

# **NT8365: EVIL, SUFFERING, AND DEATH IN THE NEW TESTAMENT**

Perkins, Spring 2013

Dr. Jaime Clark-Soles  
Perkins School of Theology, SMU  
P.O. Box 750133  
Dallas, TX 75275  
214-768-2027

Office: 109b Kirby Hall, Perkins School of Theology  
[jaimecs@mail.smu.edu](mailto:jaimecs@mail.smu.edu) (best way to reach me)  
Course meets: Tuesdays, 1:00-3:20 p.m.; 220P

## **Course Description:**

In this course we will explore views on evil, suffering, death, and afterlife evinced by various New Testament authors. Questions to be asked of our texts include:

- Who's to blame for ESD, if anyone?
- How are ESDA conceptualized?
- How does the view presented by each author compare to her or his milieu?
- What "solutions" for ESD are envisioned?
- How does all of this relate to our own day?

NOTE: Both Southern Methodist University and your instructor reserve the right to make modifications in content, schedule, and requirements as necessary to promote the best education possible within prevailing conditions affecting this course.

## **Course Goals:**

- 1) To gain knowledge of some New Testament views of ESDA
- 2) To consider if and how those views inform contemporary views of ESDA
- 3) To ponder what resources one might employ if asked the question: "What does the New Testament say about evil, suffering, death and afterlife?" In the course I hope to model that all of the following are useful resources:
  - the Bible
  - dialogue with and/or critique of the Bible
  - tradition
  - dialogue with and/or critique of tradition
  - the experience of others
  - your own experience
  - experience as portrayed through the arts, including film
  - meditation

## **Required Texts**

- New Revised Standard Version Bible.
- Walter Wink, *The Powers That Be: Theology for a New Millennium*. New York: Galilee, 1999.
- Jaime Clark-Soles, *Death and the Afterlife in the New Testament*. T&T Clark, 2006.
- Nicholas Wolterstorff, *Lament for a Son*. Eerdmans, 1987.
- Jennifer Sutton Holder and Jann Aldredge-Clanton, *Parting: a handbook for spiritual care near the end of life*. Chapel Hill: University of North Carolina Press, 2004.
- Sharon Baker, *Razing Hell*. Westminster John Knox Press. 2010.
- Philip Simmons, *Learning To Fall: The Blessings of an Imperfect Life*. Bantam, 2003.
- Marie Fortune, *Keeping the Faith*. 1995.
- Susan R. Garrett, *No Ordinary Angel*. 2008.

## **Required Articles on Reserve**

We will use a number of articles and excerpts from books. All of these readings are available on reserve at Bridwell or the course website.

## **Course Policies**

### ***Late Paper (Assignment) Policy***

Late work will be penalized according to the following guidelines without exceptions:

- Papers turned in 0–2 days late will be penalized 10 points off their final grade.
- Papers turned in 3–6 days late will be penalized an additional 10 points off their final grade.
- Papers turned in after 6 days will receive a grade no higher than 50 (F).

All late papers are ineligible for comments.

***Attendance and Class Decorum:*** Be respectful. Be punctual, as class will begin on time. Breaks will be given; students must return promptly. Attendance is mandatory; roll will be taken.

***Beepers and cell phones must be turned off during class.*** Be prepared to participate. Professional respect and courtesy are expected at all times. Do not engage in side-discussions during class as this distracts the instructor and fellow students. No eating is allowed during class.

## **Course Requirements**

1. Dostoevsky assignment. **Due Jan. 29.** After reading the chapters entitled “Rebellion” and “The Legend of the Grand Inquisitor,” in *The Brothers Karamazov*, write an essay response (800-1000 words) that includes **THREE** of the following four options:

- Summarize Ivan’s main points and help him argue his case.
- Summarize the Cardinal’s position and help him argue his case.

- Summarize Jesus' position and help him argue his case.
- Summarize Alexei's position and help him argue his case.

2. Jon Levenson response paper. 650-700 words. **Due Feb. 5.** Answer the questions found on the syllabus under Class 2.

3. Book Review. 650-750 words. **Due by Apr. 9.** Choose a book from the list at the end of the syllabus. If you want to choose a book not on the list, please consult with the professor first.

### **Basic Book Review Guidelines**

The critical book review should include each of the following items:

- 1) the intentions of the author;
- 2) a brief summary of the book's contents;
- 3) the strengths of the book;
- 4) the weaknesses of the book;
- 5) the book's implications for further study, if any;
- 6) an evaluation of the work in terms of its ethical value; that is, what I call the "so what?" dimension of the work. Put differently, how might deep engagement with the book affect us, if at all?

4. Movie review on one movie listed below. You can make a case for another movie if you see fit. You may want to arrange to watch the movies in groups. See the "Movie Review Guidelines" on the course webpage. You can submit it to me only or you can also post it to Blackboard. 500-550 words. **Due by Mar. 26.**

*Les Misérables* with Hugh Jackman and Anne Hathaway

*The Sweet Hereafter*

*Hotel Rwanda*

*Crash*

*Big Eden*

*In My Country*

### **Basic Movie Review Guidelines**

- a. Write a brief summary of the movie's plot.
- b. Comment upon one or two aspects of the film that gripped, frustrated, inspired, or provoked you in some way and explain why. It can be a positive, negative, or simply "interesting" aspect.

c. What do you take to be the strengths and weaknesses of the movie?

If you want to learn to review movies with more expertise, see Timothy Corrigan, *A Short Guide to Writing about Film*, 2010.

5. Wink paper. A paper on your experience of a power/principality in relation to Walter Wink and the New Testament. You will e-mail this paper to those assigned to your small group as well as a copy to the professor. 960-1040 words. **Due to professor and your small group via e-mail by noon on Mar. 18.** Guidelines will be provided in class.

6. Research paper (15-17 pages) or project on a topic related to our subject. **Proposal due March 5. Paper due to professor's e-mail box by 5 pm on May 3.** The proposal should present the question(s)/subject you intend to research, why it interests you, and some preliminary bibliography. The more detailed your proposal, the better I will be able to guide you.

7. Creative Project. **Due at time of Final Exam. TBD.**

“Against the ruin of the world, there is only one defense: the creative act.”  
Kenneth Rexroth.

Everyone will do a creative project which is then shared with the class during the scheduled final exam time. In addition to presenting the project, you are expected to submit a one-page explanation of it—how it came to be, what it means, etc. In the past people have done all kinds of things. I encourage you to **try something new and out of your comfort zone**. You will be graded on the process, **NOT** the product, so branch out! On the other hand, some of you have creative gifts you haven't tapped into for a while due to time constraints. In that case, I invite you to reconnect with your creative passion and get course credit for it.

8. Class participation.

Consistent attendance is expected. Our topic is important and relevant, but also challenging. To be successful, the course will require thoughtful input from each of you. You should come to class fully prepared, having read and reflected upon the assigned readings. For each reading, use the following to make notes in preparation for class discussion:

- a. What are the main points presented by the author? Give a brief summary.
- b. What do you consider to be the strengths and weaknesses of the material?
- c. What deserves further thought or discussion and why?

At the end of this syllabus, you will find a Class Participation self-assessment page. You will record a grade for yourself for each class and submit the assessment to the professor at the beginning of the last class on **April 30**.

## **Course Evaluation**

Your grade will be based on the following:

- Dostoevsky assignment: 5%
- Levenson paper: 10%
- Powers/principality paper: 10%
- 1 book review: 10%
- 1 movie review: 10%
- Final paper or project: 25%
- Creative Project: 10%
- Class participation: 20%

### Class Schedule and Reading Assignments

<b>Jan 29</b>  <b>Class 1</b>	<p><b>Introduction: The Problem of Evil, Suffering, and Death</b></p> <p>1. READ: Fyodor Dostoevsky, “Rebellion” and “The Legend of the Grand Inquisitor” in <i>The Brothers Karamazov</i>. My favorite translation is that done by Richard Pevear and Larissa Volokhonsky (North Point Press, 1990), though you may read from any translation.</p> <p>2. READ: Thomas F. Tracy, “Why Do the Innocent Suffer?” in <i>Why Are We Here?</i> (Edited by Ronald F. Thiemann and William C. Placher; Harrisburg: Trinity Press International, 1998), 40-55. BB.</p> <p><b>Dostoevsky Assignment Due</b></p>
<b>Feb 5</b>  <b>Class 2</b>	<p><b>I. Backgrounds</b></p> <p>1. READ: Jon D. Levenson, <i>Creation and the Persistence of Evil: The Jewish Drama of Divine Omnipotence</i>. Princeton: Princeton University Press, Reprint edition 1994, Part I (pp. 1-49). BB.</p> <ul style="list-style-type: none"> <li>➤ For Chapter 1: “Theogony” refers to a mythical account of the birth or creation of a god; “cosmogony,” to an account of the birth or creation of the world; “Ugaritic” refers to the language, culture, myths, etc. of the indigenous people of Canaan (cosmogonic myths tell of El, Baal, etc.; by contrast, Babylonian cosmogony tells of Marduk and Tiamat); <i>Chaoskampf</i> refers to mythical belief that the world came into being through divine combat and the subduing of the forces of chaos (as with Marduk and Tiamat). Question: What is the traditional view of “the basic idea of Israelite religion” according to Kaufmann, and what is Levenson’s critique of that view? What difference does the controversy make for how ancient peoples (or we) think about the ongoing presence of evil powers in the world?</li> <li>➤ For chapter 2: What does Levenson mean when he refers to “the precariousness of creation?” Do the texts he cites make his point effectively? What is the “underlying tension” that Levenson sees in these texts, and what is the “dialectic of realism and hope” to which he refers? For chapter 3: Who is the chief adversary in the “Isaianic Apocalypse,” in Levenson’s view, and what are some of the theological implications of this passage? What are the similarities and differences between laments such as Psalms 74 and 89 and “apocalyptic eschatology?” What does Levenson mean by his reference (p. 40) to “the congruity of the psychology of the rabbis with their eschatology and philosophy of history?” ** (Thanks to Susan Garrett for the questions).</li> </ul>

	<p>2. READ: Jaime Clark-Soles, <i>Death and the Afterlife in the New Testament</i> (T&amp;T Clark, 2006), Introduction and Chapter 1, “Backgrounds.”</p> <p><b>II. Satan</b></p> <p>READ: “Satan and the Powers,” chapter 4 in Susan Garrett, <i>No Ordinary Angel</i>.</p> <p><b>Levenson Assignment Due</b></p>
<p><b>Feb 12</b></p> <p><b>Class 3</b></p>	<p><b>Gendered Evil: Evil Eve?</b></p> <p>a. READ: Genesis 1:1-6:8</p> <p>b. READ: Phyllis Trible, “A Love Story Gone Awry,” in <i>God and the Rhetoric of Sexuality</i>. BB.</p> <p>b. READ: Will Campbell, “On Silencing Our Finest,” in <i>Christianity and Crisis</i>, 45 S 16 1985, pp. 340-342. BB.</p> <p>c. READ: Kilian McDonnell: Mary Magdalene, the Apostle, in <i>Swift, Lord, You are Not</i>, p. 58. BB.</p> <p>d. READ: “A Jury of Her Peers” by Susan Glaspell; full text at <a href="http://www.learner.org/exhibits/literature/story/fulltext.html">http://www.learner.org/exhibits/literature/story/fulltext.html</a></p>
<p><b>Feb. 19</b></p> <p><b>Class 4</b></p>	<p><b>Paul</b></p> <p>1. READ: Galatians</p> <p>2. READ: Romans</p> <p>Recommended: A. Katherine Grieb, <i>The Story of Romans</i></p>
<p><b>Feb. 26</b></p> <p><b>Class 5</b></p>	<p><b>I. Paul, cont’d.</b></p> <p>1. READ: Clark-Soles, <i>Death</i>, ch. 2, “Paul”</p> <p><b>II. Suffering and Addiction</b></p> <p>1. Read The Twelve Steps. BB.</p> <p>2. READ: James Baldwin, “Sonny’s Blues.” Widely available online and in collections.</p> <p>3. Guest speaker: Rev. Chris Dowd, Senior Pastor, First UMC Henrietta, TX</p>
<p><b>Mar. 5</b></p> <p><b>Class 6</b></p>	<p><b>The Gospel of John</b></p> <p>1. READ: The Gospel of John</p> <p>2. READ: “A Small Good Thing” by Raymond Carver in <i>Listening for God</i> by Peter Hawkins and Paula Carlson, volume 1 or in Carver’s collection <i>Where I’m Calling From</i> or online at <a href="http://wings.buffalo.edu/AandL/english/courses/eng201d/asmallgoodthing.html">http://wings.buffalo.edu/AandL/english/courses/eng201d/asmallgoodthing.html</a>.</p>

	<p>3: READ: Clark-Soles, <i>Death</i>, ch. 3: “Death and Afterlife in the Fourth Gospel.”</p> <p>Recommended: <i>The Gospel of John</i>, DVD, Buena Vista Home Entertainment. Starring Henry Ian Cusick.</p> <p><b>Proposal Due.</b></p>
<p><b>Mar 19</b></p> <p><b>Class 7</b></p>	<p><b>I Wink/Powers</b></p> <p>1. READ: Walter Wink, <i>The Powers That Be: Theology for a New Millennium</i> (New York: Galilee, 1999).</p> <p>2. Power/principality discussion.</p> <p><b>II. Petrine Literature</b></p> <p>1. READ: 1 and 2 Peter</p> <p>2. READ: Clark-Soles, <i>Death</i>, ch. 5. “Death and Afterlife in the Petrine Texts.”</p> <p>3. READ: Marie Fortune, <i>Keeping the Faith</i></p> <p><b>Wink paper due via e-mail to professor and your small group by noon on Mar. 18.</b></p>
<p><b>Mar 26</b></p> <p><b>Class 8</b></p>	<p><b>Heaven/Hell</b></p> <p>1. View <i>Hellbound?</i> Spend time on website: <a href="http://www.hellboundthemovie.com">http://www.hellboundthemovie.com</a></p> <p>2. READ: Sharon Baker, <i>Razing Hell</i>.</p> <p><b>Movie Review due.</b></p>
<p><b>Apr. 2</b></p> <p><b>Class 9</b></p>	<p><b>Losing those We Love</b></p> <p>1. READ: <i>Learning to Fall</i>.</p> <p>2. READ: <i>Lament for a Son</i>.</p> <p>3. READ: <i>Parting</i>.</p> <p><b>Guest Lecturer: Rev. Jennifer Holder, author of <i>Parting</i>.</b></p> <p><b>Book Review due.</b></p>
<p><b>Apr. 9</b></p> <p><b>Class 10</b></p>	<p><b>Professor at Louisiana Conference of the UMC</b></p> <p><b>The Gospel of Matthew</b></p> <p>1. READ: The Gospel of Matthew</p> <p>2. READ: “Angels and Death,” chapter 6 in <i>No Ordinary Angel</i>.</p> <p>3. READ: Clark-Soles, <i>Death and the Afterlife</i>, Matthew chapter.</p>

	<b>Guest Lecturer: Dr. Robert Foster</b>
<b>Apr 16</b> <b>Class 11</b>	<b>Revelation</b> 1. READ: Revelation 2. READ: Ian Boxall, <i>Revelation: Vision and Insight</i> , pp. 1-47. BB.  In Class: Disciple Bible Study video on Revelation.
<b>Apr 23</b> <b>Class 12</b>	<b>Revelation</b> 1. <i>Image of the Beast</i> Video 2. READ: Clark-Soles, <i>Death and the Afterlife</i> , “Conclusion.”
<b>Apr 30</b> <b>Class 13</b>	<b>Play the Ball</b> 1. READ: Gregory Knox Jones, <i>Play the Ball Where the Monkey Drops It</i> , chap. 9. BB. 2. READ: Frederick Buechner, “The End is Life,” in <i>The Magnificent Defeat</i> (Harper, 1966; article and book on reserve). BB. 3. READ: David F. Ford, “Knocked Out of Shape,” <i>The Shape of Living: Spiritual Directions for Everyday Life</i> (Grand Rapids: Baker Books, 1997), 159-77. BB.
<b>TBD</b>	<b>Communal Creative Project Presentations</b>

\*\*\*\*\*

**Books that may be of further interest (many others under Resources on the hellboundthemovie.com website)**

- Mitch Albom, *The Five People You Meet in Heaven*. 2003.
- Johan Christiaan Beker, *Suffering and Hope*. 1994.
- Todd Burpo, *Heaven is for Real*. Thomas Nelson, 2010.
- Audrey Coulombis, *Getting Near to Baby*. 2001.
- Joan Didion, *The Year of Magical Thinking*. 2007.
- Joan D. Chittister, *Scarred by Struggle, Transformed by Hope*. 2003.
- Philip Gulley and James Mulholland, *If Grace Is True: Why God Will Save Every Person*. HarperSanFrancisco, Reprint 2004.
- Craig Hill, *In God’s Time: The Bible and the Future*. Eerdmans, 2002.
- Joyce Hutchison and Joyce Rupp, *May I Walk You Home? Courage and Comfort for Caregivers of the Very Ill*. 2009.
- Harold Kushner, *When Bad Things Happen to Good People*. 2004.
- Harold Kushner, *Who Needs God?* 2002.
- C.S. Lewis, *The Great Divorce*. 2009. Originally published in the 1940s.
- C. S. Lewis, *A Grief Observed*. Originally published in 1961.
- Andrew Lester, *Hope in Pastoral Care and Counseling*. 1995.
- Dennis Linn, Sheila Fabricant Linn, Matthew Linn, *Good Goats: Healing Our Image of God*. Paulist Press, 1994.



- Rob Moll, *The Art of Dying: Living Fully into the Life to Come*. IVP, 2010.
- Terence Nichols, *Death and Afterlife: A Theological Introduction*. 2010.
- Randy Pausch, *The Last Lecture*. 2008.
- Virginia Stem Owens, *Caring for Mother: A Daughter's Long Goodbye*. 2007.
- M. Scott Peck, *In Heaven as On Earth: A Vision of the Afterlife*. 1998.
- Constance and Daniel Pollock, compilers. *Visions of the Afterlife: Heaven, Hell and Revelation as Viewed by the World's Great Writers*. Word, 1999.
- Lewis Richmond, *Healing Lazarus: A Buddhist's Journey from Near Death to New Life*. 2002.
- Alice Siebold, *The Lovely Bones*. Available in various media, including e-book. 2009.
- Raquel St. Clair, *Call and Consequences: A Womanist Reading of Mark*. 2008.
- Barbara Brown Taylor, *God in Pain: Teaching Sermons on Suffering*. Abingdon, 1998.
- Peter Trachtenberg, *The Book of Calamities: Five Questions about Suffering and its Meaning*. 2008.
- Phyllis Vos Wezeman, Anna Liechty, Kenneth Wezeman, *Wipe the Tears: 30 Children's Sermons on Death*. Pilgrim Press, 2004.

## **INSTITUTIONAL POLICIES**

### **SMU DISABILITY ACCOMMODATIONS**

Southern Methodist University provides reasonable accommodations for students with disabilities. If you need academic accommodations for a disability, you must first contact Disability Accommodations & Success Strategies (DASS) at 214-768-1470 or [www.smu.edu/alec/dass.asp](http://www.smu.edu/alec/dass.asp) to verify the disability and to establish eligibility for accommodations. Then you must schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4)

### **MINORITY CONCERNS AND THE PERKINS CURRICULUM**

In 1975 the Perkins Senate passed resolutions which bear on the relation of the Perkins curriculum to this school's common concern for the status of ethnic minority groups and of women both in education for ministry and in the ministry itself. The following statement summarizes these resolutions with respect to all courses except those in the area of Ministry.

1. Instructors and students alike are urged to use inclusive language, images and metaphors that will give full and positive value to both the past contributions and the future prospects of ethnic minorities and women in the church and in society at large.
2. Instructors and students alike are urged to give sensitive consideration to the role of images from a predominantly white and male culture in shaping both the

language and concepts of Christian theology and the models and methods of Christian ministry that are widely current today.

3. Instructors are urged to make every effort to provide--in the syllabi, assignments and formats of their courses--opportunities for women students and students from ethnic minority groups (1) to study the functions of ministry with particular reference to their own status or tradition in the life of the church, (2) to practice the functions of ministry (when practice is an element in a course) in settings which reflect or, if possible, arise from their own status or tradition in the life of the church, (3) to receive evaluation of their practice of the functions of ministry from persons who are not only knowledgeable about and skilled in those functions, but also share their special status or tradition in the life of the church, and (4) to observe the practice of persons who, as women or as members of ethnic minority groups, provide models of effective ministry which are immediately relevant to the special status or tradition of women or members of ethnic minority groups in the church.

## **SEXUAL HARASSMENT**

Sexual harassment: “Sexual harassment, any abusive use of authority that emphasizes a person's sexuality or sexual identity, is sex discrimination and, as such, is specifically prohibited in all its forms, explicit or implicit, in relationships among all members of the SMU community. Sexual harassment includes sexual inferences or overt advances on the part of employers, employees, co-workers, teachers, and students insofar as toleration or rejection of such behavior affects the evaluation of the harassed person's performance or the performance itself. Specific forms of sexual harassment include, but are not limited to, generalized sexist remarks or behavior, inappropriate and offensive but essentially sanction-free sexual advances, solicitation of sexual activity or sex-related behavior by promise of rewards, coercion of sexual activity by threat of punishment, and sexual crimes and misdemeanors. It is a serious breach of professional ethics for a teacher to initiate or acquiesce in a sexual relationship with a student who is under the personal supervision of the faculty member. Therefore, Southern Methodist University prohibits consensual sexual relationships between a faculty member and a student enrolled in a course taught by the faculty member or whose academic work is supervised by the faculty member. This applies even when both parties appear to have consented to the relationship. A faculty member who is or has been involved in a consensual sexual relationship with a person should not enter into a student/teacher relationship with that person.” (SMU Faculty Handbook, p. 17)

Class Participation Log

Name: \_\_\_\_\_

0	Absent
1	<ul style="list-style-type: none"> <li>• Present, not disruptive.</li> <li>• Tries to respond when called on but does not offer much.</li> <li>• Demonstrates very infrequent involvement in discussion.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Demonstrates adequate preparation: knows basic information but does not try to analyze it.</li> <li>• Offers straightforward answers without elaboration or very infrequently.</li> <li>• Demonstrates sporadic involvement.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Demonstrates good preparation: knows information well and has thought through the implications.</li> <li>• Offers interpretation and analysis (more than just facts) of material to class.</li> <li>• Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds thoughtfully to other students' comments, and contributes to the cooperative argument-building.</li> </ul>

Questions to ask yourself: Am I contributing to the class? Do I appear invisible in class discussions? Dominate class discussion? When I talk, are my thoughts focused or rambling? Am I gracious yet willing to challenge my peers in an informed way? Do I skip class? Show up late? “Check out” during class? Exhibit disruptive behavior?

Please record a number from 0-3 in the grade column by reviewing the above standards.

Date	Grade	Comments

## Written Assignment Guidelines

	Excellent	Good	Needs Serious Improvement
<b>Depth of Thought and Analysis</b>	Paper is constructed in a logical and coherent fashion. Conclusions flow from a well-executed plan, in succinct and meaningful statements.	Topic is stated clearly. Remarks show a degree of analysis. Some areas of the paper lack supporting and rational support.	Topic is vague and under developed. Paper lacks the level of effort for original graduate work.
<b>Synthesis and Congruency</b>	Paper is well integrated and flows as one complete argument. Paper flows from general ideas to specific conclusions.	Sections of the paper connect; however, not all sections or paragraphs fall in a natural or logical order.	The paper appears to have no direction, with subtopics appearing disjointed.
<b>Thoroughness</b>	The appropriate content is covered in depth without being redundant.	Essential material is not covered to the degree required to explain the topic thoroughly.	Major sections are omitted, glossed over, or unnecessarily repeated.
<b>Clarity of Writing and Mechanics</b>	Writing is crisp, clear, and succinct. No spelling, grammar, or punctuation errors are made.	Unnecessary words and ambiguous statements are made. Meaning is unclear in parts of the paper. Some spelling and grammar errors are made.	It is hard to know what the writer is trying to express. Writing is convoluted. Misspelled words, incorrect grammar, and improper punctuation are frequent.

### **Format:**

All written assignments should include the word count along with your name.

- Times New Roman
- 12-point font
- 1 inch margins
- Double-spaced

### **Submission requirements:**

All written work is due to the professor's e-mail box by the start of the class period unless otherwise indicated in the syllabus. Bring a hard copy to class as well.

### **Late Paper (Assignment) Policy**

Late work will be penalized according to the following guidelines without exceptions:

- Papers turned in 0–2 days late will be penalized 10 points off their final grade.
- Papers turned in 3–6 days late will be penalized an additional 10 points off their final grade.
- Papers turned in after 6 days will receive a grade no higher than 50 (F).

All late papers are ineligible for comments.

### **Return of work:**

Expect a two-week turnaround on written work submitted to the professor on time.