Course Description and Objectives:
This version of H398 is organized around the theme of “Representing Shakespeare.” Our central question will be: how have authors from Shakespeare’s own time to the present depicted Shakespeare as an individual? Since few facts about Shakespeare’s life are known, writers have been forced to recreate his life imaginatively, filling in the blanks with their own visions of Shakespeare the man. We will begin by reading Shakespeare’s sonnets—a source that many believe contains important clues to Shakespeare’s biography. Then we will study later representations of Shakespeare in works like Anthony Burgess’s novel, Nothing Like the Sun, Edward Bond’s play, Bingo, and the movie, Shakespeare in Love.

The course’s primary goal is to help students become more perceptive readers of literature and more accomplished writers of critical essays about literature. Students must be willing to have their preconceptions about reading and writing challenged and to accept constructive criticism of their prose. Students will write several critical papers, each longer and more ambitious than the last. Class time will be devoted to discussing the primary texts, assessing criticism, and learning how to construct effective critical arguments.

Texts:
You will need to buy:
Anthony Burgess, Nothing Like the Sun (Norton). Available at Gateway Barnes and Noble.
Shakespeare, The Sonnets. The Pelican edition is available at Gateway Barnes and Noble, but any other modern edition will suffice.
Shakespeare, The Tempest (any modern edition is fine: Arden, Oxford, Norton, Riverside, Folger, Pelican, etc.)
All other readings are available through Carmen
You must print out and bring to class a hard copy of texts on Carmen.
Engaged critical readers will diligently annotate their texts!

Assessment:
Paper 1: Either do a close reading of a Shakespeare sonnet; or, write an analysis of Ben Jonson’s poem, “To the Memory of my Beloved Author,” that explains how Jonson constructs “Shakespeare” (1 page, single-spaced). Ungraded.
Due: Thurs. Jan. 12 in class.
Paper 2: A critical paper of at least 4 pages, double-spaced (20%)  
Due: Thurs. Jan. 19 in class.

Paper 3: A critical paper of at least 5 pages, double-spaced (30%)  
Due: Thurs. Feb. 9 in class.

Paper 4: A critical paper of at least 7 pages, double-spaced (40%)  
Due: March 12 in my mailbox (Denney 421).

Papers 2 and 3 can each be revised and rewritten for a better grade.  
Revisions are due March 12 in my mailbox (Denney 421).

Carmen questions and participation: I want each of you to post at least two brief  
questions to the Carmen discussion board once during the quarter.  Think of the questions  
as discussion starters. Please post by 8:00pm the day before class.  Also, since this is a  
discussion-based class, your participation is essential.  By listening carefully and  
speaking thoughtfully you can improve your grade.  Come to class with questions and  
ideas for discussion (10%).

Papers:
Please turn in a hard copy of each paper and also drop an electronic version in the  
Carmen dropbox.

Revised papers: Papers 2 and 3 may be revised for a better grade. The extent of the  
revisions you will need to make will depend on the quality of the earlier version. If you  
are revising a paper that received an "A-", for example, the revisions may be relatively  
few and straightforward: correcting spelling and grammar, rewriting unclear sentences  
and adding a few new ones. Papers that receive lower grades will need more extensive  
revision. "C" papers, for instance, will need a lot more work: very little, if anything, of a  
"C" paper should survive the process of revision. Revision can also mean starting afresh  
with a new topic.

Comments: When I write comments on your papers I am not trying to edit them in detail;  
I try to identify selected errors and problems that can help you when revising. For  
example, I may show you in one or two places how to join choppy and repetitive  
sentences; it is your job to apply the same kinds of revisions to the rest of the paper.

Format: All papers must be typed in 12-point font and be double-spaced, have one-inch  
margins, an unjustified right-hand margin, and page numbers. Binders and title sheets are  
unnecessary.

Have your name on all work. Always keep a copy for your own files of each paper you  
turn in.
Methods of Citation: Select either MLA or *Chicago Manual of Style* (Notes-Bibliography). Descriptions available here: [http://library.osu.edu/help/research-strategies/](http://library.osu.edu/help/research-strategies/)

Late Papers: Papers lose half a grade for each day they are late. Papers so late as to receive an "E" may not be rewritten for a better grade.

Grades: I grade holistically, taking into account every aspect of the paper from its thesis to its grammar.  
A grade of "A" means "excellent" work. The "A" paper will have a thoughtful and clearly expressed thesis, will sustain a well supported argument using appropriate evidence from the text, and will have few technical faults.  
A grade of "B" means "above average" work. Like the "A" paper the "B" paper must have a clear and interesting thesis. Unlike the "A" paper, however, the "B" paper's argument will not be as coherent or clearly articulated. The prose of the "B" paper will not be as consistently lucid and technically "correct" as that of the "A" paper.  
A grade of "C" means "average" work. The "C" paper may have problems with its thesis and argument not evident in the "B" paper. The "C" paper is not going to be generally as well written as a "B" paper.  
"D" and "E" papers are unsatisfactory. They have many mechanical problems, errors in grammar or punctuation, and misspellings. The paragraphs don't hold together and consecutive sentences do not develop an idea. The thesis is vague or nonexistent, or it is so broad that it is uninteresting. Such papers are frequently very repetitious and often paraphrase or summarize the text.  
(I have adapted these guidelines from statements by John G. Norman, Richard Marius, and Marlon Ross).

**OSU Writing Center**  
I encourage you all to make at least one visit to the Writing Center during the quarter. Trained staff are available to help at all stages of the writing process. Make an appointment through the website: www.cstw.org

**Academic Misconduct:**  
It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

**Attendance:**  
I strongly recommend that you attend every class. If you miss more than two classes without an excuse recognized by the university as legitimate (for instance, documented proof of illness), your final grade will be lowered for half a letter for each absence. More than four unexcused absences may cause you to receive an “E” for the course.
Disability Services:
Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; http://www.ods.ohio-state.edu/.
Schedule

**Week 1**
Tue Jan 3
Introduction to Course
Ben Jonson, “To the Memory of my Beloved the Author Mr William Shakespeare” (1623) (handout)

Thurs Jan 5
Schoenbaum, “Materials for a Life” from *Shakespeare’s Lives*, 3-37
Wordsworth, “Scorn not the sonnet”
Shakespeare’s Sonnets (1609): Dedication and Title Page; 1, 86, 130, 135, 145

Acree-Paul

**Week 2**
Tue Jan 10
Shakespeare’s Sonnets: 2, 3, 12, 15, 18, 20, 23, 27, 29, 30

Berger

Thurs Jan 12
Shakespeare’s Sonnets: 42, 55, 66, 71, 73, 86, 96, 104
Special guest: Erin McCarthy (ABD): Shakespeare and the sonnet tradition

Camper

**PAPER 1 DUE**

**Week 3**
Tue Jan 17
Shakespeare’s Sonnets: 105, 106, 107, 116, 127, 129, 130, 135, 136, 144, 145, 146, 147, 154

Carter

Thurs Jan 19
John Milton, “On Shakespeare” (1630)
David Garrick, “An Ode upon Dedicating a Building and Erecting a Statue, to Shakespeare, at Stratford-upon-Avon” (1769)
Matthew Arnold, “Shakespeare” (1849)


Clementi
**PAPER 2 DUE**

**Week 4**  
Tue Jan 24  
Burgess, *Nothing Like the Sun* (1964)  

Coane; Shaver  

Thurs Jan 26  
Burgess, *Nothing Like the Sun*  

Davis; Thompson  

**Week 5**  
Tue Jan 31  
Meet in Rare Book Room Thompson Memorial Library  

Thurs Feb 2  
Burgess, *Nothing Like the Sun*  
William Boyd dir., *A Waste of Shame*  

Dickos  

**Week 6**  
Tue Feb 7  
Burgess, *Nothing Like the Sun*  

Englander  

Thurs Feb 9  
Kipling, “Proofs of Holy Writ” (1932) and Asimov, “Earth is Room Enough”  

Gabrenya  

**PAPER 3 DUE**

**Week 7**  
Tue Feb 14  
*Shakespeare in Love* (1996)  

Horwatt  

Thurs Feb 16  
*Shakespeare in Love*
Week 8
Tue Feb 21
Shakespeare, *The Tempest* (c.1611)

Milligan, Tindor

Thurs Feb 23
Shakespeare, *The Tempest*

Padula

OUTLINE/THESIS OF PAPER 4 DUE

Week 9
Tue Feb 28

Payne

Thurs March 1
Bond, *Bingo*

Pomerleau

Week 10
Tue March 6
A Shakespeare Festival
Each student will be given 10 minutes or so to present a text they have discovered that presents Shakespeare as a fictional character or constructs some version of Shakespeare the man.

Thurs March 8
A Shakespeare Festival
Each student will be given 10 minutes or so to present a text they have discovered that presents Shakespeare as a fictional character or constructs some version of Shakespeare the man.

MARCH 12: Paper 4 and revisions of papers 2 and 3 due (my mailbox in Denney 421 by 4:00pm)