

# English 4520.02: Shakespeare's Female Contemporary Spring 2024

TuTh 1:30-2:50 p.m. (Zoom)  
Online (at [carmen.osu.edu](https://carmen.osu.edu))

Prof. Elizabeth Kolkovich

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Zoom office hours: TuTh 12:30-1:30 p.m. or by appointment

## Course description

Why are old plays worth performing and studying? What might an early play by a woman teach us about Shakespeare's plays—and vice versa? These questions will guide our work as we launch a deep investigation into Elizabeth Cary's *The Tragedy of Mariam*, the first original English play by a woman. We will study *Mariam*'s textual, critical, and performance history, and we will compare it to Shakespeare's *Othello*. Together with these two plays, we will read several examples of literary criticism and watch filmed performances.

Additionally, our course is a digital laboratory. You and your classmates will form the production team for a documentary film about *The Tragedy of Mariam*. The film is sponsored by Lord Denney's Players, Ohio State's Renaissance theater company, and it will be edited by OSU's Arts and Sciences Technology Services. The film will be divided into five acts. We will write and film the first act together as a full class. Then, in consultation with the professor, small groups of students will direct each remaining act's script development, interview experts, and adapt relevant scenes. All students will help make the film, but you can decide whether you appear onscreen.

## Course learning goals

By the end of this course, you will be able to:

- Understand and analyze two Renaissance plays and several poems.
- Explain aspects of English Renaissance culture.
- Paraphrase and compare scholarly arguments in peer-reviewed journals.
- Conduct and film interviews with internationally recognized experts.
- Collaborate to produce audio-visual deliverables.

The work in this course will enable you to read with greater confidence, think critically, and ask good questions—all of which are crucial skills for today's world.

## How this course works

**Mode of delivery:** This course is 100% online. Required activities include: (1) live Zoom meetings on Tuesdays and Thursdays at 1:30-2:50 p.m. that will be recorded; (2) a coordinated group project; (3) independent reading and video-watching; (4) asynchronous written discussions at our course Carmen page; and (5) writing assignments you will complete individually.

**Credit hours and work expectations:** This is a 3-credit-hour course. Each week, according to [Ohio State policy](#), students should expect around 3 hours of direct instruction (in our case, Zoom meetings) and 6 hours of homework to receive a grade of (C) average.

**Live Zoom sessions:** Most of our work will happen in class meetings, and your peers will rely on you to be present. Therefore, I expect you to attend all Zoom meetings unless you have an important and unavoidable conflict. Please note the following policies:

- Turn on your video as often as possible. Virtual or blurred backgrounds are welcome. If you cannot turn on your video, please upload a still photo to use as your avatar.
- Keep yourself muted when not speaking.
- Participate by speaking aloud or typing in the chat box.
- All Zoom classes will be recorded and posted on Carmen. If you must miss class, you can watch the recording and post a make-up response.

## Required textbooks

You need to acquire your own copies of *The Tragedy of Mariam* and *Othello*. I recommend that you buy, rent, or borrow print copies so that you can consult them easily during class. Here are the versions I will use and have ordered at university bookstores for us:

1. Elizabeth Cary, *The Tragedy of Mariam*, ed. Ramona Wray (London: Bloomsbury, 2012). ISBN: 978-1-904271-59-8. Part of the Arden Early Modern Drama, this edition is the most recent one, and its introduction and notes will help your group write your script. The paperback has a brown cover with an image of a veiled woman. Retail: \$22.95.
2. William Shakespeare, *Othello*, ed. Kim F. Hall (New York: Bedford, 2007). ISBN: 978-0-312-39898-9. Part of the Bedford Texts and Contexts series, this edition includes extensive materials about gender and race that will help you understand the culture of both plays. The paperback has a green cover. Retail: \$29.40.

All other required material will be available for free at our course Carmen page ([carmen.osu.edu](http://carmen.osu.edu)).

## Course technology

For help with your password, university e-mail, Carmen, or any other technology questions, contact the OSU IT Service Desk. Information and support hours can be found at <http://it.osu.edu/help>, and support for urgent issues is available 24/7.

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

## Technical skills

- Basic computer and web-browsing skills
- Navigating Carmen
- Using Carmen Zoom

## Equipment

- Computer: current Mac (OS X) or PC (Windows 10) with high-speed internet connection
- Mobile device (smartphone or tablet) to use for BuckeyePass authentication
- Webcam: built-in or external, fully installed
- Microphone: built-in laptop or tablet mic or external microphone
- Earphones: helpful for class sessions but not required

## Software

- Microsoft Office 365 ProPlus: All Ohio State students are eligible for this software for free through Microsoft's Student Advantage program. Each student can [install Office](#) on five PCs or Macs, five tablets (Windows, iPad® and Android™), and five phones.

## Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](http://buckeyepass.osu.edu)) multi-factor authentication to access our course website in Carmen. Do the following:

- Register multiple devices in case something happens to your primary device. Visit the “BuckeyePass – Adding a Device” help article for step-by-step instructions ([go.osu.edu/add-device](http://go.osu.edu/add-device)).
- 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. You will get 10 passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all your registered devices for the ability to generate one-time codes in case you lose cell, data, or Wi-Fi service.

## Required assignments

Assignment	Points
Zoom class engagement	24
Thinking journal entries	10
Critical summaries (2 @ 5% each)	10
<i>Mariam</i> Act 1 script contribution	5
<i>Mariam</i> documentary group participation	20

<i>Mariam</i> documentary reflection	13
Take-home final exam	18
Total	100

## Assignment information

**Zoom class engagement:** You can earn one point toward your final grade by participating and engaging in each Zoom class. I define engagement as one or more of these activities: talking in class, actively listening with your camera on, and typing in the chat. If you do not attend or participate, you can earn a point by watching the recording and submitting a make-up assignment. Although we have 26 Zoom meetings this semester, the maximum number of engagement points is 24. Therefore you can miss two classes with no penalty to your final grade. (You might miss important content or group work, though!)

**Thinking journal entries:** To develop ideas *before* class discussions, you will keep a “thinking journal,” where you use informal writing to play around with beginning ideas. You will give a short response to each day’s prompt in a private (visible to you and the instructor) Carmen Assignment or Discussions. Responses can be typed or voice-recorded, or you can keep a physical journal and submit photographs of it. I will drop your lowest two journal entries.

**Critical summaries:** To practice synthesizing the critical arguments of other scholars, you will write a very short (200-300 words) summary of a critical article we discuss in class. You will also highlight two quotations that demonstrate its main idea. Each student will complete this assignment twice this semester.

***Mariam* Act 1 script contribution:** Our documentary’s first act (approximately 20 minutes) will introduce the play, Elizabeth Cary’s biography, and other background we decide is important. As part of our collaborative work, you will draft a brief (1-2-paragraph) portion of the script. I will assign sections and combine and edit student contributions.

***Mariam* documentary group participation:** The documentary’s remaining four acts, each about 10 minutes long, will be written and produced by small groups of five students each. Groups will work together to determine a guiding thesis for their topic, decide which scene(s) to film, interview one scholar, select images and videos to illustrate their topic, and write a script.

Group-produced acts include:

- Act 2: Gender and race
- Act 3: Marriage and divorce
- Act 4: Tyranny and religion
- Act 5: The Chorus

Your documentary participation grade will be divided into two parts:

- 10%: grade received by the entire group for the act – determined by the professor, following a rubric we build together.
- 10%: grade received from your peers – determined by your group members' evaluation of your commitment, reliability, and willingness to work with and listen to others.

**Mariam documentary reflection:** In this 3-4-page paper, you will write a clear narrative of your experience working on the *Mariam* documentary. Your reflection will also track the development of your changing ideas about this play, early modern drama, performance, or theater in general. To make this task easier, I recommend keeping notes on your reading, musings, and ideas in a notebook or electronic file.

**Take-home final exam:** This open-notes, open-book exam will ask you to compare *Othello* and *The Tragedy of Mariam* and show what you learned this semester.

I will provide detailed instructions for all assignments on our Carmen page, where you will submit coursework. All work submitted in this course must be your own. If you take any ideas, quotations, or images from other sources, you must give credit to your source.

## Late assignments

Work submitted after a deadline will incur a 15% penalty for each day late. If you anticipate trouble meeting a deadline, contact me as soon as possible to discuss an extension. Some documentary-related deadlines cannot be extended.

## Communication and feedback

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

### How I will contact you, as a class

I send important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages. Also check your OSU email at least once a day.

### How to contact me

If you have a question, please write me at my OSU email address ([kolkovich.1@osu.edu](mailto:kolkovich.1@osu.edu)). To ensure a quicker response, write “English 4520.02” in the subject line, followed by the email’s topic (e.g. English 4520.02: thinking journal question). I generally reply to emails within 24 hours M-F. I prefer to be addressed as “Prof. Kolkovich” or “Dr. Kolkovich.” Something like “Dr. K” or “Professor” is fine too.

### What are “office hours”?

My office hours are regularly scheduled periods (12:30-1:30 p.m. TuTh) when I am available on CarmenZoom for activities that are best conducted in real time. These might include conferences about drafts, review of expectations for past or upcoming assignments, discussion of an issue that affects your success, conversations about course materials, or discussion of plans after

graduation (graduate or professional school, career plans). I have access to many resources and am glad to help. I am also happy to schedule appointments at other times. Email me to schedule a CarmenZoom or phone meeting at a different time.

### Other communication guidelines

- **Grading and assignment feedback:** You can expect feedback on assignments within seven days.
- **Tone and civility:** Please create a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online, and inside jokes can be exclusionary if everyone isn't sure what they mean. Imagine social media without the trolls.
- **Responding to peers:** During the first nine weeks of class while working on the group project, you need to respond to peer messages within 24 hours. Your group will decide how you prefer to communicate (e.g. OSU email, Microsoft Teams, Carmen Discussions, personal text, or an external app like Discord or Slack).

### Academic integrity

I am required to report to the Committee on Academic Misconduct all instances of “academic misconduct,” including, but not limited to, dishonest practices in connection with exams and cases of plagiarism. Plagiarism is the representation of someone else’s ideas or words as your own. That “someone else” could be a book or article, a friend or classmate, or an online source. It is a serious offense that is easy to spot and never worth it. The severe penalties for plagiarism can damage a student’s academic career; they could include a zero for the paper, failure in the course, and academic censure or even expulsion. For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>), and if you are ever unsure whether or how to cite something, please ask.

### Assignment help

All work you submit in this course must be your own. You cannot pay someone or an online tool to do your work. 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. 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 an appointment.
- Seek feedback on written assignments at the Mansfield [Writing Center](#), the Newark [Writer’s Studio](#), or the Columbus [Writing Center](#). All three centers provide free individual writing (and reading/analysis) consultation for students of all abilities, and all three offer in-person and online options.
- Use and cite AI tools in early stages of prewriting and discussion. For example, you might ask ChatGPT what it knows about a subject or text, for the purpose of generating a funny conversation starter for our discussion. Always give credit to tools you use, and

always fact-check AI! It is often wrong, especially about little-known texts like our *Mariam*.

## 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.

## Learning accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. For more information about SLDS at Mansfield, contact Michelle at [mcgregor.40@osu.edu](mailto:mcgregor.40@osu.edu) or 419-755-4304. For more information about SLDS at Newark, visit [their website](#). For SLDS at Columbus, contact [slds@osu.edu](mailto:slds@osu.edu), [slds.osu.edu](http://slds.osu.edu), or 614-292-3307.

## Religious accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief. Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

## Campus and university policies

For important information on mental health resources and issues related to diversity and safety, please read [the syllabus statements](#) from the Mansfield campus. Newark students can consult the [OSU Newark student handbook](#) for similar information about resources and policies.

Full university policies, with details available for each campus, can be found at [the Office of Undergraduate Education website](#).

# Semester schedule

This chart provides a semester overview; please refer to our Carmen page ([carmen.osu.edu](http://carmen.osu.edu)) for detailed instructions. Assignments and due dates might change based on class needs.

Date and topic	Bring to class (homework)	In-class activities
Week 1, class 1: <b>Tuesday, Jan. 9</b>		<p>Introductions to each other, early modern drama, and documentaries.</p> <p>Watch the opening to <i>Looking for Hamlet</i> and discuss the first assignment.</p>
Week 1, class 2: <b>Thursday, Jan. 11</b>	<ul style="list-style-type: none"> <li>• JOURNAL: video interview.</li> <li>• WATCH <a href="#">Looking for Hamlet, 1603, on YouTube</a> (1 hr 35 min).</li> <li>• SUBMIT syllabus quiz by Sunday (1/14).</li> </ul>	<p>Discuss <i>Looking for Hamlet</i>:</p> <ul style="list-style-type: none"> <li>• What works and doesn't?</li> <li>• What is it trying to teach or argue?</li> <li>• How is it organized?</li> </ul>
Week 2, class 1: <b>Tuesday, Jan. 16</b>	<ul style="list-style-type: none"> <li>• READ <i>The Tragedy of Mariam</i>, Acts 1-2.</li> <li>• JOURNAL: What are your initial impressions of either Mariam or Salome?</li> </ul> <p><b>Optional play reading of <i>The Tragedy of Mariam</i> 7-10 p.m. on Zoom.</b></p>	<p>Discuss Acts 1-2 of <i>Mariam</i>, with focus on our main topics:</p> <ul style="list-style-type: none"> <li>• Gender and race</li> <li>• Marriage and divorce</li> <li>• Religion and tyranny</li> <li>• The Chorus</li> </ul>
Week 2, class 2: <b>Thursday, Jan. 18</b>	<ul style="list-style-type: none"> <li>• READ <i>The Tragedy of Mariam</i>, Acts 3-5.</li> <li>• JOURNAL: What moment in the last three acts stands out to you, and why?</li> <li>• SUBMIT act group survey.</li> </ul>	<p>Discuss Acts 3-5 of <i>Mariam</i>, with focus on our main topics.</p> <p>Discuss collaboration:</p> <ul style="list-style-type: none"> <li>• What makes a good group dynamic?</li> <li>• When does group work succeed or fail?</li> </ul>



Date and topic	Bring to class (homework)	In-class activities
Week 3, class 1: <b>Tuesday, Jan. 23</b>	<ul style="list-style-type: none"> <li>• READ Wray, Introduction, pp. 1-11; Hodgson-Wright, biography; Beilin, “Elizabeth Cary.”</li> <li>• JOURNAL: What interested or puzzled you in today’s reading?</li> </ul> <p><b>Optional auditions for LDP <i>Tragedy of Mariam</i> on Zoom, 7:30-9:30 p.m. tonight and tomorrow (Wed 1/24).</b></p>	Discuss reading, biography.  Work on Act 1. <ul style="list-style-type: none"> <li>• What background do people need to understand <i>The Tragedy of Mariam</i>?</li> <li>• Outline our script.</li> </ul> Assign act groups. <ul style="list-style-type: none"> <li>• Which <i>Mariam</i> scenes do we want to film?</li> </ul>
Week 3, class 2: <b>Thursday, Jan. 25</b>	<ul style="list-style-type: none"> <li>• WATCH <i>Shakespeare Uncovered: Antony and Cleopatra</i> (50 min).</li> <li>• JOURNAL: Write one interview question for today’s guests.</li> </ul>	Interview guests Lara Dodds and Michelle Dowd.  Discuss <i>Shakespeare Uncovered</i> : what works and doesn’t?
Week 4, class 1: <b>Tuesday, Jan. 30</b>	<ul style="list-style-type: none"> <li>• READ Ferguson, “The Spectre of Resistance.”</li> <li>• SUBMIT critical summary.</li> </ul> <p><b>LDP rehearsals start this week.</b></p>	Discuss Miller’s article.  Work on Act 1: <ul style="list-style-type: none"> <li>• Assign sections.</li> <li>• What video and images will support our ideas?</li> </ul>
Week 4, class 2: <b>Thursday, Feb. 1</b>	<ul style="list-style-type: none"> <li>• SUBMIT assigned section of Act 1 script.</li> </ul>	Finish plan for Act 1.  Divide into act groups for brainstorming and planning.
Week 5, class 1: <b>Tuesday, Feb. 6</b>	<ul style="list-style-type: none"> <li>• READ Poitevin, “Counterfeit Colour.”</li> <li>• Group A: SUBMIT critical summary.</li> </ul>	Discuss Poitevin’s article and gender/race in <i>Mariam</i> .

Date and topic	Bring to class (homework)	In-class activities
Week 5, class 2: <b>Thursday, Feb. 8</b>	<ul style="list-style-type: none"> <li>• REREAD your group’s scene(s) in <i>Mariam</i>.</li> <li>• JOURNAL: brainstorm ideas about your group’s topic.</li> </ul>	Divide into act groups: <ul style="list-style-type: none"> <li>• Share journal ideas and compile potential approaches to topic.</li> <li>• Choose a scholar to interview.</li> <li>• Discuss direction of scene(s): costumes, props, lighting, sound, acting choices.</li> </ul>
Week 6, class 1: <b>Tuesday, Feb. 13</b>	<ul style="list-style-type: none"> <li>• READ Clarke, “<i>The Tragedy of Mariam</i> and the Politics of Marriage.”</li> <li>• Group B: SUBMIT critical summary.</li> </ul>	Discuss article and marriage/divorce in <i>Mariam</i> .
Week 6, class 2: <b>Thursday, Feb. 15</b>	<ul style="list-style-type: none"> <li>• All groups should have scheduled scholar interviews.</li> </ul>	Divide into act groups: <ul style="list-style-type: none"> <li>• Decide approach.</li> <li>• Write script outline.</li> <li>• Begin to identify images and videos.</li> <li>• Assign tasks to complete by next week.</li> </ul>
Week 7, class 1: <b>Tuesday, Feb. 20</b>	<ul style="list-style-type: none"> <li>• READ Hodgson-Wright, “Marian Moments in <i>The Tragedy of Mariam</i>.”</li> <li>• Group C: SUBMIT critical summary.</li> </ul>	Discuss article and religion/tyranny in <i>Mariam</i> .
Week 7, class 2: <b>Thursday, Feb. 22</b>	<ul style="list-style-type: none"> <li>• Groups A&amp;B must have completed interviews and watched LDP scene(s).</li> </ul> <p><b>LDP rehearsals conclude this week.</b></p>	Divide into act groups: <ul style="list-style-type: none"> <li>• Complete outline draft.</li> <li>• Continue to identify images and videos.</li> <li>• Discuss or plan to watch scene(s).</li> </ul>

Date and topic	Bring to class (homework)	In-class activities
Week 8, class 1: <b>Tuesday, Feb. 27</b>	<ul style="list-style-type: none"> <li>• READ Dodds and Dowd, “The Case for a Feminist Return to Form.”</li> <li>• Group D: SUBMIT critical summary.</li> </ul>	Discuss article and the Chorus in <i>Mariam</i> .
Week 8, class 2: <b>Thursday, Feb. 29</b>	<ul style="list-style-type: none"> <li>• Groups C&amp;D must have completed interviews and watched LDP scene(s).</li> <li>• Groups A&amp;B: SUBMIT script, files, peer evaluation by 11:59 p.m.</li> </ul>	Divide into act groups: <ul style="list-style-type: none"> <li>• Groups A&amp;B: final touches.</li> <li>• Groups C&amp;D: discuss scenes; update outline and materials.</li> </ul>
Week 9, class 1: <b>Tuesday, March 5</b>	<ul style="list-style-type: none"> <li>• WATCH assigned performance clips.</li> <li>• JOURNAL: What interested you most in the performances, and why?</li> </ul>	Plan credit sequence; discuss <i>Mariam</i> reflection.
Week 9, class 2: <b>Thursday, March 7</b>	<ul style="list-style-type: none"> <li>• Groups C&amp;D: SUBMIT script, files, peer evaluation by 1:30 p.m.</li> </ul>	Discuss <i>Mariam</i> performances and futures with guest actors.
Week 10: <b>SPRING BREAK</b> <b>March 11-15</b>		
Week 11, class 1: <b>Tuesday, March 19</b>	<ul style="list-style-type: none"> <li>• READ Shakespeare, <i>Sonnets</i> 18, 20, 57, 63.</li> </ul>	Discuss Shakespeare sonnets (and compare to <i>Mariam</i> speeches, if interested).
Week 11, class 2: <b>Thursday, March 21</b>	<ul style="list-style-type: none"> <li>• READ Shakespeare, <i>Sonnets</i> 127, 135, 138, 143.</li> <li>• SUBMIT <i>Mariam</i> reflection.</li> </ul>	Discuss Shakespeare sonnets; look ahead to <i>Othello</i> .

Date and topic	Bring to class (homework)	In-class activities
Week 12, class 1: <b>Tuesday, March 26</b>	<ul style="list-style-type: none"> <li>• READ <i>Othello</i>, Act 1.</li> <li>• JOURNAL: How does the first act of this play compare to <i>Mariam</i>?</li> </ul>	Discuss <i>Othello</i> , Act 1, and learn about the play's print and performance history.
Week 12, class 2: <b>Thursday, March 28</b>	<ul style="list-style-type: none"> <li>• READ <i>Othello</i>, Act 2.</li> <li>• WATCH excerpts of <a href="#">"Exploring Othello in 2020, Seminar 1."</a></li> <li>• JOURNAL: What do you notice about the character Iago in this act?</li> </ul>	Discuss <i>Othello</i> , Act 2, and the recorded seminar.
Week 13, class 1: <b>Tuesday, April 2</b>	<ul style="list-style-type: none"> <li>• READ <i>Othello</i>, Acts 3-4.</li> <li>• WATCH <a href="#">"Exploring Act 4, Scene 3."</a></li> <li>• JOURNAL: Your choice. What do you want to discuss about these acts?</li> </ul>	Discuss <i>Othello</i> , Acts 3-4, and the assigned performance clip.
Week 13, class 2: <b>Thursday, April 4</b>	<ul style="list-style-type: none"> <li>• READ <i>Othello</i>, Act 5.</li> <li>• WATCH <a href="#">"Exploring Act 5, Scene 2."</a></li> <li>• JOURNAL: What is one central message of <i>Othello</i>?</li> </ul>	Discuss <i>Othello</i> , Act 5, and the assigned performance clip.
Week 14, class 1: <b>Tuesday, April 9</b>	<ul style="list-style-type: none"> <li>• READ Quarshie, "Playing Othello"; Lester, "A Performance Perspective."</li> <li>• LISTEN: Shakespeare Unlimited Podcast #50: "Othello and Blackface."</li> <li>• OPTIONAL: <a href="#">Key and Peele, "They Really Did That to Othello."</a></li> </ul>	<p>Discuss <i>Othello</i> in performance.</p> <p>Key questions:</p> <ul style="list-style-type: none"> <li>• Why is <i>Othello</i> popular in the 21<sup>st</sup> century?</li> <li>• What about <i>Othello</i> is problematic when performed today?</li> </ul>

<b>Date and topic</b>	<b>Bring to class (homework)</b>	<b>In-class activities</b>
Week 14, class 2: <b>Thursday, April 11</b>	<ul style="list-style-type: none"> <li>• WATCH <i>Othello</i> (RSC, 2015), dir. Iqbal Kahn.</li> <li>• CONTRIBUTE two posts to our asynchronous discussion. (Two posts count as one journal entry.)</li> </ul>	No Zoom meeting. Instead, work asynchronously.
Week 15, class 1: <b>Tuesday, April 16</b>	<ul style="list-style-type: none"> <li>• Prof. Kolkovich will be available during class time for extra office hours.</li> </ul>	No Zoom meeting. Instead, work independently on take-home exam.
Week 15, class 2: <b>Thursday, April 18</b>	<ul style="list-style-type: none"> <li>• SUBMIT draft of take-home exam.</li> </ul>	Discuss <i>Othello</i> and <i>Mariam</i> .

**Take-home final exam due on Tuesday, April 30 at 11:59 p.m. to Carmen Assignments.**  
(Early submissions welcome; no late submissions accepted.)