

	Department of Literature, Journalism, Writing, and Languages
	LIT 4061 – Shakespeare 3 Units
Fall 2020	



Meeting days: MWF	Instructor title and name: Dr. Schuyler Eastin
Meeting times: 2:55-3:50 pm	Phone: 619-849-2695 (LJWL Office)
Meeting location: Zoom meeting ID: 941 5137 7609 Bond Academic Center 104*	Email: seastin2@pointloma.edu
Final Exam: Friday, December 4 1:30 - 4:00 PM	Office location and hours: Zoom meeting ID: 553 754 7566 Bond Academic Center 127* WF 1:00-3:00 pm

*If in-person classes resume

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 reexamine the prominence of Shakespeare’s work in our modern cultural and educational contexts by considering two key questions: does Shakespeare deserve his reputation as the “greatest” Poet in the English language? To what extent are the works of this 17th century poet relevant to a modern audience?

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

COURSE LEARNING OUTCOMES

- You will gain a thorough understanding of the language and cultural contexts of Shakespeare's works.
- You will challenge Shakespeare's monumental reputation in English Literature by developing innovative assessment criteria and by comparing Shakespeare's work to that of his close contemporaries.
- You will develop strategies for reading plays as unstable and performative texts.
- You will determine the potential for Shakespeare's work to inform modern culture.

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

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

Henry IV part 1 ISBN 978-0743485043

Hamlet ISBN 978-0743477123

Richard III ISBN 978-0743482844

The Tempest ISBN 978-0743482837

Titus Andronicus ISBN 978-0671722920

Merchant of Venice ISBN 978-0743477567

Twelfth Night ISBN 978-0743482776

Much Ado About Nothing ISBN 978-0743482752

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

COURSE CREDIT HOUR INFORMATION

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

ASSESSMENT AND GRADING

Grades will be based on the following:

93% and up = A	73% - 76.9% = C
90% - 92.9% = A-	70% - 72.9% = C-
87% - 89.9% = B+	67% - 69.9% = D+
83% - 86.9% = B	63% - 66.9% = D
80% - 82.9% = B-	60% - 62.9% = D-
77% - 79.9% = C+	59.9% and lower = F

Assignments: the class will be graded out of 1000 total points for the semester. This final score will be determined as follows:

- Unit Quizzes 40% (2 quizzes, 200 points each) These quizzes will demonstrate your mastery of the works discussed and will focus on developing your responses to each of the two main course questions. The format and topics for these quizzes will be discussed and possibly even negotiated 1-2 weeks before they take place.
- Performance Presentation 30% (300 points) This project will require the class as a whole to collaborate on a performative production of a scene from one of Shakespeare's works. This production will require students to conduct scholarly research that will inform our decisions about the motivation, medium, and production elements required to bring Shakespeare's 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 and will take the place of the Final Exam.* A handout containing further details for this presentation will be distributed after the first Unit Quiz.
- Participation 30% *participation will be determined in two parts.*
 - Discussion Openers (2 openers, 50 points each) Twice per semester, each student will contribute a short presentation that will help to initiate the discussion for the day. These openers should take 5-7 minutes and can approach the text in one of two ways (each student will do each of these twice):
 - Find and read a scholarly article about the text(s) up for discussion. In class, be prepared to summarize the argument, describe the way textual evidence from the primary text was used, provide the class with an MLA citation and a link (if available) to the article.
 - Watch a film or theatrical production of the text(s) being discussed. In class, explain how the production interprets the text through its production, cinematography, and/or performance. You should also be able to: identify the main actors, director, and date of the production. If possible, you should also provide a clip for the class to watch.
 - *Be sure to provide the above materials in the Discussion Openers forum in Canvas. Though not required, you are welcome to support your opener with any kind of audio, visual, presentational, or recorded material.*
 - Weekly Discussion Board Contributions 20% (200 total points) Each week, you will contribute a written or video response to a question posted in the course Discussion Board. You should not use these postings to simply restate points made during class discussion but to demonstrate your active exploration of the text. Each posting will be made as a thread under the current week's forum and should include:
 - A *specific* quote from one of the week's readings with a short description of its context within the work.
 - A close reading/analysis of this passage that unpacks what you think its significance could be.
 - A suggestion of how this passage or text might relate to other texts we have read previously in the semester.

- A question that will spark further discussion.
 - A short response to someone else’s posting. Be sure that your response, whether you agree or disagree, expands the conversation and creates a dialogue between yourself and the original poster (a simple “good job” is insufficient).
- Postings should be a minimum of 200 words (or 2 minutes) in length and replies should be a minimum of 50 words (or 45 seconds) in length. Both are due by midnight every Friday. These elements listed above are flexible if you find you want to explore a specific aspect of the readings in detail. If you choose to create video content for these assignments, be sure to work from prepared notes in order to keep your commentary organized and informative.
 - Your posting may respond to another student’s posting if you found their contribution insightful or even worth debating. Just be sure that your response provides a thoughtful and productive contribution to the critical conversation.

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.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

PLNU COPYRIGHT POLICY

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

PLNU ACADEMIC HONESTY POLICY

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

the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions (virtual or face-to-face), the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. In some courses, a portion of the credit hour content will be delivered **asynchronously** and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

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 the [Office of Spiritual Development](#)

USE OF TECHNOLOGY

In order to be successful in the online environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. Additionally, students are required to have headphone speakers compatible with their computer available to use. If a student is in need of technological resources please contact student-tech-request@pointloma.edu.

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

ADDITIONAL POLICIES

Supportive Environments: our class will deal with a multitude of topics, some of which are likely to raise controversy or debate. The performativity of the texts we are reading is also likely to force us outside of our comfort zones. Our class should be a space for productive and supportive collaboration and performative expression. It is each student's responsibility to 1) exercise their voice by being prepared for and engaging in class discussion each day and 2) to be open to exploring and debating new ideas and opinions raised by any member of the class, even if you disagree. In fact, I welcome differences of opinion as they allow us to challenge, reexamine, and refine our own positions. Just be sure to maintain an attitude of mutual respect for each member of the class.

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. Though not an assignment, it will always be a good idea to highlight a few key that raised questions for you during reading or for which you have some ideas on interpretive readings.

The reading assignments in this course will sometimes be long and challenging. Since I don't believe it is possible to spoil good literature, I actually recommend seeking out plot summaries or textual guides as a *supplement* (but not a *substitute*) to your reading. 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.

Synchronicity and Digital Learning: while this class is being planned as an online course (with the possibility of a shift to in-person if conditions allow), we will try our best to maintain some similarities to the traditional classroom environment, namely through synchronous meetings via Zoom. However, we must recognize both the disadvantages as well as the opportunities created by our digital environment. We will have to work extra hard to maintain our attention on the classroom environment, even if that means turning off other devices, browser tabs, or even managing our physical space by closing bedroom doors etc. We will also need to be much more intentional about how we communicate verbally, visually, and textually. We must be patient and understanding with each other. Despite these challenges, we must recognize that we have the unique opportunity to conduct discussions that comment on our immediate moment in history and could help us find fascinating ways to explore textuality and performativity and to supplement our discussions with easily-shared media and information. I encourage all of us to take full advantage of these opportunities.

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.

Week	Day	Class Topic/Activity
1	August 17	Course Introduction, Syllabus
	August 19	<u>Begin Unit 1: Does Shakespeare Deserve his Reputation?</u> <i>Sign up for Discussion Openers</i> Ben Jonson “To the Memory of My Beloved the Author Mr. William Shakespeare” John Milton “On Shakespeare” Virginia Woolf from “A Room of One’s Own” Harold Bloom from <i>The Western Canon</i> Stephen Greenblatt preface to <i>Will in the World</i> Reddit thread “Yo, F*** Shakespeare” <i>Links and PDFs in Canvas</i>
	August 21	<i>The Bedford Companion to Shakespeare</i> (hereafter: <i>Companion</i>) “Shakespeare’s Dramatic Language” 36-58 <i>Henry IV: Part 1 Act I</i>
2	August 24	<i>Henry IV: Part 1 Acts II-III</i> <i>Companion</i> “History” 90-94
	August 26	<i>Henry IV: Part 1 Act IV</i>
	August 28	<i>Henry IV: Part 1 Act V</i>
3	August 31	<i>Hamlet Act I-II</i> <i>Companion</i> “Performances, Playhouses, and Players” 109-127
	September 2	<i>Hamlet Act III</i> <i>Companion</i> “What is your text?” 194-209
	September 4	<i>Hamlet Act IV</i> <i>Companion</i> “Tragedy” 85-89
4	September 7	<i>Hamlet Act V</i> John Webster’s <i>The Duchess of Malfi Act V, Scene 4 link in Canvas</i>
	September 9	<i>Richard III Act I</i> <i>Companion</i> “Politics and Religion” 303-325
	September 11	<i>Richard III Act II</i>
5	September 14	<i>Richard III Acts III-IV</i>

	September 16	<i>Richard III</i> Act V Christopher Marlowe's <i>Tamburlaine</i> Preface, "In Reading Histories..." and Act I, Scene 2 <i>link in Canvas</i>
	September 18	Sonnets 1-24 <i>link in Canvas</i> <i>Companion</i> "Shakespeare, 'Shakespeare', and the Problem of Authorship" 11-28
6	September 21	Sonnets 127-154 Amilia Lanyer's <i>Salve Rex Judaeorum</i> : "To the Lady Elizabeth's Grace," "To the Lady Lucie, Countess of Bedford" <i>links in Canvas</i>
	September 23	<i>The Tempest</i> Acts I-II <i>Companion</i> "Romance" 94-96
	September 25	<i>The Tempest</i> Act III
7	September 28	<i>The Tempest</i> Act IV
	September 30	<i>The Tempest</i> Act V <i>Companion</i> "Performances, Playhouses, and Players" 109-127 Due to Friday's quiz, Discussion contributions are due by midnight on Wednesday
	October 2	UNIT 1 QUIZ
8	October 5	<u>Begin Unit 2: Is Shakespeare Relevant to a Modern Audience?</u> <i>Performance Presentation assignment details will be distributed in class</i> <i>Companion</i> "Shakespeare in Performance from 1660 to the Present" 353-382 Read at least two of the following articles: Klein "10 Ways Shakespeare Changed the Way You Talk" Maltby "What Shakespeare Can and Can't Teach Us About COVID-19" Greenblatt "Shakespeare Explains the 2016 Election" Torres "Why I'm Rethinking Teaching Shakespeare in my English Classroom" <i>All links in Canvas</i>
	October 7	<i>Titus Andronicus</i> Acts I-II
	October 9	<i>Titus Andronicus</i> Acts III
9	October 12	<i>Titus Andronicus</i> Acts IV-V
	October 14	<i>The Merchant of Venice</i> Act I <i>Companion</i> "Comedy" 81-84

	October 16	<i>The Merchant of Venice</i> Act II
10	October 19	<i>The Merchant of Venice</i> Acts III-IV
	October 21	<i>The Merchant of Venice</i> Act V Ambrosino "Four Hundred Years Later, Scholars Still Debate Whether Shakespeare's "Merchant of Venice" Is Anti-Semitic" Sebag-Montefiore "If a Shakespeare play is racist or antisemitic, is it OK to change the ending?" links in Canvas
	October 23	<i>The Rape of Lucrece</i> lines 1-800 link in Canvas <i>Companion</i> "Men and Women: Gender, Family, and Society" 253-277
11	October 26	<i>The Rape of Lucrece</i> lines 801-1905 Christopher Marlowe's <i>Hero and Leander</i> Sixth Sestiad lines 137-172, link in Canvas
	October 28	<i>Twelfth Night</i> Act I-II Performance Presentation planning session 1: Deciding on a Text
	October 30	<i>Twelfth Night</i> Act III
12	November 2	Performance Presentation planning session 2: Developing an Interpretation and Research
	November 4	<i>Twelfth Night</i> Acts IV-V
	November 6	Watch party: <i>All is True</i> or <i>Ophelia</i>
13	November 9	<i>Much Ado About Nothing</i> Acts I-II
	November 11	<i>Much Ado About Nothing</i> Act III
	November 13	<i>Much Ado About Nothing</i> Act IV
14	November 16	Performance Presentation planning session 3: Distributing Roles
	November 18	<i>Much Ado About Nothing</i> Act V
	November 20	UNIT 2 QUIZ
15	FINALS WEEK	Friday, December 4, 1:30 - 4:00 PM PERFORMANCE PRESENTATION