

Department of Literature, Journalism, Writing, and Languages

**Syllabus LIT 4050 The Novel
Spring 2023**

Meeting days: MWF	Instructor title and name: Dr. Bettina Tate Pedersen
Meeting times: 1:30-2:25	Office Phone: (619) 849-2260
Meeting location: BAC 104	Please use Canvas for course emails. Email: bettinapedersen@pointloma.edu
Final Exam: Friday, May 5, 1:30-4:00pm PST	Office hours: Mondays 3:00-4:00pm Zoom and In-office Campus office: BAC 116
Essential materials for every F2F class: face mask (as required by university policy), books, course materials, computers or iPads, earphones/headsets (as desired), (You may bring cell phones to class sessions, but they are not the best device for viewing course materials and/or participating in group work. I may also ask you to mute and store cell phones during class sessions as well.) For remote classes: computers or iPads, earphones/headsets (as desired), books, course materials, physical space conducive to study (as much as is possible in your remote locations)	Additional info: Essential platforms for ALL course work: Chrome, Word (not Pages!), Google, Excel, Canvas. If you do not have the necessary technology this fall (e.g. a laptop or access to reliable internet), please email student-tech-request@pointloma.edu for assistance. Also be sure to check the Knowledge Base site for discounted hardware and software. <i>You must sign into this page once you are there.</i>

PLNU Mission ⚡

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION ⚡

An advanced study of representative examples of the novel. Selected novels may include both novels written in English and novels translated into English

Recommended: LIT 3000

EXTENDED COURSE DESCRIPTION

For this novel course we will explore the origins of the novel with special focus on the epistolary form, the gothic, psychological realism, realism, satire, and the sociological novel. We will consider the ways in which the novel both reflects and shapes the cultures that produce it. We will develop skill in close reading that requires literary and cultural analysis as well as sustained annotation.

We may also work in the digital platform COVE (Core Online Virtual Educator).

COURSE LEARNING OUTCOMES

Students of LIT 4050 will

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation.
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
 - 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. Analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives.
4. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.

BLOOM'S TAXONOMY

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation

Course Learning Outcomes (CLOs)	Coursework	WASC CC
CLO 1 Closely read and critically analyze texts in their original languages and/or in translation.	Annotate (COVE & CRO) Discuss Works Present-Scholarly Material Research/Write Seminar Paper	CT WC IL
CLO 2 Recall, identify, and use fundamental concepts of literary study to read and discuss texts <ol style="list-style-type: none"> 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 	Annotate (COVE & CRO) Discuss Works Present-Scholarly Material Research/Write Seminar Paper	CT WC IL
CLO 3 Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.	Annotate (COVE & CRO) Discuss Works Present-Scholarly Material Build Timelines/Maps Write Personal Essay(s) Research/Write Seminar Paper	CT OC
CLO 4 Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.	Research/Write Seminar Paper Present Paper for Research Colloquium	CT WC IL

ASSESSMENT AND GRADING ⊕

Student grades will be posted in the Canvas grade book according to the weighted components of our course work. It is important to read the comments posted with each assignment as these comments will help you improve your work. Grades will be based on the following:

Grade Scale (Percentage)

A	93-100%	C	73-76%
A-	90-92%	C-	70-72%
B+	87-89%	D+	67-69%
B	83-86%	D	63-66%
B-	80-82%	D-	60-62%
C+	77-79%	F	59% & Below

Distribution of Student Learning Hours & Weighted Grade Categories

Course Assignments & Exams	Estimated Hours	Weight
Reading Assignments: Annotations & Discussions (1702pp.)	60	30%
Research Assignments: Presentations of Research Material, Timeline, Research Proposals	22	35%
Seminar Paper	25	25%
Final Exam: Research Colloquium, Q&A Oral Exam	5.5	10%
Total Course Hours	112.5	100%

COURSE CREDIT HOUR INFORMATION ⊕

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3 unit class delivered over 16 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 minimum total hours meeting the course learning outcomes. Weekly time estimations are also provided in the Canvas modules.

STATE AUTHORIZATION ⊕

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

INCOMPLETES AND LATE ASSIGNMENTS⊕

All assignments are to be submitted by the due dates posted. Due dates are posted with all assignments, discussions, etc. Assignments must typically be submitted by 11:59pm Pacific Standard Time on the day they are due *unless otherwise specified. Check Canvas deadlines carefully.*

Late assignments are typically not accepted. Incompletes will only be assigned in extremely unusual circumstances.

In our synchronous and asynchronous discussions, it is crucial that your work be posted spot on time! Late work will show in pink on Canvas and may be assigned a zero. Late or missing work means that other class members will not have the opportunity to respond to your comments nor you to theirs in a timely fashion. Your consideration of others' time is hospitable. It is also crucial to your learning, your grade, *and* our class reading community. If you know you will be away on the day your assignment is due, you must post your work *before* you leave.

PLNU COPYRIGHT POLICY⊕

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY⊕

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. 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. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the [university catalog](#). See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY⊕

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

In some courses, a portion of the credit hour content will be delivered **asynchronously**, and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the [undergraduate catalog](#). If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

Course Modality Definitions

1. **In-Person:** Course meetings are face-to-face with no more than 25% online delivery.
2. **Online:** Coursework is completed 100% online and asynchronously.
3. **Online Synchronous:** Coursework is completed 100% online with required weekly online class meetings.
4. **Hybrid:** Courses that meet face-to-face with required online components.

MAINTAINING CLASS SCHEDULE VIA ONLINE REGISTRATION

Students must maintain their class schedules. Should a student need arise to drop a course, they are responsible to drop the course (provided the drop date meets the stated calendar deadline established by the university) and to complete all necessary official forms (online or paper). Failing to attend and/or to complete required forms may result in a grade of F on the student's official transcript.

PLNU FINAL EXAMINATIONS POLICY

Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. Successful completion of this class requires taking the final examination on its scheduled day. ***You must arrange your personal affairs to fit the examination schedule.***

- The final examination schedule is posted at [Final Exam Schedules](#).
- In the rare case that you have more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams.

NEW UNIVERSITY CATALOG

This communication acknowledges you have received the Catalog and are responsible for the academic requirements and policies therein. It is important to note that the academic requirements are particular to your assigned catalog year. If you have any questions please feel free to email infovpaa@pointloma.edu.

CLASS PARTICIPATION

Interactions and Engagement with Course Readings & Our Reading Community

Your success in understanding and making meaning of the course texts will be directly related to your

- close reading of the texts (annotations, discussions, timelines, maps, etc.),
- thoughtful reflection on the texts (annotations, discussions),
- engaged participation in discussions (online posting/replying, active listening, paraphrasing, asking specific questions in response to presentations and material),
- adjusted or corrected interpretations and understandings of a text (annotations),
- asking your own questions about the texts (discussions, annotations, assignments),
- seeking answers to your questions, (discussions, annotations, presentations, assignments)
- connecting the literature to our world context and to your own life; (discussions, essay)
- spiritual meditation on the power of reading, of literature, and of empathizing with the experiences of others. (discussions, essay)

Preparation, Assignments, and Technology

1. Course books must be in your possession before the modules dedicated to those books begin. No exemptions from quizzes or other required/graded work will be granted because you do not yet have course texts. Using designated editions is crucial since all page references in course handout, slide, assignments are taken from the specified editions. If audiobooks are used, you will need to listen with dedicated focus to the text and with relevant discussion question sheets and/or Close Reading Organizer (CRO) in front of you as you listen.
2. Completion of all discussions & assignments is required; passing the course will be difficult without doing so. Missed work may be made up only in extenuating circumstances as determined by typical university standards. You must communicate with me directly about such circumstances.
3. Late assignments *will not be accepted* unless extenuating circumstances apply and you have been in communication with me.
4. It is your responsibility to see to it that your work is posted/submitted correctly in Canvas. It is also your responsibility to *let me know immediately* if you are experiencing technical difficulties with course materials in Canvas so that I can address the technical issues on my side.
5. Always keep duplicate copies of your work so you can provide one if necessary.
6. All coursework must be submitted in acceptable, viewable/audible, **Canvas-compatible, digital form** (doc, docx, pdf, xlsx, Google docs/sheets). **Google Chrome** is the best browser to use with Canvas.

Classroom Decorum

Please manage your print materials and electronic devices appropriately, responsibly, with consideration for others, and as instructed. Please dress in appropriate academic attire out of consideration for others in our class. Appropriate attire excludes clothing that is politically offensive and sexually suggestive in design or logo. I do reserve the right to ask you to leave the

classroom if I believe your attire to be offensive and/or an obstacle to a positive, hospitable, and civil learning and teaching environment.

Handwritten Annotations & Class Notes

Research is showing that our brains remember information better if we write it down the old-fashioned way, so I do recommend handwritten annotations in your course texts and class notes. ([NPR Put Your Laptop Away, The Pen Is Mightier than the Keyboard](#)), which then can be entered into digital texts as needed.

ACADEMIC WRITING & MLA STYLE

All standards of academic writing covered in your college composition are required of your writing in this class. All written work *must follow* MLA Style.

For all written work, please use MLA Style and follow all standards of academic writing taught to you in your college composition class and literary analysis covered in LIT 3000. MLA Style includes the standard use of inclusive language. (See also “LJML Department Syllabus Statements: Inclusive Language” posted on Canvas in the Course Information folder.) *Points are lost for errors in MLA Style use.*

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, should 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.

PUBLIC DISCOURSE

Much of the work we will do in this discussion-based class is interactive, the nature of Canvas discussion board posts and replies and recorded ZOOM meetings are **public, not private, discourse**. By continuing in this class, you acknowledge that your work will be viewed and/or heard by others in the class and is thus, public.

DIVERSITY STATEMENT

Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the department of Literature, Journalism, and Modern Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism and the study of literature.

SEXUAL MISCONDUCT AND DISCRIMINATIONⓈ

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

ONLINE PLATFORMS & TECHNOLOGY⊕

We will be using several online or digital platforms for our course work.

- **Canvas** (Google Chrome is the best browser to use with Canvas.)
- **Google Drive**
- **Canvas Email**
- **COVE** (Collaborative Organization for Virtual Education), a digital platform devoted to open access texts and research for students and scholars.

You are responsible for checking our course online platforms regularly for all course material, announcements, communications that are distributed via these sites. I will send messages only to these sites. If you want to reach out to me about our course, *please do so in Canvas email*. Please let me know *immediately* if you encounter any technical problems with these sites so that I can address the technical issues on my side.

For your best course experience, be sure to submit all coursework in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Pages documents *are not readable* in Canvas/Google Chrome. If I cannot open your document or read it, I cannot assign it any credit.

In order to be successful with the online and digital components of our course, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. (You will have to log into this link's page to see appropriate content.)

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your classwork.

SPIRITUAL CARE⊕

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain, or have prayer requests, you can contact the [Office of Spiritual Development](#).

REQUIRED TEXTS (These editions *only!*)

Gilman, Charlotte. *Unpunished, A Mystery*. The Feminist Press.
 Brontë, Emily. *Wuthering Heights*. Edited by Beth Newman, Broadview edition.
 Gunning, Susannah Minifie. *Barford Abbey*. Broadview edition.
 Woolf, Virginia. *Orlando*. Harcourt.
 Bennett, Brit. *The Vanishing Half, A Novel*. Riverhead Books.
 COVE Membership <https://editions.covecollective.org/> (\$10) (We'll join during 1st class.)

SUPPORT TEXTS

Harmon & Holman. *A Handbook to Literature*. 11th ed. R 803 H288h 1996 (Non-Circulating)
MLA Handbook. 9th ed. R 808.02 M691h (Non-Circulating)

Time Required to Read Novels and Critical Apparatus			
Book	#Pages	30pp/hr. Pace	Est. Total Hrs. Range
<i>Barford Abbey</i>	165	5.5 hrs.	5-7
Critical Apparatus	147	4.8 hrs.	5-6
<i>Wuthering Heights</i>	276	9.2 hrs.	9-11
Critical Apparatus	107	3.6 hrs.	4
<i>Orlando</i>	329	10.9 hrs.	10-12
TBD			
<i>Unpunished</i>	208	6.7 hrs.	6-8
Critical Apparatus	20	.67 hrs.	1
<i>The Vanishing Half</i>	389	12.9	11-12
TBD			
Critical Apparatus	TBA	TBA	TBA
TOTALS	1702	54.3 hrs	51—61+

ASSIGNMENTS AT A GLANCE

1. **Annotations & Discussion:** COVE Studio annotations of readings, presenting annotations in class, responding to readings/annotations. (CLO #1-3)
2. **Research & Presentation of Research Material:** Formal presentation of the research material in the critical apparatus of our course scholarly editions. (CLO #1-3)
3. **COVE Editions Timeline** for *Orlando*. (CLO #3)
4. **One Book, One San Diego/“Book Club” Assignment** TBD. (CLO # 3)
5. **Seminar Paper** 10-15pp. seminar paper, demonstrating close reading of one novel (form and cultural contexts), strong research and citation skills, and effective use of literary criticism interpretive frame(s). (CLO #1, 2, 3, 4).
6. **Research Colloquium** Formal presentation of your seminar paper. (CLO #1, 2, 3, 4).

SCHEDULE OF READINGS & ASSIGNMENTS (*To Be Adjusted As Needed*)

Day	Date	Assignment Due
Week 1		Susannah Minifie Gunning’s <i>Barford Abbey</i> Vol. I
1	T Jan. 10	Course Orientation, Connecting with each other, Technology, COVE & CRO, Google sheets, Novel – Genre & Literary Features
2	W Jan 11	<i>Barford Abbey</i> VOL. I, Letters I-XIII (1-13) (pp. 35-83) & COVE Annotations
3	F Jan 13	<i>Barford Abbey</i> VOL. I, Letters XIV-XXII (14-24) (pp. 83-124) & COVE Annotations
Week 2		Susannah Minifie Gunning’s <i>Barford Abbey</i> Vol. II
4	W Jan 18	<i>Barford Abbey</i> VOL. II, Letters XXIII-XLV (23-45) (pp. 127-99) & COVE Annotations
5	F Jan 20	Reading & Discussion Board: <i>What further insights or understanding did the “Introduction” (pp. 9-21) add to your close reading and understanding of the novel?</i>
Week 3		<i>Barford Abbey</i> – Contexts (Historical, Cultural, Literary)
6	M Jan 23	Reading & Discussion Boards: <i>What views of Catholics (monks, priests, nuns, parishioners) and their places of living and worship (abbeys, cathedrals, monasteries, convents) were created in the excerpted documents in Appendix B: The Dissolution of the Abbeys (pp. 225-41)?</i> Appendix E: Reception (pp. 307-13)
7	W Jan 25	Research & Presenting: Appendix F (pp. 315-23), Appendix G (pp. 325-30)
8	F Jan 27	Research & Presenting: Appendix A: “Writing the Moment”: The Epistolary... (pp. 201-23)
Week 4		<i>Barford Abbey</i> – Contexts (Historical, Cultural, Literary)
9	M Jan 30	Research & Presenting: Appendix C: The Picturesque Abbey as Ruin or Great ... (pp. 243-65)
10	W Feb 1	Research & Presenting: Appendix D: Abbey Fictions (pp. 267-98)
11	F Feb 3	<i>Wuthering Heights</i> Chs. 1-9 (pp. 37-110) & COVE Annotations

Week 5		Emily Brontë's <i>Wuthering Heights</i>
12	M Feb 6	<i>Wuthering Heights</i> Chs. 10-16 (pp. 110-176) & COVE Annotations
13	W Feb 8	<i>Wuthering Heights</i> Chs. 17-24 (pp. 176-245) & COVE Annotations
14	F Feb 10	<i>Wuthering Heights</i> Chs. 25-34 (pp. 245-312) & COVE Annotations
Week 6		<i>Wuthering Heights</i> – Contexts (Historical, Cultural, Literary)
15	M Feb 13	Wuthering Heights Appendices Reading & Discussion Board: <i>What further insights or understanding did the "Introduction" (pp. 9-29) add to your close reading and understanding of the novel?</i>
16	W Feb 15	Research Reading & 6 Presenting – Day One Appendix C: Currer Bell's Prefatory Essays [2] Appendix D: Contemporary Responses to the Novel [4]
17	F Feb 17	Research Reading & 5 Presenting – Day Two Appendix D: Contemporary Responses to the Novel [5]
Week 7		<i>Wuthering Heights</i> – Contexts (Historical, Cultural, Literary)
18	M Feb 20	Research Reading & 6 Presenting Appendix E: On Geographical Remoteness and Cultural Difference (pp. 373-82) [2] Appendix F: On "Brain Fever" (pp. 383-85) [1] Appendix G: Women in Marriage (pp. 387-88) [1] Appendix H: Maps (pp. 389-90) [1] Appendix I: Genealogical Table of the Earnshaw and Linton Families (pp. 391-92) [1]
19	W Feb 22	Research Reading & 3 Presenting Appendix A ? Appendix B.2 "From Ann Radcliffe..." (pp. 331-33) [1]
20	F Feb 24	<i>Orlando</i> Chs. 1-2 (pp. 13-118) & COVE Annotations Orlando Timeline
Week 8		Virginia Woolf's <i>Orlando</i>
21	M Feb 27	<i>Orlando</i> Chs. 3-4 (119-226) & COVE Annotations Orlando Timeline
22	W Mar 1	<i>Orlando</i> Chs. 5-6 (227-329) & COVE Annotations Orlando Timeline
23	F Mar 3	<i>Research Work: Exploratory research on paper interest</i> <i>Timeline Work: Completing and polishing Orlando Timeline</i>
SPRING BREAK (MAR. 4-12)		
Week 9		Charlotte Perkins Gilman's <i>Unpunished</i>
24	M Mar 13	<i>Research Work: Exploratory research on paper interest</i> <i>Timeline Work: Completing and polishing Orlando Timeline</i>
25	W Mar 15	Orlando Timeline Discussion (Timeline Due)
26	F Mar 17	<i>Unpunished</i> , Chs. 1-4 (pp. 3-47)
Week 10		Charlotte Perkins Gilman's <i>Unpunished</i>
	M Mar 20	<i>Unpunished</i> , Chs. 5-6 (pp. 48-69)
21	W Mar 22	<i>Unpunished</i> , Chs. 7-10 (pp. 70-112)

22	F Mar 24	<i>Unpunished</i> , Chs. 11-14 (pp. 113-166)
Week 11		Charlotte Perkins Gilman's <i>Unpunished</i>
23	M Mar 27	<i>Unpunished</i> , Chs. 15-17 (pp. 167-207)
24	W Mar 29	"Afterword" (pp. 213-40) <i>Unpunished</i> Afterword Reading & Discussion Board: <i>What further insights or understanding did the "Afterword" (pp. 213-40) add to your close reading and understanding of the novel?</i>
25	F Mar 31	Research Proposals
Week 12		Research for Seminar Papers Week
26	M Apr 3	Research Proposals
27	W Apr 5	Research Proposals
EASTER BREAK (APR. 6-10)		
Week 13		
28	W Apr 12	Research Proposals
29	F Apr 14	Seminar Paper Due Guidelines for Research Colloquium and Q&A
Week 14		
30	M Apr 17	<i>The Vanishing Half</i> , Part I Chs. 1-3 (pp. 3-87) [84]
31	W Apr 19	<i>The Vanishing Half</i> , Part II Chs. 4-6 (pp. 91-59) [68]
32	F Apr 21	<i>The Vanishing Half</i> , Part III Chs. 7-9 (pp. 163-226) [63]
Week 15		
33	M Apr 24	<i>The Vanishing Half</i> , Part IV Ch. 10-13 (pp. 229-93) [64]
34	W Apr 26	<i>The Vanishing Half</i> , Part V Chs. 14-15 (pp. 297-338) [41]
35	F Apr 28	<i>The Vanishing Half</i> , Part VI, Chs. 16-17 (pp. 341-89) [48]
Week 16		FINALS WEEK—Research Colloquium
Friday, May 5 1:30-4:00		Final Exam Period – Research Colloquium & Q&A

CRO CLOSE READING ORGANIZER

Keeping these literary features in mind will help you read closely and annotate specifically. The literary features are linked to the COVE Studio tags in blue below. Please use these tags with each annotation you do in our COVE Studio course anthology. A well-annotated text will be invaluable in helping you locate and use textual evidence for your seminar papers.

Voice (also Perspective and POV) (Textual, Linguistic, Interpretive)	<p>1) Who is the narrator and how do you describe her voice: prominent, intrusive, consistent, multiple, reliable, etc? 2) How close or distant is the voice to the people and details of the story: first-person, third-person, limited omniscient, omniscient? 3) What is the tone (teller's attitude toward the subject matter) of the narrative voice? 6) What does the voice suggest about the other literary domains/production, cultural context, and readership?</p>
Social Groups (Cultural, Historical)	<p>1) What social groups are depicted: families, classes, (men, women, youths, fathers, mothers, children, upper class-aristocracy & gentry, clergy, officers, middle class-merchants, working class-laborers, servants, soldiers, etc.), in what light, in what relation to the cultural issues of the period? 2) What traits or characteristics do these groups seem to show? What roles or work do members of these groups take up? 3) In what ways are their activities gendered? 4) How are individuals who step outside of their group and/or its accompanying roles treated/stigmatized/elevated? 5) Who seems to represent an ideal member of these groups? 6) What is significant about a character's membership or place in the group(s) to which s/he belongs?</p>
Oppositions & Cultural Issues (Cultural, Historical)	<p>1) What primary oppositions and cultural issues does the work present: think in terms of work, home, family, childhood, adulthood, class, sexuality, gender, public spaces, private domains, rural life, urban life, economics, wealth (inheritance, earned wealth), morality, religion, education, art (aesthetics), ideas of social structure, government, law, empire, war, marriage, etc.? 2) How are these cultural issues represented, what opposing or competing interests are at play? 3) What special connection (and how or why) do certain social groups have to these issues THINK IN TERMS OF PAIRS HERE: something VS something; someone VS someone; form VS content; cultural value VS cultural value and so on...</p>
Structure (Form)	<p>1) How would you map out the work's overarching structure—what structural patterns, forms, parts do you notice in the work?</p>
Style (Textual, Linguistic)	<p>1) How would you describe (the author's overall style (the language used—diction, vocabulary, dialect, etc. <i>and</i> the way it's used—formal, erudite, colloquial, lyrical, poetic, journalistic, etc.); 2) What effect does the style have on the oppositions or issues in the work? 3) What literary devices do you notice in the language (allusion-literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.)? REMEMBER TO NOTE LINGUISTIC DIFFERENCES BETWEEN USAGE THEN AND NOW</p>
Genre (Textual, Interpretive)	<p>1) How would you classify the fiction—what kind of a novel is this (e.g., social realism, tragedy, comedy of manners, didactic, domestic, novel of sensibility, bildungsroman, fairy tale, cautionary tale, seduction story, etc.)? 2) How does the genre help to establish, complicate, or complement the meanings conveyed in the novel? REMEMBER TO INCLUDE HISTORICAL LITERARY PERIOD KNOWLEDGE TO BE A SPECIFIC AS YOU CAN BE TO THE AUTHOR</p>