



ENG 4060 (with ENG 5060) – Medieval and Early Modern Drama and Poetry

3 Units

Fall 2024

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

Meeting location: Bond Academic Center (BAC) 151

Final Exam: Tuesday, 12/17 4:30-7:00 pm

Instructor title and name:	Dr. Schuyler Eastin
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Office location and hours:	Bond Academic Center 122 (and Zoom upon request: https://pointloma.zoom.us/my/seastin2) M 1:00-2:00 pm, TTh 1:00-3:00 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 premodern English theatrical and poetic performance within their developing cultural contexts. Special attention is paid to Shakespeare and his continuing cultural impact but with a complimentary exploration of underrepresented texts and authors that have been historically overshadowed by Shakespeare.

Recommended: ENG 3000

Extended Course Description:

It's likely that when you think of drama you think of Shakespeare. We've been told over and over that he's the literary GOAT, while at the same time struggling to relate to both his language and historical context, especially in our increasingly diverse classrooms. This course will offer us the opportunity to reexamine what we've been told by considering the following course questions: To what extent has our modern understanding of theatrical performance been dominated by Shakespeare and his legacy? How might decentering the bard and examining him as one poet among many reframe our thinking about literary influence and tradition?

Program and Course Learning Outcomes

Successful students in this course will be able to:

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation.
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research
3. Analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives.
4. Analyze (**analysis**) and evaluate (**evaluation**) the theatricality of the dramas, including their original language and staging, in print versions of the plays and in modern day film and live productions.
5. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works that analyze (**analysis**) Middle and Early Modern English, investigate (**analysis**) secondary sources, and apply (**application**) literary theory.

Required Texts and Recommended Study Resources

Students are responsible for having the required course textbooks prior to the first day of class.

All supplemental materials posted on this course site (including articles, book excerpts, or other documents) are provided for your personal academic use. These materials may be protected by copyright law and should not be duplicated or distributed without permission of the copyright owner.

While many other editions of these texts exist online and in hard copy, the editions listed below are REQUIRED.

- *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 VI part 1* ISBN 978-0671722661
- *The Merchant of Venice* ISBN 978-0743477567
- *Much Ado About Nothing* ISBN 978-0743482752
- *Richard III* ISBN 978-0743482844
- *The Tempest* ISBN 978-0743482837
- *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. We often feel that A's confirm our intelligence while D's make us doubt it. But how often do these letters actually encourage us to reflect on what we have 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 varied paces 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. For this 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, not a measure of your intellectual quality. The "[labor-based grading contract](#)" (ref. Inoue) that follows will establish this semester's 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 Grading Scheme that simply indicates whether an appropriate amount of work has been done or if more work is needed for the assignment to be considered complete.
- All assignments are required to earn the default grade in the course (see the grade scale below). You have 30 days after the original due date to follow-up on assignments that have been marked In Progress or Unsubmitted (this does not extend past Finals Week). Any assignments that are not Complete by the end of the semester will negatively impact your final grade. Taking the time to follow-up on these assignments will keep your grade level and can even improve it.
- If for some reason you are unable to complete assigned work on time, it is your responsibility make arrangements with me for completing it. Late work is allowed, but only if you are actively communicating with me about it.

- You can expect to receive detailed feedback via Canvas on most assignments you submit. This feedback will either confirm the effectiveness of your approach or detail any needed Follow-up work. Follow-up work will typically involve writing additional content, answering questions raised in Canvas feedback by emailing, sending a Google Chat, or visiting office hours. This feedback is always an invitation to further conversation. Following-up will allow you to change the status of your In Progress/Unsubmitted assignments to Complete.
- Instead of Quizzes or Midterms that reward or punish you, we will complete Progress Checkpoints that assess how your engagement with the course material is developing. As with other assignments, you can change the status of In Progress or Unsubmitted Progress Checkpoints by visiting Office Hours or by otherwise following-up as instructed in Canvas.
- 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 and active engagement is required and necessary for your progress.

Final 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/In Progress/Unsubmitted 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 your word count 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
 - supporting your peers’ learning 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 by the end of the term +25% of your weekly assignments are still 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 by the end of the term +33% of your weekly assignments are In Progress or Unsubmitted, if multiple requirements 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.

Content 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 this course we will cover a variety of topics, all of which has been intentionally curated to achieve the learning goals for this course. This course will involve literary depictions of murder, suicide, and sexual assault. For this reason, each time this topic appears in a reading, it is marked on the course schedule with this Content Warning superscript: ^{CW}.

I recognize you may find some of these topics triggering. 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 excuse yourself from the discussion of a certain topic, keep in mind that class topics and material are discussed for the sole purpose of expanding your intellectual engagement in literary study. You are still responsible for the material, but we can discuss alternative methods for accessing that material and for assessing your learning. In either case, I will remain committed to supporting 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 Recording Notification

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

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. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

Artificial Intelligence (AI) Policy

Use of generative 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). Any work that utilizes AI-based tools must be clearly identified as such, including the specific tool(s) used. Please use the following sources to guide your citations when using AI: [MLA Style Center: Citing Generative AI](#)

PLNU Academic Accommodations Policy

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). 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 work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. The EAC makes accommodations available to professors at the student's request.

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. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

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. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any special accommodations.

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.

If you (or someone you know) have experienced a bias incident regarding language, you can find more information on reporting and resources at www.pointloma.edu/bias.

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.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias

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.

Loma Writing Center

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you’re in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

- Appointment Calendar: <https://plnu.mywconline.com/>
- Website: <https://www.pointloma.edu/centers-institutes/loma-writing-center>

- Email: writingcenter@pointloma.edu

Additional Policies

Inclusive Participation: Our class should be a space for productive discussion, 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 be supportive of the fact that your peers are doing the same

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 struggle with speaking publicly.

Preparedness and Workload: you should arrive to class having read all assigned materials and to have the readings on-hand to support your contributions to 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 our primary modality will be in-person verbal discussion, 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 (Learning Outcomes 2 and 3) These checkpoints will allow us to assess your progress over the course of the semester. The format, objective, and material covered in these checkpoints will be discussed 1-2 weeks in advance of each checkpoint, but expect to

encounter take-home questions, in-class discussion/debate, and/or performances of selected scenes from the works we've covered.

- Production Pitch (Learning Outcomes 3 and 5) 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 (Learning Outcome 5) 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 Googling.
 - **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
 - *Note: Discussion Moderators get a 24 hour grace period on Close Readings that are scheduled to be due the same day as their moderations.*
- Close Readings (CRs) (Learning Outcome 1) 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.
- Labor-based Grading:
 - All components listed above are required for the assignment to be considered Complete. This will satisfy the requirements for those of you seeking the default "B" grade in the course.
 - Students seeking an "A" grade in the course should plan to actively incorporate historical contexts covered in the *Companion* or any other demonstrably relevant sources that inform our reading of these texts (according to your interest). Any outside sources other than the *Companion* should be cited (and linked, if possible) in your posting.
 - Postings should be a minimum of 200 words in length and the optional replies should be a minimum of 50 words in length. Close Readings are due 1 hour before class begins on the date listed in the course schedule.
 - Any variation in these requirements will be detailed in the Canvas assignment link.

Addendum: ENG 5060 (students enrolled in ENG 4060 may disregard this section)

As a graduate course, ENG 5060 will involve a greater demand on students to examine the texts and contexts covered in the course schedule below. This addendum summarizes the additional responsibilities graduate students in this course will be responsible for.

- Moderations: rather than simply guiding discussion, ENG 5060 students will be expected to offer a more critically-oriented examination of the text. You will need to complete all above requirements for the Discussion Moderation with the following changes:
 - Summarize *three* critical articles rather than just one and use them to develop an assessment of the critical conversation surrounding your text.
 - Present a sustained analytical argument of the text that includes an explicit claim, textual evidence, and a response to the scholarship you've summarized. This portion of the class period should essentially function as a 10-12 minute mini conference presentation.
- Production Pitch Project: The final project for ENG 5060 will follow a similar prompt to ENG 5060 with three main differences: increased length, increased source requirement (both quantity and quality), and a more individually-focused objective (for example: a Writing MA student should expect to gear their critical work in ENG 5060 toward writerly techniques, poetics, etc.). Considering the collaborative nature of this project, ENG 5060 students should expect to take on a more actively leadership role than the rest of the class. Further details will be discussed as the parameters of this project develop in the latter half of the semester.
- Weekly Close Readings:
 - The Reading schedule below contains additional readings specifically targeted at the ENG 5060 students. In most cases, ENG 5060 students are not expected to read the entire work contained here but should expect to familiarize themselves with these texts enough to make a meaningful contribution to class discussion on that text.
 - Additionally, the optional expectations listed for students seeking an "A" grade are *required* for ENG 5050 students.
- Office Hours: In order to help me support your advanced study, ENG 5060 students should plan to visit office hours at least three (3) times over the course of the semester.

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.

Students enrolled in ENG 4060 can disregard any readings labeled "5060."

Week	Day	Class Topic/Activity	Due
1	September 3	Course Introduction, Syllabus	
	September 5	<p><u>Unit 0: Bardolatry</u> Read each of the following:</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" • Valerie Strauss "Why I Don't Want to Assign Shakespeare Anymore" • Tichenor "By false intelligence: AI, ChatGPT, and (the) Bard" <p>ATTEND <i>Henry VI part 1</i> Friday Night</p>	
2	September 10	<i>The Bedford Companion to Shakespeare</i> (hereafter: <i>Companion</i>) "Shakespeare's Dramatic Language" 36-58 <i>Henry VI part 1</i> Acts I-II	
	September 12	<i>Henry VI part 1</i> Acts III-V 5060: Henry IV part 1	Close Reading (CR) 1 Discussion Moderation (DM) A
3	September 17	<u>Unit 1: Not To Be (Shakespeare)</u> The Croxton Play of the Sacrament	
	September 19	"The Hunting of the Hare" see link and instructions in Canvas 5060: Scott-Macnab's Introduction	
4	September 24	Henry Medwall <i>Fulgens and Lucrece</i> pp. 1-35 of the Google Doc	

	September 26	Henry Medwall <i>Fulgens and Lucrece</i> pp. 35-68 of the Google Doc	CR 2 DM B
5	October 1	John Webster <i>The Duchess of Malfi</i> Acts I-II, Introduction xiii-xxiii	
	October 3	John Webster <i>The Duchess of Malfi</i> Acts III-IV ^{CW} : murder <i>Companion</i> "Tragedy" 85-89 5060: Titus Andronicus	CR 3 DM C
6	October 8	Listen to the BBC 4 In Our Time podcast on Aphra Behn Aphra Behn's <i>The Rover, part 1</i> Acts I-II <i>Companion</i> "Comedy" 81-84	
	October 10	Aphra Behn's <i>The Rover, part 1</i> Acts III-V ^{CW} : sexual humor 5060: The Merry Wives of Windsor	CR 4 DM D
7	October 15	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)	
	October 17	UNIT 1 PROGRESS CHECKPOINT	U1-PC
8	October 22	<u>Unit 2: To Be (Shakespeare)</u> Sonnets 1-24, 127-154. <i>Companion</i> "Shakespeare, 'Shakespeare', and the Problem of Authorship" 11-28 5060: research some of the authorship conspiracy theories and watch the trailer for Anonymous (2011) Production Pitch project details will be distributed in class	CR 5 DM E
	October 24	<i>Fall Break (no class)</i>	
9	October 29	<i>Richard III</i> Acts I-II Greenblatt "Shakespeare Explains the 2016 Election" <i>Companion</i> "History" 90-94	
	October 31	<i>Richard III</i> Acts III-V 5060: Christopher Marlowe's Tamburlaine the Great	CR 6 DM F
10	November 5	<i>Twelfth Night</i> Acts I-II	
	November 7	<i>Twelfth Night</i> Acts III-V 5060: The Questioning of Eleanor Rykener	CR 7 DM G
11	November 12	<i>The Merchant of Venice</i> Act I-III	
	November 14	<i>The Merchant of Venice</i> Acts IV-V Sebag-Montefiore "If a Shakespeare play is racist or antisemitic, is it OK to change the ending?"	CR 8 DM H

12	November 19	<i>The Rape of Lucrece</i> lines 1-800 ^{CW} : sexual assault Production Pitch planning session 1	
	November 21	<i>The Rape of Lucrece</i> lines 801-1905 ^{CW} : sexual assault 5060: Christopher Marlowe's <i>Hero and Leander</i>	CR 9 DM I
13	November 26	<i>Much Ado About Nothing</i> Acts I-III <i>Companion</i> "Men and Women: Gender, Family, and Society" 253-277 Production Pitch planning session 2	
	November 28	<i>Thanksgiving Break (no class)</i>	
14	December 3	<i>Much Ado About Nothing</i> Acts IV-V	DM J
	December 5	UNIT 2 PROGRESS CHECKPOINT	U2-PC
15	December 10	<i>The Tempest</i> Acts I-II <i>Companion</i> "Shakespeare in Performance from 1660 to the Present" 353-382 Production Pitch planning session 3	
	December 12	<i>The Tempest</i> Acts III-V	CR 10 DM K
16	December 17 4:30-7:00 pm	PRODUCTION PITCH MEETING (Final Exam)	
	December 19	PRODUCTION PITCH PAPER DUE	