

Department of Literature, Journalism, Writing, and Languages



Frontispiece of Thomas Hobbes' *Leviathan*

ENG 2054 – British Literature I

3 Units

Fall 2024

Meeting days/times: TTh 11:00 am – 12:15 pm

Meeting location: Bond 102

Final Exam: Thursday 12/18 10:30 am - 1:00 pm

INFORMATION	SPECIFICS FOR THE COURSE
Instructor title and name:	Dr. Schuyler Eastin
Phone:	619-849-2253
Email:	seastin2@pointloma.edu
Office location and hours:	Bond Academic Center 122 (and Zoom upon request: https://pointloma.zoom.us/my/seastin2) MW 10:30-12:00 and T 9:00-11:00

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 survey of representative medieval and early modern genres, authors, works, and movements from 700 to 1700 within their cultural contexts. Considers the lasting influence of these works on modern cultures and literary canons as well as the effects of periodization across the medieval/early modern divide.

Extended Course Description

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 skew the narrative of human progress? How might challenging periodization help us address systems of marginalization in modern culture?*

Program and Course Learning Outcomes

Successful students in this course will be able to:

1. Closely read and critically analyze texts in their original languages and/or in translation.
2. Recall, identify, and use 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 the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
4. Create detailed and informed textual analysis of literary works citing sources correctly using MLA Style that demonstrate a critical close reading of fundamental elements of literature.

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.

Primary Course Text:

The Broadview Anthology of British Literature 4th ed. Concise Edition Vol. A. ISBN 9781554816699 (hard copy highly recommended)

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

Assessment and Grading*

Grades have probably been a factor in 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 contract operates on the following principles:

Labor:

- Your final grade will be determined by the labor you are willing to put into the class rather than by your ability to perform in a high-pressure assessment.
- The primary labor of this course is reading and thinking. The written assignments you complete will provide evidence that this intellectual labor has occurred.
- 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.

Feedback:

- Every assignment in this course represents an opportunity to engage in dialogue with peers and your instructor. It is ok to express uncertainty or confusion as long as it is clear you are making the effort to understand the material. For this reason, assignments may sometimes take multiple attempts to complete; this is *not* a bad thing.
- To help you understand your progress, assignments will be marked with a 4-point Canvas rubric to indicate if you have completed an appropriate amount of work on submitted assignments:
 - If you receive all 4 points on a given assignment you can be confident you've completed an appropriate amount of labor.
 - If you receive fewer than 4 points on a given assignment, you have an the opportunity to "follow-up" on feedback in order to make the assignment Complete.
 - The Canvas rubric will typically indicate which component(s) of an In Progress assignment require further development to be considered Complete, but you're welcome to ask for clarification.
 - *Please Note: while Canvas may display both point values and percentages, these point values do NOT represent grades on a traditional scale. Instead, all assignments will only be considered either Complete (4 points), In Progress (fewer than 4 points), or Unsubmitted.*

Follow-up:

- If an assignment has been marked In Progress (fewer than 4 points), you have 30 days after the original assignment due date to follow-up on it (this grace period does NOT extend past the day/time of our Final Exam).

- To follow-up on an In Progress assignment, do NOT revise and resubmit the assignment. Instead, review the assignment rubric in Canvas and *write a Comment that builds upon your first submission*. Using the Comment section of the Canvas assignment in this way ensures your instructor will receive a notification that you've followed-up on the assignment (in the case that one of the missing elements of your first submission was a Reply to a peer's Discussion Board posting, Reply as usual and simply post a Comment indicating you've done so).
- Any assignments that are not Complete by the end of the semester (including submitted assignments that are still In Progress) 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.

Final Grades:

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 active engagement during class discussions. While participating verbally will be a major form of participation in this course, you will also have opportunities to participate in any or all of the following ways:
 - Actively participating in class discussions and collaborations in a way that demonstrates thoughtful preparation and engagement with course material. Participation includes but is not limited to: asking/answering verbal questions, making substantive contributions to group work, and generating content in our digital collaboration tools (Google Chat, Slides, etc.).
 - Attending office hours to seek answers to questions not covered in class or to expand your thinking on course material.
 - Conducting additional literary or historical research outside of the assigned reading and incorporating it into class discussions or Close Reading assignments (with proper MLA documentation).
- 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 the minor assignments are still In Progress or Unsubmitted, if any required components are absent from any of the major 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 minor assignments are In Progress or Unsubmitted, if multiple requirements are absent from any major 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 major 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.

*Minor assignments include your Close Readings. Major Assignments include Progress Checkpoints, Discussion Openers, and the Production Pitch Project (see Assignments At-a-Glance below)

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 [Traditional Undergraduate Records: Final Exam 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*

Each of us comes to PLNU with our own unique life experiences that frame the way we perceive 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 you 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 distance education outside 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*

I recognize that Generative Artificial Intelligence is having a significant impact on how we communicate, write, and conduct research, especially in the modern university. AI presents a number of compelling opportunities promises to streamline our workflows and save us time but also represents an equal number of intellectual pitfalls. If the final product of our labor were all that mattered, the choice of whether or not to use AI would be quite literally a no-brainer. However, [in higher education the final product is rarely as important as your ability to work the process it took to produce it](#). In this class, the written assignments you submit are merely artifacts of the intellectual labor you've performed while reading and thinking about some very difficult texts.

This is not to say ours will be an AI-prohibitive class. In fact, there are certain situations in which the use and discussion of AI tools could be relevant to our course content. In fact, we may employ a number of

these tools in specific ways throughout the semester. However, *substituting* your own intellectual labor with the nonintellectual work of an AI undermines the objectives of this course and the purpose of higher education and for this reason is highly discouraged.

All written assignments are required to contain a single-sentence AI statement describing how you used AI to produce the assignment. This includes but is not limited to: brainstorming, content generation, editing/proofreading etc. You should also provide a [proper MLA citation](#) for the AI tool you used. If you did *not* use AI, simply state: “I did not use AI on this assignment.”

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 619-849-2533). 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. Professors are able to view a student’s approved accommodations through Accommodate.

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 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 other forms of discrimination, you can find more information on reporting and resources at www.pointloma.edu/nondiscrimination.

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 withdrawal 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](#)
- [Website](#)

- 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. 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 with your copy of 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 often be long and challenging and you should plan to dedicate a significant amount of time to reading each week. While I understand the scope of this task will quite often drive us to seek time-saving shortcuts, there is no substitute for actual reading. I would rather you come to class unsure about your understanding and/or having completed fewer than the assigned page numbers than to arrive with a false confidence in the text based on an AI-generated summary.

*All policies marked with an asterisk above are unique to this course and should be reviewed in detail at the start of the semester.

Assignments At-A-Glance

Per the grading policy detailed above, individual assignments will not be scored but will receive Canvas feedback to help you focus and improve the intellectual labor you perform this semester. All assignments below are required. *Further details and requirements for each assignment will be available in Canvas:*

Major Assignments (50% of final grade):

- Progress Checkpoints (Learning Outcome 2) These checkpoints will allow us to gauge your progress and determine any steps required to improve your engagement with course material. They will likely involve a mix of take-home questions and in-class discussion/debate, but the format and approach will be discussed 1 week in advance.

- Discussion Openers (Learning Outcome 4) Once per semester, each student will contribute a short 5-6 minute presentation that will offer the class additional insight on the reading and help to initiate the discussion for the day.
- Literary Adaptation Project (Learning Outcome 3) 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 choosing. A handout containing the assignment details for the research paper will be distributed mid-semester.

Minor Assignments (50% of final grade):

- Close Readings (CRs) (Learning Outcome 1) Usually once a week, you will contribute an analytical response to a Discussion Board question posted in that week's Canvas module that will help prime our discussion and analysis on the material we're reading. The specific requirements of each CR may vary and may not always take the form of a written Discussion post, but you should generally expect to demonstrate critical reading and thoughtful analysis of the texts we have been covering.

Lomabooks Instructions for Students:

*This course is part of our course material delivery program, **LomaBooks**. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.*

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

*For more information about **LomaBooks**, please go: [HERE](#)*

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	September 2	Course Introduction, Syllabus <i>Download and read the course syllabus</i>	
	September 4	Sangha "On Periodisation" Stephen Greenblatt Preface from <i>The Swerve</i> PDF in Canvas Laura Miles, "Stephen Greenblatt's The Swerve..." Skim <i>Broadview Anthology of British Literature</i> "The Medieval Period" 1-40, "The Renaissance and the Early Seventeenth Century" 553-605	
2	September 9	Geoffrey Chaucer, <i>The Canterbury Tales: General Prologue</i> , 299-302, 303-321	Close Reading 1
	September 11	<u>Unit 1: Those Who Fight</u> Thomas Hobbes, <i>Leviathan</i> 951-955 and Chapter XVII Queen Elizabeth I 745-749, 758-760	
3	September 16	Edmund Spenser, <i>The Faerie Queene</i> , 649-668, 674-681 (Book I, Cantos 1, 2, and 4)	CR 2
	September 18	Chrétien de Troyes <i>Lancelot</i> day 1 see link and instructions in Canvas CW: physical violence	
4	September 23	Chrétien de Troyes <i>Lancelot</i> day 2 see link and instructions in Canvas CW: implied sexuality	
	September 25	Sir Thomas Malory <i>Le Morte D'Arthur</i> 490-492, 500-545	CR 3
5	September 30	Geoffrey Chaucer, <i>The Canterbury Tales: The Wife of Bath's Prologue and Tale</i> 336-358 CW: domestic violence, rape	CR 4
	October 2	<i>Beowulf</i> 83-109 (lines 1-1650)	
6	October 7	<i>Beowulf</i> 109-131 (lines 1651-3182)	CR 5
	October 9	<u>Unit 2: Those Who Pray</u> Bede <i>Ecclesiastical History of the English People</i> "42-43, 47-52 Exeter Book elegies 66-73	
7	October 14	PROGRESS CHECKPOINT 1	PC1 No CR this week

	October 16	"The Dream of the Rood" 79-82 <i>The York Play of the Crucifixion</i> , 460-468	
8	October 21	<i>The Second Shepherd's Play</i> 469-487	CR 6
	October 23	<i>Fall Break (no class)</i>	
9	October 28	<i>The Ancrene Riwe</i> see link and instructions in Canvas Julian of Norwich <i>A Vision Shown to a Devout Woman</i> 396-413	
	October 30	<i>Everyman</i> visit the Broadview Anthology Online selections using your textbook's access code John Milton 992, "On the Morning of Christ's Nativity" John Donne 913-914, 936-939 George Herbert 962-966, 971	CR 7
10	November 4	Christopher Marlowe <i>Doctor Faustus</i> 841-842, 843-861 (Acts 1-2)	
	November 6	Christopher Marlowe <i>Doctor Faustus</i> 861-874 (Acts 3-5)	CR 8
11	November 11	PROGRESS CHECKPOINT 2	PC2 No CR this week
	November 13	<u>Unit 3: Those Who Work</u> Geoffrey Chaucer <i>The Miller's Prologue and Tale</i> 322-335 ^{CW} : sexual humor	
12	November 18	Thomas More <i>Utopia</i> visit the Broadview Anthology Online selections using your textbook's access code. See reading instructions in Canvas	
	November 20	Margaret Cavendish 1154-1158, 1164-1170	CR 9
13	November 25	Aphra Behn <i>Oroonoko</i> 1238-1239, 1241-1279 ^{CW} : rape, violence, slavery	Literary Adaptation Project Proposal,
	November 27	<i>Thanksgiving Break (no class)</i>	No CR this week
14	December 2	Amilia Lanyer's Salve Deus 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"	
	December 4	Christopher Marlowe "The Passionate Shepherd to His Love" 843	CR 10

		John Donne “The Flea” 920, “Elegy 19. To His Mistress Going to Bed” 926 ^{CW} : sexual objectification Andrew Marvell “To His Coy Mistress” 973, 978-979 ^{CW} : sexualized gaslighting	
15	December 9	Ben Jonson 900, “To Penshurst,” 905-906 Æmelia Layner 787, “The Description of Cooke-ham” 791-794 Please participate in the light Collaborative Reading for these poems	
	December 11	PROGRESS CHECKPOINT 3	PC3 No CR this week
16	December 18 10:30 am – 1:30 pm	Literary Adaptation Project Presentations	