

LIT 203
Masterpieces in World Literature (Sec 1)

Dr. Bettina Tate Pedersen

11:00-12:15—TR—BAC 103—Spring 2015



FINAL EXAM
Tuesday, May 5, 2015, 10:30-1:00
You must take your exam at this time.

Hours: **M 3:00-4:30 or by appt.**
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Course Description: A survey of literary classics from Realism and Naturalism through the Postmodern period. Representative authors are Flaubert, Dostoevsky, Yeats, Ibsen, Joyce, Pirandello, Eliot, Woolf, Camus, Lessing, Gide, Akhmatova, Kafka, Bachman, Beckett, Achebe, Walcott, El Saadawi, and Dillard.

Prerequisite: *College Composition (5 units)*

Extended Course Description: In this course we will read poetry, prose, and drama by representative and important writers from the around the world and spanning the Realist/Naturalist Period through the Postmodern Period. Since this is a survey course, we will examine the developments of this writing and its literary history over the course of these literary periods.

This is also a Gen. Ed. course addressing the core value of “Seeking Cultural Perspectives,” so we will consider how these works reflected *and* shaped their cultures and how they speak to us and our culture today. We will explore together a) what questions these authors struggled with and why they wrote what they did; b) what beliefs they had about literature and its role in society; c) what literary elements they used in their works and to what effects; and d) what developments defined their eras and worldviews.

Student Learning Outcomes

Institutional and GE Learning Outcomes

Blue text and shading indicate the GE Learning Outcomes (GELOs) addressed in this class.

Context: Learning, Informed by our Faith in Christ ILO #1: Students will acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning
GELO 1a. Written: Students will be able to effectively express ideas and information to others through written communication.
GELO 1b. Oral: Students will be able to effectively express ideas and information to others through oral communication.
GELO 1c. Information Literacy: Students will be able to access and cite information as well as evaluate the logic, validity, and relevance of information from a variety of sources.
GELO 1d. Critical Thinking: Students will be able to examine, critique, and synthesize information in order to arrive at reasoned conclusions.
GELO 1e. Quantitative Reasoning: Students will be able to solve problems that are quantitative in nature.
Context: Growing, In a Christ-Centered Faith Community ILO #2: Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments
GELO 2a. Students will develop an understanding of self that fosters personal wellbeing.
GELO 2b. Students will understand and appreciate diverse forms of artistic expression.
GELO 2c. Students will demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.
Context: Serving, In a Context of Christian Faith ILO#3: Students will serve locally and/or globally in vocational and social settings
GELO 3. Students will demonstrate an understanding of Christian Scripture, Tradition, and Ethics, including engagement in acts of devotion and works of mercy.

Course Learning Outcomes

Students will be able to

1. Closely read and critically analyze texts. **(GELO 1c, 1d, 2b)**
2. Recall, identify, and use fundamental concepts of literary study to read texts **(GELO 1c, 1d, 2b)**
 - 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
3. Connect the literary works with their own lives and with the social, cultural, and historical contexts of the works and their authors. **(GELO 1c, 1d, 2b)**

General Education Course Statement

This course is one of the components of the General Education Program at Point Loma Nazarene University, in the category **Seeking Cultural Perspectives**. By including this course in a common educational experience for undergraduates, faculty support the “survey of human endeavors from a historical, cultural, linguistic and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary” (<http://catalog.pointloma.edu/content.php?catoid=10&navoid=989>).

Art is so important to human beings—to the way we tell the stories of our lives and record our deepest feelings and personal beliefs. Literature is one form of art that helps us reflect on the different stories, cultures, histories, and experience of many people across the world and across time. Through literature we can experience a wider range of human experience than that of our own individual lives, and in so doing we have the opportunity to become deeper and more compassionate human beings.

Carnegie Unit

Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

Undergraduate Catalog (<http://www.pointloma.edu/experience/academics/catalogs>)

Please see the University Undergraduate Catalog for all information on programs of studies and degrees.

Important University & LJML Department Policies

Please see the link ([View LJML Department Policies](#)) and the printed copy of these policies.

Please see **Academic and General Policies** in the catalog for all information on university academic and general policies: (<http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089>)

- **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10% of class meetings (approx. 4 for a MWF course, 3 classes for a TTH course, 2 classes for a quad course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20% of class meetings (approx. 8 for a MWF course, 6 classes for a TTH course, 4 for a quad course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student’s financial aid. **DROPPING CLASS:** If you do decide to drop the course for any reason, please let me know so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. (FYI: The last day to drop a Spring 2015 quad class is February 6, 2015.)
- **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The 2014-15 final examination schedule is posted at [Final](#)

[Exam Schedule 2014-2015 \(pdf\)](#). Final Exams in Quad 1 courses are scheduled for the final class session of the quad. **You are expected to arrange your personal affairs to fit the examination schedule.** In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams. Department chairs/school and college deans need not be involved in the process of making this accommodation.

Course Evaluation & Grades

Your grade will be based on the quality of your work in these areas.

- Quizzes (usually unannounced) 30%
- Written Responses 10%
- Midterm Exam 30%
- Final Exam 30%

The following scale will be used:

A	93-100%
A-	90-92%
B+	88-89%
B	83-87%
B-	80-82%
C+	78-79%
C	73-77%
C-	70-72%
D+	68-69%
D	63-67%
D-	60-62%
F	0-59%

WRITTEN RESPONSES will be graded using

- ✓ + (**Exemplary**: roughly corresponds to an A)
- ✓ (**Good**: roughly corresponds to a B)
- ✓ - (**Acceptable**: roughly corresponds to a C)

Course Requirements, Policies & Guidelines

1. Class Participation:

- a. Your success in understanding and making meaning of the texts we read will be directly related to your careful reading of, reflecting on, and deliberate note-taking on these texts.
- b. The quality of your course experience will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, your engaged participation in the community of readers that our class will become, and the adjustments you make toward correcting your misperceptions and mistakes in key concepts and assignments.

- c. The quality of our class sessions depends so importantly upon you and your individual contributions to class discussions and course assignments. Your contribution to class in many forms is invaluable to our community of scholars/readers. Please bring your
- questions about the texts you have read and/or their implied meanings
 - confusions about things you don't understand in or about the texts or literary terms
 - ideas about new understandings of the texts
 - ideas about how these texts speak to our contemporary lives
 - insights about connections between course readings and the many other important subjects you are studying
 - perspectives about what spiritual impacts the texts may have on you or others

All of these intellectual curiosities and spiritual reflections will be the lifeblood of our reading and discussing together.

- d. Please feel comfortable contributing to the discussion. I am interested in your thoughts about the ways our course readings seem meaningful to you, but also in learning from your comments/questions about what you are/are not understanding. The impact of these readings on your lives, on the quality of our discussions together, and on your lifelong reading is more important than “grades,” but, as you know, grades must be earned and assigned. Those of you who truly engage with the material, prepare each session’s readings, and come to class ready to ask or contribute something will almost assuredly reap the reward of higher grades on your course work all the way along.

2. *Class Sessions, Preparation, Assignments, and Technology:*

- a. All course books must be in your possession well before the class sessions dedicated to those books. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
- b. If you wish to use your laptop during class, you need to sit in the front row/s. If you are using an electronic reader (Kindle, Nook, etc.), please let me know and have no other “file” open on your reader other than the class text/reading. If you wish to use your smart phones to research information to support our class discussions, please do so, but please do not use your smart phone for any other reasons during our class sessions. Please silence all electronics for the entire class period.
- c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment’s requirements and intents. Missed work may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation in advance. No make-up work will be given for missed work.
- d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- e. It is your responsibility to see to it that I receive your work.
- f. Always keep multiple disc copies and hardcopies of your work on hand so that you can provide duplicate copies if you need to.
- g. Handwritten assignments are never acceptable (unless so specified).
- h. You may be requested to attend office hours with the professor if a need arises.

3. *Classroom Decorum:* Please manage your electronic devices appropriately and with consideration for others—see 2b above. Please dress in appropriate academic attire out of consideration for others in our class. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.

4. *Written Responses:* *All standards of academic writing that you were taught in WRI 110 (or its equivalent transfer course) are required of your writing in this class as well.* You will write

occasional responses to the assigned readings or viewings. Please see the “Questions for Literary Study” for guidelines about content to study and explore as you read, and be sure to follow all additional directions given for written responses.

5. **Quizzes:** You will complete periodic quizzes on the assigned readings. Quizzes may not be made up unless you are absent for a university sponsored activity (concert tour, sporting competition, debate tournament, etc.). Please notify me in advance if you will be missing a class session for such a reason.
6. **Gmail, Canvas & Live Text:** You are responsible for checking your *PLNU gmail*, *Canvas*, and *LiveText* accounts regularly for electronic messages from me. You are fully accountable for all course material, announcements, communications that are distributed via these sites, and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.
7. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately. Also please submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.). I am happy to help you in these difficult situations as best I can.
8. **MLA Style:** Since this is a required course for LJML majors and since MLA style is the norm for our discipline, all written work *must conform* to MLA style. (See also **LJML Department Statement, Inclusive Language.**)

Required Texts

Dillard, Annie. *For the Time Being*
Dickens, Charles. *A Christmas Carol*
Dinesen, Isak. *Anecdotes of Destiny*
Flaubert, Gustave. *Madame Bovary*
Lawall, Sarah, ed. *The Norton Anthology of World Literature*. 2nd ed. Vol. F

Recommended Texts (LJML Majors should own these)

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. [808.02 M691h](#)
Harmon & Holman. *A Handbook of Literature*. (See PHINEAS listings below; multiple editions are OK)

[A handbook to literature](#)

Holman, C. Hugh (Clarence Hugh), 1914-
New York : Macmillan ; Toronto : Maxwell Macmillan ; New York : Maxwell Macmillan International, c1992

LOCATION	CALL NO.	STATUS
Upper Level	803 H747h 1992	AVAILABLE

[A handbook to literature](#)

Harmon, William, 1938-
Upper Saddle River, N.J. : Prentice Hall, c1996, 2005

LOCATION	CALL NO.	STATUS
Upper Level	803 H288h 2005	AVAILABLE
Reference	803 H288h 2009	NONCIRCULATING

Frames for Responding to Literature

Some words about GE... The breadth of your liberal arts education (GE) is designed to help you develop your abilities for open-mindedness, engaged curiosity, informed thinking about old and new knowledge or views, and hospitable responses to the realities of others. Reading literature is a powerful way to develop all these abilities and equips you well for all walks of life. The Old Testament is full of human stories, and Jesus too added his parables to the collections of the stories about human beings and about God. All this is to say that GE does not mean dumbed-down or easy. GE is an invitation to go “further up and further in” as C.S. Lewis reminds us; “the inside is larger than the outside” (*The Last Battle* 170), and literature is one of the doorways.

So...to create a meaningful reading experience you will need to do more than simply read the assigned work. In addition, you will need to thoughtfully reflect upon what you have read and the lines of thought your reading spins out in your own mind. You will also need to create a meaningful pattern of marking your texts (print or online) with your own notes and shorthand to help you remember the spots that are important to you and your course work.

Some of your responses to the works that we’ll be reading will be your first impressions of the work, your personal reading difficulties, and your emotional attitudes toward the work—both before and after reading it. These are definitely valid and important responses that a careful reader is recognizes, but they should not be seen as the final evaluation or experience for a careful reader’s response to a work of art, literary or otherwise.

Your reading and annotating will be enriched by attending to some specific elements of literature. (This focus will also help you improve your performance on the course exams.) These elements are **GENRE, VOICE/PERSPECTIVE, OPPOSITIONS, STRUCTURE, and STYLE**. Our class discussions will “mine” these aspects of literary study, and I will use specific literary terms as we discuss these works together. You may also discover that some of your peers in class are skilled in using literary terms. As they have become skilled, so can you. You can learn from them, but you will want to learn these terms yourself, apply them in your own reading, and remember them for your written responses, essays, and exams. The recommended text *Handbook to Literature* will be a great resource for understanding these terms (see above) when you have questions. There is a copy in the library too. There are also online literary glossaries, but the gold standards are Harmon *A Handbook to Literature* and Abrams *A Glossary of Literary Terms*.

You will find some important questions for literary study outlined on page eight below, and the frames for the questions will also appear on the discussion question handouts you’ll see on Canvas and in class. The questions for literary study will work differently for different works, so focus on the differences as you read each text. The differences between the works and the ideas we see in them are important—as are the differences in interpretation (or reading) that will inevitably arise from all of you as different readers. Please welcome and attend to these differences instead of trying to minimize or erase them; they will be a vital component in our class discussions and in our deepening understanding of others through literature.

QUESTIONS FOR LITERARY STUDY

1. **GENRE:** how would you classify the work: 1) prose (fiction or non-fiction), poetry, drama; 2) what kind of fiction, non-fiction, poetry, or drama (e.g., gothic, manifesto, social realism, local color, stream-of-consciousness, didactic, domestic, sentimental, bildungsroman, künstlerroman, lyric, narrative, ballad, sonnet, meditation, epic, tragedy, comedy, etc.); 3) in what ways does the genre establish, complement, or complicate the themes, effects, and/or intent(s) of the work?
2. **VOICE OR PERSPECTIVE (POV):** who narrates this story, who speaks this poem, or who makes this argument? is s/he a character, critic, speaker, lecturer, and what is her/his relation to the topic(s) addressed? how would you describe the narrator's or speaker's voice: intrusive, consistent, multiple, prominent, reliable, etc.? if fiction, how would you classify the narrative voice: first-person, third-person, limited omniscient, omniscient? what is the tone (author's attitude toward the subject matter) of the piece?
3. **OPPOSITIONS:** what primary tensions (ideas, arguments, issues, differences, dilemmas) are set forth in the work? how/in what light are these oppositions (their players and values) presented, and to what end(s)? who or what is elevated or stigmatized? what does the work, in its important characters/individuals/figures, aim to do? what observations can you make about any of the following social arrangements or domains: family, childhood, adulthood, class, sexuality, gender, public and private spaces, work, home, rural and urban life, economics and wealth, morality, religion, education, art (aesthetics), science, technology, government, law, historical events, politics, leisure, health, medicine, etc.? what special relation (and how or why) do women or men or children have to (certain ones of) these issues? *Work to keep the historical period/cultural context of the work clearly in mind as you read for oppositions.*
4. **STRUCTURE:** what are the work's parts, sections, patterns? what beginnings and endings do you see within the work's entire structure? what double or multiple plots are running alongside one another in the novel or story? what shifts in places or times do you see? what significant sections of a character's life or a community's life seem to break the work into sections? what grouping of lines appear in the poem; how long or short are they? what acts or scenes do you find in the play?
5. **STYLE:** what kind of language (diction, vocabulary, dialect, etc.) does the author use: formal, erudite, colloquial, lyrical, poetic, journalistic, etc.? what poetic devices or literariness do you see in the piece (allusion, literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.)? how would you describe the author's overall literary artistry and what is its effect on the content and/or message(s) of the piece?

HEADING

On the top left-hand side of your written responses, please put the following information:

- ✓ Your Name
- ✓ Date
- ✓ LIT 203, Sec 1, Spring 2015
- ✓ Dr. Tate Pedersen
- ✓ Title of Work, Author, Publication
- ✓ Title of Related Media and Call Number (if applicable)

Schedule of Readings, Discussions & Assignments (Changes TBD)

Week One

1 Jan 15 Class Introduction: Expectations, Policies, & Syllabus. Goals and Learning Outcomes.

Week Two

2 Jan 20 Charles Dickens *A Christmas Carol* (1843) (British) (Staves 1 & 2, pp. 39-77 Brdv.)

3 Jan 22 Dickens *A Christmas Carol* (Staves 3-5, pp. 78-125 Brdv.)

Week Three

4 Jan 27 Gustave Flaubert *Madame Bovary* (1856) (French) (Part 1, pp. 3-63)

5 Jan 29 Flaubert *Madame Bovary* (Part 2, pp. 65-114)

Week Four

6 Feb 3 Flaubert *Madame Bovary* (Part 2, pp. 114-61)

7 Feb 5 Flaubert *Madame Bovary* (Part 2, pp. 161-213)

Week Five

8 Feb 10 Flaubert *Madame Bovary* (Part 3, pp. 215-75)

9 Feb 12 Flaubert *Madame Bovary* (Part 3, pp. 275-327)

Week Six

10 Feb 17 *Madame Bovary* DVD 0112 (51 min.)

11 Feb 19 T. S. Eliot "The Love Song of J. Alfred Prufrock" (1915) (British/American) (NRTN Vol. F pp. 2071-79)

Week Seven

12 Feb 24 Luigi Pirandello *Six Characters in Search of an Author* (1921) (Italian) (NRTN Vol. F pp. 1721-66)

13 Feb 26 Pirandello *Six Characters in Search of an Author* DVD 0633 (90 min.)/DVD 0111 (60 min.)

Week Eight

14 Mar 3 William Butler Yeats "The Second Coming," "When You Are Old," "Sailing to Byzantium," "Among School Children" (1892, 1899, 1920, 1921, 1927) (Irish) (NRTN Vol. F pp. 1699-1702, 1705)

15 Mar 5 MIDTERM EXAM—BRING A #2 PENCIL WITH YOU

March 7-15 Spring Break

Week Nine

16 Mar 17 Virginia Woolf from *A Room of One's Own* (1929) (British) (NRTN Vol. F pp. 1974-96); VC 0200 (53 min.)

17 Mar 19 Doris Lessing "The Old Chief Mshlanga" (1951) (British/African) (NRTN Vol. F pp. 2722-34)

Week Ten

18 Mar 24 Anna Akhmatova *Requiem* (1935/1963/1987) (Russian) (NRTN Vol. F pp. 2098-2108)

19 Mar 26 Samuel Beckett *Endgame* (1957) (French) (NRTN Vol. F pp. 2455-87)

Week Eleven

20 Mar 31 Beckett *Endgame* VC 3724 (96 min.)

April 2-6 Easter Break

Week Twelve

21 Apr 7 Isak Dinesen "Babette's Feast" (1958) (Danish) (pp. 21-59)

22 Apr 9 Dinesen "Babette's Feast" DVD 0233 (103 min.) & Discussion

Week Thirteen

23 Apr 14 Dinesen "Babette's Feast" DVD 0233 (103 min.) concludes

24 Apr 16 Nawal El Saadawi "In Camera" (1987) (Egypt) (NRTN Vol. F pp. 2997-3008)

Week Fourteen

25 Apr 21 Annie Dillard *For the Time Being* (1999) (American) (pp. 3-62, chs. 1-2)

29 Apr 23 Dillard *For the Time Being* (pp. 63-142, chs. 3-5)

Week Fifteen

30 Apr 28 Dillard *For the Time Being* (pp. 143-204, chs. 6-7)

31 Apr 30 TBD

FINAL EXAM

Tuesday, May 5, 2015, 10:30-1:00

BE SURE TO PUT THIS EXAM DATE ON YOUR CALENDARS NOW.

BRING A #2 PENCIL WITH YOU TO THE EXAM.