

*W*orld lit 3: (3 Credit Hours)

Richard

Hill, Ph.D.
Summer 2010

A Study Abroad Course

CLASS INFORMATION SHEET, SYLLABUS, AND INSTRUCTIONS FOR WRITING ASSIGNMENTS (3 pages)

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REQUIRED TEXTS:

Joyce, James. *Dubliners*

Singer, Isaac Bashevis. *Gimpel the Fool and Other Stories.*

Stevenson, Robert Louis. *Kidnapped*

The Norton Anthology of World Masterpieces, VOLUME 2. 7th edition ONLY. (Around \$5 online)

+ Other readings TBA

COURSE RATIONALE AND OBJECTIVES: WELCOME to LIT 203, the final component in a three-course chronological series on world literature. The aim of the series is to introduce students to the vast body of great international literature beyond popular contemporary writing. Given the overview, sense of context, and background that this course provides, you'll have the tools to continue expanding the literature component of your liberal arts education in your life after PLNU.

But what is good literature? A working definition for this class might include, without being limited to, the following: Literature that widens your perspective; literature that helps you reflect on your relationship to God, to others, and to the world; literature that you understand, learn from, and enjoy the more you read it; literature that doesn't seem dated, even after many years and many readings.

In Lit 203 we will be focusing on the "modern" and "post-modern" period (the last hundred and twenty years or so) and *we will discuss at length how those movements affect thinking and attitudes in the contemporary world.* This is a particularly interesting epoch, for we can see through literature the struggle that twentieth-century thinkers and artists have had with questions of faith, humanity, morality, and even with basic meaning in the universe. We may not all enjoy or be enlightened by all of the works we'll read and discuss---some of them may irritate or even anger us---but all should prove interesting or informative. In our discussions, we will strive for a Big Picture approach, examining the writing both on its own terms and from a Christian world view.

COURSE PLAN

Students are required (1) to complete all or most of the reading for the course by the end of Spring term and (2) to attend 4 discussion meetings during Spring term in addition to two planning meetings. Reading response sheets (see attached instructions) will be collected at January, February, March, and April meetings. Students will complete a written take home final by the end of the Summer I term.

EVALUATION

60% Four writing assignments

30% Final Exam

10% Attendance and class participation

LIT 203 COURSE READINGS (subject to adjustment as necessary)

READ OVER CHRISTMAS BREAK:

RL STEVENSON Kidnapped

I. B. SINGER “Gimpel the Fool” (1st story in *Gimpel* book), “The Gentleman from Krackow” “The Mirror”
“The Little Shoemakers.” “Fire”, The Unseen” + TBA

READ FOR JANUARY

VERLAINE AND RIMBAUD: Norton 1169-1180

BAUDELAIRE Norton 1141-1150

DOSTOEVSKY: Notes from the Underground Norton (1063- 1141)

TOLSTOY: “The Death of Ivan Ilych.”

Joyce, “An Encounter,” “Araby” + TBA

READ FOR FEBRUARY

ESSAY: “Masterpieces of the Twentieth Century:

Varieties of Modernism” (1337-1348)

PIRANDELLO: Six Characters in Search of an Author, act I (1427-1499)

JOYCE “Eveline,” “Two Gallants” + Angela’s Ashes excerpt (handout)

READ FOR MARCH

YEATS (1414-1427)

KAFKA “The Metamorphosis”

WOLFE “A Room of One’s Own”

ELIOT (1676-1698)

ESSAY: “Contemporary Explorations” (1899-1904)

CAMUS “The Guest”

Joyce “Counterparts” “A Mother” + TBA

READ FOR APRIL

DADA (1712-1719) Read first poem of each poet in the section

O’CONNOR “A Good Man is Hard to Find”

BECKETT *Endgame*

ACHEBE Things Fall Apart

Joyce “The Dead” + TBA

INSTRUCTIONS, SAMPLE QUESTIONS/COMMENTS SHEET FOR LIT 203

[Heading]

Stuart B. Loma

World Lit 3/ Study Abroad 2010 / Dr. Hill

January 30, 2008

Sheet # 2: Singer, Verlaine, Rimbaud

[For each sheet, you should fill one page, single spaced, with comments and annotated questions.]

HERE ARE SOME DECENT EXAMPLES OF COMMENTS AND QUESTIONS:

1. [Comment] I think Gimpel is the biggest fool of all time. He is completely unrealistic to believe everyone, no matter what they say. It makes for good comedy, but what is Singer's point? Is he trying to say that it's better to be a fool than to risk being cruel? If so, I don't know if Gimpel is a very convincing example. What about the old axiom: "Evil triumphs when good people do nothing?" Gimpel is letting all sorts of bad things go on that he could easily stop. He is being sort of "holier than thou" by bowing out of his responsibilities as a citizen, a husband, and an employee.

2. [Question] How did the Yiddish language spring up? Is it dying out now? Why did Singer write in Yiddish if he knew English? Could it be that these stories are even better in Yiddish?

3. [Comment/Question combo] Verlaine and Rimbaud sound like something out of the MTV news. And their lyrics remind me of 90s bands like The Cure. "Season In Hell" was like the liner notes for an Ozzie Osborne album. It all seems so negative and so modern. It plays well today, but how was this poetry seen by young people in the 1800's? Were they all trying to emulate V &R?

4. On the other hand, I'm wondering if Gimpel really was a fool. He has a certain dignity, even when he's being an idiot. The comments from the Rabbi, when he says "[]" "should not be taken lightly. Also, when the devil appears and says, "{ }", and when Gimpel's wife comes back from the grave and says "[]" "the author may be trying to say . . .

BAD EXAMPLES (No credits for these kinds of questions/comments)

1. Why is Gimpel a Fool? [Provide a possible answer: say why YOU think he is or isn't a fool]

2. I thought Verlaine was cool [How so? Which poem(s) impressed you the most? Why?]

3. What kind of questions will be on the final? [Ask housekeeping questions separately; reading should focus on the reading.

4. "The Guest" is an awesome story that says a lot about human nature and also existentialism. [Why is it awesome? What exactly does it say about human nature and existentialism?