

## INFORMATION SHEET AND SYLLABUS

You will receive an e-mail attachment copy of this syllabus and it will also be available on Canvas

Meeting Time and Place: Tuesdays and Thursdays 6:00-7:45 in Liberty Station 205B  
Professor: Richard (Rick) Hill / Home phone: 858-270-5227 / Cell Phone 858-366-5221 / E-Mail: rhill@pointloma.edu  
Office: BAC 112/ Office Phone: 2670 /LJML Dept Phone: 2297  
Office Hours: *Open*: Wed 12:30-1:15 PLNU office /Tues- Thurs 5:30 -6:00 in Liberty Station Classroom  
Other hours can also be arranged.  
**Knock on the door with a question:** Anytime I'm in the office

### 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.*

### REQUIRED TEXTS, ONLINE READING, AND AUDIO

Dylan, Bob. *Chronicles Volume One*. New York: Simon and Schuster, 2004.  
Bobb Dylan.com. Official Website  
Bob Dylan. Wikipedia article. [https://en.wikipedia.org/wiki/Bob\\_Dylan](https://en.wikipedia.org/wiki/Bob_Dylan)  
Expecting Rain. Obsessive Bob Dylan website. <http://www.expectingrain.com/>  
Selected Songs by Bob Dylan (See page 7 for required items)

#### Optional Items on Library Reserve

One or two books per week about or by Dylan will be introduced in class, then placed on library reserve for further perusal. These are reference books you could use for your final project.

**REQUIRED E-MAIL:** Some assignments in the course require e-mail, and I will be e-mailing syllabus updates and other instructions. In order to keep up with the class, *all students should check their PLNU e-mail daily*.

**CANVAS:** Grades will be placed on Canvas; check regularly to see that yours are posted and accurate. Other class materials will be posted on Canvas TBA.

### COURSE DESCRIPTION, OBJECTIVES and SPECIFIC LEARNING OUTCOMES

This course provides an introduction to the life, legacy, and literature of Bob Dylan, winner of the 2016 Nobel Prize in Literature and many other awards for his literary artistry. The emphasis will be on his music and place in American and World culture. We will also be exposed to some literary interpretation of Dylan's work, but at this introductory level we're more interested in what Dylan says, and what you think about what he says, than what professional reviewers and interpreters have to say. No previous knowledge of Dylan is required, and though the reading/listening schedule is by necessity intensive, the class discussions are geared to readers from all majors. By the end of the course all students should have a preliminary understanding of (a) Dylan's body of work and his cultural universe, (b) Dylan's place in modern literature, and (c) Dylan's biography as it relates to his work.

#### Course learning outcomes for LIT 200: Literature and Culture

Students 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. Extra-literary research
  - f. Connect the literary works with their own lives and with the social, cultural, and historical contexts of the works and their authors.

## **ATTENDANCE POLICY**

***This emphasis-on-participation course requires daily attendance, and the attendance policy is designed to help you get the most out of the course.***

Extra Credit for perfect attendance: Students who miss no classes or portions of classes for ANY reason will have 10 extra credit points added to their final scores.

Excused absences: The only "excused" absences are those authorized by the Provost, usually for official school activities (sports, music, etc.). Your coach or professor will notify the provost if you are involved in an excusable activity.

No penalty absences: Students are allowed up to two "unexcused" absences for illness, personal business, oversleeping, or whatever, without grade penalty and without having to explain the absence. However, quizzes missed cannot be made up.

Excessive absences: Students who miss more than two classes will have 100 points deducted for each missed class thereafter. Students who miss more than two classes before midterm (4<sup>th</sup> week) will be de-enrolled from the course.

*Exceptions to the above:* If you have a serious accident or illness that requires hospitalization, we will make special arrangements if you notify me as soon as possible.

Late arrivals and half absences: Students who arrive late will miss all or part of the daily quiz and have their late arrival count as a "tardy" if it is less than 10 minutes. Late arrivals longer than 10 minutes will count as half-absences. After three late arrivals, each "tardy" will be counted as a half-absence for grading purposes. Early departures of 10 minutes or less will also count as tardies; and departures more than 10 minutes before the end of class will count as half-absences.

**IMPORTANT: Please notify me immediately if you have a schedule conflict that will or may cause you to be late for class more than three times in the semester. If you are involved in sports or other extra-curricular endeavors that will cause you to miss more than two classes, you should strongly consider taking a MWF quad course instead. Absences will affect your grade, whether excused or not.**

## **CLASS ACTIVITIES**

### **Reading, Watching, Listening, Discussion:**

*In Class:* We will begin most days with a reading quiz, followed by a discussion of the assigned readings. Other activities include panel discussions, videos, and recordings pertaining to Dylan and his work, plus background talks by the professor and guest speakers and presentations by students.

**IMPORTANT READING NOTE:** Most of us have read or heard at least some of the assigned material, but all class members, including the professor, are expected to re-read/watch/listen to all the assigned works, following the class reading schedule.

### **Quizzes**

Daily reading/listening/viewing is essential to good discussions. Quizzes will consist of objective content questions on the current assignment. If you read/listened to/watched the assignment recently, you should do well on the quiz. Missed or low-score quizzes can't be made up, but in recognition that everyone has a few less than perfect days in a semester, **the lowest two quiz scores (including zeros) will be dropped when the final grades are configured.**

**Midterm exam:** The midterm exam is an objective True-False, matching, and multiple choice exam on Dylan's biography, chronology, and works. You may bring to the midterm one page of notes (both sides) for your personal use. Sharing notes is not permitted during the exam.

### **Final Exam / Presentation**

The Final exam/ presentation is a group effort on a topic TBA. See presentation instructions and schedule for details. By PLNU policy, there will be no rescheduling or makeups for the midterm or final presentation due date except in the case of Provost mandate or hospitalization.

**Short Writings**

In addition to occasional in-class writing assignments, each student will write 2 one-page, single-spaced reading worksheets, scheduled by group. Paper OR email copies are due at the beginning of class on the date due. If you are running late or unable to come to class, email the assignment as a file attachment by 10 am or have someone bring the paper copy by 10 am. **Late writings will be discounted 15 points per calendar day, including weekends. No late writings will be accepted after they are 4 calendar days late. To avoid losing points, be sure to spell check your assignments and use the proper format as outlined below and shown on the sample.**

**INSTRUCTIONS FOR READING ASSIGNMENT WORKSHEETS**

1. Worksheets should be 1-2 pages, single-spaced. To earn full credit for your sheet, please follow the format model on the next page when you do your sheets.

2. All worksheets must be typed and turned in on the due date for credit up to 150 points.

3. Worksheets must be your own work. It's okay to look up words or even read reviews about particular songs, BUT you should never copy and paste anything from the internet into a worksheet, and **you should never use any phrases, sentences, paragraphs or even ideas from any source whatsoever without naming the source you got the idea from AND using quotation marks for any quotes you use from a source.** If you neglect to name a source or use quotation marks for quotes, you have committed plagiarism. The penalty for any instance of plagiarism is an F for the course and a report to the academic dean. The good news is that your own ideas and reactions to the song are all that is required to get full points—so there's no need read outside material to do well.

**Worksheet Format (See next page for Worksheet Model)**

AT THE TOP Name, Class (LIT 200 / Dylan), Assignment, Date.

I. Statement of progress: "I read the assigned *Chronicles* chapter (number/section(s) or "I read chapter 1, but only half of the chapter 4 assignment," or "I skimmed the chapters and listened to six songs," "I read and listened to all the assigned material (include list of required material) etc.

(~10 words)

II. In this *Chronicles* section I especially liked / disliked this paragraph/ line (quote it) because (specific concrete reason as it ties in with your overall understanding of Dylan's work \_ 25-50 words

III. I listened to the following three assigned songs **twice:** (List them, "Title in quote marks")

IV. I listened to the song \_\_\_\_\_ three times because \_\_\_\_\_ (25 ~50 words.

**Don't summarize or quote the song extensively;** instead, be very specific about why this song was the most interesting of all)

V. My least favorite song in the assigned listening was ( "title" )

because \_\_\_\_\_ (25 ~50 words) **Again, don't summarize or quote the song extensively;** instead, be very specific about why this song was the LEAST interesting of all). "I just didn't like the sound of it" is not specific.

VI. Comments on one of the videos we've watched (or a video you found on YouTube) as it relates to today's assignments. What did the video do for your understanding of the song? Be specific (25 ~50 words)

VII. Note something else in the assignment (a song, a *Chronicles* paragraph, a comment on the Expecting Rain site, or whatever) that particularly interested you. (25 ~50 words)

**WORKSHEET MODEL**

Dylan McLoma / WORKSHEET #2  
LIT207 / September 13, 2017

I. I read/listened to almost everything assigned: all of chapter 2, except I skimmed the last five pages of CH 3. I listened to the assigned songs (List them) except I didn't get to "Rapunzel Revived"

II. In this Chronicles chapter I was fascinated by the way Dylan describes Cleveland. "Dead, dead town: whipped wind and trees, my father's face in the wrestling poster—enough to punch my ticket." I've been to Cleveland, and the wrestling poster cracked me up! The whole town is crazy for wrestling, so I know Dylan was there too—and the father's face ties in nicely with the early childhood memories in Chapter 1.

III. I listened to the following four songs twice: "Looking Up," "Hold on, I'm Comin'" "The Contender," "Gypsum Land," "Fortuitous Fall," "The Web." "Fortuitous" was most interesting.

IV. I listened to "Fortuitous Fall" 4 times because Dylan's use of time sequences was fascinating—especially the part about the mother and father meeting purely by chance, and who would the narrator be if his mom had gone for coffee with the dad's friend (who asked her first)? All this got me musing along the same lines in my life and family history. The line "Her face, her face in the hubcap reflected" made the whole scene come alive, and I think the repetition of "her face" is what makes it haunting somehow. I also like the jumpy rhythm, which sets up the weird time sequences.

V. My least favorite song in the assigned reading was "Rennetless" because it seemed so random. Who is "he?" Who is "she?" What is "the you-know" supposed to mean? We never find out who these pronouns refer to and there's no basis for guessing. It's as if Dylan is writing to himself or someone who knows him and all the characters. I just couldn't get into it. I did like the line, "Exercise is the shortcut to the grave," though.

VI. I watched a YouTube video of Dylanologist Hooper Flanagan lecturing at the Colorado Institute of Mines on Dylan's "Looking Up," but didn't really agree with the analysis. He said that "Clearly, the golden tree is erotic imagery," but I see the whole song as anti-erotic. The quartz statues are like ice, the rocks all over the landscape are just dead rock, and line 4 says, "Nothing blooms here"--I just don't perceive the "sensual undercurrents" and "Freudian hints" that Flanagan seems so sure of.

VII. Along those lines, I did appreciate Wolfman Jack's discussion on *Expecting Rain* of the sprung rhythm in the song "Mrs. Wogus." I have trouble figuring out --I can hear it when someone points it out, but I've always had trouble picking out on my own whether something is in 3/4 time, 4/4 time, or whatever. But the close reading of the second stanza made the whole idea a little clearer—I could (sort of) hear the rhythm as it related to the song—a weird waltz with the old man in the supermarket. I also like Wolfman's discussion of the cultural underpinnings of the song—that the murders of JFK, RFK, and MLK in the sixties had a profound effect on Dylan's seeming withdrawal (at least temporarily) from the protest movement and into songs about cows and other innocuous topics.

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**CLASS DISCUSSION POLICY:** This class is hereby declared an open forum. By open forum: everyone is entitled to his or her opinion on anything we discuss and everything we write. I have opinions on Dylan and other matters that may come up in discussions, and you are welcome to disagree with them—lively discussion is what college is all about.

**EVALUATION** Grades are calculated from writings, reading quizzes, midterm, and final project. Perfect attendance and participation will add points; missing more than two classes will deduct points. Grades will be figured on the following percentages:

Short Writings (2 @ 150 points each)	30%	92 - 100 = A	70 - 75.9 = C
Reading Quizzes:& misc. (~25 pts each)	40%		76 - 78.9 = C+
Midterm: ~100 points	10%	90 - 91.9 = A-	68.5 - 69.9 = C-
Final Exam/ Presentation ~200 points	20%	87 - 89.9 = B+	65 - 68.4 = D+
		81 - 86.9 = B	60 - 64.9 = D

**Class Participation** Although we will have lectures, the class is not intended to be primarily a lecture course, but rather an open and energetic discussion of Dylan and his writing. To encourage participation, students may earn up to 20 points (at 1-2 points per item) for sharing an insight or asking a question in class, leading a discussion group, being the secretary/spokesman for a discussion group, presenting a devotional, being a group leader for the final projects, and other miscellaneous activities as designated by the professor. In order to earn these points, students must document their participation. **Typed, hardcopy** participation logs will be collected on the 2nd, 4<sup>th</sup>, and 6<sup>th</sup> and 8<sup>th</sup> week of class; participation points will be given only for the previous weeks covered by the log. For formatting, follow the sample:

### SAMPLE PARTICIPATION LOG

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Chris Loma # 01010101 GROUP 3  
LIT 200 / Dylan / Dr. Hill

LOG 1, Weeks 1-2

Date	What I Said/Did	Points
9/1	Read my comment on Dickensian Overtones in Dylan's early education.	(Leave this column blank; professor will fill in)
9/8	Asked my writing question about the nature of love in <i>Silent Weekend</i> .	
9/12	Was secretary/spokesperson for my group	
9/12	Disagreed with professor's view of Dylan cosmology In <i>Blonde on Blonde</i> : I said Dylan couldn't have been any kind of Pork Industry spokesperson because of his Jewish upbringing.	
9/14	Brought in a video clip of a PBS news story on a new Dylan documentary.	

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**PLAGIARISM** PLNU has adopted a zero tolerance policy toward all forms of cheating. Copying or *any* talking during quizzes is considered cheating.

Here is the policy for the LJML department and this class:

~All work must be written with no outside help. This is not a course for lit majors, so reading commentary, literary essays, Sparknotes, etc. should not be part of your writing preparation.

~Copying words, phrases, and ideas from books or journals and failing to note quotes or attribute the material is plagiarism. Downloading material from the Internet without attribution, including sentences, phrases, and ideas, also constitutes plagiarism. *For instance, if you find the unique short phrase "Scintillating prose presented with rare verve in Dylan's inimitable style" in a book, article, or blog and use it without quotation marks and attribution, you have committed plagiarism.*

~"I really didn't mean to plagiarize" is the typical excuse for plagiarism, but **ANY plagiarism or copying from reference sources or other students will result in an F for the course. The plagiarist/cheater will also be referred to the academic dean for possible suspension or expulsion from PLNU.**

### MISCELLANEOUS

**Neatfreak Alert: Occasionally a grade doesn't get posted correctly, so don't throw anything away--save ALL of your quizzes, graded writings, and class notes until you get your final course grade on your portal.**

## CLASSROOM DEPARTMENT POLICIES

How you dress is your business, and you certainly don't have to check your personality at the door. However, adult deportment is the standard in this class. Please refrain from all of the following disruptive and/or distracting actions during official class time:

1. Texting or leaving on the ringer on your cell phone. Turn it to off or vibrate. **NEVER TEXT IN CLASS.** If you need to make or take an emergency call or text during class time, go outside the classroom to do it.
2. Reading outside material (including school publications). Save for after class.
3. Doing work from other classes or engaging in any personal writing. See above.
4. Doing ANY non-class activities on your computer or phone. *Laptops* may not be used during class time unless medically needed. Take notes on paper and type them up later—this is a good study method. Violators will be asked to leave and be counted absent for the day.
5. Holding private conversations while the professor is talking or while another student is making a comment or asking a question during class discussion.
6. Showing up late and/or without books or other required materials.
7. Doing anything else that is obviously disruptive to other students or distracting to the professor.

*Temporary departures:* If you have to leave class temporarily for an important call, use the restroom, etc., no need to ask permission. But do let me know before class begins if you need to leave early and won't be back.

*Health Issues:* If you have a chronic, acute, or temporary health issue that requires you to sit in a particular area or stand for part of class, wear sunglasses in class, take prescribed medicine, leave class often, etc., I'll work with you if you let me know your situation in advance.

**Official Message from the Vice-Provost on course attendance and changes in registration:** *It is the student's responsibility to maintain his/her class schedule. Should the need arise to drop this course (personal emergencies, poor performance, etc.), the student has the responsibility to follow through (provided the drop date meets the stated calendar deadline established by the university), not the instructor. Simply ceasing to attend this course or failing to follow through to arrange for a change of registration (drop/add) may easily result in a grade of F on the official transcript.*

### **OFFICIAL ACADEMIC ACCOMMODATIONS STATEMENT FROM THE UNIVERSITY**

"While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantee all qualified students equal access to and benefits of PLNU programs and activities.

**OFFICIAL PUBLIC DISCOURSE STATEMENT:** *"Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class."*

**Official FERPA Statement:** "In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (each faculty member choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the 'Information Release' section of the student portal. See 'Policy Statements' in the undergrad student catalog."

### **Official 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.

**AND FINALLY:** My role in this course is to help you sort out the material we'll be covering, so please don't be too shy to ask questions. Your suggestions, compliments, and criticism of the class and the assignments are welcome. Make a habit of dropping by my office every once in a while even if you're not having problems. One-on-one discussions usually lead to better understanding of the work and better grades.

## COURSE CALENDAR

(Items may be added and the schedule may change; stay current by checking your e-mail.  
 “Group Writing Due” refers to the group that needs to do a writing for this date)

### HOW TO FIND AND LISTEN TO THE ASSIGNED SONGS

#### If you have money and want to build a lifetime collection:

1. Buy the assigned albums new or used at a record store or online site. Most of them are available used for \$2-\$7 (plus shipping if bought online)

#### For econo or free listening:

1. Check out the albums from your local public library and load them temporarily onto your iTunes. The San Diego library, for instance, has pretty much all of Dylan’s albums. Try the library’s “search the catalogue” and “hold” features for most efficient collection of the albums you want.
2. Listen on YouTube, [www.dailymotion.com/video](http://www.dailymotion.com/video), or other free sites. Be sure to listen to the official album versions by Dylan himself.
3. Join Apple Music, or Spotify or one of the other streaming sites. Spotify has a three-month free trial, which will get you through class. Apple Music has a similar deal.
4. Get an Amazon Student Prime free trial. Read the fine print carefully
5. Google “Listen to Bob Dylan free” for other ideas.
6. “Songpool” with classmates to gather all songs from above sources.

DATES	ACTIVITIES /READING QUIZ ON	Group Writing Due + NOTES
Week 1 TH 1/11	BEFORE OUR FIRST CLASS: Syllabus: Read it carefully and do the quiz included with this document. Print and bring a hardcopy with you to class.	ALL groups: Syllabus Quiz
Week 2 TU 1/16	<b>Chronicles CH 1</b> bobdylan.com, Wikipedia “Bob Dylan” & Expecting Rain: Spend a half-hour or so checking out these three sites. SONGS Roots, 1961-63. Album Titles are in <b>Bold</b> <b>Bob Dylan</b> “Talkin’ New York” “Baby Let Me Follow You Down”, “Song to Woody.” <b>The Freewheelin’ Bob Dylan</b> “Blowin’ in the Wind”, “Girl of the North Country”, “Masters of War”, “Hard Rain’s a Gonna Fall”, “Don’t Think Twice”, “Talkin’ World War III Blues”, “Corina Corina” <b>The Times They Are A Changin’</b> “The Times They Are A Changin’”, “With God on Our Side”, “One Too Many Mornings” North Country Blues” “Boots of Spanish Leather”	<b>Writing Due:</b> GROUPS 1&2  Early video clips Bob Dylan scrapbook Nobel Prize Speech
Week 2 TH 1/18	<b>Chronicles CH 2 pp 25-35 (stop at “dead wrong.”)</b> SONGS All Original, 1964-65: <b>Another Side of Bob Dylan</b> “All I Really Want to Do”, “Chimes of Freedom”, “I Shall Be Free #10”, “To Ramona”, “My Back Pages” “It Ain’t Me, Babe.” <b>Bringing it All Back Home</b> “Subterranean Homesick Blues”, “She Belongs to Me”, “Mr. Tambourine Man”, “It’s All Right Ma,” “It’s All Over Now, Baby Blue.”	<b>Writing Due:</b> GROUPS 3&4 Video: <i>No Direction Home</i> ; Don’t Look Back
Week 3 TU 1/23	<b>Chronicles CH 2 pp 35-56 (stop at “stranger that approached”)</b> SONGS Beyond Back Home, 1965-1966: <b>Hwy 61 Revisited</b> “Like a Rolling Stone”, “Ballad of a Thin Man”, “Hwy 61 Revisited”, “Desolation Row.” Bob Dylan’s Greatest Hits Vol. 1: “Positively 4 <sup>th</sup> Street” <b>Blonde on Blonde</b> “Rainy Day Women”, “Visions of Johanna”, “I Want You”, “Stuck Inside of Mobile”, “Just Like a Woman”, “4 <sup>th</sup> Time Around”, “Sad-Eyed Lady of the Lowlands.”	<b>Writing Due:</b> GROUPS 5&6 Video: <i>No Direction Home</i> SF Press Conference
Week 3 TH 1/25	<b>Chronicles CH 2 pp. 56-73 (stop at “Cisco had died.”)</b> SONGS Way Back Home, 1967-69 <b>John Wesley Harding:</b> “John Wesley Harding,” “Frankie Lee and Judas Priest”, “Dear Landlord” <b>Nashville Skyline:</b> “Girl of the North Country”, “I Threw it All Away”, “Lay Lady Lay”, “Tonight I’ll be Staying Here With You”	<b>Writing Due:</b> GROUPS 7&8 Midterm Review Video: <i>No Direction Home</i>

Week 4 TU 1/30	<i>Chronicles CH 3</i> pp 105-124 (stop at “Those are tough ones.”)  <b>Basement Tapes:</b> “Please Mrs. Henry”, “Million-Dollar Bash”, “You Ain’t Goin Nowhere” <b>Self Portrait (1969)</b> “All the Tired Horses,” “Early Mornin’ Rain”, “Livin’ the Blues” “Like a Rolling Stone”, (Live) “Copper Kettle” <b>New Morning (1970)</b> “If Not for You”, “Day of the Locust”, “If Dogs Run Free”, “New Morning”, “Sign on the Window”, “Father of Night”	<b>Writing Due:</b> GROUPS 9&10 Video TBA
Week 4 TH 2/1	<i>Chronicles CH 3</i> pp 124-141 In the Wilderness, 1971-1974: <b>Billy the Kid:</b> “Knockin on Heaven’s Door” <i>Planet Waves:</i> “Forever Young” <b>Bob Dylan’s Greatest Hits Vol 2:</b> “When I Paint My Masterpiece”, “Tomorrow is a Long Time” “You Ain’t Goin’ Nowhere”, “I Shall be Released”	MIDTERM Video clip: “Pat Garrett & Billy the Kid
Week 5 TU 2/6	Guest speaker Dr. Karl Martin: “Dylan and Christianity” <i>Chronicles CH 4</i> pp 145-162 (Stop at “Nothing would be exactly right”) Read: Robert Hilburn interview with Dylan, 1980. Will be available on Canvas. Saved, 1978-1983 <b>Slow Train Coming</b> “Gotta Serve Somebody”, “Slow Train Coming”, “When He Returns.” <b>Saved</b> “Saved”, “Pressing On.” <b>Shot of Love</b> “Property of Jesus”, “Love That’s Pure”, “Every Grain of Sand” <b>Infidels:</b> “Jokerman”, “Sweetheart Like You”, “Neighborhood Bully” “Man of Peace”	<b>Writing Due:</b> GROUPS 1&2
Week 5 TH 2/8	Guest Speaker Dr. Carol Blessing: “Dylan and romantic love + British folk origins of his work” <i>Chronicles CH 4</i> pp 162-187 (Stop at “he certainly could have”) <b>ALSO READ AND WRITE ON:</b> <i>Blood on the Tracks</i> “Tangled Up in Blue”, “Twist of Fate”, “You’re a Big Girl Now”, “Idiot Wind”, “You’re Gonna Make Me Lonesome”	<b>Writing Due:</b> GROUPS 3&4 Video: Tempe and Toronto talks
Week 6 TU 2/13	<u>Lean to Swamp. 1976-1989</u> <i>Chronicles CH 4</i> pp 187-200 (Stop at “good to be off by ourselves”) <b>Desire</b> “Hurricane”, “Black Diamond Bay”, “Sara” <b>Empire Burlesque</b> “Clean Cut Kid”, “Dark Eyes” <b>Street Legal</b> “Please Stop Crying”, “Where Are You Tonight.” <b>Knocked Out Loaded</b> “Brownsville Girl” <b>Down in the Groove</b> “Silvio” <b>Good as I Been to You</b> “Frankie and Albert”, “Hard Times”, “Diamond Joe”, “Froggie Went a Courtin” <b>World Gone Wrong</b> “Love Henry”, “Delia”, “Lone Pilgrim”	<b>Writing Due:</b> GROUPS 5&6 Video: “Dark Eyes” with PS
Week 6 TH 2/15	<i>Chronicles CH 4</i> pp 200-221 <u>More Swamp and Other Roots 1987-1995</u> <b>Oh Mercy</b> “Everything is Broken”, “Ring Them Bells”, “Long Black Coat”, “Most of the Time”, “What Good Am I” <b>Bob Dylan’s Greatest Hits Volume 3:</b> “Dignity” “Series of Dreams” <b>Under the Red Sky:</b> Under the Red Sky”, “Handy Dandy”	<b>Writing Due:</b> GROUPS 7&8 MTV Videos
Week 7 TU 2/20	<i>Chronicles CH 5</i> pp 225-246 (Stop at “I know I can count on you.”) Back on Top, 1997-2006: <i>Time Out of Mind</i> “Lovesick” “Tryin’ to Get to Heaven”, Not Dark Yet.” Single, available on YouTube: “Things Have Changed” <i>Love and Theft</i> “Mississippi”, “Summer Days” “High Water” “Po’ Boy.” <i>Modern Times</i> “Nettie Moore” “Workingman’s Blues # 2” “When the Deal Goes Down”	<b>Writing Due:</b> GROUPS 9&10 Video/Audio: Nobel Prize speech and lecture, etc.
Week 7 TH 2/22	<i>Chronicles CH 5</i> pp 246-293 Odd Fellows, 2006-2012: <i>Songs From Together Through Life</i> “I Feel a Change Comin’ On” “It’s All Good” <i>Xmas of the Heart</i> “Must Be Santa” <i>Tempest</i> “Duquesne Whistle”, “Long and Wasted Years”, “Roll on, John.” In Class: Easy Listening, 2013-2017: <i>Shadows in the Night</i> , <i>Fallen Angels TriPLICATE</i> Video: “Must be Santa”, etc.	TBA
Week 8 TU 2/27		FINAL PRESENTATIONS IN CLASS



**CLASS LIST AND GROUP NUMBER**

*The number after your name on the adjacent list will tell you what discussion group you're in and when you're scheduled to turn in a reading sheet. You'll find the reading sheet dates on page 7-8 in the column labeled "Writing Group Due." Fill in the blanks below so you'll have your due dates handy for your calendar and the syllabus quiz.*

**NOTE: you may switch groups with another class member in the first week—but you must request the switch in advance, by telling me and sending an email.**

**MY GROUP NUMBER**

**IS \_\_\_\_\_**

**MY FIRST WRITING  
ASSIGNMENT**

**IS DUE \_\_\_\_\_**

**MY SECOND WRITING  
ASSIGNMENT**

**IS DUE \_\_\_\_\_**

NAME                      GROUP

Bravo, Joseph            2  
Furnari, Nicholas        4  
Gracia, Leandra         5  
Groneberg, Grace        6  
Haeussler, Aimee        7  
Hamon, Corrina          8  
Higginbotham, Jake     10  
Holguin, Jeremy         1  
Holmquist, Cici          2  
Houck, Dustin            3  
Imson, Dominique        4  
Jefferis, Carly            5  
Johnston, Taylor         6  
Jones, Nellie             7  
Lawrence, Marisa        8  
Loveland, Nathan        9  
Manio, Nerizza\_         10  
Martinez, Jeremy        1  
Orrin, Emma              2  
Relaford, Hannah        3  
Richardson, Gabe        4  
Rodgers, Hayden        5  
Rogers, Madison         6  
Sapida, Nicole            7  
Sepulveda, Emily        9  
Shin, Seungin            10

Smith, Annika            1  
Swanson, Abbigail       2  
Taylor, Bailey            3  
Texeira, Camryn         4  
Tholen, Maggie          5  
Velasategui, Katherine 6  
Villegas, Aaron          7  
Waggoner, Alyssa        8  
Ward, Conner            9  
Wilkey, Jane             10  
  
Bergmann, Maddie       1  
Bristol, Kaitlyn          3  
Caballero, Heidi        9  
Guridi, Yuendie         8

NAME                      GROUP



## SYLLABUS QUIZ

NAME \_\_\_\_\_

*Instructions: Briefly answer all questions **AND** note the section number of the syllabus where you found the answer (3.2, 4.1, etc.) **OR** the page and paragraph if there isn't a section number for where you found the answer. **TYPE YOUR ANSWERS, THEN PRINT OUT THE PAGES and bring them to the first class.***

1. I read the above instructions, especially the underlined part, and will thereby not lose lots of points on this quiz for not following all instructions.
2. Is it okay to call the professor's cell phone? If you can't get hold of the professor anywhere, what should you do?
3. Which recorded version of the assigned Bob Dylan songs should you listen to and write on?
4. How often should you check your email for updates on this class?
5. If your score on all work is 845/1000 at the end and you do not exceed the two-absence limit, what will your final letter grade be?
6. If your score on all work is 845/1000 at the end and you miss three classes, what will your final letter grade be? What will your final grade be if you have 845 points and miss 5 classes?
7. What should you do if you feel an overwhelming compulsion to text during class? What if you have to make an emergency call?
8. What happens to your attendance record if you show up late five times?
9. What happens to your final grade if you don't turn in one of your writing assignments, or you turn it in 6 calendar days late?
10. What happens to your grade if you turn in one of your writing assignments two calendar days late?
11. If you get perfect scores-- all possible points on all assignments-- **EXCEPT** you don't show up for the final presentation, what will your final grade be?
12. True or False: To eliminate clutter, you should throw away papers the professor has already graded.
13. True or False: It is okay to be late for class if it's because the printer in the library is messed up right before class and you had to wait because your writing assignment is due today?
14. If you have a health or learning problem that may affect your performance in the class, what should you do?
15. True or False: This is a gen-ed class, so spelling, grammar, and format don't really count on your writing assignments.
16. True or False: Plagiarism isn't serious if you don't do it on purpose.

17. True or False: ANY talking for ANY reason while a quiz is in progress is considered cheating and will incur major grade penalties.

18. True or False: Since this is college, it's okay to have a private conversation with a friend while the professor is talking, as long as you're sitting in the back and keep your voice low.

19. True or False: The course calendar is set in stone and will not be adjusted, so if you are absent, you don't need to check with the professor.

20. True or False: This is a gen-ed class, so it's okay to write fiction, poetry, songs, letters, to-do lists or assignments from other classes during class time. Updating Facebook or doing Instagrams during class is also fine with the prof—he wants you to be hip, postmodern, and distracted so that you can appreciate Dylan better.

21. True or False: If students have any other questions about the course or the course guidelines after reading the information sheet and syllabus and taking this quiz, they should just keep those questions to themselves because the professor will get mad and pout and give them an F if they don't think he's explained everything perfectly.

22. What should you do if you're absent and want to get credit for the writing assignment due that day?

23. What happens if you miss the midterm or final because you made nonrefundable plane reservations?

24. What should you do if you've finished your writing assignment, it's 15 minutes before class, and your printer quits working?

25. What can you do if your second writing assignment is scheduled for a day you have to have lunch with the President of the United States in Denver and also appear on a national TV show broadcast from Kearney, Nebraska and so aren't able to come to class?

26. What happens to your writing assignment grade if you do it on time but leave it in your dorm and can't retrieve it before 6 pm on the date due?

27. Using the schedule on page 7-8 and the class roster on p 12, fill in the following blanks:

**MY GROUP NUMBER IS \_\_\_\_\_**

**MY FIRST WRITING ASSIGNMENT IS DUE \_\_\_\_\_**

**MY SECOND WRITING ASSIGNMENT IS DUE \_\_\_\_\_**

28. When you check the dates for your writing assignments, you discover that turning in an assignment that day will not work well for your schedule—you have a field trip for another class, you have to leave early for President's Day, you always get the flu on that day, or whatever. What should you do so that you won't lose points?

29. What should you do if you can't find an assigned song on the internet for free?

**BONUS:** After reading the syllabus, I have the following question(s)