

LITERATURE 2000

Experiencing C.S. Lewis

Spring 2020

Professor Pate

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Office Hours: M-F 1:30-2:30 or by appointment
Class Time: T R 10:00-10:50



Texts

Lewis, C.S. *Screwtape Letters*.

---. *The Four Loves*.

---. *The Great Divorce*.

---. *Till We Have Faces*.

About the Books

Success in this course is accomplished by carefully and thoughtfully reading all books assigned. Using summaries from online sources or any other resource will not enable you to grasp the full meaning of the literature or enable you to experience to full effect of it, nor will that practice adequately prepare you for quizzes and other assignments. Reading the full text is expected and is what will be tested.

General Education Learning Outcomes (GELOs)

Learning: Informed by our Faith in Christ *Students will:*

- Demonstrate effective written and oral communication skills, both as individuals and in groups;
- Use quantitative analysis, qualitative analysis, and logic skills to address questions and solve problems; and
- Demonstrate the effective and responsible use of information from a variety of sources.

Growing: In a Christ-Centered Faith Community *Students will:*

- Examine the complexity of systems in the light of the reconciling work of God in Christ; and
- Demonstrate a respect for the relationships within and across diverse communities.

Serving: In a Context of Christian Faith *Students will:*

- Engage in acts of devotion and works of mercy informed by the Christian scriptures and tradition, rooted in local congregations, and expressed as love of God and neighbor.

Course Learning Outcomes

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)
 - e. Extra-literary research
3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and of their authors.

PLNU Mission: To Teach ~ To Shape ~ To Send

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

To the Student

Class Participation: Literature comes to life when it is read well, thought about, and discussed among the readers. All students are expected to engage in this academic process and to contribute to class discussions since each contribution adds to other classmates' learning experiences as well as mine, and each contribution makes literature an even more meaningful, dynamic force in all of our lives.

All assignments must be completed by to the beginning of class on the assigned due date. Read all assigned readings and take notes on the readings as well as the class discussions. This practice enables you to engage in the process of learning more actively and fully, and the notes will assist you in preparing for the quizzes and exams.

Preparation for Written Assignments: Employ standard writing conventions for all written assignments. Submit only polished final drafts written in college level prose. All writers must rewrite, revise, and rewrite their texts as many times as needed to create a clear focus and clear, polished prose. Quality writing happens as a result of clear thinking and intentional, thoughtful, and thorough revising and rewriting.

- Use Times New Roman, size 12 font, for all written assignments.
- Points will be deducted for misspelled words, incorrect grammar usage, sentence level problems, lack of focus, organization, development, and support. Please utilize the tutorial center or make an appointment with me if you need or desire objective feedback on your writing.
- Cite all sources consulted or used for any assignment in your text. Use MLA documentation and list on a Works Cited page all works you cite in your writing.
- Submit only authentic and original work. Using other people's ideas, work, or words as your own in any form will result in a failing grade for the assignment and for the course, and a report will be made to the Provost and placed in your academic file. See "Departmental Plagiarism Policy" below.

Departmental Plagiarism Policy

The Department of Literature, Journalism, and Modern Languages deems intellectual and academic integrity critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of others, which includes but is not limited to borrowing another student's work, buying a paper, copying work from the Internet, or using the thoughts or ideas of others as if their own (using information in a paper without citation), commit plagiarism. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and for the course. A written report will be filed with the department chair and the area dean. The dean will review the report and submit it to the Provost and the Vice President for Student Development. It will then be placed in the student's academic file.

Practice academic honesty and integrity by doing your own work and by reading each assignment to prepare for the class activities, quizzes, and exams.

- Both asking for and providing information to those who have not read the assignments are forms of academic dishonesty or cheating and reveal a lack of personal integrity. Please do not put yourself or other students in compromised, dishonest, unjust positions by asking another student what the story was about before a quiz when you have not read the book yourself or by providing the information in any form to those who have not read.

Late Paper Policy: Assignments turned in on time will be given credit. Late assignments or assignments submitted outside of class will earn no credit.

Attendance: Six absences are the maximum number of absences allowed by the University for a 2-day-a-week class. Please see the *PLNU 2019-2020 Undergraduate Catalog*. A 7th absence will result in de-enrollment from this course. Absences do affect grades, so keep that in mind since in-class assignments cannot be made up.

Classroom Attire Policy

The classroom is a professional workplace and a place where all students have the right to work efficiently and to think clearly without distraction. An academic environment free of visual distractions facilitates academic success. As a member of this academic community, each student has a responsibility to dress in a way that does not distract or detract from academic pursuit but rather to dress in a way that encourages and fosters academic thinking and concentration. Please be responsible and considerate of those in this academic and professional environment and dress in a way that facilitates academic success.

Technology in the Classroom

Cell phones and computers may be used in the classroom for LIT 2000 work only.

Academic Accommodations

All students are expected to meet at least the minimum standards for this course as set by the instructor. Students with learning disabilities who may need accommodations to meet the set standards should first

discuss options and services available to them in the Academic Support Center (ASC) during the first two weeks of the semester. The ASC, in turn, will contact the professor with official notification and suggested classroom accommodations, as required by federal law. Approved documentation must be provided by the student and placed on file in the ASC prior to the beginning of the semester.

Quizzes and Tests

Quizzes and tests will be given throughout the course on required reading. Make-up quizzes will not be given unless notification/and or arrangements are made **prior** to the absence. Should you need to miss class due to illness or a school sponsored event, you must contact me **prior to** class to inform me of your illness or absence and/or to make arrangements to take the quiz in my office, but all in-class work cannot be made up.

Assignments

Presentation/Lead Group Discussion: (30 min. total)

Requirements: Begin your presentation with your film. Lead the class in a discussion regarding the content of the assigned reading and end the discussion with a summary of the reading which includes an explanation of the reading and connections that can be made to other relevant contexts such as cultural, religious, historical, literary contexts, etc. All group members are expected to fully participate in each of the processes. You may use outside sources to deepen your understanding of the concepts in the text more fully, but the content (thoughts, ideas, fact, insights, etc.) you obtain from sources must be cited in your summary, and a Works Cited page must be created and included with the summary.

The form the above takes is determined by each group. Creativity is certainly encouraged, but misinterpretation is unacceptable.

Film Adaptation—part of Presentation/Group Discussion:

Requirements: Produce a 5-7 minute short film based on **a section** of the reading. The length will be strictly enforced. As a group, determine the section of reading you would like to create a film about and submit it for approval before you begin the process of filming. Each member is to participate in the full process. Create and submit a 2 page Film Adaptation Summary. No outside sources.

Submit the film to Youtube linked to PLNU gmail, and come to class at least 5 minutes early to prepare for the presentation.

Create and submit 10 final exam questions from your assigned section.

Reflection Papers (4 total @ 20 points possible each) No outside sources.

Reflections 1: *The Screwtape Letters*: The purpose of this assignment is to give you the opportunity to think deeply about a concept Lewis touches on in a letter and respond to it, so as you read through the letters take special note of the themes that resonate with you the most (inspire, challenge, motivate, encourage, enlighten, etc.). Choose one of those themes to use as the focus of your letter, poem, song, rap, reflection, newspaper article, short story, skit, etc. in which you take your audience deeper into the concept revealing the ways its truth affects your thoughts and understandings of it. Your audience is your classmates and your professor. Enjoy the process.

Reflection 2: *The Great Divorce* and The Writer’s Symposium: What did the bus trip to Hell that Lewis took you on show you about Hell, Heaven, yourself, and life on earth with the present and/or future in mind? Discuss your new meaningful insight or new perspective that has come from the reading or discuss the content that engendered new questions and a continued search. Be specific and use examples to show the truth of your claims. The second part of this reflection needs to include what you gleaned from the Writer’s Symposium session about writing. Be sure to attach your ticket so you can earn credit for your attendance. Three page response: Two pages for the book and one for the session. Do not use outside sources.

Reflection 3: *Till We Have Faces*: Lewis claims that truth is found in myth. What truth revealed itself to you in this myth that is significant and meaningful to you and that can be applied to your own life? To get started, consider specific ways you were able to connect with elements Lewis presented as religious issues, truth, social mores, social structures, beliefs, laws, traditions, cultural elements, psychological elements, family issues, relationship issues, individual vs. community issues, the human condition, etc. Be sure to use examples from the text and from your own life to support your claim but examples different from what you used in Reflections 1-2. Do not use outside sources.

Reflection 4: *The Four Loves*: In what ways has this book shed light on a specific concept Lewis worked with in *Till We Have Faces*? Discuss in a two page reflection how this reading has shaped your new perspective and understanding of *Till We Have Faces* and the ways you can apply your new understanding to your life today. If something particularly meaningful came out of the reading related to one of the other texts, please feel free to discuss it as well but in a separate section. Be sure to use examples from the text(s) and from your own life to show the truth and the meaning of your claims, and be sure to use different personal examples from ones you used in Reflections 1-3. Do not use outside sources.

Course Assignment Approximations and Grading Schema

| | | | | |
|---------------|-----|------------|-----------|-----------|
| Quizzes | 15% | A = 93-100 | C+= 77-79 | D-= 60-62 |
| Group Work | 20% | A- = 90-92 | C = 73-76 | F = 0-59 |
| Reflections | 15% | B+= 87-89 | C-= 70-72 | |
| Mid-term Exam | 20% | B = 83-86 | D+= 67-69 | |
| Final Exam | 30% | B-= 80-82 | D = 63-66 | |

Course Grades in Canvas:

Log into Canvas to access our course materials and assignment and project descriptions.

- Please use Chrome as your browser.
- Go to canvas.pointloma.edu.
- Create a shortcut or bookmark to this site.
- Log in with your PLNU username and password.

LIT 2000
Tentative Schedule

| DATE | | READING and ASSIGNMENTS |
|---------------------|----------------------------|--|
| Thursday Jan. 16 | Introduction to the course | Discuss syllabus and establish presentation and study groups |
| Tuesday Jan. 21 | | Who is C.S. Lewis? |
| Thursday Jan. 23 | | Introduction to <i>The Screwtape Letters</i> |
| Tuesday Jan. 28 | | <i>The Screwtape Letters</i> Preface-VI |
| Thursday Jan. 30 | | <i>The Screwtape Letters</i> VII-XIV; Group 1 Presentation |
| Tuesday Feb. 4 | | <i>The Screwtape Letters</i> XV-XXII; Group 2 Presentation |
| Thursday Feb. 6 | | <i>The Screwtape Letters</i> XXIII-XXIX; Group 3 Presentation |
| Tuesday Feb. 11 | | <i>The Screwtape Letters</i> XXX-the end; Group 4 Presentation |
| Thursday Feb. 13 | | Due: Reflection 1; Thematic review |
| Tuesday Feb. 18 | | <i>The Great Divorce</i> Preface to Ch. 4 |
| Thursday Feb. 20 | | <i>The Great Divorce</i> 5-9 |
| Tuesday Feb. 25 | Writer's Symposium | <i>The Great Divorce</i> 10-14 |
| Thursday Feb. 27 | Writer's Symposium | Attend Symposium session |
| Tuesday March 3 | | Due: Reflection 2; Review |
| Thursday March 5 | Midterm | |

| DATE | | READING and ASSIGNMENTS |
|----------------------|--------------|--|
| March 9-13 | Spring Break | Read online: <i>Metamorphoses</i> (known as <i>The Golden Ass</i>) by Apuleius and “Note” in the back of <i>Till We Have Faces</i> <i>Till We Have Faces</i> Book I Chapters 1-5 |
| Tuesday March 17 | | Discuss <i>Metamorphoses</i> (known as <i>The Golden Ass</i>) by Apuleius and “Note” in the back of <i>Till We Have Faces</i> <i>Till We Have Faces</i> Book I Chapters 1-5 |
| Thursday March 19 | | <i>Till We Have Faces</i> Chapters 6-10; Group 5 Presentation |
| Tuesday Mar. 24 | | <i>Till We Have Faces</i> Chapters 11-15; Group 6 Presentation |
| Thursday Mar. 26 | | <i>Till We Have Faces</i> Chapters 16-21; Group 7 Presentation |
| Tuesday Mar. 31 | | <i>Till We Have Faces</i> Book II; Group 8 Presentation |
| Thursday April 2 | | Discussion Book II and Wrap up |
| Tuesday April 7 | | Due: Reflection 3 Best Film Voting and Awards Ceremony |
| Thursday April 9 | Easter Break | |
| Tuesday April 14 | | <i>The Four Loves</i> Chapter I |
| Thursday April 16 | | <i>The Four Loves</i> Chapter II |
| Tuesday April 21 | | <i>The Four Loves</i> Chapter III |
| Thursday April 23 | | <i>The Four Loves</i> Chapter IV |
| Tuesday April 28 | | <i>The Four Loves</i> Chapter V |
| Thursday April 30 | | <i>The Four Loves</i> Chapter VI |
| May 5 | Final Exam | 10:30-1:00 Due: Reflection 4 |

Group 1

Atticus Firey
Kassidy Fitzpatrick
Macarthy McConnell
Zoe McFarlane
Joseph Thatcher

Group 2

Ethan Fink
Kennedy Folly
Heather Long
Drew Edwards
Molly York

Group 3

Lucas Difley
David Frohling
Evelyn Lohman
Ciaran O'Neill-Patrick
Michael Whiteside

Group 4

Jack Bridges
Haley Fry
Katie Leyman
Abigail Orr
Ben Watson

Group 5

Travis Breemer
Megan Gafford
Brian Lee
Fernanda Rodreiguez Santillan
Easton Waterman

Group 6

Sydney Botoomley
Jaden Goldfain
Tylie Johnson
Madelynn Shepherd
Rey Velasquez

Group 7

Michael Berry
Alissa Gross
Deborah Jimenez
James Shotwell

Group 8

Matthew Abangan
Alec Javaheri
Ulises Izucar
Karina Sidhu

Brock Sottile

Rebecca Tooley