

Last Updated August 31, 2015

**Literature and Culture: Short Story
LIT 200, 2 units, Section 1, Quad 1**

**Sept 1-Oct 21; 10:55-12:05 MWF, BAC 103
Fall 2015--Point Loma Nazarene University**

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Notice Regarding Communication:

Canvas messaging is the preferred method of communication by this professor.
PLNU gmail is a less preferred method of communication by this professor. If the professor has not responded to a message in Canvas in a reasonable period (several hours), students may use the professor's pbowles@pointloma.edu address and should identify all correspondence in the subject line beginning with **LIT 200**.
Only in cases of time-based emergency should students text message the professor at 619-646-9637. Do not expect a response in the evening after 9:00.

Note that we will use the Canvas site as the **electronic Home Site for this course**. It is available via PLNU Student Access, or my.pointloma.edu, as is Gmail @pointloma.edu.

Extra **conferences** with the professor: I prefer that you email me two or three days ahead, offering 2-3 options (days and times) for desired conferences. Sometimes you can be accommodated right away for a brief chat. Office hours are also available for drop-ins (see above days and times).

Nature of the Course:

This course is about **text** (print or digital), so please remember to **bring your textbook to class** every session—except the two exam days. If the text is not in your book, print it out and bring the printout to class—or save a digital copy of the text and bring your electronic device. This is important to your learning and to your term grade. (Note: If you are using a digital copy of our book—an ebook—please show it to me during the first week and so indicate on the personal info card you complete in class.) **Be sure to save a back-up of each assignment as a Microsoft Word file (.doc or .docx) before posting it in Canvas.** If the digital platform fails, you can still present the professor with your assigned task.

Also note that because this two-unit course is offered in a quad format, **it will feel like a four-unit course**. Courses offered in half the number of weeks are 100 percent more concentrated than usual.

Program Description

How this course fits into the PLNU General Academic Program: This course is one of the components of the General Education Program (GELO) at Point Loma Nazarene University, under the category of Developing Cognitive Abilities. By including this course in a common educational experience for undergraduates, the faculty supports the pursuit of personal awareness and skill development, focusing on the analytical, communicative, and quantitative skills necessary for successfully living in society. ILO refers to Institutional Learning Outcome and CLO stands for Course Learning Outcome.

Student Learning Outcomes

Note: Red font below denotes that a GELO is fulfilled in one or more CLOs (Course Learning Outcomes) in LIT 200.

Institutional (ILO) and General Education (GELO) Learning Outcomes

Context: Learning, Informed by our Faith in Christ

Students will

ILO 1: Acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning

Students will

GELO 1a. Written: Effectively express ideas and information to others through oral communication

GELO 1b. Oral: Effectively express ideas and information to others through oral communication

GELO 1c. Information Literacy: Access and cite information as well as evaluate the logic, validity, and relevance of information from a variety of sources

GELO 1d. Critical Thinking: 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

Students will

ILO 2: Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments

Students will

GELO 2a. Develop an understanding of self that fosters personal wellbeing

GELO 2b. Understand and appreciate diverse forms of artistic expression

GELO 2c. 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

Students will

ILO 3: serve locally and/or globally in vocational and social settings

Students will

GELO 3. Demonstrate an understanding of Christian Scripture, Tradition, and Ethics, including engagement in acts of devotion and works of mercy

LIT 200 Course Learning Outcomes (CLOs)

Students will be able to:

1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation
2. Recall (knowledge), identify (knowledge), and use (application) 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)
3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors.

(Notice that the table below illustrates the relationship between General Education Learning Outcomes and LIT 200 Learning Outcomes. It also illustrates the means by which the Course Learning Outcomes are assessed. The various colors of words denoted levels of learning refer to Bloom’s taxonomy [see above and below].)

Student Learning Outcomes		Means of Assessment: LIT 200
General Education	Course: LIT 200	
GELO 1a. Written: Effectively express ideas and information to others through oral communication	<p>CLO 1. Closely read (comprehension, analysis) and critically analyze (analysis) texts</p> <p>CLO 2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts</p> <p>CLO 3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors</p>	<p>Essay</p> <p>Canvas Discussion</p> <p>Canvas Notes on Lead Team</p> <p>Prezi/PowerPoint for Lead T</p> <p>Peer Review</p> <p>Journal Reflection</p> <p>Quiz</p> <p>Exam</p>

<p>GELO 1b. Oral: Effectively express ideas and information to others through oral communication</p>	<p>CLO 1. Closely read (comprehension, analysis) and critically analyze (analysis) texts</p> <p>CLO 2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts</p> <p>CLO 3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors</p>	<p>Lead Team in Class Small-Group Discussion (Participation)</p>
<p>GELO 1c. Information Literacy: Access and cite information as well as evaluate the logic, validity, and relevance of information from a variety of sources</p>	<p>CLO 1. Closely read (comprehension, analysis) and critically analyze (analysis) texts</p> <p>CLO 2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts</p> <p>CLO 3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors</p>	<p>Essay Canvas Discussion Canvas Notes on Lead Team Prezi/PowerPoint for Lead T Peer Review Journal Reflection Lead Team in Class Small-Group Discussion (Participation)</p>
<p>GELO 1d. Critical Thinking: Examine, critique, and synthesize information in order to arrive at reasoned conclusions</p>	<p>CLO 1. Closely read (comprehension, analysis) and critically analyze (analysis) texts</p> <p>CLO 2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts</p> <p>CLO 3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors</p>	<p>Essay Canvas Discussion Canvas Notes on Lead Team Prezi/PowerPoint for Lead Peer Review Journal Reflection Lead Team in Class Small-Group Discussion (Participation)</p>
<p>GELO 2b. Understand and appreciate diverse forms of artistic expression</p>	<p>CLO 1. Closely read (comprehension, analysis) and critically analyze (analysis) texts</p> <p>CLO 2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts</p> <p>CLO 3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works</p>	<p>Essay Canvas Discussion Canvas Notes on Lead Team Prezi/PowerPoint for Lead T Lead Team in Class Small-Group Discussion (Participation)</p>

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 2-unit class delivered over 8 weeks. Specific details about how the class meets the credit hour requirement can be provided upon request.

Course Objectives

Each student enrolled in LIT 200 shall

- Experience the sheer enjoyment of reading, thinking and talking or writing about a selection of excellent stories, always able to explain why the reader reacts as she/he does. Each student shall select 10-20 percent of the stories read in the course and explain in terms of the vocabulary of the course and in her/his own analytical vocabulary why these are the student's favorites
- Develop some knowledge of the development of the short story
- Use contextual information where available as a window on the mind of the author
- Regard short stories as pieces of art, parallel to paintings, musical compositions, films or sculptures, with particular distinguishing characteristics that may be compared and contrasted with other art pieces of their genre
- Use the terminology of literary analysis (See elements of fiction and Frames of Analysis under Study Aids) to discuss and write about works of fiction (see textbook's chapter introductions to the elements of fiction as well as its glossary, pp. 689-693)
- Analyze, by way of individual study, class discussion and writing, works of fiction as views of life--whether, for example, realistic or constrained by an overwhelming positive or negative orientation
- Come to realize that any work of art to some degree becomes a different entity when "decoded" by each individual. (*The test of a reader's interpretation is really a test of her/his ability to articulate that position and link it convincingly to cited evidence from the work.*)
- Work individually and in small groups on leadership preparation and execution.

Course Guidelines

Students who want to excel in their understanding of the subject matter and in the professor's evaluation of their progress should attend to the following hints:

1. It is assumed that each student will function as an **active learner**. Such a label requires that the student be fully immersed in the reading, the discussion, and the writing in response to the stories. Nothing short of full student responsibility to be prepared for class—having **read** the stories and having **thought** and **written** about them and their significance—is adequate. And on a more mundane level, nothing less than this will result in your money's worth for the course experience. I am in charge of directing classroom interaction and Canvas participation; therefore, from this point of view I am interested that you be informed, thoughtful participants. But I do not intend to lecture the entire period day after day—rather, I expect students to contribute thoughtfully to the discussion. Students should also develop a **social sensitivity** as to how far to push a point in class or how long (or how many times) to speak, given the size and diversity of class membership as well as the planned schedule. The ideal in a large class is to speak to the point occasionally and briefly—but in a small class, to speak frequently and in more depth.
2. **Being in Charge of Your Progress and of Course Materials; Using Errors as Opportunities to Improve:** Keep your own record of assignments and scores. You can calculate your grade at any point in the semester using the values offered below. Do not throw away any course materials until you have received the final course grade and are satisfied with its accuracy. During this semester, keep all hard-copy course materials organized in a loose-leaf binder. Keep a back-up (cyber?) copy of everything you submit for credit. (For the professor, flash drives serve this purpose. Now you have the Cloud.) Learn from your mistakes early on. Your responses to assignments need not be perfect, but it is important that you study those mistakes, go to the trouble to correct and understand them, and avoid making them repeatedly. This is where perhaps the most important learning takes place. (In the past, students who monitored their learning between various assignments tended to show the most improvement. Notice that the “lowest of” online quizzes, discussions and out-of-class essays is dropped.)
3. Although the **time commitment** outside class will vary sharply from student to student, depending on the speed of reading, prior experience with fiction, and ease of comprehension, most people have to read for at least 1.5 hours (stories should be read twice) and study and write for another half hour to prepare thoroughly for each class session. In addition to reading time for up to twenty (original) pages of text per session, you will need to spend a bit of time thinking and writing about that reading. Some students will also need to spend time memorizing **key terms and concepts** for talking about stories, as well. I hope that everybody entering this course has developed skills at **marking up a text** for

- analysis—a practice absolutely necessary for successful analysis of any text. (I have not yet tried this in digital University Readers copy, but I understand that this is one of the company's fringe benefits.) Remember that the key to success is not only how much time you spend on a course, but also how careful, thorough, and deep your **thinking** during that period of study and beyond. Furthermore, if you have done your reading and deep thinking for each story/author/period—and have taken notes on the key elements **all along the way**, conducting serious weekly reviews as you go—you should not have a great deal of studying to do for the examinations. Careful students will bookmark a standard **biographical introduction** to each author on the web—along with using any **ancillary** materials offered by the Lead Team for a story posted for you in Canvas. Although I do not typically cite Wikipedia as a source for my own serious research, I often read what the site has to say. (And my estimate of the work of its staff and volunteers has risen over the years. But at any moment, what is posted *could* be inaccurate, since a wide variety of people are allowed to post!)
4. You may be absent three class sessions without question. Wise students will not use up allowable absences early-on for fickle purposes, however. A total of four **absences** may result in a letter's reduction in the course grade. A total of six absences may result in failure of the course. Three times of arriving late or exiting class early will equal one absence. You should not depend on doctors' or deans' excuses to bail you out. The built-in allowances are there to cover such needs, so plan carefully and do not use up your allowed absences early in the quad. Please talk to me and e-mail me about extended illness, emergencies and absence for official university business. Students in traveling groups that **represent the university** should meet with the professor during the first week of classes to review the group's travel schedule and its impact in LIT 200. Students who are absent from six class sessions within the first five weeks (without legitimate reasons communicated promptly to the professor via e-mail) should expect to be **automatically and officially de-enrolled** from the course. I warn students via e-mail of impending de-enrollment after five absences. Plan in advance to be present for each test and to submit each assignment by the due date. Note that **Canvas Discussion** participation and **Quizzes** must be done on line (preferably in a university computer lab with an attendant to help in case of problems). **Essay-related assignments** are submitted in hard copy printout form (with multiple sheets already stapled) at the beginning of class on the day due, or digitally, however directed in the accompanying Tentative Schedule. **Late assignments** are not accepted except in rare, extreme cases. It is important to **sign the attendance sheet**, when it is circulated, and to check the attendance record in Canvas.
 5. In the event of an **epidemic or other natural disaster** (such as the San Diego wildfires that caused the cancellation of classes six years ago) we will initiate additional on-line opportunities such as Canvas Discussion prompts and will implement group instant messaging (chat rooms) as an alternative to class discussion (subject to the directives of the PLNU administration). Be prepared to rely heavily on this electronic platform in such a situation.
 6. It is the student's responsibility to check her/his **Canvas messages** and **pointloma.edu e-mail account** daily. **Canvas messaging** is the preferred tool. New postings in **Canvas** will be announced via e-mail. It is also the student's responsibility to give the professor a mobile phone number where he/she can be reached—and where a voicemail message can be left for quick retrieval. **Text-messaging** will be preferred.
 7. **Peers Helping Each Other:** Cultivate a genuine concern for your fellow students, *learning—and using—the names of members of the class during the first two weeks*. This will encourage others and, in the long run, it will help you, too. Many real-world job tasks require cooperation among individuals. Several heads studying collaboratively are often better than one, and each person brings different strengths to cooperative work. When you have to be absent, bother to find out **before the next class** what you missed in order to return to class fully prepared. To do this, I recommend sharing e-mail addresses and phone numbers with at least two peers and setting up a system of support for fellow students when they need to be away. A reciprocal agreement between peers may include automatically providing a photo or cyber copy of one's class notes to the absent peer. The professor will also make an effort to post class materials (traditionally distributed in class) on the Canvas site. If a handout has not been posted, please send a message asking for the posting.
 8. **Classroom Etiquette**
Test-taking: During examinations in class, it is important that students not use head-ware (especially baseball-styled caps with bills) that prevents the proctor from seeing the eyes of the test-takers. Likewise, students should not hold their heads (in their hands, say), which also tends to obscure the proctor's view of the test-takers' eyes. This requirement helps assure equal opportunities for students to prove their comprehension of the course material. **Cell phones and similar electronic devices:** Another important rule of in-class etiquette is to turn your electronic devices off and stow them in a pocket or bag when entering the classroom. Ringing or vibrating phones during class are rude interruptions. Text-messaging during class and leaving the classroom to talk on a cell phone are also inappropriate, except in emergencies. Please think about the impact of your behavior on those around you. The time we spend

together should not be subject to such interference. (Exceptions to this policy are students providing tech support to a discussion at that moment or students who have bought an ebook rather than a paper-and-print traditional textbook.)

9. **Canvas Discussion and Quizzes:** Two isolated paragraphs that fit into the class's threaded Canvas Discussion found in Canvas will usually be due one day and peers' responses to each other's initial postings the next day (see course schedule and see Canvas announcements). Canvas Discussion prompts will normally be posted 48 hours or more before they are due. Students (1) should comment insightfully (perhaps with specific evidence—quoted or summarized) in one paragraph on one of the original prompts, offering new insight, and (2) should reply in one paragraph to a peer's earlier response by giving a new reason for agreement or by challenging the peer's comment, accompanied by a brief explanation. Merely saying *I agree* is not enough. **Quizzes** will often be a mixture of questions on what is currently due and what was covered earlier in the course—with emphasis on the new material. Most quizzes are on line, with a time limit. Most quiz questions are of three types: True-false; multiple choice; and multiple answer (be careful). Rarely is there a brief essay item. Most on-line quiz items will be evaluated automatically. The goal is to post on-line quizzes 24 hours before they are due. An occasional 5-minute pop quiz may be administered in class. These are usually of the short answer or brief discussion varieties. Sometimes Lead Teams ask students to answer a question in writing before they begin their discussion of a story. Credit for these **reflections** may be awarded by the Lead Team, but should be approved in advance.
10. **Essays:** An essay saved in Microsoft Word (doc or docx only) should be prepared for each scheduled essay assignment. The higher of the two scores will be retained; therefore, if you are satisfied with the first essay score, you may forego the second opportunity to submit.

The thesis-based **essay** (750-1,000 words; 12-point Times New Roman, 1-inch margins) will be evaluated mainly in terms of thorough, insightful analysis of a worthy original question/issue approved by the professor. You should think of your audience as your best-prepared peer in the class. *Thorough, insightful analysis* includes carefully connecting one thought to the next (coherence) and giving adequate detailed references to the story(ies) in question in order to explain and legitimize subclaims—all of which relate to *one main claim, or thesis*. Essays will also be evaluated in terms of standard academic written English. I recommend starting early and going through several drafts on the way to the printed version that you submit. (Be sure to save each separate draft under a different file name.) Your knowledgeable peers in the dorm, in our class, and in Academic Support's Tutorial Center (South end of Bond Academic Center) should be able to give you help with what is strong and what is weak in your drafts. Late essays may not be accepted except in cases of extreme documented emergency. At least one marked-up earlier draft must be provided if the professor or assistant calls for it. Students must write on stories read for this course—perhaps as related to other stories chosen with the professor's permission. Final essays must be submitted via Canvas. Students who fail to follow the directions of the essay prompt should expect to lose substantial points.

A plan sheet submitted and evaluated by the professor is helpful to some students. Occasionally students ask permission to re-do the plan. The professor may or may not have time to give feedback on a revision. Usually a good plan yields a good essay, but occasionally a student does not know how to produce a good essay that grows out of the good plan. This is why it is important to get feedback from people you can trust.

Help on how to compose an essay's title: Start with the short story title you are focusing on—or the character(s) or theme(s) or other element(s) of one or more stories. Then incorporate phrasing that suggests what defines the unique angle of your essay. Try to make the final version of your essay title reflects the line of argument of your essay. Never should your essay title be exactly the same as the title of the story/stories that is/are the focus of your analysis.

- In your own words **ask a question that you think is central** to the essence of one of the pieces read since the last essay assignment. I strongly recommend that you choose one of the **Frames of Analysis** (*Oppositions* tend to work well) explained earlier in class and posted on the Canvas course site. (Feel free to relate the current stories to other titles you have read or to A-quality films you have experienced.)
- If you are unfamiliar with ways of writing about fiction, please use the following guide on how to Write an Analytical Essay on a Piece of (Short) Fiction: <http://writingcenter.unc.edu/handouts/literature-fiction/>.
- In a single sentence (the thesis statement), and then in a series of paragraphs, **answer your question**, giving specific references to details of the story, quoting brief passages as needed; and
- Explain the implications of these specifics for you and your experience, for the experience of other people, as seen through your eyes, or for people generally. (Essays are expected to be engaging, easy-to-read, insightful, and relatively free of surface errors.) Essays are usually

evaluated by a student (literature/writing major) assistant using a rubric also posted on the Canvas site and spot checked by the professor.

- Scores on essays may be challenged via e-mail to the professor no earlier than 24 hours after the result is posted and not more than one week afterward. Challenges need to include a pasted-in digital-copy of the essay, along with a cogent argument to support your rationale for a higher score.
- You are encouraged to keep a back-up copy of each text you submit.

If you fail to achieve the mark expected on the first essay, you should work out with a tutor a careful step-wise approach to the second essay. You are welcome to consult with the professor, as well.

11. **Submission, Evaluation and Return:** It is my goal to post grading results one week after their submission date. Exams and essays may take longer. Canvas Discussion entries are also evaluated by a student assistant.

The lowest essay, quiz and discussion-board mark will be dropped at semester's end. **No quiz make-ups** will be allowed except in cases of extreme emergency or persistent official university business. Do not ask for concessions unless you have a good attendance record up to that point and your emergency, involving more than one class session, is sufficiently documented. The demands of reading and responding to student writing and the clerical work that make-ups and late submissions require are prohibitive. Please do not ask to turn in **late** essays except in rare cases of documented illness or death in the family.

Although you are encouraged to collaborate with classmates on your homework, make certain that the **wording** on all of your individual writing is **unique**; that is, you must prove in this way that you bothered to reinvent an idea in your own way. Such practice ensures against suspicions that you plagiarized somebody else's ideas and/or words.

12. **Lead Team Work** (up to 30 minutes of in-class time; negotiable, depending on the day's agenda): Although all students are expected to be prepared to speak with informed authority in every class session, students named for certain class periods will be expected to bring prepared, competent leadership—a carefully thought-out plan—to class discussion on their specified days. Student leaders should share their insights and should respond to the professor's questions on those days, having studied supplemental information on the short story and/or on the writer and/or period of literary production and/or on the element of fiction being introduced that day. Leadership teams are expected to make use of PowerPoint files and other visuals (videos/audios), consulting outside sources—but not to lose sight of the fact that guided class discussion of the focal literary story text is the heart and soul of class interaction on any story. It is important for students to plan ahead with their lead groups and then work together in the classroom on their presentation day. It will be difficult for a student who is absent from Lead Team prep meetings or the presentation day to negotiate make-up options. **Lead Teams—and the class at large—should discuss the focal story in terms of the elements of fiction—and in terms of the growing vocabulary of the course.**

One week before presentation day, having read the story one or more times, group members should meet to talk about the story itself, its elements, uniquenesses, and what problems they need help with. Lead Team members should seek out help from the Internet, from the professor and from other able students as they begin to envision options for presentation and discussion. One member should ask in person or via email for a time with the professor four or five days before the team's appointed day. Such meetings sometimes may occur immediately after class or in the professor's office and usually take five minutes or so. In it, Lead Team members summarize their approach to the story and anything they are struggling with.

Forty-eight hours or so before the Lead Team's day in class, one member of the group should email the professor (and copy other team members on) the Discussion Questions (and, if possible, the entire PowerPoint file of the introduction). Usually one of the files includes a draft of the Discussion Questions. Occasionally the professor will suggest combining questions or adding/deleting questions. Lead Team members should decide which roles in the presentation each will fill, and they should rehearse the session, including how to manage the class, creating small discussion groups, each of which will tackle one of the discussion questions. (Experience tells this professor that SIX questions is a "magic" number, one per small discussion group in class, because that gives us about seven students per small group. And six is good because if the questions are well managed, most key aspects of a short story can be covered via six questions. The day[s] we deal with two stories will be another matter!)

By twenty-four hours before the class session, a copy of the discussion questions should be posted in the Lead Team PREP Canvas Discussion Forum.

On the day of presentation, lead team members should arrive early to cue at the lectern computer all files or sites that will be needed—minimizing them at the bottom of the computer screen.

Group Work and Reporting to the Class: Each lead team will be sure to leave enough time for the groups to do their work, one (or more) member(s) of each group reporting back to the class. It is the Lead Team's responsibility to capture the small-group's conclusions—as amended by the Lead Team and the class at large—for posting in the Lead Team POST Canvas Discussion Forum within 24 hours. Within 48 hours, Lead Team members should have posted a Self and Peer Evaluation by way of the Journal tool in Canvas. If the Lead Team's PowerPoint file was not posted in the PREP Forum, it should be attached to the posting by one team member of the notes from the discussion. While reporting back to the class, if a small group fails to address parts of their prompt adequately, it is sometimes necessary for the Lead Team to supplement the group's oral report.

13. **Exams** and quizzes may be cumulative and will be based on material and skills covered in class and on the textbook, handouts, and Canvas readings. You should expect up to twenty-five percent of exam questions to be on elements of the reading never mentioned in class. Aspects of stories are sometimes not discussed in class; nevertheless, you are responsible for them on quizzes and exams unless you are told otherwise. Exam make-ups and early exams are difficult to negotiate, especially in light of their long-term published dates. Last-minute emergencies should be called in to the professor's office or sent via e-mail before test time. You may be required to document sickness, death in the family, or university business. Do not be surprised if the professor asks for such documentation. One goal of exams and quizzes will be to integrate the more technical schemata (elements of fiction, and more) about short stories such as character, setting and symbol, with general student comprehension, including explicit representations of these elements in the quiz/exam responses. Another goal will be to identify the importance behind a particular passage, a character's action or the relationship between the author's stylistic choice (for example) and the overall impact or message of the story. Still another will be to discuss stories in terms of the Frames of Analysis. Up to half of each exam is composed of quotation identification: author, title, character, theme, interpretation of meaning, etc. Exams taken in class are usually a combination of paragraph-long discussion, and Scantron-formatted true/false and multiple choice. Quizzes are usually posted on line with day and hour limits.
The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule. In a Quad 1 course, the final exam is given during the regular class time in the last regular session of that quad..
14. **Mini-Lectures** may address new material read for the day, may follow up on material addressed in the previous session, or may introduce collateral material that enriches the class's discussion. Lecture material not included in the textbook or handouts should be recorded in careful student **note-taking** for future reference. Any reports to the entire class from **student leaders** should be recorded in note form and studied as well. (Students all too often fail to take notes during these professor- or student-led contributions.) On occasion I ask individuals and groups to report back to the class on their findings regarding a question that surfaces in class discussion. Such reports are worth recording in student notes.
15. In preparing for each class session, be sure to **read** all the story/stories listed in the course schedule. Also read any other texts and **view** any videos listed in the schedule or called for in the module that corresponds in number with the week of the quad. It is a wise practice to search out a basic biographical sketch of the author and, if there is time, a literary critic's view of the strengths and weaknesses of the story. *While it is true that the stories themselves are the most important items, the presentation of academic literary terminology, biographical-historical information on the authors and their works, and the explanation of ways to analyze stories are essential to learning how to participate in the culture of literary studies.*
16. **Participation in class discussion** is important to the success of this course. I am asking every individual to prepare for class in such a way that she/he can contribute significantly each session. Merely speaking is not enough: The depth of observation and analysis behind each contribution is also important. I will be keeping track. If you are prepared for discussion, you will be part of the success of our collective experience. I will post my evaluation of participation four times during the semester via Canvas, and I may also ask you to detail a brief **reflective report about the quantity and quality** of your participation (not including your Lead Team work). (Small Group members should share the job of reporting to the class. It is sometimes advisable for two members of the group to share the job of

reporting to the entire class.) Remember, however, that you are part of a community of scholars and that you may not be able to say everything you wish.

17. **Borderline grades** are determined by a combination of class participation, attendance, and one's progress through the eight weeks of study. If you have a better-than-average attitude, steady participation in the day-to-day discussion as well as exemplary work in special leadership, no more than two absences, and you have not regressed in your grades through the weeks, you may expect to be bumped up a fraction of a point at semester's end. Please understand that your earlier grades in literature and your hard work in the course do not automatically earn an A grade. Likewise, the facts that the course is a sophomore 200-level course of only two units and that the name of the focal genre has the word "short" in it do not make it a crib course. "A" grades typically go to those who do exceedingly well in every aspect of the course—to those whose participation in the course is above and beyond what is expected.
18. **Posting of scores and grades:** The course gradebook will be kept in the Grades portion of Canvas. In the brief quad course, there is no explicit posting of a mid-term estimate in Student Access (mypointloma.edu). Questions about the final course grade should be directed to the professor via email early in the second quad of the semester.
19. **Please note that LJML Departmental and PLNU institutional policies are available online.**

<u>Grading</u>		
	Points	Percentage of Course
Attendance (Canvas maintains percentage)	Canvas maintains percentage	5
General Class Participation Credits	@ 20	5
Best Discuss Boards (dropping lowest one)	@ 10	5
Occasional Reflective Quickwrites in class (dropping lowest)	@ 10	
Essay (30 pt, process; 100 pt, product)	130	25
Best Quizzes (drop lowest one)	@ 15	25
Lead Team (40 pt, prof's eval; 10 pt, self & peers)	50	
Preliminary Exam	100	35
Comprehensive Final Exam	150	

Grade range equivalencies:

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

ACADEMIC POLICIES

See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

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 Eclass.

ACADEMIC HONESTY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As explained in the university catalog, 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. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. A faculty member

who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog. See Academic Policies for further information.

ACADEMIC ACCOMMODATIONS

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 request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing 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 needs of the student.

FERPA POLICY

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 (Note: each faculty member should 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/ graduate as appropriate) academic catalog.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

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.

Tentative LIT 200 Schedule, Spring (Quad 1) 2015
Dr. Bowles – PLNU

Literature & Culture -- LIT 200 – Professor Bowles -- FA15						
Date	Reading/Video Preparation for this date – Focus of Session	Essay (Best 1 of 2)	Lead Team (1)	Discuss (Best 4 of 5)	On-Line Quiz (Best 4 of 5)	In-Class Exam (2)
WEEK ONE						
T 9/1 WK 1	Short Fiction & Culture Art of the Short Story Elements of Fiction Role of Culture, Imagination History of the SS Precursors to the SS e.g., “The Prodigal Son,” <i>from</i> The Gospel of Luke Looking at a					

	<p>Short-Short Story: "Yours" (Mary Robison, American, 1953)</p> <p>Orientation to Course Procedures & Assignments The Role of Writing Evaluation of Student Work The Textbook Lead Team Assignments & Rhythm</p>					
W 9/2 WK 1	<p>"Reading the Short Story," UR, 1-4 PLOT STRUCTURE Video 1 on Plot Structure (see Canvas, Module 1, for link)</p> <p>"A&P" (John Updike, American, 1960), UR, 7-10</p>				Cum On-line Q1 Due 9AM W, 9/2	
F 9/4 WK 1	<p>SETTING Video 2 on Setting (see Canvas, Module 1, for link)</p> <p>"The Fall of the House of Usher" (Edgar Allan Poe, American, 1845), UR, 11-18</p>		Lead Team A	<p>Discuss 1A: Due 9 PM, R 9/3 via Canvas</p> <p>Discuss 1B: Read 5 peer responses to Discuss 1A & post comment on min. of 3 by F, 9/4, 9 AM</p>		
WEEK TWO						
Date	Reading/Video Preparation for this date – Focus of Session	Essay (Best 1 of 2)	Lead Team (1)	Discuss (Best 4 of 5)	On-Line Quiz (Best 4 of 5)	In-Class Exam (2)
M 9/7 WK 2	<p>Labor Day Recess – No Class</p> <p>T 9/8 - Last Day to Add Q1 Class</p>					
W 9/9 WK 2	<p>"Mrs. Teeters' Tomato Jar" (M.F.K. Fisher, American, 1983), UR, 19-24</p>		Guest: Veronica Murphy, actor		Cum On-line Q2 Due 9AM W,	

					9/9	
F 9/11 WK 2	“To Build a Fire” (Jack London, American, 1910), UR, 25-30		Lead Team B	Discuss 2A: Due 9 PM, R 9/10 via Canvas Discuss 2B: Read 5 peer responses to Discuss 2A & post comment on min. of 3 by F, 9/11, 9 AM		
WEEK THREE						
Date	Reading/Video Preparation for this date – Focus of Session	Essay (Best 1 of 2)	Lead Team (1)	Discuss (Best 4 of 5)	On-Line Quiz (Best 4 of 5)	In-Class Exam (2)
M 9/14 WK 3	CHARACTER DEVELOPMENT Video 3 on Character (see Canvas, Module 3, for link) “She Went by Gently” (Paul Vincent Carroll, Irish, 1953), UR, 31-36		Lead Team C			
W 9/16 WK 3	“A Company of Laughing Faces,” (Nadine Mortimer, Anglo South African, 1965), UR, 37-42		Lead Team D Review Lead Team 1		Cum On-line Q3 Due 9AM W, 9/16	
F 9/18 WK 3	CONFLICT Video 4 on Conflict (see Canvas, Module 3, for link) “Say Yes” (Tobias Wolff, American, 1985), UR, 43-46		Lead Team E	Discuss 3A: Due 9 PM, R 9/17 via Canvas Discuss 3B: Read 5 peer responses to Discuss 3A & post comment on min. of 3 by F, 9/18, 9 AM		
WEEK FOUR						
Date	Reading/Video Preparation for this date – Focus of Session	Essay (Best 1 of 2)	Lead Team (1)	Discuss (Best 4 of 5)	On-Line Quiz	In-Class Exam (2)

					(Best 4 of 5)	
M 9/21 WK 4	THEME Video 5 on Theme (see Canvas, Module 4, for link) “ Hills Like White Elephants ” (Ernest Hemingway , American, 1927), UR, 47-48		Lead Team F			
W 9/23 WK 4	In-Class Mid-term Exam					In-Class Mid-term Exam
F 9/25 WK 4	POINT OF VIEW Video 6 on Point of View (see Canvas, Module 4, for link) “ Miss Brill ” (Katherine Mansfield , New Zealander, 1922), UR, 49-50 “ Girl ” (Jamaica Kincaid , Antigua-American, 1978), UR, 51-52 F 9/25 - Last Day to Drop Q1 Classes	Bring completed, type-written hard copy worksheet to class (10 pt) RQ-Hypothesis & Outline to second level (see sample in Canvas)	Lead Team G			
WEEK FIVE						
M 9/28 WK 5	SYMBOL & SYMBOLISM Video 7 on Symbol & Symbolism (see Canvas, Module 5, for link) “ A Very Old Man with Enormous Wings ” (Gabriel Garcia Marquez , Columbian-Mexican, 1955), UR, 53-56		Lead Team H			
W 9/30 WK 5	“ The Lone Ranger and Tonto Fistfight in Heaven ” (Sherman Alexie , Native American, 1993), UR, 57-60		Lead Team I		Cum On-line Q4 Due 9AM W, 9/30	
F 10/2 WK 5	“ Shiloh ” (Bobbie Ann Mason , American, 1982), UR, 61-66	Essay 1 due in Canvas/Assignments	Lead Team J			
WEEK SIX						
Date	Reading/Video Preparation for this date – Focus of Session	Essay (Best 1 of 2)	Lead Team (1)	Discuss (Best 4 of 5)	On-Line Quiz (Best 4 of 5)	In-Class Exam (2)

M 10/5 WK 6	"The Yellow Wallpaper" (Charlotte Perkins Gilman, American, 1892), UR, 67-72		Lead Team K			
W 10/7 WK 6	"Sweat" (Zora Neale Hurston, African American, 1926), UR, 73-78		Lead Team L		Cum On- line Q5 Due 9AM W, 10/7	
F 10/9 WK 6	"Sonny's Blues" (James Baldwin, African American, 1957), UR, 79-90		Lead Team M	Discuss 4A: Due 9 PM, R 10/8 via Canvas Discuss 4B: Read 5 peer responses to Discuss 4A & post comment on min. of 3 by F, 10/9, 9 AM		
WEEK SEVEN						
M 10/12 WK 7	"Someone Ought to Tell Her There's Nowhere to Go" (Danielle Evans, African American, c. 2009), UR, 91-102		Lead Team N Review Lead Team 2			
W 10/14 WK 7	"Life After High School" (Joyce Carol Oates, American, 1995), UR, 103-110		Lead Team O			
F 10/16 WK 7	"Legacy" (Cory Saul, American, c. 2010), UR, 111-112		Lead Team P	Discuss 5A: Due 9 PM, R 10/15 via Canvas Discuss 5B: Read 5 peer responses to Discuss 5A & post comment on min. of 3 by F, 10/16, 9		

				AM		
WEEK EIGHT						
M 10/19 WK 8	In-Class Comprehensive Final Examination					In-Class Final Examination
Date	Reading/Video Preparation for this date – Focus of Session	Essay (Best 1 of 2)	Lead Team (1)	Discuss (Best 4 of 5)	On-Line Quiz (Best 4 of 5)	In-Class Exam (2)
W 10/21 WK 8		Essay 2 due in Canvas (Must incl RQ, Thesis, Outline)				