

SYLLABUS: WORLD LITERATURE 3050

Fall, 2019; M & W 2:30 – 3:45

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INTRODUCTION

Lit 3050 is a course approved for credit in the General Education program of PLNU. Its content is designed to help students meet General Education Learning Outcome 2b, i.e., that “Students will understand and appreciate diverse forms of artistic expression.” The Learning Outcome will be measured at the end of the term by a Reflective Essay which will ask students to select appropriate course material and respond to the following prompt: “In what ways and to what degree has this literary work (novel, play, poem, short story, essay, creative nonfiction, film) impacted your cultural perspectives, AND what connections have you made between this work and other university courses and/or your own life experience?” (See directions at end of Syllabus)

UNIVERSITY GENERAL EDUCATION MISSION STATEMENT

PLNU provides a foundational course of study in the liberal arts, informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and cultures.

COURSE LEARNING OUTCOMES

The aspired “learning outcome” for you, a student in this course – World Literature (Literature 3050) – is that by the end of this course you will be enabled to:

1. Closely read and critically analyse texts in their original languages and/or in translation;
2. Recall, identify and use fundamental concepts of literary study to read and discuss texts, e.g.:

- a. Standard literary terminology,
 - b. Modes/genres of literature,
 - c. Elements of literary genres,
 - d. Literary periods (dates, writers, characteristics, and important developments),
 - e. Contemporary critical approaches,
 - f. Extra-literary research,
3. Analyse the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with your own lives.
 4. Create (synthesis, evaluation) detailed and informed textual analysis of literary works employing secondary sources and applying concepts of literary study and literary theory.

A WORD TO THE STUDENT FROM THE PROFESSOR

Literature 3050, World Literature, is a general education course designed to acquaint you, the student of higher education, with selective works universally acknowledged as "classics," i.e., "Great Works." This particular course features works from the 18th century up through the modern era and is one of the components of the General Education Program at Point Loma Nazarene University, under the category Developing Cognitive Abilities, namely "Seeking Cultural Perspectives." By including this course in a common educational experience for undergraduates, the faculty of P.L.N.U. support the pursuit of personal awareness and skill development, focusing on the analytical, communicative, and quantitative skills necessary for successful living in society.

TEXTS

The basic text used in this course is the Norton's Anthology, *Western Literature* (Volume 2), 8th ed. In addition, three paperbacks are required: Pirandello's *Henry IV* (which you can read on the web if you choose), Dostoevsky's novel *Crime and Punishment*, both available in our book store, and Ibsen's *Ghosts* (which you can also find on the web). You need not, of course, purchase these books from our bookstore, but it is essential that you obtain the edition of *Crime and Punishment* (ISBN No. 978-0-451-53006-3), for otherwise it will be difficult for you to find the pages referenced in class. Dostoevsky's "The Grand Inquisitor" and Andre Gide's "The Prodigal Son" will be passed out in class as separate hand-outs; i.e., they need not be purchased.

READINGS FOR THE SEMESTER

	WORK	AUTHOR
1.	<i>Madame Bovary</i>	Gustav Flaubert
2.	<i>Faust</i> (“Prologue in Heaven”) – and other selected portions --	Johann von Goethe
3.	“ <i>An Essay on Man</i> ”	Alexander Pope
3.	<i>Candide</i> (Selected Chapters)	Voltaire
4.	<i>Crime and Punishment</i>	Fyodor Dostoevsky
5.	“ <i>The Grand Inquisitor</i> ”	Fyodor Dostoevsky
6.	<i>Ghosts</i>	Henrik Ibsen
7.	<i>The Cherry Orchard</i>	Anton Chekov
8.	<i>Henry IV</i>	Luigi Pirandello
9.	“ <i>The Return of the Prodigal Son</i> ”	Andre Gide
10.	<i>The Metamorphosis</i>	Franz Kafka
11.	“Requiem”	Anna Akhmatova
12.	<i>The Good Woman of Setzuan</i>	Bertolt Brecht
13.	<i>Matryona’s House</i>	Alexander Solzhenitsyn

READING ASSIGNMENTS/READING SCHEDULE

The daily reading assignments will be listed in CANVAS, under the heading “ANNOUNCEMENTS.” They will always specify the assignments for the following three weeks or so, but will also be open to change.

AND SO WHO CARES ANYWAY --AND WHY?

The above-mentioned works are all considered "Great Works," because they were created by artistic writers of singular genius. They have not, however, found universal acclaim merely because of creative form, but also because of profound combination of form and content. Importantly, each work has something significant to contribute to our understanding about the essence of life, society, God, the world, man and woman, and the interwoven relationships each has with the other. In other words, these works are "stories" about you and me and the complex, problematic, oftentimes painful, yet beautiful and exciting world in which we live.

As you would expect, many of these works (stories) will not be "easy" reading; i.e., they are not "soap-opera" level entertainment. Indeed, a cursory reading will rarely suffice for a thorough understanding of these works. Rather, in order to properly gain insight and appreciation into these works, you may well find it necessary to read each work thoughtfully and then to review (think about) what you have read. By engaging in this practice, you will be training yourself to read with an ever increasing level of comprehension, a skill that you will take with you throughout your future life both as a reader (of any type of literature, including the Bible) and as a viewer of other media forms, such as film. Indeed, developing the ability to think critically, as we will be doing together, will be an important contribution to your life in whatever field you may find yourself.

To test your understanding of any respective work, you should discipline yourself to retell [verbally and pictorially] the work in your own mind. If you can do that [i.e., if you can see (visualize) it], you will not only know the story, you will also be able to recall important aspects of the work as we subject it to our class discussion. Such an approach is especially recommended for those students who desire a grade which would indicate superior achievement and mastery of the material handled in this course.

More specifically, this course is intended to introduce you to samples of some of the greatest works of literature ever produced by thinking and creating artists, throughout various parts of our world – in this course, the European world – a world which, as you are well aware, is becoming increasingly smaller and more complex. Because these works are masterpieces, (the list of classics is not codified and is continually expanding as we are introduced to writers heretofore ignored or silenced), it is hoped that your learning will not be an esoteric learning experience in an "ivory tower." On the contrary, these works should stimulate your mind and your independent thinking. My personal goal is to engage you in a close examination of some of the tough, but essential (universal), questions and issues that impact all our lives, i.e., aspects of life which all humans commonly share. At the same time, you will become well versed, it is hoped, in some of the most noted masterpieces of all world literature. And all this we do together as a community of learners, meaning, we will be experiencing these new worlds of thought together in a shared community experience.

Finally, this course is designed to help you grow both intellectually and spiritually, and also to assist you in coming to a deeper understanding – albeit at times, perhaps, a confused, painful and frustrating understanding – and love of God, of yourself and of others, as well as of the world in which we live, thereby enriching your life while also preparing you for a life of continued learning and thought.

GRADING

The grade you receive in this course is based on three criteria: 1) the periodic and unannounced (but virtually daily) quiz; 2) the mid-term; and 3) the final examination. The mid-term will cover the first seven - plus weeks of the term; the final examination will cover the last six (seven). The final examination will not be comprehensive but rather will cover only the material handled in the last seven-plus weeks (post-mid-term material). Quizzes cover the assigned reading for any given day and are objective in nature, geared to rewarding you for having read the material when assigned. You will have approximately 16 –18 quizzes, which will result in an average quiz grade. This, in turn, will constitute a third of your grade along with the two examinations.

"QUIZZES CANNOT BE MADE UP SO PLEASE DON'T ASK"

If you must miss a class (or choose to miss) a quiz, you will receive a grade of "0" for that quiz. (For a detailed description of how this grade is computed, please see the explanation at the end of this syllabus.***) Consideration for exigent circumstances is made in that I will drop your TWO lowest quiz grades when computing the quiz grade average.

So, I repeat:

"QUIZZES CANNOT BE MADE UP SO PLEASE DON'T ASK"

SMART PHONES AND LAPTOPS

May be used for classroom related activities only.

PUBLIC DISCOURSE

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

INCLUSIVE LANGUAGE

Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work. These academic style guides provide background information and good examples of how to maintain non-sexist language use in your writing.

ACADEMIC HONESTY/ POLICY ON PLAGIARISM

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

EXAM DATES

APPROXIMATE MID-TERM DATE:	Sometime in Mid-October
FINAL EXAM DATE:	Wednesday, December 18, 2019, 1:30 - 4:00.

EXPLANATION OF THE GRADING SYSTEM

As noted above, your final grade comprises three components: a quiz average, a mid-term and a final. To come to a final grade, I translate, first of all, your quiz grades into numerical equivalents and then arrive at an average. In this system, an "A" equates to 11 points; an "A-" to 10; a "B+" to 9; a "B" to 8; a "B-" to 7; a "C+" to 6; a "C" to 5; a "C-" to 4; a "D+" to 3; a "D" to 2; a "D-" to 1; and an "F" to 0. Importantly, a quiz grade of "0" equates to -5, but again, I drop the two lowest quizzes, so this should not be a problem to the conscientious student. A sample of how the quiz grade would be arrived at is as follows. Assume you had five quizzes (after having the three lowest dropped) with the following grades:

A (11)
B- (7)
C+ (6)
A- (10)
B (8)

First Step: $11 + 7 + 6 + 10 + 8 = 42$

Second Step: $42 \text{ divided by } 5 \text{ quizzes} = 8.4$

Third Step: Assume then a MidTerm grade of "C" and a Final Exam grade of "B":

Fourth:

- a) Quizzes (8.4), plus
- b) Midterm (5), plus
- c) Final (8) =

$$8.4 + 5 + 8 = 21.4$$

$21.4 \text{ Divided by three (Quizzes, MidTerm \& Final)} = 7$

Final Grade = B-

KEY ASSIGNMENT

Key Assignment for Students: Take-Home Final Exam Essay

You will choose one work from our course readings that has impacted your understanding and appreciation of cultural perspectives to some degree and write a response to the prompt below.

Prompt

In what ways and to what degree has this literary work (novel, play, poem, short story, essay, creative nonfiction, film) impacted your cultural perspectives, AND what connections have you made between this work and other university courses and/or your own life experience?

Specifications

Your essay response should be thesis-driven, elaborated by reasons, and supported with textual evidence properly cited with MLA style from the work itself.

Length of essays should be 2-3 double-spaced pages in 12-point font type.

Essays earning highest marks must address both aspects (impact, connections) of the prompt.

AAC&U Rubrics: Critical Thinking & Reading (selected criteria)

Due: Hard Copy submission at the beginning of your Final Exam, i.e., December 18, 2019.