

## LIT 2331: Masterpieces of World Literature

---

Time: Tuesday 7:00-9:45pm

Location: FO 3.222

Instructor: Renea McKenzie

Email: [renea.mckenzie@utdallas.edu](mailto:renea.mckenzie@utdallas.edu)

Office Number: JO 4.134

Office Hours: Tue. 6:00-6:45p; 9:45-10:00p and by appt.

### Course Description:

Across time and geography, people have always told stories. These stories often provide order and meaning to people's lives; mirror and/or project certain cultural values, norms, and ideals; and enlighten, exhort, and entertain those who tell, read, and hear them. In this course, we will read a number of short stories from a variety of cultures in order to understand what makes a story “work,” what makes a story “good,” and how stories provide insight into those cultures that differ from our own various cultural contexts.

### General Education Core Objectives:

- Critical Thinking Skills—to engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts and constructing solutions.
- Communication Skills—to demonstrate effective written, oral, and visual communication.
- Social Responsibility—to demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national, and global communities.
- Personal Responsibility—to demonstrate the ability to connect choices, actions, and consequences to ethical decision-making.

### Course Objectives:

- Critical Thinking & Communication Skills—to analyze and think critically about literature and to express these thoughts through writing, discussion, and presentations.
- Social Responsibility—to gain exposure to a variety of important authors from around the world and to recognize the importance of their literary contributions through reading, writing, discussion, and presentations.
- Personal Responsibility—to make conclusions about the human art of story and connections between the modes and purposes of story-telling from various cultural contexts through reading, writing, discussion, and presentations.

### Required Text:

*The Norton Anthology of Short Fiction, Shorter Eighth Edition* by Richard Bausch  
Paperback; ISBN: 978-0-393-93776-3

*\*There may be other readings assigned by the professor and given as a handout or a web link.*

**Course Requirements:**

- 10%: Weekly Reading Quizzes
- 5%: Discussion Leading
- 10%: Discussion/Class Participation
- 50%: Reading Response Papers (5 papers, 2-3 pgs. each)
- 25%: Final Project: 6-8 pgs. Writing and research with a brief (5 min) presentation.

**NOTE:** *All matters associated with this course are subject to change at the instructor's discretion. Any and all changes will be communicated to students in writing.*

**Calendar of Assignments**

*Note: All readings must be read **before** class on day listed.*

8/23	Syllabus and Course Introduction: The Power of Story
8/30	Hawthorne: "Young Goodman Brown," Poe: "The Fall of the House of Usher," Poe: "The Philosophy of Composition," Wilbur: "The House of Poe"
9/6	Melville: "Bartleby the Scrivener," Leo Marx: "Melville's Parable of the Walls," Maupassant, "An Adventure in Paris," Maupassant, "The Novel" <b>Reading response 1 due via TurnItIn in eLearning</b>
9/13	Tolstoy: "The Death of Ivan Ilyich," Morson: "The Reader as Voyeur: Tolstoi and the Poetics of Didactic Fiction," Tolstoy: "What is Art?," Chopin: "The Story of an Hour," Gilman, "The Yellow Wallpaper"
9/20	Chekov: "Gusev," Bausch: "Gusev," Joyce: "The Dead," "Structure and Sympathy in Joyce's 'The Dead.'" <b>Reading response 2</b>
9/27	Kafka: "The Metamorphosis," Corngold: "Kafka's The Metamorphosis," Kafka: "Letter to Max Brod," <a href="#">Mann: "Disorder and Early Sorrow"</a>
10/4	Lawrence: "The Horse-Dealer's Daughter," Hemingway: "Hills Like White Elephants," Bush: "Hills..." Hemingway: "An Interview," Faulkner: "A Rose for Emily" <b>Reading response 3</b>
10/11	Fitzgerald: "Babylon Revisited," Steinbeck: "The Chrysanthemums," Ellison: "King of the Bingo Game," Ellison, "An Interview."
10/18	Capote: "Miriam," O'Connor: "A Good Man Is Hard to Find," <a href="#">"Everything that Rises Must Converge,"</a> "The Nature and Aim of Fiction," Lee Smith's "Flannery O'Connor's A Good Man..." <b>Reading response 4</b>
10/25	Nabokov: "Signs and Symbols," Baldwin: "Sonny's Blues," Kawabata: "The White Horse," Garcia-Marquez: <a href="#">"The Handsomest Drowned Man in the World."</a>

11/1	Mukherjee: "The Management of Grief," Ford on "The Management of Grief," Mukherjee: "A Four-Hundred-Year-Old Woman," Kincaid: "Girl," Oates: "How I Contemplated the World..." <b>Reading response 5</b>
11/8	Updike: "A&P" and "Accepting the Howell's Medal," Le Guin: "The Ones Who Walk Away from Omelas," O'Brien: "The Things They Carried."
11/15	Atwood: "Death by Landscape" and "Why Do You Write?," Tan: "Rules of the Game," Danticat: "A Wall of Fire Rising" <b>Reading response 6</b>
	<b>Nov. 21-25 Fall Break – No Class – Happy Thanksgiving!</b>
11/29	Course Conclusion: Finding Patterns and Making Connections
12/6	Final Project Presentations; <b>Final Projects Due</b>
I reserve the right to change the order of assignments. Any changes will be communicated to students at least one week in advance.	

## Assignment Descriptions

---

### Quizzes

Each class will begin with an objective, closed-book quiz over readings and the previous class's lecture. There are no makeups, but I will drop the quiz with the lowest grade at the end of the semester.

### Class Discussion

For each class, you should bring a **written** list of questions or comments about the assigned readings and **be prepared to discuss** these questions and comments with your classmates. Each week, I will select two class members at random to serve as discussion leaders for that class period. I am looking for quality in your remarks (more than mere quantity), thoughtfulness, and a familiarity with the texts.

### Reading Response Papers

There are six opportunities to write response papers throughout the semester. **You must complete five (5) out of the six or, if you complete all six, I will drop the lowest grade.** Reading Response Papers are due via TurnItIn in eLearning before the start of class (before 6:59pm). If you know in advance that you will be absent, you must **A)** notify me in advance that you will be absent, and **B)** submit the paper via TurnItIn no later than the start of class on the day that you miss. I do not accept late work.

The ideal paper will be 2-3 pages, using 12-point, Times New Roman font and double spacing. It may be written in your own "voice," or style, but it must follow standard grammar practices and avoid excess informality. You will be given a choice between a few writing prompts for each essay. You must write about one of these. **Your grade will be based on:** the ability to focus and stay on topic; the quality and depth of your insights; the use of specific textual evidence as support; and grammar, mechanics and readability.

(See next page for Response Paper Dos and Don'ts.)

### Dos and Don'ts of Response Papers:

DO NOT: Only summarize plot.

DO: Analyze thematic and symbolic significance of events in the story.

DO NOT: Say you didn't like a character.

DO: Explain *how* a character was unlikable, how that effects the reading experience, and *why* that may or may not have been the author's intent.

DO NOT: Generalize and provide vague reasons behind your analysis.

DO: Use specific examples from the text(including quotes, if significant).

DO NOT: Make superficial, obvious insights.

DO: Think deeply, and look closely into the work. Notice things that a casual reader would not.

DO NOT: Simply repeat ideas mentioned in class by the instructor or by other students.

DO: Build off ideas mentioned in class, adding *your own* thoughts and insights to the discussion.

### Final Project

Your final project will be 6-8 pages (MLA format, 12-pt. Times New Roman Font) and will require research and analysis. More details on this assignment will be given as the due date approaches.

### Course Policies

---

#### Attendance

Because each class period consists of a mixture of class discussion, group work and freewriting, your thoughtful, attentive, and active participation is essential (and will form a portion of your grade). If you sleep, engage in non-class-related activities, or interfere with your classmates' ability to learn, you will be counted absent for that day. Be on time: class starts promptly.

Each student is allowed **one (1)** absence, no questions asked. Save it for when you really need it. Any further absences will be unexcused regardless of the reason apart from extremely extenuating and documented circumstances. Your final grade will suffer a **4% reduction** for each absence you accumulate over after your free absence (e.g., 4 absences = 12% total reduction). ***No excused absences or makeup work will be given.*** It is your responsibility to contact a fellow class member if you would like to know what you missed or if you need class notes.

#### Punctuality

Persistent tardiness to class is disrespectful to both your instructor and your peers. Continually arriving late to class will affect your participation grade in the course. I will consider you tardy if you arrive after the quiz at the start of class. Since the quiz is how I take attendance, it is your responsibility to inform me, at the end of class, of your arrival so that I remember to give you credit. Three tardies will result in one absence for the course; I will consider you absent if you miss 20 minutes or more of class.

#### Class Participation

Your success in this course is a function of your level of engagement. I am interested in the quality of your remarks rather than the quantity. Please use your analysis of the readings, your daily written responses, and prior research and/or study when responding orally in class, and please be prepared to back up any points you make with specific passages from the text we are studying.

Participation in this course does not include doing work unrelated to this course during class, sleeping in class, or using computers or other personal electronic devices for personal messaging, research, or entertainment. If you sleep during class or participate in non-class-related activities, I will count you tardy or absent for that day depending on the length of your engagement in those activities.

### **Late Work**

Late work will not be accepted in this class. When you know you will be absent, please email your assignments to me before the start of class that day or sooner to receive credit. Extenuating circumstances will be considered on an individual by individual basis. In all circumstances, timely communication is key, the sooner the better.

### **Personal Communication Devices**

Turn off all cell phones, pagers, and other personal communication devices before the start of class. Do not use such devices during class. If you have an emergency situation that requires you to have access to your phone, please notify me in advance. You may use tablets or laptops to take notes, but please do not use them for anything unrelated to class work. World Lit a small class; it is difficult to hide being off-task.

### **Grading**

<b>Grade</b>	<b>Minimum</b>	<b>Description</b>	<b>Grade Points per Semester Hour</b>
A+	97		4.00
A	93	Excellent	4.00
A-	90		3.67
B+	87		3.33
B	83	Good	3.00
B-	80		2.67
C+	77		2.33
C	73	Fair	2.00
C-	70		1.67
D+	67		1.33
D	63	Poor	1.00
D-	60		0.67
F	0	Failure	0

I will make use of the +/- system in grading as stipulated by *The University of Texas at Dallas Undergraduate Catalogue, 2010-2012*.

***\*If you wish to discuss your grades, you must make an appointment—University policy forbids discussing grades via email.***

## University Policies

---

### Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work.

Scholastic dishonesty includes, but is not limited to, statements, acts or omissions related to applications for enrollment or the award of a degree, and/or the submission as one's own work or material that is not one's own. As a general rule, scholastic dishonesty involves one of the following acts: cheating, plagiarism, collusion and/or falsifying academic records. Students suspected of academic dishonesty are subject to disciplinary proceedings.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). Penalties may range from failing an individual paper to failing the course. This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

**Please review additional university policies at <http://go.utdallas.edu/syllabus-policies>.**

I have read the policies for LIT 2331 and understood them. I agree to comply with the policies for the Spring 2013 semester. I realize that failure to comply with these policies will result in a reduced grade the course.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name (print): \_\_\_\_\_

UTD e-mail address: \_\_\_\_\_