HU3504 NOVELS FROM WORLD LITERATURE

Fall Semester 2004  
11:05 - 12:20  
Glenda E. Gill, PhD  
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10:30-11:00 MWF  
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CATALOG Description: Comparative approach to selected novels of Western and non-Western authors, excluding English and North American, and including works by non-European writers. Film versions of selected novels may also be studied.

TEXTS:
- Anna Karenina, Leo Tolstoy
- Cry, the Beloved Country, Alan Paton
- Madame Bovary, Gustave Flaubert
- Don Quixote, Miguel de Cervantes

FILMS: Films of all of the texts will be shown; however, students who view only the films and fail to read the texts will be at a severe disadvantage, since the discussions/papers/projects will hinge on in-depth reading of the four novels.

N.B. Oprah Winfrey does have a web site as of this printing on Anna Karenina, a selection she made for her book club.

OBJECTIVES:
1. To assist the student in appreciating the beauty of the classics.
2. To foster and improve speaking skills.
3. To compare film with texts.
4. To encourage creative projects.
5. To help the student with literary analysis.
6. To encourage reading of literary criticism and theory.
7. To improve writing skills.
8. To increase the student's knowledge of historical and social matters related to the novels of the world.

Tu. - August 31--Introductions, distribution of syllabi, filling out of Bio cards. Begin Madame Bovary.
Th. - Sept. 2--Madame Bovary
Mon. - Sept. 6--LABOR DAY (UNIVERSITY HOLIDAY)
Tu. - Sept. 7--Madame Bovary
Th. - Sept. 9--Madame Bovary (15 min.); 11:20-12:20--Visit to the Van Pelt Library for the purpose of learning how to do research related to our assignments.
Tu. - Sept. 14--Madame Bovary
Th. - Sept. 16--Each student is expected to give a report on an article of criticism related to Madame Bovary.
Tu. - Sept. 21--Anna Karenina
Th. - Sept. 23--Anna Karenina
Tu. - Sept. 28--Papers and/or creative projects on Madame Bovary
Th. - Sept. 30--Cushion for papers/projects. As of this writing, there are eleven students enrolled. If we complete papers, we will continue with Anna Karenina.
Tu. - Oct. 5--Anna Karenina
Tu. - Oct. 7--Anna Karenina
Tu. - Oct. 12--Anna Karenina
Tu. - Oct. 19--Anna Karenina criticism. Each student is asked to give a report on one article of literary criticism related to the novel.
Th. - Oct 21--Papers/Creative Projects on Anna Karenina
Tu. - Oct. 26--Cry, the Beloved Country and conclude papers/projects on Anna Karenina.
Th. - Oct. 28--Cry, the Beloved Country
Tu. - Nov. 2--ELECTION DAY and Cry, the Beloved Country
Th. - Nov. 4--Cry, the Beloved Country and its criticism. Each student is asked to give a brief report on literary criticism related to the novel.
Tu. - Nov. 9--Papers/Projects on Cry, the Beloved Country.
Tu. - Nov. 11--Conclude papers/projects on Cry.
Tu. - Nov. 16--Begin Don Quixote
Th. - Nov. 18--TBA

Nov. 22 - Nov. 28--THANKSGIVING BREAK

Tu. - Nov. 30--Don Quixote
Th. - Dec. 2--Don Quixote
Tu. - Dec. 7--Don Quixote
Th. - Dec. 9--Don Quixote
Tu. - Dec. 14 and Th., December 16--Papers/Projects on Don Quixote.

I do not discuss final grades with students unless I have made an error in computation. I do turn in grades immediately so that you may call the Office of Student Records and Registration.

GRADING POLICY: I will weigh the four major papers/projects equally. In the case of borderline students, I will consider (but not guarantee) the quality of a report, but a report is not the same as an analysis or a project in which you have invested considerable effort.

NATURE OF PAPERS/CREATIVE PROJECTS:

You have choices of:

1. a critical paper, supported by one article found in a refereed journal, generally indexed in the MLA Bibliography or JSTOR (Language and Literature section, only).
2. a historical or social analysis of the novel, informed by three sources which I must approve.
3. a creative project, often, but not always, with a scholarly narrative. You may use music, puppetry, a website (arrangements need to be made), a drawing, a painting, photography, Photo Shop, an original poem, a scrapbook (Let's discuss the scrapbook), films that you make, mime, costume design, sound design, or some other facet of your creative genius. You are not limited to these suggestions. You must have read some material to inform your creativity.
I MUST APPROVE ALL TOPICS NO LESS THAN TWO CLASS DAYS IN ADVANCE. ALL PAPERS/PROJECTS MUST BE PRESENTED BEFORE THE CLASS!

Grading criteria and classroom policies attached.
CLASSROOM POLICIES

ABSENCES: In the real world, employers expect regular attendance. Classroom attendance is vital and it is training for the rest of your life. Students in my classes battle three unexcused absences, summer and during the regular year. Thereafter, on a case by case basis, I reserve the right to lower your final grade by \( \frac{1}{2} \) a letter grade. (for each absence beyond three) On the fifth absence for summer school (and on the tenth for the regular year), I reserve the right to give the student an F regardless to what grades may be earned on papers/projects. This will be an F for the course.

WHY? Eighty per cent of college students, nationwide, according to Newsweek, work 20 hours a week. A number of students holding full-time jobs sign up for as many as 18 credits per term and participate in extra curricular activities. For most human beings, this is an absolute impossibility, so they have heavy absences from class. In recent years, excessive absences have gone beyond all reasonable bounds, straining relationships and severely jeopardizing the student's grade.

Students with major illnesses are encouraged to drop and not "hang in there at all costs." I understand brief absences for weddings, funerals, court appearances, job interviews, and short-term illnesses. I also do not normally require any form of documentation. I will when the problem becomes excessive. Discipline is key!

GRAMMAR: Few successful people in life in any field thrive with poor language skills. If a pilot for a major airline said over the loud speaker: "Ladies and gentlemen, we now bees over the Mississippi," he or she would, under the best case scenario, be transferred to Siberia, if not fired. It makes no difference how well he or she can drive the plane. So it is with virtually all other jobs where one is upwardly mobile. One will not be excused because this form of speech is their dialect. Dialect is generally accepted in limited social circles and on stage/screen.

GRADES AFFECTED BY GRAMMAR: I often give dual grades, such as an A/F, the former for content and the latter for grammar. This is not something I must do, or even feel strongly about. I do it in order to help students who have made some effort, but still have a paper that is problematic. If you are uncomfortable with this and we cannot work on trust, I will happily give you one grade; it will, generally, lock you into a grade which is final. The double or dual grade is flexible, but never to be used against a student. As you present, you may say, "I prefer only one grade, please."

LATE PAPERS: Late papers are a hassle. I reserve the right to lower your grade by one letter grade for each day it is late.

RESPECT: I am very strong on mutual respect. I prefer to be called Professor Gill or Dr. Gill and I will give you the same courtesy. An attitude of respect must prevail in any classroom where learning is to effectively take place.

LENGTH OF PAPERS: Format: Under the ADA, I do respectfully request that all papers be in a size 14 font and that they be double-spaced. I will return papers that do not comply with this request. All pages should be numbered, except page one. I generally ask for five page papers, but this may be negotiable, especially when one does a creative project.

ORAL PRESENTATIONS: Please bring an extra copy of your paper. All work must be presented before the class. Thanks.
GRADING CRITERIA
Glenda E. Gill

No set of criteria can include all the characteristics of every forceful and convincing piece of writing or speaking. However, the purpose of this form is to help you learn to incorporate certain elements of effective communication in all your papers and speeches.

CONTENT

Central idea: clear; limited; implications of situation carefully considered? adapted to audience? Support: sufficient, relevant? specific? sources attributed as needed?

ORGANIZATION


EXPRESSION

Tone: indicates involvement with subject? (I hold that tone is the single most important element in writing.) Appropriate to purpose and audience? Appropriately maintained? Sentences: clear? concise? varied? patterns suitable for reading and/or listening? Word Choice: accurate? appropriate to audience?

DELIVERY

Conveys involvement with audience and subject: animation? (Is your delivery alive and enthusiastic?) Are gestures appropriate? Do you have too many gestures? Are they overdone? Eye contact? Too much reliance on notes? Are you familiar with the piece you are presenting? Voice: articulation clear? appropriate projection? intensity? rate?

MECHANICS (Writing and speaking)

Punctuation? Spelling? Usage: tense? subject-verb agreement? (This can be very serious.) Do you write in fragments? (This is a serious problem.) Documentations: form correct? We use the MLA Handbook as our guide. It can be purchased. I recommend the Fourth Edition. It is also available on the World Wide Web. It is in the library and in The Writing Center.