

LIT 205: Great Works: Novel (Sec. 1)

Dr. Bettina Tate Pedersen

1:30-2:45 Quad 1—MWF—BAC 103—
Fall 2014



Course Description: An analysis and study of major representative examples of the novel; may include shorter works of fiction. Offered on a Quad basis.

Prerequisite: *Successful completion of College Composition requirement (5 units)*

Extended Course Description: This is a GE literature course focused on the important effects reading great literature has on our ability to gain a wider and deeper knowledge of people and cultures different from our own. Reading literature can make us more knowledgeable, culturally aware, and compassionate people.

This course focuses on the novel as a literary genre, so we will read novels by some representative and important novelists. Of course, we'll consider many questions about the novels, but most importantly we'll consider how these novels reflected and shaped their cultures, how they speak to us and our cultures today, their literary artistry, and how reading great literature is central to the life of the mind.

Point Loma Nazarene University
BAC 119
Hours M 3:00-4:30, or by appt.
619.849.2260
bpederse@pointloma.edu

PLNU Institutional Learning Outcomes

Learning: Informed by our faith in Christ

Students will acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning.

Growing: In a Christ-Centered Faith Community

Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments.

Serving: In a Context of Christian Faith

Students will serve locally and/or globally in vocational and social settings.

GENERAL EDUCATION COURSE STATEMENT

This course is one of the components of the General Education Program at Point Loma Nazarene University, under the category of *Seeking Cultural Perspectives*. By including this course in a common educational experience for undergraduates, the faculty supports the survey of human endeavors from a historical, cultural, linguistic and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary.

Art is very important to human beings—to the way we tell the stories of our lives and record our deepest feelings and beliefs. This GE class gives us dedicated time to reflect on people’s different stories, cultures, histories, and experience. Through such reflection we have the opportunity to become deeper and more compassionate human beings.

General Education Learning Outcomes (Selected and Applicable to Literature GE Courses)

Learning: Informed by our Faith in Christ

Students will be able to

- Effectively express ideas and information to others through written communication;
- Effectively express ideas and information to others through oral communication;
- Comprehend, interpret, and analyze texts; [reading]
- Access and cite information as well as evaluate the logic, validity, and relevance of information from a variety of sources; [information literacy]
- Examine, critique, and synthesize information in order to arrive at reasoned conclusions; [critical thinking]
- Use knowledge and understanding in order to identify and address problems; [critical thinking]
- Solve problems that are quantitative in nature; and
- Create original works and thoughts based on knowledge, material, and imagination. [creative synthesis]

Growing: In a Christ-Centered Faith Community

Students will

- Develop a holistic understanding of self that fosters personal health;
- **Understand and appreciate others in the context of their diverse backgrounds;**
- Respectfully engage with diverse groups in global and/or cross-cultural contexts; and
- Demonstrate an understanding of the ethical consequences of decisions, actions, and character.

Serving: In a Context of Christian Faith

Students will

- Engage in acts of devotion and works of mercy informed by Christian scriptures and tradition; and
- **Articulate a sense of vocational calling, drawing connections between their educational training and their responsibilities in the world.**

<http://catalog.pointloma.edu/content.php?catoid=14&navoid=1080>

Course Learning Outcomes—LIT 205: Great Works in a Literary Genre—The Novel (Lower Div. GE)

Students will be able to

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

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 AND LJML DEPARTMENT POLICIES & REQUIREMENTS

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. The last day to drop a Fall 2014 quad class is September 26, 2014.

- **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. 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 REQUIREMENTS, POLICIES & GUIDELINES

1. Class Participation:

- a. The quality of your course experience and course grade will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, and your engaged participation in class. Our class will become a community of readers, and each one of you is an important member of that community. The quality of our daily discussions depends on the questions you share about the novels and their implied meanings; the confusions you share about the literary terms and ideas you may not fully understand; the ideas you develop about how this text speaks to our contemporary lives; the perspectives you hold about what spiritual impacts the texts may have on you or others; the connections you see between this literature and the other important subjects you are studying. All of these intellectual curiosities and spiritual reflections will be the lifeblood of our reading and discussing together.
- b. Your success in understanding and making meaning of the novels we read will be directly related to your careful reading of, thoughtful reflection on, and deliberate note-taking on the novels.
- c. I want each of you to feel comfortable contributing to the discussions in ways that are meaningful to you, but please contribute. 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. It is only fair to tell you that your grade for the course will be influenced by the quality and quantity of your participation in class discussions.

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. In consideration for others in our class, please dress in appropriate attire for an academic workplace. 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. **Writing:** *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 periodic informal and formal responses to assigned readings and viewings. Please follow the oral, written, or online (gmail, Canvas, and/or LIVE Text) instructions given for written assignments carefully.

5. **Quizzes:** Quizzes may not be made up unless you are absent for a university sponsored activity (list sent from Provost’s Office) AND you make arrangements with me in advance of such absences. Employment schedules do not constitute excused absences.

6. **Exams:** Each of you will complete 3-4 module exams and a final exam.

7. **Email & Canvas:** You are responsible for checking your PLNU gmail, Canvas, and LIVE Text accounts regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via these electronic sites; and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.

8. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, serious illness/accident/hospitalization, etc.) 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.

COURSE EVALUATION & GRADES

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

- | | |
|--|-----|
| • Quizzes (usually unannounced) (CLO 1, 2) | 10% |
| • Written Responses (to novels and film adaptations) (CLO 1, 2) | 20% |
| • Module Exams (CLO 1, 2) | 45% |
| • Final Exam (CLO 1, 2, 3) | 25% |

Written Responses will be graded on a check system

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

Your work will not generally be graded on a curve.

- A** indicates exceptional work (roughly 20% of students normally achieve this level)
- B** indicates good work (roughly 30% of students normally achieve this level)
- C** indicates average work
- D** indicates minimally passing work
- F** indicates unsatisfactory work

The following scale will be used:

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

RECOMMENDED TEXTS (AVAILABLE IN THE LIBRARY)

NOTE: If you are a Literature, Writing, Language, or Journalism major, the handbook is a required text.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. [808.02 M691h](#)
Harmon & Holman. *A Handbook of Literature*. (Recommended—see PHINEAS listing 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

HEADINGS

On the **top left-hand side** of your course work, please put the appropriate heading below:

Your Name

Date

LIT 205, Section 1, Fall 2014

Dr. Tate Pedersen

Title of Novel

Author of Novel

Date of Publication of Work

Your Name

Date

LIT 205, Section 1, Fall 2014

Dr. Tate Pedersen

Title of Film Adaptation

Producer

Year of Film

ASSIGNMENT TITLES

Please create an original title that suits your work UNLESS the assignment asks you to use a specified title. Please center the title above the text of your assignment.

LITERARY STUDY AND ANALYSIS: READING, REFLECTION, DISCUSSION, AND WRITING

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 novel. 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.

Some of your responses to the novels that we will 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 p. 7 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 your literary study outlined on pp. 8-9 below. These questions will work differently for different works, so focus on the differences as you read each novel. The differences between the novels 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.

Literary Elements:

1. **GENRE:** how would you classify the novel, *remember novels ARE fiction*: 1) what kind of novel (e.g., gothic, romance, social realism, local color, stream-of-consciousness, didactic, domestic, sentimental, bildungsroman, künstlerroman, comic, tragic, science fiction, mystery, etc.); 2) in what ways does the novel’s genre or genres establish, complement, or complicate the themes, effects, and/or intent(s) of the work?

2. **VOICE OR PERSPECTIVE (POV):** who narrates this story? is s/he a character in the story, an observer standing outside or above the story, a critic or moralizer, an agitator, etc.? what is her/his relation to the topic(s) addressed? how would you technically classify the narrative voice: first-person, third-person, limited omniscient, omniscient? how would you describe the character of the narrator's voice: intrusive, consistent, multiple, prominent, reliable, etc.? 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? *It helps to keep the historical period and cultural context of the work 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 book's entire structure? what double or multiple plots are running alongside one another in the book? 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 book into sections?
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?

FILM ANALYSIS: CRITICAL VIEWING OF FILM ADAPTATIONS OF NOVELS¹

Please use the following guidelines to help you critically view the film adaptations that we will be watching in class. It is ideal to view (as it is to read) these works more than one time, but I realize that this is not practically possible in a quad format. It is essential, however, that you have read the works themselves before viewing the film adaptations in order to thoughtfully respond to the following questions, either in writing or in team-based discussions.

Genre

- What genre (type) of movie have the film makers made out of this novel?
- In what ways are the film's genre(s) and the genre(s) of the novel similar or different?

Dialogue, Casting & Characterization—Voice/Perspectives and Style

- How is sound, or color, or light, or scenery, etc. used in any vivid ways to enhance the film—to suggest moods, conflicts, significance, reversals, tone, themes or messages, etc.?
- In what ways is the camera used to create striking or significant uses of perspective, and how does this camera work shape the meaning of the scene?

Major Themes and Messages of the Novel—Oppositions

- What scenes, images, dialogue are repeated and what motifs do these repetitions create in the film and its key messages to viewers?
- To what degree does the film adaptation accurately represent the major themes, messages, critiques, and ideas of the novel?

Structure—Plot

- What decisions have the film makers made in representing the plot (events and segments) of the novel? For what reasons do you think they may have made those decisions (or cuts)?
- Why do you think the producers start the film the way they do? Why end it the way they do?
- What specific scene constitutes the film's climax, and how does this scene convey or resolve the central issue of the novel (or film)?

Historical World of the Novel

- In what specific ways have the film makers tried to capture and represent the historical world of the novel to a modern audience?
- In your view, how accurate and/or successful have they been in representing the world of the novel and why?

¹ Many of the questions above are taken or adapted from Timothy Corrigan's *A Short Guide to Writing About Film* and David Bordwell and Kristin Thompson's *Film Art: An Introduction* (5th ed.) and Kurt Weiler of New Trier High School in Illinois.

REQUIRED TEXTSAusten, Jane. *Pride and Prejudice* BRDV edBrontë, Charlotte. *Jane Eyre* BRDV edRhys, Jean. *Wide Sargasso Sea* BRDV edGreene, Graham, *The End of the Affair*

or

Baker, Jo *Longbourn***CALENDAR: READINGS, DISCUSSIONS, VIEWING, & ASSIGNMENTS (ADJUSTMENTS TBA)****Week One**

1 Sept 3 Class Introduction: Expectations, Policies, & Syllabus

2 Sept 5 Jane Austen *Pride and Prejudice* (1813) (British) (Vol. 1, Chs. 1-15, pp. 43-108) 66**Week Two**3 Sept 8 Austen *Pride and Prejudice* (Vol. 1, Chs. 16-23, pp. 109-160) 514 Sept 10 Austen *Pride and Prejudice* (Vol. 2, Chs. 1-19, pp. 163-255) 925 Sept 12 Austen *Pride and Prejudice* (Vol. 3, Chs. 1-8, pp. 259-320) 61**Week Three**6 Sept 15 Austen *Pride and Prejudice* (Vol. 3, Chs. 9-19, pp. 320-385) 65**7 Sept 17 EXAM 1 | TBA: Literary Criticism**

8 Sept 19 Film Adaptation Viewing (60 min.)

Week Four

9 Sept 22 Film Adaptation Viewing (60 min.)

10 Sept 24 Charlotte Brontë *Jane Eyre* (1847) (pp. 63-148, Chs. 1-9, Broadview ed.) 8511 Sept 26 Brontë *Jane Eyre* (pp. 149-225 Chs. 10-15—end of Vol. 1) 66**Week Five**12 Sept 29 Brontë *Jane Eyre* (pp. 229-324 Chs. 16-21) 8413 Oct 1 Brontë *Jane Eyre* (pp. 325-384, Chapters 22-26—end of Vol. 2) 4914 Oct 3 Brontë *Jane Eyre* (pp. 387-473, Chs. 27-32) 86**Week Six**15 Oct 6 Brontë *Jane Eyre* (pp. 474-556, Chs. 33-38—end of Vol. 3) 82**16 Oct 8 EXAM 2 | TBA: Literary Criticism**

17 Oct 10 Film Adaptation Viewing (60 min.)

Week Seven

18 Oct 13 Film Adaptation Viewing (60 min.)

19 Oct 15 Jean Rhys *Wide Sargasso Sea* (1966) (British) (pp. 9-60) 5120 Oct 17 Rhys *Wide Sargasso Sea* (1966) (British) (pp. 61-112) 51**Week Eight****21 Oct 20 EXAM 3 | TBA: Literary Criticism****FINAL EXAM ESSAYS DUE**