

	Department of Literature, Journalism, Writing, and Languages
	LIT 4061 – Shakespeare 3 Units
Fall 2021	



Meeting days: WMF	Instructor title and name: Dr. Schuyler Eastin
Meeting times: 2:55-3:50 pm	Phone: 619-849-2695 (LJWL Office)
Meeting location: Rohr Hall 112	Email: seastin2@pointloma.edu
Final Exam: Monday, December 13, 1:30-4:00 pm	Office location and hours: Bond Academic Center 127 MW 12:30-2:30 pm

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

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

The course will additionally reevaluate Shakespeare’s monumental reputation in our modern cultural and educational contexts by considering two key questions: by what means did the work of Shakespeare come to occupy such a prominent position in English literary history? What bearing does Shakespeare’s work have on our modern cultural consciousness?

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

COURSE LEARNING OUTCOMES

Successful students in this course will be able to:

- Closely read and critically analyze texts in their original languages and/or in translation.
- Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - Standard literary terminology
 - Modes/genres of literature
 - Elements of literary genres
 - Literary periods (dates, writers, characteristics, and important developments)
 - Contemporary critical approaches
 - Extra-literary research
- Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
- Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

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

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

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

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

Henry IV part 1 ISBN 978-0743485043

Richard III ISBN 978-0743482844

The Tempest ISBN 978-0743482837

Titus Andronicus ISBN 978-0671722920

Merchant of Venice ISBN 978-0743477567

Twelfth Night ISBN 978-0743482776

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 mid-semester.
- Participation 30% *participation will be determined in two parts.*
 - Discussion Moderation (2 openers, 50 points each) Twice per semester, each student will moderate discussion for the class period. In addition to highlighting key passages, outlining exploratory close readings of the text, and preparing questions for discussion, each moderation will initiate discussion in one of the following ways (you will do each of these discussion openers once):
 - Find and read a scholarly article (*not* a blog or mass market publication. This needs to be something you found through academic research) that illuminates the reading. In class, summarize the argument and explain the author's use of textual evidence. Post the MLA citation and a link to the article (if available) in the Discussion Moderation forum in Canvas.
 - Watch a film or theatrical production of the text(s) being discussed. In class, share a clip of the performance and explain how the production interprets the text through its direction, set design, visual effects, cinematography, and/or performance choices. You should also be able to: identify the main actors, director, and date of the production. Share either the IMDB link, a Youtube link, or any relevant reference information (in MLA format) in the Discussion Moderation forum in Canvas.
 - 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

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.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

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](#)

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.

Multimodal Learning: during our past year of online learning we all learned a great deal about how we learn and how we teach. Many of these lessons will directly inform the way that we manage our engagement with course material and with class discussions. While the primary interactions in our course will be in-person we will also have a number of synchronous and asynchronous options for sharing ideas and collaborating. This will include both a dedicated class Slack channel as well as various Padlets, Shared Google Docs, and other tools that may be discovered as the course progresses. In this new digital moment, 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. Be prepared to take advantage of these digital learning opportunities both in class and outside of class.

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 31	Course Introduction, Syllabus
	September 1	<u>Begin Unit 1: Is He Even That Good?</u> <i>Sign up for Discussion Openers</i> 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” 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>
	September 3	<i>The Bedford Companion to Shakespeare</i> (hereafter: <i>Companion</i>) “Shakespeare’s Dramatic Language” 36-58 <i>Much Ado About Nothing</i> Act I
2	September 6	<i>Much Ado About Nothing</i> Acts II <i>Companion</i> “Comedy” 81-84
	September 8	<i>Much Ado About Nothing</i> Acts III-IV
	September 10	<i>Much Ado About Nothing</i> Act V
3	September 13	<i>Henry IV: Part 1</i> Act I
	September 15	<i>Henry IV: Part 1</i> Act II <i>Companion</i> “History” 90-94
	September 17	<i>Henry IV: Part 1</i> Acts III-IV
4	September 20	<i>Henry IV: Part 1</i> Act V
	September 22	Sonnets 1-24, 127-154 <i>link in Canvas</i> <i>Companion</i> “Shakespeare, ‘Shakespeare’, and the Problem of Authorship” 11-28
	September 24	Amelia 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>
5	September 27	<i>The Tempest</i> Acts I-II <i>Companion</i> “Romance” 94-96
	September 29	<i>The Tempest</i> Act III
	October 1	<i>The Tempest</i> Act IV
6	October 4	<i>The Tempest</i> Act V

		<i>Companion</i> “Performances, Playhouses, and Players” 109-127
	October 6	<i>Titus Andronicus</i> Acts I-II
	October 8	<i>Titus Andronicus</i> Act III <i>Companion</i> “Tragedy” 85-89
7	October 11	<i>Titus Andronicus</i> Acts IV-V
	October 13	John Webster <i>The Duchess of Malfi</i> Act I
	October 15	John Webster <i>The Duchess of Malfi</i> Acts II-III
8	October 18	John Webster <i>The Duchess of Malfi</i> Acts IV-V <i>No Discussion Board due this week</i>
	October 20	UNIT 1 QUIZ
	October 22	<i>Fall Break (no class)</i>
9	October 25	<u>Begin Unit 2: Is He Even Relevant Anymore?</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 27	<i>Richard III</i> Act I <i>Companion</i> “Politics and Religion” 303-325
	October 29	<i>Richard III</i> Act II
10	November 1	<i>Richard III</i> Acts III-IV
	November 3	<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>
	November 5	<i>The Merchant of Venice</i> Act I 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?” <i>links in Canvas</i>
11	November 8	<i>The Merchant of Venice</i> Act II
	November 10	<i>The Merchant of Venice</i> Acts III Performance Presentation planning session 1: Deciding on a Text
	November 12	<i>The Merchant of Venice</i> Acts IV-V

12	November 15	<i>The Rape of Lucrece</i> lines 1-800 link in Canvas <i>Companion</i> “Men and Women: Gender, Family, and Society” 253-277
	November 17	<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
	November 19	<i>Twelfth Night</i> Act I Performance Presentation planning session 2: Developing an Interpretation and Research
13	November 22	Watch/Game Party (medium TBD)
	November 24	<i>Thanksgiving Break (no class)</i>
	November 26	<i>Thanksgiving Break (no class)</i>
14	November 29	<i>Twelfth Night</i> Acts II-III
	December 1	<i>Twelfth Night</i> Acts IV-V
	December 3	Performance Presentation planning session 3: Distributing Roles Ben Jonson <i>Volpone</i> Act I
15	December 6	Ben Jonson <i>Volpone</i> Acts II-III
	December 8	Ben Jonson <i>Volpone</i> Acts IV-V <i>Discussion Board posting due by midnight</i>
	December 10	UNIT 2 QUIZ
16	Final Exam	Monday, December 13, 1:30-4:00 pm PERFORMANCE PRESENTATION