[Previous Value](#)

[Race, Ethnicity and Gender Diversity](#)

Course Details

Course goals or learning objectives/outcomes	• Students will examine identity in the literature and culture of Shakespeare, compare ideas about race and gender in Shakespeare's time to those of our own, and consider their own values, beliefs, and actions compared with those of others.
Content Topic List	• How the past shaped our present. • Historical roots of ideas about race and gender from Shakespeare's time. • Racial, ethnic, and gender identity in the literature and culture of Shakespeare.
Sought Concurrence	No

COURSE CHANGE REQUEST
2221 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
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Attachments

- English 2221 CoverSheet.pdf: DL Cover Sheet
(Other Supporting Documentation. Owner: Higginbotham,Jennifer K)
- 2221-ge-foundations-submission.pdf: LVPA Foundations Sheet
(Other Supporting Documentation. Owner: Higginbotham,Jennifer K)
- 2221SampleSyllabusLVPA.docx: In-person Syllabus
(Syllabus. Owner: Higginbotham,Jennifer K)
- 2221_Online_Syllabus.docx: Online Syllabus
(Syllabus. Owner: Higginbotham,Jennifer K)

Comments

- Pre-approval from ODE included on the DL cover sheet *(by Higginbotham,Jennifer K on 07/09/2025 02:56 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Higginbotham,Jennifer K	07/09/2025 03:10 PM	Submitted for Approval
Approved	Higginbotham,Jennifer K	07/09/2025 03:11 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	08/11/2025 12:15 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	08/11/2025 12:15 PM	ASCCAO Approval



Syllabus

English 2221

Introduction to Shakespeare, Race, and Gender

Autumn 2027

3 Credit Hours

Asynchronous Online

Course overview

Instructor

- Jennifer Higginbotham
- Email: higginbotham.37@osu.edu
- Office Hours: Thursdays, 2-4 pm via Zoom
- Zoom Link:
<https://osu.zoom.us/j/3387970333?pwd=MnRocGxCMTFxbkRRWWJPblFrVodYQT09>

Note: My preferred method of contact is email.

Course description

How has the past shaped our society's ideas about race and gender? When Shakespeare's plays are read and performed today, how do they reinforce and challenge long-standing stereotypes? We will examine these questions as we use the plays of Shakespeare to study the historically and socially constructed categories of race, ethnicity, gender, and sexuality. This course attends to the ways these categories intersect to shape lived experiences today, and it considers how they influence what and how we read. We will analyze how Shakespeare represents the anxieties and desires of the past, as well as how modern playwrights like Keith Hamilton Cobb and Djanet



Sears resist and remake Shakespeare's narratives. In doing so, we will reflect upon our own experiences and assumptions.

Course goals and outcomes

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

1. Understand the representations of race and gender in three Shakespeare plays.
2. Understand how social identities shape readers' responses to Shakespeare's plays and how some theater-makers have remade Shakespeare.
3. Explain how historical ideas about race, ethnicity, and gender continue to impact individual lives and modern culture.
4. Explain your own experiences and attitudes regarding these identity categories.
5. Value multiple perspectives and experiences.
6. Read with greater confidence, think critically, and ask good questions.

General education goals and expected learning outcomes

Race, Ethnicity, and Gender Diversity

As part of the REGD category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals:

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcomes:



Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- 1.2. Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
- 1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.
- 2.1. Demonstrate critical self-reflection and critique of their social positions and identities.
- 2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- 2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

English 2221 satisfies these outcomes by analyzing Shakespeare's plays and afterlives through an intersectional lens. In online discussions, textual annotations, and play analysis assignments, students investigate how Shakespeare represents gender and race, as well as how these formulations continue to shape our own culture. Assigned reading, watching, and listening materials expose how Shakespeare's plays have been used to support queer rights, express homophobia, challenge patriarchal structures, embrace misogyny, support white supremacist ideologies, and critique frameworks regarding race and ethnicity. Weekly quizzes and a final reflective essay ask students to recognize and compare experiences and beliefs.

Literary, Visual, and Performing Arts



As part of the LVPA category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals:

1. Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.
- 1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.
- 1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
- 1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.
- 2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
- 2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Our class fulfills these goals and learning outcomes through close textual analysis of Shakespeare's plays in text annotations, discussion posts, the Play Analyses, and the Adaptation Analysis. The Reflection Quizzes and Final Exam Essay likewise create space for critically reflecting on student experiences of reading Shakespeare, paying attention to the way he represents social identity and evaluating the social and ethical implications



of his centrality to global culture. Along with describing the way Shakespeare's own culture shaped his dramatic works, students will be able to evaluate the way his work has helped shape ideas about race, ethnicity, and gender and the way subsequent readers and artists have reshaped his work in the hopes of creating new ways of looking at the world.

How this online course works

Mode of delivery

This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time.

Pace of online activities

This course is divided into weekly modules. By the end of Wednesdays, you need to have watched all lecture videos, completed the assigned reading, and made five original Hypothesis annotations so that your group members have time to respond. By Friday, you need to post your three replies and post a summary of your Hypothesis conversation to another group's discussion board (you will be assigned to them for the semester). Friday is also when you need to complete the Weekly Response Quiz and turn in any other assignments.

New modules release on Fridays at 5 pm. On Mondays and periodically at other times, I will post a video to announcements with a synthesis of all the group's annotation activities and with a video check-in to report on how things are going in the class, share especially insightful comments that you've made, offer hints on how you can tackle tasks more effectively, and address questions or problems that have arisen.

Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 9 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.



Participation requirements

Because this is an online course, your attendance is based on your online activity and participation. **You are expected to log in to the course in Carmen multiple times every week to access the readings, assignments, and view required lecture videos.** If you have a situation that might cause you to miss an entire week of class, discuss it with me as soon as possible.

The following is a summary of students' expected participation:

Participating in online activities

At the beginning of the week you should watch videos posted to announcements and read through the Module assignments to make a strategy for completing all the tasks. Most lectures also have embedded questions for you to answer to give you a chance to check how well you're retaining the information, and lecture viewing statistics will be monitored. You are expected to be a good group citizen and use your group's open discussion board to communicate with other members about when you think you'll post Hypothesis annotations and replies, and give them a head's up if it's going to be close to the deadline, so they can plan their schedules with that knowledge.

Office hours

These are regularly scheduled periods (2-5 p.m. Thursdays) on Zoom that are entirely optional. During those hours, I am available to individual students for activities that are best conducted in real time. These activities might include conferences about drafts, review of expectations for past or upcoming assignments, discussion of an issue that affects your success as a student, or informal chatting about course material. I have access to many resources and am happy to help. You do not need an appointment during office hours. If you aren't free on Thursday afternoons, you can schedule an appointment for a different day and time.

Course communication guidelines



I strongly encourage students to email me with course-related questions, comments, and concerns. I will also solicit feedback occasionally during Reflection Quizzes. There is a course Q&A forum where you can reach out for answers, which might get you an answer faster from your classmates, but please don't hesitate to email me (higginbotham.37@osu.edu) or contact me through Carmen. You can address me as Professor Higginbotham or Dr. Higginbotham; both are correct.

Writing Style

Different kinds of writing require different styles. For Annotations and Reflection quizzes, a more personal style is fine, as in contractions, informal language, and unadorned prose are ok. While communicating with each other on Discussion Boards, you are welcome to be casual, as long as you're respectful and collegial. The Play Analyses and Adaptation Analysis should be in a more elevated style as is appropriate for assignments that require clarity and explanations of textual evidence. More information on these expectations are available on the Carmen assignment pages.

Tone and civility

You should always keep in mind that we are in the academic context of a university course, and professional respect must be at the core of our communications, whether with me or your classmates. Our community should be inclusive, allowing everyone's voice to be heard, with space for asking questions and respectful disagreement

Citing your sources

When you quote Shakespeare in formal assignments, you should always include Act, Scene, and Line Numbers according to the MLA guide's format for parenthetical notation, and you should always include a Works Cited page, even if you are only quoting Shakespeare. Whenever you bring a primary or secondary source into your writing, it must be properly cited. Do not use language or ideas from other people without giving them credit. See the section on Academic Misconduct for more on adhering to the principals of academic integrity.



Protecting and saving your work

Since this is an online course, technical mishaps are always possible. As such, I encourage you to compose your assignments on your own computers/tablets (or less ideally, phones) and save them accordingly so that you have backups if one of these technical mishaps occurs. In the digital environment, doing so is simply a “best practice.”

Course materials and technologies

Required Textbooks

1. Keith Hamilton Cobb, *American Moor* (Meuthen Drama, 2020). ISBN: 978-1350165304. Retail price: \$15.95.
2. Djanet Sears, *Harlem Duet* (Scirocco Drama, 2008). ISBN: 978-1896239279. Retail price: \$15.95.

The above texts are available at the OSU Bookstore and at many online retailers. You will have online access to the three Shakespeare plays through Hypothesis. The two modern plays must be purchased, rented, or borrowed; they are not available freely online. Additional required reading is available at no charge on Carmen.

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available [at it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: it.osu.edu/help
- Phone: 614-688-4357(HELP)
- Email: 8help@osu.edu
- TDD: 614-688-8743



Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- Navigating Hypothesis, a social annotation tool embedded in Carmen (<https://distanceeducation.ehe.osu.edu/learner-resources-hub/hypothesis-student-guide/>). If you encounter an issue with access to this tool, please contact me at higginbotham.37@osu.edu and ascodes@osu.edu. Accommodation and assistance will be arranged for you to complete any work required with this tool free of penalty.

Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen Access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:



- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass website for more information: <https://buckeyepass.osu.edu/>
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

Grading and instructor response

How your grade is calculated

Assignment Category	Percentages
Hypothesis Annotations and Discussion Board Posts	15%
Weekly Reflection Quizzes	30%
Play Analysis 1	15%
Play Analysis 2	15%
Adaptation Analysis	15%



Assignment Category	Percentages
Take-home Final Exam	10%
Total	100%

Description of major course assignments

Assignment #1 Hypothesis Annotations and Discussion Posts

Description

This course requires the use of a digital social annotation tool called Hypothesis that is integrated into our Carmen course page. You will be working in a group with no more than 5 other classmates, and together you will be annotating a variety of the texts we read and watch. You are required to post 5 original contributions on Wednesdays and respond to 3 of your peers by Fridays. See the rubric on Carmen for grading criteria. Original annotations are due earlier so you have time to respond to each other by Thursdays. Then on Fridays, each of you will be assigned to visit a discussion board with one of the other cohorts and synthesize your group's discussion and share your top takeaways. That way, all the groups should get to hear about the discussions of all the other groups, so there can be a cross-current of interpretations.

If you encounter an issue with access to this tool, please contact me at higginbotham.37@osu.edu and ascode@osu.edu. Accommodation and assistance will be arranged for you to complete any work required with this tool free of penalty.

Academic integrity and collaboration guidelines



Getting help is permitted. Collaboration is permitted and encouraged.
Reusing previous work is **not** permitted. Use of AI is **not** permitted.

This assignment fulfills the following REGD ELOs because

1.1. Annotation prompts will ask students to find and comment on textual moments where Shakespeare represents one of the identity categories under examination and evaluate what it tells us about the values and worldview of his time.

1.3. In their annotations and replies, students notice the way intersections of identity shape the experiences of the characters and interrogate whether it reflects sources from the period that give us access to the experiences of historical people.

1.4. Students will question whether putting on Shakespeare's plays is more likely to critique the way he represents social identities as hierarchized or naturalize racial, ethnic, and gender structures of the past.

2.2. In comparing the views of the early modern characters to their own, students will explain how one's cultural experiences lead to different perceptions of characters and shape who we identify with.

This assignment fulfills the following LVPA ELOs because

1.1 Students work closely with Shakespeare's texts in order to understand his language and how he represents various identities.

1.2 Annotation prompts will ask students to consider the ways interpretations have changed over the years due to being transferred into other cultures and time periods.

1.4 Students will consider the social and ethical implications of performing Shakespeare today when identities are constructed differently and cultural values have changed so much.



2.1 In their annotations, students will share observations about the text, especially observations about how Shakespeare constructs different identity categories.

Assignment #2 Weekly Reflection Quizzes

Description

Weekly quizzes will ask you a chance to reflect on what you've learned and think further about texts and concepts. These quizzes are untimed, open-book, open-notes and administered using Carmen Quizzes. They will be due at 11:59 p.m. Friday each week. Each quiz includes five short-answer questions, meant to be answered in a paragraph. The open-ended questions do not test your reading comprehension or knowledge of terms; instead, they ask you to analyze how certain passages represent identity categories, compare Shakespeare's representations to those in today's popular culture, imagine how you might stage characters or scenes, and ask questions about what remains unclear. I will drop your lowest quiz grade.

Academic integrity and collaboration guidelines

Getting help is permitted. Collaboration is **not** permitted. Reusing previous work is **not** permitted. Use of AI is **not** permitted.

This assignment fulfills the following REGD ELOs because

1.2. Questions prompt students to examine and evaluate their own experiences of the relationship between race, gender, and ethnicity and how it has impacted their individual lived experiences. They will also compare their experiences with those of Shakespeare's characters.

1.3. Requires analysis of how the intersection of categories including race, gender, and ethnicity combine to shape their own lived experiences and compare their experiences with the various theater practitioners who discuss their experience encountering Shakespeare in podcasts and videos.



1.4. Prompts urge students to evaluate social and ethical implications of studying race, gender, and ethnicity through consideration of how much it has or hasn't changed the way people respond to and interpret Shakespeare.

2.1. Reflection quizzes directly invite students to engage in critical self-reflection and critique of their social positions and identities.

2.2. Students explore how perceptions of difference shape their own attitudes, beliefs, or behaviors.

This assignment fulfills the following LVPA ELOs because

1.1 Students discuss the meaning of Shakespeare's plays, focusing on what he conveys about ideas of social identity in his time

1.2 Students compare Shakespeare's values to those of today and account for the way those differences affect our perspective on his plays

1.3 Students examine how Shakespeare has shaped their ideas and beliefs as well as how he has influenced contemporary American and British ideas of what counts as art

2.2 Students reflect on their own responses to reading Shakespeare as well as contemporary (re)interpretations of his work

Assignments #3 & #4 Play Analyses

Description

Twice this semester, you will submit a play analysis. The first will focus on *Titus Andronicus*, and the second will examine *The Merchant of Venice*. In an essay (2-4 pages) or recorded presentation (4-8 minutes), analyze one aspect of the play and explain what it reveals about Shakespeare's



representation of race, gender, sexuality, or ethnicity. You can select one minor character, one passage, one short scene, or one key word that appears frequently.

Academic integrity and collaboration guidelines

Getting help is permitted. Collaboration is **not** permitted. Reusing previous work is **not** permitted. Use of AI is **not** permitted.

This assignment fulfills the following REGD ELOs because

1.1 Students analyze Shakespeare's plays in order to evaluate how he represents various social positions in his plays, focusing particularly race, ethnicity, and gender.

1.2 In their analysis, students analyze how power is imbricated into the process of attributing race, ethnicity, and gender to characters and how the moments that highlight those categories exert power over the characters and the audience's perception of them.

1.3 By focusing on a character, scene, or language, students examine how the intersection of categories including race, gender, and ethnicity combine to shape the way others in the play treat other characters.

2.2 The recognition of how perceptions of difference shape attitudes comes in as a result of considering what the plays' marking of difference as Othering asks or challenges the audience's attitude.

This assignment fulfills the following LVPA ELOs because

1.1 It equires students to interpret the meaning of Shakespeare's language and analyze how he represents race, gender, sexuality, and ethnicity



1.2 In looking at Shakespeare's representation of race, gender, sexuality, and ethnicity, students will be exploring how his culture shaped his writing

2.1 Requires critical observations about the way Shakespeare's playtexts are constructed and convey their messages

Assignment #5 Adaptation Analysis

Description

This assignment, which can also be submitted as an essay (3-5 pages) or recorded presentation (6-10 minutes), asks you to compare Shakespeare's *Othello* with either Kahn's filmed production or Sears's *Harlem Duet*. As with the play analysis, you will want to focus on one aspect: one character, scene, or striking difference.

Academic integrity and collaboration guidelines

Getting help is permitted. Collaboration is **not** permitted. Reusing previous work is **not** permitted. Use of AI is **not** permitted.

This assignment fulfills the following REGD outcomes because

1.1 It requires them to describe the social positions and representations of race, ethnicity, and gender in each text/performance under analysis, and compare the way it shifts in the process of adapting them for a modern audience.

1.2 Students prepare for the assignment by listening to podcasts and watching videos where BIPOC readers and theater artists recount the way their identities have impacted their experience with Shakespeare.

1.3 To account for the differences between Shakespeare and the adaptations, students must account for the way the intersection of race, gender, and ethnicity differently shapes the experiences of readers, performers and viewers of Shakespeare.



1.4 The adaptations made to Shakespeare in these particular texts were made to evaluate the social and ethical implications of looking at Shakespeare through the intersectional lens of race, gender, and ethnicity.

2.3. To explain the adapters' motivations and messages, students need to describe how the categories of race, gender, and ethnicity influenced the lived experiences of the creators.

This assignment fulfills the following LVPA ELOs because

- 1.1 To analyze the performance or adaptation, students must demonstrate an understanding of the original work
- 1.2 Requires attention to the location of reception and how that reception is shaped by the historically-situated perspectives of the writer/director/artist
- 1.3 In comparing the original to the theater production or adaptation, students must account for the influence Shakespeare has had on the writer/director/artist
- 1.4 Students recognize, describe, and analyze the social and ethical motivations for the changes made by one of these two theater artists

Assignment #6 Final Exam

Description

In lieu of a traditional final exam, you will write a personal essay of 750 words reflecting on what you learned this semester.

Academic integrity and collaboration guidelines

Getting help is permitted. Collaboration is **not** permitted. Reusing previous work is **not** permitted. Use of AI is **not** permitted.



This assignment fulfills the following REGD ELOs because

- 1.4. Students reflect on how studying race, ethnicity, and gender in Shakespeare has influenced their values.
- 2.1. Students are asked directly to engage in critical self-reflection and critique of their social positions and identities.
- 2.2. Students have the space to explain how perceptions of difference have shaped shape their own attitudes, beliefs, or behaviors.
- 2.3. Students compare how the categories of race, gender, and ethnicity have influenced the lived experiences of others and compare it to their own.

This assignment fulfills the following LVPA ELOs because

- 2.2 Students reflect on what they've learned about Shakespeare, race, ethnicity, and gender and that becomes a springboard for examining their own values and beliefs about identity.

Detailed instructions for all assignments can be found on our Carmen page, where you will submit coursework. All of your submissions for the above assignments must be your own original work, although you are encouraged to seek feedback from me and Writing Center consultants as you prepare them.

Assignment help

You cannot pay someone to do your work (using an online tool, such as Chegg, or any other method). I also prohibit the use of Artificial intelligence (AI) language models, such as ChatGPT, to complete graded assignments. Do not use AI to summarize our texts or films. Do not incorporate any part of an AI-generated response into an assignment.

Instead, you CAN do the following:

- Email me if it's a question I can answer in a short paragraph.
- Visit my office hours or schedule an appointment.



- Seek feedback at the [Writing Center](#), which provides free assignment consultations. You can walk in at designated times or schedule an in-person or virtual appointment.

Late assignments

If you anticipate a problem meeting a deadline, talk to me about the possibility of an extension. All assignments except the Wednesday Original Annotations have a 24-hour grace period. After that, late response annotations/discussion posts will receive a 2-point deduction; late reflection quizzes will receive a 1-point deduction, and major assignments (Play Analyses, Adaptation Analysis, and Final Exam) will receive a 5 point deduction. No late work will be accepted after a week unless you have arranged for an extension.

Grading Scale

- 93-100: A
- 90-92: A–
- 87-89: B+
- 83-86: B
- 80-82: B–
- 77-79: C+
- 73-76: C
- 70-72: C–
- 67-69: D+
- 60-66: D
- Under 60: E

Instructor feedback and response time

If I need to send a class-wide message, I will use the Announcements tool in Carmen. Please check [your notification preferences](#) (go.osu.edu/canvas-notifications) to make sure you receive these. Check your OSU email at least once a day. I generally reply to emails within 24 hours M-F, but if I don't, feel free to send me another email. I won't see it as overstepping; I appreciate the reminder.

Grading and feedback



Each Monday, I will post a short video synthesizing the last week's class and offering general advice on assignments. You can expect annotations and discussion posts and quizzes to be graded within 24 hours. For more substantial assignments (Play Analyses and Adaptation Analysis), you can expect to receive feedback and grades within one week.

Academic policies

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/>

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:



- Committee on Academic Misconduct web page
(go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity
(go.osu.edu/ten-suggestions)

Course AI Policy

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use “unauthorized assistance in the laboratory, on field work, in scholarship or on a course assignment” unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any “word-for-word use and/or paraphrasing” of writing, ideas or other work that is not your own. These requirements apply to all students — undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

Because you will best accomplish the goals of this course by undertaking all activities and assessments without AI assistance, you are not permitted to use any AI tools in this course aside from spell-check or Powerpoint’s auto-designer if you use slides to record your Analyses assignments while composing assignments. If you are uncertain about any part of this policy or its application to any assignment or activity in the course, consult with me before proceeding.

Copyright for instructional materials



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.

Statement on title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <https://civilrights.osu.edu/title-ix> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Land acknowledgement



We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

Your mental health

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. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Accessibility accommodations for students with disabilities

Requesting accommodations

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.



A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Civil Rights Compliance: <https://civilrights.osu.edu/> Policy: [Religious Holidays, Holy Days and Observances](#)

Course Schedule

All reading material and videos should be completed by Wednesday at 11:59 pm along with the 5 original Hypothesis Annotations. The 3 required Hypothesis replies are due Thursdays at 11:59 pm. All other assignments should be completed Fridays by 11:59 pm. Note: the readings below contain instances of antisemitism, sexism, racism, and sexual violence that can be difficult to watch.

Week	Topics	Readings/Viewings	Assignments Due
Week 1	Gender in Shakespeare's time and ours	Read: Sonnet 20, 127, and 131 Read: Frances E. Dolan, "Gender and Sexuality in Early Modern England" (in <i>Gender, Power, and</i>	Beginning of the semester questionnaire Introductory Discussion Board Post



Week	Topics	Readings/Viewings	Assignments Due
		<i>Privilege in Early Modern Europe</i>, 2003). Read: Ayanna Thompson, "Did the Concept of Race Exist for Shakespeare and His Contemporaries?" (in <i>The Cambridge Companion to Shakespeare and Race</i>, 2021). Watch: Instructor demonstration of using Carmen and Hypothesis Watch: Instructor demonstration of how to read a scholarly article Watch: Instructor Welcome to the class and overview lecture	Practice Hypothesis Annotations Reflection Quiz
Week 2	Identity in Performance	Watch: Instructor summary of the class's experience with Shakespeare Read: <i>Titus Andronicus</i>, Acts 1-2. Watch: Clips from Globe production (2015), directed by Lucy Bailey and RSC	Hypothesis Annotations & Discussion Post Reflection Quiz



Week	Topics	Readings/Viewings	Assignments Due
		(2017), directed by Blanche McIntyre Watch: Instructor demonstration of interpreting performance Watch: Instructor lecture giving historical background for Titus	
Week 3	Specularizing Rape	Read: Titus Andronicus, Acts 3-4 Watch: Clips from Julie Taymor's Titus (1999). Watch: Instructor lecture on contextual background for Taymor's film	Hypothesis Annotations & Discussion Post Reflection Quiz
Week 4	Scapegoating Others	Read: <i>Titus Andronicus</i> , Act 5 Listen: Ania Loomba, "Wilderness and Civilization in Titus Andronicus" (in Shakespeare, Race, and Colonialism, 2002); <u>Shakespeare Unlimited podcast, Episode 155: "Black Lives Matter in Titus Andronicus."</u>	Hypothesis Annotations & Discussion Post Play Analysis 1 Reflection Quiz



Week	Topics	Readings/Viewings	Assignments Due
		Watch: Instructor lecture comparing the reception of Titus in Shakespeare's time to today's	
Week 5	Religion and Ethnicity	Read: The Merchant of Venice, Acts 1-2. Watch: Clips from Globe production (2015), directed by Jonathan Munby, and RSC production (2015), directed by Polly Findlay. Watch: Instructor lecture on the relationship between religion and ethnicity	Hypothesis Annotations & Discussion Post Reflection Quiz
Week 6	Performing Difference	Watch: Instructor feedback on Play Analysis 1 Read: <i>The Merchant of Venice</i> , Acts 3-4. Watch: Clips from Globe and RSC productions (2015). Watch: Instructor lecture on performance theories of embodiment	Hypothesis Annotations & Discussion Post Reflection Quiz



Week	Topics	Readings/Viewings	Assignments Due
Week 7	Reading Shylock in the Twenty-First Century	Read: <i>Merchant of Venice</i>, Act 5 Read: Dautch, “A Jewish Reading of The Merchant of Venice” Listen: NPR Code Switch Podcast, “All That Glisters is Not Gold.” Watch: Instructor lecture on the reception of <i>Merchant of Venice</i>	Hypothesis Annotations & Discussion Post Play Analysis 2 Reflection Quiz
Week 8	Early modern constructions of race	Read: <i>Othello</i>, Acts 1-2 Read: Kim Hall, “Introduction.” Read: Selected primary texts from “Race and Religion” and “Marriage and the Household” in <i>Othello: Texts and Contexts</i>. Watch: Instructor lecture on marriage and households	Hypothesis Annotations & Discussion Post Reflection Quiz



Week	Topics	Readings/Viewings	Assignments Due
Week 9	The Problem of Othello	Watch: instructor video with feedback on Play Analysis 2 Read: <i>Othello</i> , Acts 3-4 Watch: “ Exploring Othello in 2020 , Seminar 1.” Watch: Instructor lecture on <i>Othello</i> ’s performance history	Hypothesis Annotations & Discussion Post Reflection Quiz
Week 10	Intersections of race and gender	Read: <i>Othello</i> , Act 5 Watch: “ Exploring Othello in 2020 , Seminar 4” Watch: Instructor lecture on the various ways Act 5 has been interpreted	Hypothesis Annotations & Discussion Post Reflection Quiz
Week 11	The ethics of Shakespeare’s influence	Read: Hugh Quarshie, “Playing Othello” Listen: Adrian Lester, “Othello: A Performance Perspective.” Shakespeare Unlimited Podcast, Episode 50: “Othello and Blackface.” Watch: Instructor lecture comparing blackface on the stage in Shakespeare’s time and blackface as it developed	Hypothesis Annotations & Discussion Post Reflection Quiz



Week	Topics	Readings/Viewings	Assignments Due
		in the United States and Britain	
Week 12	Race and Assumptions of Whiteness	Watch: <i>Othello</i> (RSC, 2015), directed by Iqbal Kahn. Listen: Shakespeare Unlimited Podcast, Episode 128: "Iqbal Khan." Watch: Instructor lecture on theater history and prestige plays	Hypothesis Annotations & Discussion Post Reflection Quiz
Week 13	Othello in America I	Read: Sears, <i>Harlem Duet</i> Watch: Instructor lecture contextualizing Sears	Hypothesis Annotations & Discussion Post Adaptation Analysis Due Reflection Quiz



Week	Topics	Readings/Viewings	Assignments Due
Week 14	Othello in America II	Read: Cobb, <i>American Moor</i> . Listen: Shakespeare Unlimited Podcast, Episode 54: "Keith Hamilton Cobb on American Moor." Watch: Instructor lecture contextualizing the historical moment of the adaptation	Hypothesis Annotations & Discussion Post Reflection Quiz
Week 15	Listening to diverse voices	Watch: Instructor feedback on Adaptation Analysis Listen: Podcasts chosen by class vote	Hypothesis Annotation & Discussion Post Reflection Quiz
Finals			Take-home Final



Syllabus

English 2221

Introduction to Shakespeare, Race, and Gender

Autumn 2023

3 Credit Hours

Course overview

Instructor

- Prof. Elizabeth Kolkovich
- Kolkovich.1@osu.edu
- Office Hours: Thursdays 12:45-2:45 pm in Ovalwood 2227 and by appointment on Zoom

Note: My preferred method of contact is email.

Course description

How has the past shaped our society's ideas about race and gender? When Shakespeare's plays are read and performed today, how do they reinforce and challenge long-standing stereotypes? We will examine these questions as we use the plays of Shakespeare to study the historically and socially constructed categories of race, ethnicity, gender, and sexuality. This course attends to ways these categories intersect to shape lived experiences today, and it considers how they influence what and how we read. We will analyze how Shakespeare represents the anxieties and desires of the past, as well as how modern playwrights like Keith Hamilton Cobb and Djanet Sears resist and remake Shakespeare's narratives. In doing so, we will reflect upon our own experiences and assumptions.



Office hours

These are regularly scheduled periods (12:45-2:45 p.m. Thursdays) in my office (Ovalwood 227) when I am available to individual students for activities that are best conducted in real time. These activities might include conferences about drafts, review of expectations for past or upcoming assignments, discussion of an issue that affects your success as a student, conversation about what you missed during an absence, or informal chatting about course material. I have access to many resources and am happy to help. You do not need an appointment during office hours. If you aren't free on Thursday afternoons, you can schedule an appointment for a different day and time.

Instructor communication

If I need to send a class-wide message outside of class time, I will use the Announcements tool in Carmen. Please check [your notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to make sure you receive these messages. Check your OSU email at least once a day. I generally reply to emails within 24 hours M-F. You can expect feedback on most assignments within seven days; midterm projects might take ten days.

Course goals and outcomes

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

1. Understand the representations of race and gender in three Shakespeare plays.
2. Understand how social identities shape readers' responses to Shakespeare's plays and how some theater-makers have remade Shakespeare.
3. Explain how historical ideas about race, ethnicity, and gender continue to impact individual lives and modern culture.
4. Explain your own experiences and attitudes regarding these identity categories.
5. Value multiple perspectives and experiences.
6. Read with greater confidence, think critically, and ask good questions.



Race, Ethnicity and Gender Diversity

As part of the REGD category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals:

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- 1.2. Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
- 1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.
- 2.1. Demonstrate critical self-reflection and critique of their social positions and identities.
- 2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
- 2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.



English 2221 satisfies these outcomes by analyzing Shakespeare's plays and afterlives through an intersectional lens. In textual annotations, Carmen discussions, and two play analysis assignments, students investigate how Shakespeare represents gender and race, as well as how these formulations continue to shape our own culture. Assigned reading, watching, and listening materials expose how Shakespeare's plays have been used to support queer rights, express homophobia, challenge patriarchal structures, embrace misogyny, support white supremacist ideologies, and critique frameworks regarding race and ethnicity. Weekly quizzes and a final reflective essay ask students to recognize and compare experiences and beliefs.

Literary, Visual, and Performing Arts

As part of the LVPA category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals:

1. Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.
- 1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.
- 1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.



1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.

2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

You can't understand Shakespeare without understanding race, ethnicity, and gender, and you can't understand how Shakespeare represents race, ethnicity, and gender without understanding Shakespeare's language. Our class fulfills these goals and learning outcomes through close textual analysis of Shakespeare's plays in class discussions, the Play Analyses, and the Adaptation Analysis. The Reflection Quizzes and Final Exam Essay likewise create space for critically reflecting on student experiences of reading Shakespeare, paying attention to the way he represents social identity and evaluating the social and ethical implications of his centrality to global culture. Along with describing the way Shakespeare's own culture shaped his dramatic works, students will be able to evaluate the way his work has helped shape ideas about race, ethnicity, and gender and the way subsequent readers and artists have reshaped his work in the hopes of creating new ways of looking at the world.

Course materials

Required texts

- Keith Hamilton Cobb, *American Moor* (Meuthen Drama, 2020). ISBN: 978-1350165304. Retail price: \$15.95.
- Djanet Sears, *Harlem Duet* (Scirocco Drama, 2008). ISBN: 978-1896239279. Retail price: \$15.95.

Recommended texts

- Shakespeare, *Titus Andronicus*, ed. Barbara A. Mowat and Paul Werstine (Folger Shakespeare Library, Simon & Schuster, 2005). ISBN: 978-0671722920. Retail price: \$6.99.



- Shakespeare, *The Merchant of Venice*, ed. Barbara A. Mowat and Paul Werstine (Folger Shakespeare Library, Simon & Schuster, 2009). ISBN: 978-0743477567. Retail price: \$6.99.
- Shakespeare, *Othello: Texts and Contexts*, ed. Kim F. Hall (Bedford, 2006). ISBN: 978-0-312-39898. Retail price: \$25.00.

The above texts are available at the OSU Mansfield Bookstore and at many online retailers. You will need copies (print or electronic) of the three Shakespeare plays. You may choose the texts I recommend above, or use free, digital texts available through the OSU library and linked on our course website at carmen.osu.edu. The two modern plays must be purchased, rented, or borrowed; they are not available freely online. Additional required reading is available at no charge at Carmen.

Whatever formats you choose for textbooks, **you must be able to bring your copy to class on the days we discuss that book.**

Required assignments

Participation and engagement	15%
Weekly reflection quizzes	30%
Play analysis 1	15%
Play analysis 2	15%
Adaptation analysis	15%
Take-home final exam	10%

Participation and engagement

Like Shakespeare's theater, this course is a collaborative production; your thoughtful participation is essential to its success. I hope that you will feel comfortable speaking in class and that we can have honest, kind conversations. Let us get to know you. Your ideas matter. I evaluate engagement according to the following scale (including +/- grades):



A = Daily, thoughtful participation. Student attends regularly, comes to class prepared and with the relevant text, arrives on time and stays for the full class, stays alert, listens actively, participates in group work and other in-class activities, and shows respect for classmates. Student ideally talks at least once a class but might choose instead to email me questions or thoughts or visit my office hours to chat.

B = Frequent to occasional participation. Student is partially engaged and alert but misses more classes and shows less dedication.

C = Participation only when called on, often distracted, some attendance problems.

D = Lack of preparation, refusal to participate even when called on, attendance problems.

E = No preparation for class, severe attendance problems.

This assignment fulfills the following LVPA ELOs because:

- 1.1 Students discuss the meaning of Shakespeare's plays, focusing on what he conveys about ideas of social identity in his time
- 1.2 Students compare Shakespeare's values to those of today and account for the way those differences affect our perspective on his plays
- 1.3 Students evaluate how Shakespeare has influenced ideas about race, ethnicity, gender, and sexuality through his depictions of women and religious, ethnic, and racial Others
- 1.4 Students analyze the ethical impact of Shakespeare's influence and his continued cultural relevance
- 2.1 Students share observations of the way Shakespeare represents race, ethnicity, gender and sexuality



2.2 Students share reflections on how they respond to Shakespeare and how their cultural background and values influence that response

Reflection quizzes

Short weekly quizzes will ask you to reflect on what you've learned and think further about texts and concepts. These quizzes are untimed, open-book, open-notes quizzes administered using Carmen Quizzes. They will be due at 11:59 p.m. Friday each week. Each quiz includes five short-answer questions, meant to be answered in a paragraph. The open-ended questions do not test your reading comprehension or knowledge of terms; instead, they ask you to analyze how certain passages represent identity categories, compare Shakespeare's representations to those in today's popular culture, imagine how you might stage characters or scenes, and ask questions about what remains unclear. I will drop your lowest quiz grade.

This assignment fulfills the following LVPA ELOs because

- 1.1 Students discuss the meaning of Shakespeare's plays, focusing on what he conveys about ideas of social identity in his time
- 1.2 Students compare Shakespeare's values to those of today and account for the way those differences affect our perspective on his plays
- 1.3 Students examine how Shakespeare has shaped their ideas and beliefs as well as how he has influenced contemporary American and British ideas of what counts as art
- 2.1 Students reflect on their own responses to reading Shakespeare as well as contemporary (re)interpretations of his work

Play analysis



Twice this semester, you will submit a play analysis. The first will focus on *Titus Andronicus*, and the second will examine *The Merchant of Venice*. In an essay (2-4 pages) or recorded presentation (4-8 minutes), analyze one aspect of the play and explain what it reveals about Shakespeare's representation of race, gender, sexuality, or ethnicity. You can select one minor character, one passage, one short scene, or one key word that appears frequently.

This assignment fulfills the following LVPA ELOs because

- 1.1 Requires students to interpret the meaning of Shakespeare's language and analyze how he represents race, gender, sexuality, and ethnicity
- 1.2 In looking at Shakespeare's representation of race, gender, sexuality, and ethnicity, students will be exploring how his culture shaped his writing
- 2.1 Requires critical observations about the way Shakespeare's playtexts are constructed and convey their messages

Adaptation analysis

This assignment, which can also be submitted as an essay (3-5 pages) or recorded presentation (6-10 minutes), asks you to compare Shakespeare's *Othello* with either Kahn's filmed production or Sears's *Harlem Duet*. As with the play analysis, you will want to focus on one aspect: one character, scene, or striking difference.

This assignment fulfills the following LVPA ELOs because:

- 1.1 To analyze the performance or adaptation, students must demonstrate an understanding of the original work
- 1.2 The assignment requires attention to the location of reception and how that reception is shaped by the



historically-situated perspectives of the
writer/director/artist

- 1.3 In comparing the original to the theater production or adaptation, students must account for the influence Shakespeare has had on the writer/director/artist
- 1.4 Students recognize, describe, and analyze the social and ethical motivations for the changes made by one of these two productions

Take-home final exam

In lieu of a traditional final exam, you will write a personal essay of 750 words reflecting on what you learned this semester.

I will provide detailed instructions for all assignments on our Carmen page, where you will submit coursework. All of your submissions for the above assignments must be your own original work, although you are encouraged to seek feedback from me and Writing Center consultants as you prepare them.

This assignment fulfills the following LVPA ELOs because:

- 2.2 Students reflect on what they've learned about Shakespeare, race, ethnicity, and gender and that becomes a springboard for examining their own values and beliefs about identity.

Grading Scale

- 93-100: A
- 90-92: A–
- 87-89: B+
- 83-86: B
- 80-82: B–



- 77-79: C+
- 73-76: C
- 70-72: C–
- 67-69: D+
- 60-66: D
- Under 60: E

Assignment help

Your work must be your own. You cannot pay someone to do your work (using an online tool, such as Chegg, or any other method). I also prohibit the use of Artificial intelligence (AI) language models, such as ChatGPT, to complete graded assignments. Do not use AI to summarize our texts or films. Do not incorporate any part of an AI-generated response in an assignment, unless you receive permission from me and cite the AI tool.

Instead, you CAN do the following:

- Email me if it's a question I can answer in a short paragraph.
- Visit my office hours or schedule a Zoom appointment.
- Seek feedback at the [Writing Center](#), which provides free assignment consultation for Mansfield students. You can walk in at designated times or schedule an in-person or virtual appointment.
- Use AI tools for prewriting and discussion. For example, you might ask ChatGPT what it knows about a subject or text, for the purpose of generating funny conversation starters for class. Or use ChatGPT to brainstorm ideas, so long as you do not use any statements it composes in your work. Always give credit to tools you use, and always fact-check AI!

Academic policies

Attendance

To succeed in this course, you must attend regularly because a major part of the coursework happens in class. We don't just learn content; we make



knowledge collaboratively through discussion. We also practice key skills for upcoming assignments. Therefore, every single class session involves something important.

However, I understand that life sometimes interferes with your ability to attend class. If you are sick or absent for a reason beyond your control, you can excuse that absence and receive no penalty to your participation grade by doing the following:

1. Email me to report your absence. You can be brief (e.g. “I am sick” or “I have to miss class for an emergency”). I do not need details. I do not need documentation. I trust you.
2. When you are able, do one of these things:
 - a. Visit my office hours to discuss what you missed.
 - b. Email me to schedule a Zoom or phone meeting, if you can’t make office hours.
 - c. Email me to share your thoughts about the course material on the day you missed. No length requirement—just say something beyond your journal entry.

If you choose not to make up your absence, you will lose participation credit for that day. Each class session is worth 0.75 participation points.

Cancelations and short-term closures

Should in-person classes be canceled, we will meet virtually via CarmenZoom during our regularly scheduled time. If I need to cancel a class due to my own illness or emergency, I will notify you via your OSU email account and request that a note be placed on our classroom door. I will also email you as soon as possible to let you know what will be expected of you for our next class meeting.

Classroom etiquette

Arrive on time and silence electronic devices. No texting or social media in class. We will decide other rules of our classroom engagement together.

Late work



If you anticipate a problem meeting a deadline, talk to me about the possibility of an extension. If you submit an assignment late without an extension, I deduct one letter grade for each day it is late. A “B” assignment due on Tuesday, for example, becomes a “C” if submitted on Wednesday. There is one exception: the two midterm projects have a three-day grace period before the late penalty begins.

Academic integrity policy

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/>

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

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If you are uncertain about any part of this policy or its application to any assignment or activity in the course, consult with me before proceeding.

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Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <https://civilrights.osu.edu/title-ix> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Land acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee,



Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

Your mental health

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. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Accessibility accommodations for students with disabilities

Requesting accommodations

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take



an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Civil Rights Compliance: <https://civilrights.osu.edu/>

Policy: [Religious Holidays, Holy Days and Observances](#)

Course Schedule

Please note: Assignments and due dates are subject to change based on class needs. Reading, viewing, and listening material available at Carmen (carmen.osu.edu).

Gender and Race in Shakespeare's Language

Tu 8/22 Introduction to the course.

Th 8/24 Gender in Shakespeare's time and ours.

Sonnet 20; Frances E. Dolan, "Gender and Sexuality in Early Modern England" (in *Gender, Power, and Privilege in Early Modern Europe*, 2003).



Tu 8/29 Race in Shakespeare's time and ours.

Sonnets 127 and 131; Ayanna Thompson, "Did the Concept of Race Exist for Shakespeare and His Contemporaries?" (in *The Cambridge Companion to Shakespeare and Race*, 2021).

Racial, Gender, and Ethnic Violence in *Titus Andronicus*

Th 8/31 *Titus Andronicus*, Act 1.

Tu 9/5 *Titus Andronicus*, Act 2. Watch clips from Globe production (2015), directed by Lucy Bailey and RSC (2017), directed by Blanche McIntyre.

Th 9/7 *Titus Andronicus*, Acts 3-4.

Tu 9/12 *Titus Andronicus*, Act 5. Watch clip from Julie Taymor's *Titus* (1999).

Th 9/14 Ania Loomba, "Wilderness and Civilization in *Titus Andronicus*" (in *Shakespeare, Race, and Colonialism*, 2002); [Shakespeare Unlimited podcast, Episode 155: "Black Lives Matter in *Titus Andronicus*."](#)

Tu 9/19 Conclude discussion of *Titus Andronicus*. **Play analysis 1 due.**



Gender and Sexuality, Race and Ethnicity in *The Merchant of Venice*

Th 9/21 *The Merchant of Venice*, Act 1.

Tu 9/26 *The Merchant of Venice*, Act 2. Watch clips from Globe production (2015),
directed by Jonathan Munby, and RSC production (2015),
directed by Polly Findlay.

Th 9/28 *The Merchant of Venice*, Act 3.

Tu 10/3 *The Merchant of Venice*, Acts 4-5. Watch clips from Globe and RSC productions (2015).

Th 10/5 Dautch, ["A Jewish Reading of The Merchant of Venice"; NPR Code Switch Podcast, "All That Glisters is Not Gold."](#)

Tu 10/10 Conclude discussion of *The Merchant of Venice*. **Play analysis 2 due.**

Th 10/12 **No class—OSU fall break.**



The Problem of *Othello*

Tu 10/17 *Othello*, Act 1; Kim Hall, “Introduction.”

Th 10/19 *Othello*, Act 2. Watch “[Exploring Othello in 2020](#), Seminar 1.”

Tu 10/24 *Othello*, Acts 3-4. Watch “[Exploring Act 4, Scene 3](#).”

Th 10/26 *Othello*, Act 5. Watch “[Exploring Act 5, Scene 2](#).”

Tu 10/31 “[Exploring Othello in 2020](#), Seminar 4”; selected primary texts from “Race and Religion” and “Marriage and the Household” in *Othello: Texts and Contexts*. (Online asynchronous class.)

Th 11/2 [Hugh Quarshie, “Playing Othello”](#); Adrian Lester, “Othello: A Performance Perspective.” [Shakespeare Unlimited Podcast, Episode 50: “Othello and Blackface.”](#)

Talking Back to *Othello*

Tu 11/7 Watch *Othello* (RSC, 2015), directed by Iqbal Kahn. (Election Day! Be sure to vote.)



- Th 11/9 [Shakespeare Unlimited Podcast, Episode 128: “Iqbal Khan.”](#)
- Tu 11/14 Sears, *Harlem Duet*, Act 1.
- Th 11/16 Sears, *Harlem Duet*, Act 2.
- Tu 11/21 Conclude discussion of Kahn’s film and *Harlem Duet*.
Adaptation analysis due.
- Th 11/23 **No class—Thanksgiving.**
- Tu 11/28 Cobb, *American Moor*.
- Th 11/30 [Shakespeare Unlimited Podcast, Episode 54: “Keith Hamilton Cobb on American Moor.”](#)
- Tu 12/5 Last day of class: wrap-up, discussion or workshop of take-home final.

Take-home final due on Tuesday, Dec. 12, at 12:15 p.m. to Carmen Assignments.

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. 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: _____

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. 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: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. 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: _____

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

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

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences
(Updated 2-1-24)

Course Number and Title:

Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. For more on use of [Carmen: Common Sense Best Practices](#).

☐ A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

- ☐ Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.
- ☐ Syllabus is consistent and is easy to understand from the student perspective.
- ☐ Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.
- ☐ If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional).



Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

- ☐ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (required).

- ☐ Regular instructor communications with the class via announcements or weekly check-ins.
- ☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.
- ☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- ☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above).

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).

- ☐ The tools used in the course support the learning outcomes and competencies.
- ☐ Course tools promote learner engagement and active learning.
- ☐ Technologies required in the course have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- ☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

Which components of this course are planned for synchronous delivery and which for asynchronous delivery?
(For DH, address what is planned for in-person meetings as well)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning:

Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

- ☐ Course credit hours align with estimated average weekly time to complete the course successfully.
- ☐ Course includes regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate (required):

- ☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

- ☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- ☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

Academic Integrity

For more information: [Academic Integrity](#).

- ☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- ☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities.
Possible approaches:

- ☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- ☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.
- ☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course or select methods above:

Community Building

For more information: [Student Interaction Online](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- ☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- ☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- ☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (required)

Transparency and Metacognitive Explanations

For more information: [Supporting Student Learning](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- ☐ Instructor explanations about the learning goals and overall design or organization of the course.
- ☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

- ☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- ☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- ☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- ☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by *Bob Mick* on *6/23/25*

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.