

	Department of Literature, Journalism, Writing, and Languages
	LIT 2054 – British Writers I 3 Units
Fall 2022	



Frontispiece of Thomas Hobbes' *Leviathan*

Meeting days: T, TH	Instructor title and name: Dr. Schuyler Eastin
Meeting times: 9:30-10:45 am	Phone: 619-849-2695 (LJWL Office)
Meeting location: Bond Academic Center 102	Email: seastin2@pointloma.edu
Final Exam: Thursday December 15 10:30 am-1:00 pm	Office location and hours: Bond Academic Center 108 T, Th 12:30-2:00 pm

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

Discussion and analysis of major movements, genres, authors, and works within their cultural contexts from 700 to 1798. Includes Beowulf and work by authors such as Chaucer, Julian of Norwich, Malory, Spenser, Lanyer, Marlowe, Shakespeare, Webster, Milton, Behn, Cavendish, Swift, and Pope.

This course will also challenge our assumptions about human intellectual and literary development by examining texts against the grain of traditional historical sequence. By treating the works covered throughout the survey as a record of cultural history, the course will consider

two key questions: how does periodization manufacture a narrative of human progress? To what extent does this narrative perpetuate structures of marginalization in modern culture?

Prerequisite(s): Fulfillment of the College Composition requirement.

COURSE LEARNING OUTCOMES

Successful students in this course will be able to:

- Closely read and critically analyze texts in their original languages and/or in translation.
- Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - Standard literary terminology
 - Modes/genres of literature
 - Elements of literary genres
 - Literary periods (dates, writers, characteristics, and important developments)
 - Contemporary critical approaches
 - Extra-literary research
- Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
- Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

The Broadview Anthology of British Literature 3rd ed. Concise Edition Vol. A. ISBN 978-1-55481-312-4

Any other assigned readings will be made available via link or PDF in Canvas.

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3 unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

ASSESSMENT AND GRADING

I'm guessing grades have been a factor of your life for as long as you've been a student. A's seem to confirm our intelligence while D's make us doubt it, but how often do these letters encourage us to reflect on what we have actually learned? [Recent scholarship](#) on student assessment has demonstrated three major drawbacks to grades in higher education:

1. Grades focus our attention on acquiring points rather than acquiring knowledge.
2. Grades discourage us from taking risks in favor of the "safe" choices that we think will ensure a good grade.
3. Grades rarely reflect the diversity in the pace at which students learn or the varied intellectual assets they start with.

As a student, you should be both *invested in your learning* and *willing to take risks* and for that reason I will not be applying point or letter values to most of the work you produce this

semester. You will still receive a final course grade, but this grade will be based on the labor you are willing to put in. This policy is a “[labor-based grading contract](#)” (ref. Inoue) that establishes the expectations we will have for each other throughout the course. This contract operates on the following principles:

- Your final grade will be determined by the labor you are willing to put into the class rather than by your ability to perform under artificially stressful conditions.
- You will demonstrate evidence of your labor by completing all stated requirements on all assignments.
- Instead of point values or letter grades on your work, all assignments will be marked either Complete or Incomplete. In either case, I will provide thorough feedback that should help you further develop your analytical approaches or redirect those approaches as needed.
- If an assignment is marked Incomplete, I will offer direction for how it can be changed to Complete. This will usually take the form of a visit to Office Hours to discuss what was missing. Most things are negotiable under this grading contract: nothing ventured, nothing gained. Missed or incomplete assignments will bring your grade down. Taking the time to address missed or incomplete assignments will keep your grade level and can even improve it.
- Instead of Quizzes or Midterms, we will complete two Learning Checks that will help us assess your engagement with the course material. As with other assignments, you may choose to change the results of these Checks by visiting Office Hours.

Grades will be based on the following scale. However, it should be noted that this is not a point-based scale but a weighted system based on the density of complete/incomplete assignments in each of the categories listed under “Assignments at-a-Glance” below:

- A: You can earn an A in the course if you complete all assignments AND demonstrate meaningful progress or additional effort. This doesn’t mean simply increasing word count or the length of your works cited, but can include: conducting additional research beyond what is expected in assignment instructions, making use of office hours to address questions or expand your understanding of the material, actively applying feedback to improve subsequent assignments, and supporting the learning of your peers through active discussion. Even if you miss some assignments, you can still earn an A as long as you’ve made the effort to visit office hours to discuss them.
- B: **The default final grade in the course is a “B.”** You will receive this letter grade if you complete the minimum requirements on all assignments.
- C: You will earn a C if 2-3 weekly assignments are incomplete, if any required components are absent from your Opener or your contribution to the Adaptation Project, or if any of my requests for follow-up have not been addressed by the end of the semester.
- D: You will earn a D if 4-5 weekly assignments are incomplete, if multiple required components are absent from your Opener or your contribution to the Adaptation Project, or if all requests for follow-up have gone unaddressed by the end of the semester.
- F: You will earn an F if you have not completed your Opener or Adaptation Project and all requests for follow-up have gone unaddressed by the end of the semester.
- +/-: You can earn a plus or minus on your final grade based on your level of engagement with class discussion and/or use of office hours.

SPIRITUAL CARE

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the [Office of Student Life and Formation](#).

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

SEXUAL MISCONDUCT AND DISCRIMINATION

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

ADDITIONAL POLICIES

Supportive Environments: we will be dealing with a multitude of topics, some of which are likely to be challenging and/or controversial. The inherently performative nature of our texts will also likely to force us outside of our comfort zones. Our class should be a space for productive and supportive collaboration and performative expression. It is each student's responsibility to:

1. Be open to trying out new ideas and pushing the boundaries of your experience
2. Recognize and support the notion that everyone else is making this same attempt

This doesn't mean we will shy away from disagreement or debate. Quite the contrary: we should be open to questioning and challenging each other, provided we always do so in a way that fosters growth.

Preparedness and Workload: you should be sure to read all assigned materials before class and to have the readings on-hand in order to help with class discussion. Active reading and annotation is highly encouraged in order to help you contribute evidence to our analytical approaches and raise valuable questions during discussion.

The reading assignments in this course will sometimes be long and challenging. I recognize that Middle English and Early Modern English aren't the easiest to read and for that reason, I actually recommend seeking out plot summaries or textual guides as a *supplement* (but not a *substitute*) to your reading (unless you *really* hate spoilers). These supplements might even offer us insight into expanding or challenging established interpretations of a text. Just be sure to clearly distinguish between your own ideas and those of others in accordance with the PLNU Academic Honesty Policy.

Multimodal Learning: during our past year of online learning we all learned a great deal about how we learn and how we teach. Many of these lessons will directly inform the way that we manage our engagement with course material and with class discussions. While the primary interactions in our course will be in-person we will also have a number of synchronous and asynchronous options for sharing ideas and collaborating. This will include a dedicated class Slack channel, various Padlets, shared Google Docs, and other tools we may discover as the course progresses. It is my hope that new and innovative digital tools will help us find fascinating ways to explore textuality and performativity and to supplement our discussions with easily-shared media and information. Be prepared to take advantage of these digital learning opportunities both in and outside of class.

ASSIGNMENTS AT-A-GLANCE

Per the grading policy detailed above, individual assignments will not be scored but will receive written feedback to help you focus and improve the intellectual labor you perform this semester. All assignments below are required:

- Unit Learning Checks 25% These checks will allow us to assess your progress over the course of the semester. They will involve a mix of take-home questions and in-class discussion/debate. The format and topics will be discussed and possibly even negotiated 1-2 weeks before they take place.
- Literary Adaptation Project 25% In line with our overall critical lenses of anachronism and periodization, this project will push you to consider the ways in which the literature of the past makes contact with the present. Informed by a key piece of scholarship and supported by a well-developed close reading, you will create or propose a modern adaptation of one of our texts in a medium of your own choosing. *A handout containing the assignment details for the research paper will be distributed mid-semester.*
- Discussion Openers 25% Once per semester, each student will contribute a short 5-7 minute presentation that will help to initiate the discussion for the day. For these openers you will:
 - Find and read a recent scholarly article from a peer-reviewed book or journal (published within the last 20 years) that illuminates the reading. You should find this article using academic research techniques in our library databases (I recommend the MLA International Bibliography or JSTOR) and not simply a blog or webpage you found via Google.
 - In class:
 - Briefly introduce the text's vital stats: author, publication/composition date, language, genre, literary form, and major themes
 - Summarize the argument and explain the author's use of textual evidence.
 - Pose an thoughtful open-ended question about the text or your article's interpretation of the text that will help guide the class discussion.
 - Though not required, you are welcome to support your opener with any kind of audio, visual, presentational, or recorded material.
 - Post a thread under the Discussion Moderation Content forum in Canvas that contains:

- A full MLA bibliographical citation *and* a link to your article (if available).
 - The question you presented for discussion.
 - Any presentation materials you used during your Opener.
- Weekly Close Readings 25% Each week, you will (typically) contribute an analytical response to a question posted in a Discussion Board posted in the week's Canvas module. The specific requirements of each exercise may vary from week to week but you should generally expect to conduct a close reading of the text in order to establish a preliminary analytical approach. These postings should contain:
 - A working theory about the text that proposes a conclusion about the work as a whole, a character, a poetic form, or even a context. This should be something that could become an argumentative claim with more development.
 - Specific textual evidence to support your working claim. This evidence should be analyzed in detail. Word choice, diction, rhyme, and meter all matter.
 - A response to another students' posting that expands on, revises, or counters the working theory they've proposed.
 - Postings should be a minimum of 200 words in length and replies should be a minimum of 50 words in length. Both are due by 6:00 pm every Thursday.

Any variation in the requirements for these exercises will be detailed in the Canvas assignment link.

READING/ASSIGNMENT SCHEDULE

All page numbers below are from the *Broadview Anthology of British Literature* unless otherwise noted. This schedule is subject to changes and additions throughout the semester so please be prepared to note any changes or regularly download the most current version from Canvas. Links to online material can be found here and in Canvas. All PDFs are posted to Canvas.

Week	Day	Reading
1	September 1	Course Introduction, Syllabus <i>Dr. Eastin won't be in class</i> Download and read the course syllabus Complete Med/Ren/Mod Padlet exercise
2	September 6	Sangha "On Periodisation" Stephen Greenblatt Preface from <i>The Swerve</i> PDF in Canvas Laura Miles, "Stephen Greenblatt's <i>The Swerve</i>..." Skim <i>Broadview Anthology of British Literature</i> "The Medieval Period" 1-39, "The Renaissance and the Early Seventeenth Century" 542-593
	September 8	Geoffrey Chaucer, <i>The Canterbury Tales: General Prologue</i> , 293, 297-315 This week's Close Reading is due before class begins.
3	September 13	<u>Unit 1: Those Who Fight</u> Thomas Hobbes, <i>Leviathan</i> 950-954 and Chapter XVII Queen Elizabeth I 759-763, 772, 776-777
	September 15	Edmund Spenser, <i>The Faerie Queene</i> , 667-684 691-698 (Book I, Cantos 1, 2, and 4)
4	September 20	Chrétien de Troyes <i>Lancelot</i> day 1 see link and instructions in Canvas
	September 22	Chrétien de Troyes <i>Lancelot</i> day 2 see link and instructions in Canvas
5	September 27	Sir Thomas Malory <i>Le Morte D'Arthur</i> 487-489, 497-541
	September 29	Geoffrey Chaucer, <i>The Canterbury Tales: The Wife of Bath's Prologue and Tale</i> 329-350 Skim John Gower's <i>Tale of Florent</i>
6	October 4	<i>Beowulf</i> 81-108 (lines 1-1650)
	October 6	<i>Beowulf</i> 108-127 (lines 1651-3182)
7	October 11	UNIT 1 LEARNING CHECK
	October 13	<u>Unit 2: Those Who Pray</u> Bede <i>Ecclesiastical History of the English People</i> "41-51 Exeter Book elegies 65-71 <i>No close reading due this week</i>
8	October 18	"The Dream of the Rood" 72-75

		<i>The York Play of the Crucifixion</i> , 445-452
	October 20	<i>The Ancrene Riwe</i> see link and instructions in Canvas <i>Julian of Norwich A Vision Shown to a Devout Woman</i> 387-403
9	October 25	<i>Everyman</i> 473-485 John Milton 993, “On the Morning of Christ’s Nativity” John Donne 913-914, 935-938 George Herbert 961-966, 971
	October 27	<i>The Second Shepherd’s Play</i> 453-480
10	November 1	Christopher Marlowe <i>Doctor Faustus</i> 831-832, 846-863 (Acts 1-2)
	November 3	Christopher Marlowe <i>Doctor Faustus</i> 863-875 (Acts 3-5) <i>Close Reading due before class begins</i>
11	November 8	UNIT 2 LEARNING CHECK
	November 10	<u>Unit 3: Those Who Work</u> Geoffrey Chaucer <i>The Miller’s Prologue and Tale</i> 316-329
12	November 15	Thomas More <i>Utopia</i> link and instructions in Canvas
	November 17	Margaret Cavendish 1146-1163
13	November 22	Aphra Behn <i>Oroonoko</i> 1230-1231, 1233-1269 Literary Adaptation Project: Proposal Due <i>No close reading due this week</i>
	November 24	<i>Thanksgiving Break (no class)</i>
14	November 29	Lady Mary Wroth 942-943, “A Crown of Sonnets Dedicated to Love” 945-948
	December 1	Christopher Marlowe “The Passionate Shepherd to His Love” 845 John Donne “The Flea” 920, “Elegy 19. To His Mistress Going to Bed” 925 Andrew Marvell “To His Coy Mistress” 974, 979-980
15	December 6	Ben Jonson 900, “To Penshurst,” 905-906 Æmelia Layner 804, “The Description of Cooke-ham” 807-810 Literary Adaptation Project Workshop
	December 8	UNIT 3 LEARNING CHECK <i>No close reading due this week</i>
16	Final Exam	Friday, December 17, 4:30-7:00 pm Literary Adaptation Project Presentations