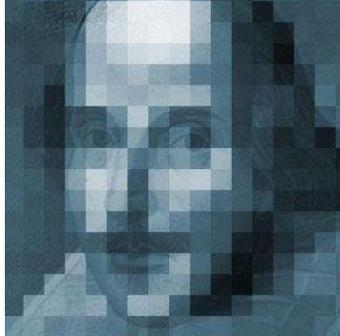




Department of Literature, Journalism, Writing, and Languages



LIT 4061 - Shakespeare

3 Units

Fall 2023

Meeting days/times: T/Th 3:00-4:15 pm

Meeting location: Bond Academic Center (BAC) 102

Final Exam: Thursday, 12/14 4:30-7:00 pm

Instructor title and name:	Dr. Schuyler Eastin
Phone:	619-849-2695 (LJWL Office)
Email:	seastin2@pointloma.edu
Office location and hours:	Bond Academic Center 108 T, Th 11:30-1:30 pm and by appointment

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 have any value for 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.

Program and 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
- 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
- *King Lear* ISBN 978-1476788579
- *The Merchant of Venice* ISBN 978-0743477567
- *The Merry Wives of Windsor* ISBN 978-1982156886
- *The Tempest* ISBN 978-0743482837
- *Titus Andronicus* ISBN 978-0671722920
- *Twelfth Night* ISBN 978-0743482776

Any other assigned readings will be made available via link or PDF in Canvas and in the course schedule below.

Assessment and Grading

Grades have probably 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 represent the labor you have invested in this course and not a measure of your intellectual quality. The ["labor-based grading contract"](#) (ref. Inoue) that follows will establish expectations for both the student AND the instructor. This system 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 meeting all stated expectations on all assignments.
- Instead of point values or letter grades on your work, all assignments will be marked Complete, In Progress, or Unsubmitted according to a Canvas Rubric that simply indicates whether an appropriate amount of work has been done or if more work still needs to be done in order for the assignment to be considered complete.
- You can expect to receive detailed feedback via Canvas on all assignments you submit. This feedback should offer confirmation of your approach or detail the requirements for further follow-up (usually in the form of additional content, an email, Google Chat message, or a visit to office hours). This feedback is always considered an invitation to further conversation. Following up will allow you to change the status of the assignment to Complete.
- Any assignments that are not Complete by the end of the semester will bring your final grade down. Taking the time to follow-up on these assignments will keep your grade level and can even improve it. Deadlines for follow-up will be posted on the course syllabus.
- Instead of Quizzes or Midterms, we will complete two Progress Checkpoints that will help us assess how your engagement with the course material is developing. As with other assignments, you can change the status of incomplete Checkpoints by visiting Office Hours.
- In addition to the labor of reading and writing for this course, a major aspect of your labor as a student is being physically and intellectually present in class. Attendance is required.
- If for some reason you are unable to complete assigned work on time, you will need to contact me to discuss making it up. Late work is allowed, as long as I am aware you're submitting it and you complete it before the periodic deadlines indicated in the course schedule below.

Grades will be based on the following scale. However, it should be noted that this is not a point-based scale but a holistic system that takes into account 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 of a writing assignment or the number of works you cite, 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 contributions in class (see the Inclusive Participation policy below). 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 and demonstrate consistent attendance and engagement.
- C: You will earn a C if 2-3 weekly assignments are incomplete (In Progress or Unsubmitted), if any required components are absent from any of the larger assignments, if any requests for follow-up have not been addressed by the end of the semester, or if you exceed 3 unexcused absences.
- D: You will earn a D if 4-5 weekly assignments are incomplete, if multiple required components are absent from any larger assignments, if all requests for follow-up have gone unaddressed by the end of the semester, or if you are habitually disengaged/absent from the course conversation.
- F: You will earn an F if you have not completed any of the larger assignments, all requests for follow-up have gone unaddressed by the end of the semester, and if you are habitually disengaged/absent from the course conversation.
- +/-: 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.

Final Examination Policy

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the Class Schedules site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

Trigger Warning

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive several types of information. In Shakespeare we will cover a variety of topics, all of which has been intentionally curated to achieve the learning goals for this course. However, I recognize you may find some of these topics triggering. This course will involve literary depictions of murder, suicide, and sexual assault. Each time this topic appears in a reading or unit, it is marked on the syllabus with this superscript: ^{TW}. The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor

and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual engagement in literary study and I will support you throughout your learning in this course.

Spiritual Care

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

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the [Office of Spiritual 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.

Artificial Intelligence (AI) Policy

Rev 06.16.23

Use of Artificial Intelligence (AI) tools (e.g, ChatGPT, iA Writer, Marmot, Botowski) is not permitted *unless explicitly stated*, and use of these tools outside of direct instructions will be treated as plagiarism. There are certain situations in which the use and discussion of AI tools could be relevant to our course content and you are welcome to ask about how you might do so productively. However, substituting your own intellectual labor with the nonintellectual work of an AI is rarely justified (see the course Labor Based Grading policy above).

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.

Language and Belonging

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

You may report an incident(s) using the [Bias Incident Reporting Form](#).

Sexual Misconduct and Discrimination

In support of a safe learning environment, 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 accommodations and resources 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, faculty and staff are 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 an “F” grade.

Additional Policies

Inclusive Participation: 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.

Additionally, I recognize that not everyone is perfectly comfortable with the seminar discussion format this course will employ. While I encourage you to exercise your voice and feel confident with your own agency in class discussions, participation and engagement can take on more forms than verbal contributions. For this reason, I encourage you to take advantage of all methods of interaction with your peers and with me, including online discussions, our class Google Chat, and office hours (see Multimodal Learning below). These mediums will allow you to demonstrate your engagement even if you’re uncomfortable speaking publicly.

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 to our analytical approaches and to raise valuable questions during discussion.

The reading assignments in this course will sometimes be long and challenging. I recognize that premodern English isn’t the easiest to read and for that reason, I actually encourage you to seek 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: While the primary interactions in our course will be in-person, new technology has made possible a number of synchronous and asynchronous options for sharing ideas and collaborating. This will include a dedicated class Google Slides deck, Google Chat space, Shared Google Docs, Padlets, Youtube playlists, and other digital tools we may discover as the course progresses (links to all course tools are available in Canvas). It is my hope that new and innovative digital tools will help us find fascinating ways to explore literary texts and to supplement our discussions with easily-shared media and information. Be prepared to take advantage of or even pioneer these 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 Progress Checkpoints 25% These checkpoints will allow us to assess your progress over the course of the semester. They will likely involve a mix of take-home questions and in-class discussion/debate, but 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. You can organize the discussion and/or presentation materials in any way you like, but be sure to include all of the following:
 - **A summary of the argument and evidence from a relevant scholarly article** on the text being discussed. This article should come from a peer-reviewed book or journal (published within the last 20 years) and be found 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.
 - **A clip from a film or theatrical production** of the text(s) being discussed as well as your commentary on how the direction of the production (set design, visual effects, cinematography, and/or performance choices) have interpreted the text. Be prepared to answer questions about the production as a whole, since you will have seen more than we have (for this reason I highly recommend finding complete films or productions on either Youtube or [Films on Demand](#)).
 - **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
- Close Readings (CRs) 25% Usually once a week, you will 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 and may not always take the form of a Discussion post, 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 careful analysis of the literary features in a specific passage of the text that leads to a working theory about the work as a whole. This theory should have the potential to evolve into an argumentative claim with more development. To reiterate, in order to be considered complete, these responses must contain:
 - a quotation of a specific passage
 - an analysis of that passage
 - a working theory that responds to the prompt.
 - 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. Initial postings are due by the time class begins on the date listed in the course schedule. Replies are due by 6:00 pm the following day.
 - 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	Due
1	August 29	Course Introduction, Syllabus	
	August 31	<p>Begin Unit 1: Is Shakespeare actually that good? <i>Sign up for Discussion Openers</i></p> <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" <p>ATTEND <i>The Merry Wives of Windsor</i> Sunday night</p>	Close Reading 1
2	September 5	<p><i>The Bedford Companion to Shakespeare</i> (hereafter: <i>Companion</i>) "Shakespeare's Dramatic Language" 36-58 <i>The Merry Wives of Windsor</i> Acts I-II</p>	
	September 7	<p><i>The Merry Wives of Windsor</i> Acts III-V <i>Companion</i> "Comedy" 81-84</p>	CR 2
3	September 12	<p><i>Henry IV: Part 1</i> Acts I-II <i>Companion</i> "History" 90-94</p>	
	September 14	<p><i>Henry IV: Part 1</i> Acts III-V</p>	CR 3
4	September 19	<p>Lady Mary Wroth, A Crown of Sonnets Dedicated to Love from <i>Pamphilia to Amphilanthus</i> (the sequence begins about 1/3 down the page)</p>	
	September 21	<p>Sonnets 1-24, 127-154. <i>Participate in the Collaborative Reading</i> (this counts as CR 5) <i>Companion</i> "Shakespeare, 'Shakespeare', and the Problem of Authorship" 11-28</p>	CR 4
5	September 26	<p><i>The Tempest</i> Acts I-III^{TW} <i>Companion</i> "Romance" 94-96</p>	
	September 28	<p><i>The Tempest</i> Acts IV-V <i>Companion</i> "Performances, Playhouses, and Players" 109-127</p>	CR 5

6	October 3	<i>Titus Andronicus</i> Acts I-III ^{TW}	
	October 5	<i>Titus Andronicus</i> Act IV-V ^{TW} <i>Companion</i> "Tragedy" 85-89	CR 6
7	October 10	John Webster <i>The Duchess of Malfi</i> Acts I-II ^{TW} , Introduction xiii-xxiii	
	October 12	John Webster <i>The Duchess of Malfi</i> Acts III-IV ^{TW}	CR 7
8	October 17	UNIT 1 PROGRESS CHECKPOINT	No CR this week
	October 19	<i>Fall Break (no class)</i>	
9	October 24	<p><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:</p> <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" • Valerie Strauss "Why I Don't Want to Assign Shakespeare Anymore" • O'Toole "Shakespeare, Universal? No, it's Cultural Imperialism" • Conaboy "Have you noticed that <i>Succession</i> is like Shakespeare?" • Tichenor "By false intelligence: AI, ChatGPT, and (the) Bard" 	CR 8
	October 26	<i>King Lear</i> Act I-II <i>Companion</i> "Politics and Religion" 303-325	UNIT 1 FOLLOW-UP DEADLINE
10	October 31	<i>King Lear</i> Acts III-V ^{TW}	CR 9
	November 2	<i>The Merchant of Venice</i> Act I-III	
11	November 7	<p><i>The Merchant of Venice</i> Acts IV-V</p> <ul style="list-style-type: none"> • 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?" 	CR 10

	November 9	The Rape of Lucrece lines 1-800 ^{TW} <i>Companion</i> "Men and Women: Gender, Family, and Society" 253-277 Production Pitch planning session 1	
12	November 14	The Rape of Lucrece lines 801-1905 ^{TW} Christopher Marlowe's Hero and Leander Sixth Sestiad lines 137-172	CR 11
	November 16	<i>Twelfth Night</i> Acts I-II Production Pitch planning session 2	
13	November 21	<i>Twelfth Night</i> Acts III-V	CR 12
	November 23	<i>Thanksgiving Break (no class)</i>	
14	November 28	Listen to the BBC 4 In Our Time podcast on Aphra Behn Aphra Behn's The Rover, part 1 Acts I-II Performance Pitch planning session 3	
	November 30	UNIT 2 PROGRESS CHECKPOINT	No CR this week
15	December 5	Aphra Behn's The Rover, part 1 Acts III-V	CR 13
	December 7	TBD Casual Day	UNIT 2 FOLLOW-UP DEADLINE
16	December 14 4:30-7:00 pm	PRODUCTION PITCH MEETING	