

Department of Literature, Journalism, Writing, and Languages

Syllabus LIT 4050 The Novel ~ Spring 2024 (3 Units)

Meeting days: MWFCOVE	Instructor title and name: Dr. Bettina Tate Pedersen
Meeting times: 11:00-11:55	Office Phone: (619) 849-2260
Meeting location: Cabrillo 101	Please use Canvas for course emails. Email: bettinapedersen@pointloma.edu
Final Exam: Friday, May 3, 10:30-1:00pm 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 various forms and recurring concerns of women novelists. 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, requiring literary and cultural analysis as well as sustained annotation. We will use the digital platform COVE (Collaborative Organization for Virtual Education) to develop and share annotations.

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 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 and calculated in the Canvas grade book according to the **percentage scale** and **weighted components** below:

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

Weighted Components

Reading Assignments (Annotations & Discussions)	40%
Research Assignments	25%
Seminar Paper	25%
Final Exam: Research Colloquium, Q&A Oral Exam	10%
Total Grade	100%

INCOMPLETES AND LATE ASSIGNMENTS⊕

All assignments are to be submitted/turned in by the due dates posted. *Check Canvas deadlines carefully.*

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

Class discussion boards must be posted spot on time! 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. Late work will show in pink on Canvas and likely be assigned a zero. If you know you will be away on the day your assignment is due, you must post your work *before* you leave.

Group projects/presentations must also show consideration of your group members' time, schedules, and equitable work loads for all group members.

FINAL EXAMINATION POLICY⊕

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

SPIRITUAL CARE⊕

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

If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the [Office of Student Life and Formation](#).

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.

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.

ARTIFICIAL INTELLIGENCE (AI) POLICY

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, iA Writer, Marmot, Botowski) to generate ideas, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be graded for this course. Any work that was created with the assistance of an AI tool at any stage in its creation must include proper attribution, which may include an in-text citation, bibliographic citation, and/or an author's note. If you have any doubts about using AI, please gain permission from the instructor.

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.

LANGUAGE & BELONGING

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

You may report an incident(s) using the [Bias Incident Reporting Form](#).

SEXUAL MISCONDUCT AND DISCRIMINATION

In support of 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.

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 withdrawal date or, after that date, receive an "F" grade.

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.

ASYNCHRONOUS ATTENDANCE/PARTICIPATION DEFINITION

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 Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

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.

USE OF TECHNOLOGY & ONLINE PLATFORMS

In order to be successful in the online or hybrid environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. (Please log into this link's page to see appropriate content.) Additionally, students are required to have headphone speakers, microphone, or webcams compatible with their computer available to use. Please note that any course with online proctored exams requires a computer with a camera (tablets are not compatible) to complete exams online.

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

- **Canvas** (Google Chrome is the best browser to use with Canvas.)
- **COVE** (Central Online Virtual Educator)
- **Google Drive**
- **Canvas Email**

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.

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

CONTENT WARNING

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In **LIT 4050 The Novel**, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. These topics include poverty, historical realities, abuse of and violence against women, children, and people of color, questions about identity and human sexuality, questions about religion, etc. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual

and compassionate engagement in the human story, and I will support you throughout your learning in this course.

TRIGGER WARNING

The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. I will alert you prior to reading content that may be triggering. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and I will support you throughout your learning in this course.

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 any 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.

CLASSROOM DECORUM

Please manage your 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.

CLASS PARTICIPATION

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

- engaged close reading with ongoing annotation (COVE),
- engaged participation in discussions (all forms),
- diligent contextual work with historical and cultural readings,
- thoughtful reflection on the multiple ways British literature is relevant to modernity,
- spiritual meditation on the power of interpretation and reading.

PREPARATION, ASSIGNMENTS, QUIZZES, AND TECH

1. **Course texts must be in your possession before the modules dedicated to those texts 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 handouts, slides, assignments are taken from the specified editions. If audiobooks are used, you will need to listen with dedicated focus and with the discussion question sheets 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/late work may be made up only in extenuating

circumstances as determined by typical university standards. You must communicate with me directly about such circumstances and ahead of deadlines whenever possible.

3. **Keep backup copies of your work**, so you can recover/provide one if necessary.
4. **Some un/announced quizzes may be given on assigned readings.** Quizzes may not be made up. I generally throw out the lowest quiz score when calculating final averages.
5. **Coursework must be submitted in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Google Chrome is the best browser to use with Canvas.** It is your responsibility to see to it that your work is posted/submitted correctly in Canvas. Please *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.

STUDYING

1. **Close Reading of Assigned Texts** This is the *single most important thing* you can do for success in a literature course.
2. **Handwritten & Digital Annotations** *Close reading cannot be done without annotating.* If you are reading and not making notes as you read about what you are reading, then you are not doing close reading. It's that simple.
3. **Class Notes** Research is showing that our brains remember information better if we write it down the old-fashioned way, so I do recommend and encourage taking handwritten notes during class. ([NPR Put Your Laptop Away](#), [The Pen Is Mightier than the Keyboard](#))
4. **Explore** There are many additional sources of information available to you in Canvas (put there by me) or online (put there by others, whose reliability must be scrutinized as you learned to do in your College Composition courses)—*Please explore the resources I've included in Canvas* and the others as your intellectual curiosity compels you.

ACADEMIC WRITING & 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. The MLA Style includes the standard use of inclusive language. (See also “LJML Department Syllabus Statements: Inclusive Language” posted on Canvas in the Syllabus & Course Policies folder.)

LOMA WRITING CENTER

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

REQUIRED TEXTS (These editions *only!*)

Brontë, Emily. *Wuthering Heights*. (1847) Edited by Beth Newman, Broadview edition.
Cleaves, Ann. *The Long Call*. (2019) Minotaur Books.
Gilman, Charlotte. *Unpunished, A Mystery*. (comp. 1929, pub. 1997) The Feminist Press.
Greene, Graeme. *The End of the Affair*.
Shelley, Mary. *Frankenstein*. (1818) Edited by D. L. Macdonald & Kathleen Scherf. 3rd ed., Broadview edition.
Woolf, Virginia. *Orlando*. (1928) Harcourt.
COVE Membership <https://editions.covecollective.org/> (\$10) (We'll join during 1st class.)

SUPPORT TEXTS for Literary Terms & Literary Analysis

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

Approximate Time Required to Read Novels			
Book	#Pages	30pp/hr. Pace	Est. Total Hrs. Range
<i>Frankenstein</i>	197	6.5 hrs.	5-7
<i>Wuthering Heights</i>	276	9 hrs.	9-11
<i>Orlando</i>	329	11 hrs.	10-12
<i>Unpunished</i>	208	7 hrs.	6-8
<i>The End of the Affair</i>	160	5 hrs.	5-6
<i>The Long Call</i>	375	12.5 hrs.	12-14
TOTALS	1545	51 hrs.	51—61+

ASSIGNMENTS AT A GLANCE

- Annotations & Discussion** COVE Studio annotations of readings, presenting annotations in class, responding to readings/annotations. (CLO #1-3)
- Research & Presentation of Research Material** Formal presentation of the research material in the critical apparatus of our course scholarly editions. (CLO #1-3)
- 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).
- Research Colloquium** Formal presentation of your seminar paper. (CLO #1, 2, 3, 4).

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

Week 1		Mary Shelley's <i>Frankenstein</i> (1818)
1	M Jan. 8	Course Orientation, Canvas, COVE & CRO, Novel – Genre & Literary Features
2	W Jan 10	Mary Shelley, <i>Frankenstein</i> (2 nd ed pp. 45-98, 3 rd ed 47-95) & COVE Annotations
3	F Jan 12	Shelley, <i>Frankenstein</i> (2 nd ed pp 98-147, 3 rd ed 95-137) & COVE Annotations
Week 2		Short Week
MLK Jr. Day (No Classes)		
4	W Jan 17	Shelley, <i>Frankenstein</i> (2 nd ed pp.147-198, 3 rd ed 137-181) & COVE Annotations
5	F Jan 19	Shelley, <i>Frankenstein</i> (2 nd ed pp. 198-244, 3 rd ed 181-221) & COVE Annotations
Week 3		
6	M Jan 22	Macdonald & Scherf, "Introduction" & Discussion Board : <i>What further insights did the "Introduction" add to your close reading and understanding of the novel; which section of the appendix materials referenced in the introduction are you most interested to present and why?</i>

7	W Jan 24	<i>Frankenstein</i> & Research/Presentation: Secondary Sources (print and online)
8	F Jan 26	<i>Frankenstein</i> & Research/Presentation: Secondary Sources (print and online)
Week 4		Emily Brontë's <i>Wuthering Heights</i> (1847)
9	M Jan 29	
10	W Jan 31	
11	F Feb 2	<i>Wuthering Heights</i> Chs. 1-9 (pp. 37-110) & COVE Annotations (<i>Note: genealogies are available for the characters in this novel, but make your own as you read, and then you can check it against those that are published.</i>)
Week 5		
12	M Feb 5	<i>Wuthering Heights</i> Chs. 10-16 (pp. 110-176) & COVE Annotations
13	W Feb 7	<i>Wuthering Heights</i> Chs. 17-24 (pp. 176-245) & COVE Annotations
14	F Feb 9	<i>Wuthering Heights</i> Chs. 25-34 (pp. 245-312) & COVE Annotations
Week 6		
15	M Feb 12	Newman, "Introduction" (pp. 9-29) & Discussion Board: <i>What further insights or understanding did the "Introduction" add to your close reading and understanding of the novel; which appendix material do you want to present and why?</i>
16	W Feb 14	Appendix D: Contemporary Responses to the Novel
17	F Feb 16	Appendix D: Contemporary Responses to the Novel
Week 7		Virginia Woolf's <i>Orlando</i> (1928)
18	M Feb 19	<i>Orlando</i> Ch. 1 (pp. 13-64) & COVE Annotations
19	W Feb 21	<i>Orlando</i> Ch. 2 (65-118) & COVE Annotations
20	F Feb 23	<i>Orlando</i> Ch. 3 (119-152) & COVE Annotations
Week 8		
21	M Feb 26	<i>Orlando</i> Ch. 4 (pp. 153-226) & COVE Annotations
22	W Feb 28	<i>Orlando</i> Ch. 5 (227-262) & COVE Annotations
23	F Mar 1	<i>Orlando</i> Ch. 6 (263-329) & COVE Annotations
Spring Break (Mar. 2-10)		
Week 9		Charlotte Perkins Gilman's <i>Unpunished</i> (1929, 1997)
24	M Mar 11	<i>Unpunished</i> , Chs. 1-4 (pp. 3-47) & Print Annotations
25	W Mar 13	<i>Unpunished</i> , Chs. 5-6 (pp. 48-69) & Print Annotations
26	F Mar 15	<i>Unpunished</i> , Chs. 7-10 (pp. 70-112) & Print Annotations
Week 10		
27	M Mar 18	<i>Unpunished</i> , Chs. 11-14 (pp. 113-166) & Print Annotations
28	W Mar 20	<i>Unpunished</i> , Chs. 15-17 (pp. 167-207) & Print Annotations
29	F Mar 22	"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>
Week 11		TBD
30	M Mar 25	
31	W Mar 27	
Easter Break (Mar. 28-Apr. 2)		
Week 12		Research
32	W Apr 3	Research Day
33	F Apr 5	Research Day

Week 13		Ann Cleeves's <i>The Long Call</i> (2019)
34	M Apr 8	Ann Cleeves, <i>The Long Call</i> , Chs. 1-7 (pp. 1-67)
35	W Apr 10	Ann Cleeves, <i>The Long Call</i> , Chs. 8-12 (pp. 68-122)
36	F Apr 12	Ann Cleeves, <i>The Long Call</i> , Chs. 13-19 (pp. 123-184)
Week 14		
37	M Apr 15	Ann Cleeves, <i>The Long Call</i> , Chs. 20-28 (pp. 185-253)
38	W Apr 17	Ann Cleeves, <i>The Long Call</i> , Chs. 29-35 (pp. 254-314)
39	F Apr 19	Ann Cleeves, <i>The Long Call</i> , Chs. 36-43 (pp. 315-375)
Week 15		
40	M Apr 22	Writing Day
41	W Apr 24	Writing Day
42	F Apr 26	Seminar Paper Due (beginning of class) Guidelines for Research Colloquium and Q&A
Week 16		FINALS WEEK—Research Colloquium
Friday, May 3 10:30am-1:00pm		Final Exam Period Research Colloquium – Presentation and Q&R

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 pairs (something/one vs. something/one; form vs. content; cultural value vs. cultural value, and so on) as you consider 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.</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. Annotate differences in linguistic usage across different centuries.); 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.)?</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? Situate according to historical realities and literary periods to be very specific to the author you are reading.</p>