

	Department of Literature, Journalism, Writing, and Languages
	LIT 4061 – Shakespeare 3 Units
Fall 2022	



Meeting days: T, Th	Instructor title and name: Dr. Schuyler Eastin
Meeting times: 11:00-12:15 pm	Phone: 619-849-2695 (LJWL Office)
Meeting location: Bond Academic Center 102	Email: seastin2@pointloma.edu
Final Exam: Tuesday, December 13, 10:30-1:00	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

A study of Shakespeare’s comedies, histories, and tragedies within their cultural contexts, with special attention paid to rhetorical analysis and theatricality, as well as coverage of the political, philosophical, and religious implications of the plays.

The course will additionally reevaluate Shakespeare’s monumental reputation in our modern cultural and educational contexts by considering two key questions: does Shakespeare actually deserve his reputation? Does a 400-year-old English poet even speak to a modern audience? Our goal in asking these questions is not to understand his “greatness” but to scrutinize the development of his reputation and its effects on the development of our culture.

Recommended: Completion of the general education literature requirement and LIT 3000.

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 Bedford Companion to Shakespeare: An Introduction with Documents 2nd ed. Russ McDonald. Bedford/St. Martin's, 2001. ISBN 978-0312248802

Jonson, Ben. *Volpone and Other Plays*. New York. Penguin, 2004. ISBN 13 978-0141441184

Webster, John. *The Duchess of Malfi*. New York/London. Norton, 2015. ISBN 978-0393923254

All of the following Shakespeare texts are published by the Folger Shakespeare Library:

Henry IV part 1 ISBN 978-0743485043

Richard III ISBN 978-0743482844

The Tempest ISBN 978-0743482837

Titus Andronicus ISBN 978-0671722920

Merchant of Venice ISBN 978-0743477567

Twelfth Night ISBN 978-0743482776

A Midsummer Night's Dream ISBN 978-0743477543

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 Moderation or your contribution the Production Pitch, 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 Moderation or your contribution to the Production Pitch, 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 Moderation or Production Pitch 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 Early Modern English isn'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.
- Production Pitch 25% This project will require the class as a whole to collaborate on pitch to produce a public version of a work of grouping of works by Shakespeare +. This production will require students to conduct scholarly research that will inform our decisions about the motivation, medium, and any other production elements required to bring this work to a modern audience. Class time will be set aside for collaboration on this project but each student's unique contribution will be assessed independently. *This project will involve scholarly research and analytical writing. Presenting your pitch will take the place of the Final Exam.* A handout containing further details for this presentation will be distributed mid-semester.
- Discussion Moderation 25% Once per semester, each student will moderate discussion for the class period. Essentially, you will be the professor for the day. To prepare for these moderations, you will need to:
 - **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**, summarize the argument and explain the author's use of textual evidence.

- **Watch a film or theatrical production of the text(s)** being discussed. **In class**, share a clip of the performance and explain how the production interprets the text through its direction, set design, visual effects, cinematography, and/or performance choices. You should also be able to: identify the main actors, director, and date of the production.
- **Prepare a thoughtful open-ended question** that will help guide discussion or even spark debate over our interpretation of the text. You should be prepared to highlight key passages, define key terms, and elucidate any contextual information via textual footnotes or the *Companion*.
- **In addition to your preparation and moderation**, 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 IMDB link, Youtube link, and/or any relevant reference information (in MLA format) to the production you watched.
 - The question you presented for discussion.
 - Any presentation materials you used during your Moderation
- 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

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	Class Topic/Activity
1	September 1	Course Introduction, Syllabus ATTEND <i>A MIDSUMMER NIGHT'S DREAM</i> Friday night
2	September 6	<u>Begin Unit 1: Is Shakespeare actually that good?</u> <i>Sign up for Discussion Openers</i> <ul style="list-style-type: none"> • Ben Jonson "To the Memory of My Beloved the Author Mr. William Shakespeare" • Milton "On Shakespeare" • Virginia Woolf from "A Room of One's Own" (search the page for "Judith" and read the first paragraph you find) • Harold Bloom from <i>The Western Canon</i> (PDF in Canvas) • Stephen Greenblatt preface to <i>Will in the World</i> (PDF in Canvas) • Reddit thread "Yo, F*** Shakespeare" • Valerie Strauss "Why I Don't Want to Assign Shakespeare Anymore"
	September 8	<i>The Bedford Companion to Shakespeare</i> (hereafter: <i>Companion</i>) "Shakespeare's Dramatic Language" 36-58 <i>A Midsummer Night's Dream</i> Acts I-II
3	September 13	<i>A Midsummer Night's Dream</i> Acts III-V <i>Companion</i> "Comedy" 81-84
	September 15	<i>Henry IV: Part 1</i> Acts I-III
4	September 20	<i>Henry IV: Part 1</i> Acts IV-V <i>Companion</i> "History" 90-94
	September 22	Sonnets 1-24, 127-154 <i>Companion</i> "Shakespeare, 'Shakespeare', and the Problem of Authorship" 11-28
5	September 27	Amilia Lanier's Salve Rex Judaeorum : "To the Lady Elizabeth's Grace," "To All Vertuous Ladies in Generall," "To the Lady Lucie, Countess of Bedford," "To The Lady Anne, Countess of Dorset"
	September 29	<i>The Tempest</i> Acts I-III <i>Companion</i> "Romance" 94-96
6	October 4	<i>The Tempest</i> Acts IV-V <i>Companion</i> "Performances, Playhouses, and Players" 109-127
	October 6	<i>Titus Andronicus</i> Acts I-III
7	October 11	<i>Titus Andronicus</i> Act IV-V <i>Companion</i> "Tragedy" 85-89

	October 13	John Webster <i>The Duchess of Malfi</i> Acts I-II, Introduction xiii-xxiii
8	October 18	John Webster <i>The Duchess of Malfi</i> Acts III-IV <i>This week's close reading due early</i>
	October 20	UNIT 1 LEARNING CHECK
9	October 25	<u>Begin Unit 2: Is Shakespeare even relevant?</u> Production Pitch project details will be distributed in class <i>Companion</i> "Shakespeare in Performance from 1660 to the Present" 353-382 Read at least two of the following articles: <ul style="list-style-type: none"> • Greenblatt "Shakespeare Explains the 2016 Election" • Chiffer "Shakespeare's Marvel Cinematic Universe" • Torres "Why I'm Rethinking Teaching Shakespeare in my English Classroom" • O'Toole "Shakespeare, Universal? No, it's Cultural Imperialism"
	October 27	<i>Richard III</i> Act I-II <i>Companion</i> "Politics and Religion" 303-325
10	November 1	<i>Richard III</i> Acts III-V
	November 3	Christopher Marlowe's <i>Tamburlaine</i> Preface, "In Reading Histories..." and Act I, Scene 2 <i>The Merchant of Venice</i> Act I-II
11	November 8	<i>The Merchant of Venice</i> Acts III-V Ambrosino "Four Hundred Years Later, Scholars Still Debate Whether Shakespeare's "Merchant of Venice" Is Anti-Semitic" Sebag-Montefiore "If a Shakespeare play is racist or antisemitic, is it OK to change the ending?" Production Pitch planning session 1: Deciding on a Text
	November 10	The Rape of Lucrece lines 1-800 <i>Companion</i> "Men and Women: Gender, Family, and Society" 253-277
12	November 15	The Rape of Lucrece lines 801-1905 Christopher Marlowe's <i>Hero and Leander</i> Sixth Sestiad lines 137-172
	November 17	<i>Twelfth Night</i> Acts I-II Production Pitch planning session 2: Developing an Interpretation and Research
13	November 22	<i>Twelfth Night</i> Acts III-V <i>This week's close reading due early</i>
	November 24	<i>Thanksgiving Break (no class)</i>
14	November 29	Ben Jonson <i>Volpone</i> Acts I-III, Introduction 7-15 Performance Pitch planning session 3: Distributing Roles <i>No close reading due this week</i>
	December 1	UNIT 2 LEARNING CHECK

15	December 6	Ben Jonson <i>Volpone</i> Acts IV-V
	December 8	Watch/game party (medium TBD)
16	Final Exam	Tuesday, December 13, 10:30 am to 1:00 pm PERFORMANCE PITCH MEETING