

 POINT¹⁹ LOMA⁰² NAZARENE UNIVERSITY	
Department of Literature, Journalism, Writing, and Languages	
ENG 4046 Romantic Literature (3)	
Fall 2024	
Meeting days: MWF	Instructor title and name: Dr. Bettina Tate Pedersen (Please call me Dr. Pedersen or Dr. Tate Pedersen)
Meeting times: 11:00-11:55	Office Phone: (619) 849-2260
Meeting location: Deans Conference Room (Lower Level in BAC)	Email: For course questions, please use Canvas email. For other matters, please use bpederse@pointloma.edu
Final Exam: Monday, Dec. 16, 10:30am-1:00pm PST	Campus Office & Hours: BAC 116 - Mondays 3:00-4:00pm and by appointment – Zoom office hours are available upon request
<p>This is a F2F Class.</p> <p>Essential materials for every F2F class: books, course materials, computers or iPads. Please mute and store cell phones during class sessions.</p> <p>For remote accommodations: computers or iPads, earphones/headsets (as desired), books, course materials, physical space conducive to class instruction and participation (as much as possible in your remote locations)</p>	<p>Additional info: Essential platforms for ALL course work: Canvas, Chrome, Word (<i>not Pages!</i>), Google, Excel</p> <p>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.</p> <p>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></p>

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 ⊕

Catalog: A study of the poetry, fiction, non-fiction prose of the Romantic Age (1780-1830), focusing on issues of the French Revolution; the rights of women; the abolition of the slave trade and slavery; the rise of democracy, industrialization and science; the philosophy of art; and the rise of new literary forms such as the Greater Romantic lyric and the gothic. *Prerequisite: College Composition; Recommended: ENG 3000 & ENG 2055*

Extended: Our study of Romantic Literature will focus on the novels of Jane Austen (1775-1817) written during the Regency Period (1811-1820) and carrying both Enlightenment and Romantic cultural characteristics (*reason vs emotion*). We'll read (print versions) and annotate (digital versions) four of her novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Emma* (1815), and *Persuasion* (1818), which touch on key cultural issues of gender (*rights of women, marriage and security*), class (*servant, middle, gentry, and upper classes*), the environment (*landscape gardening, industrialization, cottage industries*), politics (*British Empire, French Revolution, rise of democracy, abolition, the military*), economics (*slave trade, slavery, wealth—family estates vs. emerging capitalism*), and aesthetics (*genres of social satire, comedy of manners, female bildungsroman*).

We will use the Broadview editions of Austen's novels and COVE (Collaborative Organization for Virtual Education), a non-profit digital platform for annotating, and timeline/map/gallery building. As we read the novels, we will annotate our insights. Then we will share those annotations in class discussions, exploring the historical, sociological, religious, political, and cultural aspects of these novels. We will support our close reading of the novels by reading secondary sources for and literary criticism of Austen's works.

PROGRAM LEARNING OUTCOMES★

Students will be able to

1. Integrate literary studies and/or craft development with ongoing reflection and hospitable engagement with a diverse world. (Integrative Learning, Foundation Skills for Lifelong Learning)
2. Analyze and critique diverse forms and genres of literature situated within historical and cultural contexts. (Critical Thinking)
3. Employ strong research, close reading, and analytical skills in writing as appropriate for literary form and genre conventions. (Information Literacy, Critical Thinking)
4. Develop creative or analytical works in various forms of writing. (Written Communication)
5. Present creative and/or analytical writing to formal audiences, demonstrating strategies for audience engagement and oral communication. (Oral Communication)

COURSE LEARNING OUTCOMES★

Students will be able to

1. closely read and critically analyze texts in their original languages and/or in translation.
2. recall, identify, and use 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 the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
4. create detailed and informed textual analysis of literary works employing secondary sources and applying concepts of literary study and literary theory.

REQUIRED TEXTS AND SUBSCRIPTIONS *(use only these editions)*

- Austen, Jane. *Sense and Sensibility*. (1811) Broadview. 1st ed.
- . *Pride and Prejudice*. (1813) Broadview. 2nd ed.
- . *Emma*. (1815) Broadview. 1st ed.
- . *Persuasion*. (1817) Broadview. 1st ed.

[COVE Subscription \(\\$10\)](#)

ASSESSMENT AND GRADING ⊕

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

Course Assignments & Exams	%Weights of Final Grade
Reading Assignments & Discussion Boards	35%
COVE Annotations & Presenting	
Contextual Presentations	30%
Seminar Paper	25%
Final Exam—Research Colloquium	10%
Total Course	100%

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

INCOMPLETES AND LATE ASSIGNMENTS ⊕

All assignments are to be submitted by the due dates posted. Due dates are posted with assignments, discussions, etc. *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.

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 [Traditional Undergraduate Records: 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.

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 **ENG 4046 Romantic Literature**, 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. 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 being intellectually challenged is 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.

HEALTH & WELLBEING

PLNU's [Wellness Center](#) offers many [Medical Services](#), [Nutrition Services](#), and other services. Please check out these web links before you become sick for proactive care for your health and wellbeing.

In the event of an emergency on campus or after hours, **call 911** and [PLNU Public Safety](#) at **(619) 849-2525**.

[San Diego Access and Crisis Line](#) is always available at 1 (888) 724-7240 for emergencies, mental health or suicide risk.

SPIRITUAL CARE ☼

Please be aware that 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 RECORDING POLICY⊕

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

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. For all student appeals, faculty and students should follow the procedures outlined 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, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc.) *only* 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. 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 in accordance with the Americans with Disabilities Act (ADA). 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 work with the student to create an Accommodation

Plan (AP) that outlines allowed accommodations. The EAC makes accommodations available to professors at the student's request.

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. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

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. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any special accommodations.

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.

If you (or someone you know) have experienced a bias incident regarding language, you can find more information on reporting and resources at <https://www.pointloma.edu/bias>.

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 accommodations and resources are available through the Title IX Office at [pointloma.edu/Title-IX](https://www.pointloma.edu/Title-IX). Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are 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](https://www.pointloma.edu/title-ix).

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at <https://www.pointloma.edu/bias>.

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 an “F” grade.

PLNU COURSE MODALITY DEFINITIONS

1. **Online Courses:** These are courses with class meetings where all instruction and interaction is fully online.
 - a. **Synchronous Courses:** At least one class meeting takes place at a designated time.
 - b. **Asynchronous Courses:** All class meetings are asynchronous.
2. **Hybrid Courses:** These are courses with class meetings that take place both in the classroom and online synchronously and/or asynchronously.
3. **In-Person Courses:** These are courses that meet in person with the instructor and students in a physical classroom setting. With approval by the area dean, this may include up to 25% of qualified class interactions through a Learning Management System (such as Canvas).

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.

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.

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 or allowable) 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.)
- **Google Drive**
- **COVE** (Collaborative Organization for Virtual Education), a digital platform devoted to open access texts and research for students and scholars.
- **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.

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.

- Appointment Calendar: <https://plnu.mywconline.com/>
- Website: <https://www.pointloma.edu/centers-institutes/loma-writing-center>
- Email: writingcenter@pointloma.edu

CLASS PARTICIPATION

Interactions and Engagement with Course Readings

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

- close reading and annotation of the texts, (completing assigned readings & COVE annotations)
- attention to history, culture, and literary features of the readings
- active and informed participation in online discussions (posting and replying),
- revised interpretations and understandings of a text (annotations and discussions),
- asking questions about the texts and seeking answers to your questions (discussions, annotations, seminar paper),
- connecting the literature to our world context and to your own life (discussions),

Preparation, Assignments, and Quizzes

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 to support our shared discussions of annotations, and because 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 print text with you for annotations.
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. **Quizzes** may occur for some assigned readings and are included in the assignments category of the course grade. Quizzes may not be made up. I generally throw out the lowest quiz/assignment score when calculating final averages.
4. **Late assignments** will not be accepted (unless extenuating circumstances apply).
5. **Keep backup copies of your work**, so you can recover/provide one if necessary.
6. **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. *Please note that Canvas will not open Pages documents, so use Microsoft Word.*

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 the above **LANGUAGE & BELONGING** section of this syllabus. *Points are deducted for errors in MLA Style use.*

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.

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, Writing, and 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.

ASSIGNMENTS AT-A-GLANCE (Assignments recorded in weighted grade category.)

- 1. Discussion Boards (variable points)** Individual discussion board posts and replies. **Deadlines vary.** (CLO #1, 2)
- 2. COVE Annotations & Presentation in Class Discussion (variable points)** Create your own close reading annotations in our course anthology in **COVE Studio**. See COVE Annotations Assignment. **Daily deadlines.** (CLO #1-3)
- 3. Presentations of Contextual Material (variable points)** Presentations will be done in class sessions dedicated to Presentations. **Deadlines vary.** (CLO #1-3)
- 4. Annotated Bibliography (20 points).** Using MLA Style (9th ed.) you will compile a working annotated bibliography of a variety of scholarly sources for your seminar paper. **Due in Canvas December 6 or earlier.** (CLO #2, 4).
- 5. Seminar Paper (100 points).** You will write a seminar 10-15-page paper, fully researched, cited using MLA Style and a variety of scholarly sources on one or more of the four Austen novels we are reading. **Due in Canvas December 13 or earlier.** (CLO #1-4).
- 6. Final Exam: Research Colloquium (100 points).** You will give a 7-8-min. conference-style presentation of your seminar paper to the class during our final exam period and participate in an oral Q&R. Rubric: AAC&U Oral Communication **Due December 16.** (CLO #1-4).

Time Required to Read Novels and Critical Apparatus			
Book	#Pages	30pp/hr. Pace	Est. Total Hrs. Range
<i>Sense and Sensibility</i>	340	11.33 hrs.	12-14
Critical Apparatus	39	1.3 hrs.	1-2
<i>Pride and Prejudice</i>	343	11.43 hrs.	12-14
Critical Apparatus	58	1.93 hrs.	2-3
<i>Emma</i>	351	10.64 hrs.	11-13
Critical Apparatus	26	1 hrs.	1-2
<i>Persuasion</i>	214	7.13 hrs.	8-10
Critical Apparatus	33	1.1 hrs.	1-2
TOTALS	1427	45.9 hrs.	48-60

Please note: [Librivox](#) has audio recordings of thousands of works now in the public domain. This is a free site for audio recordings as is the [Project Gutenberg](#) for print texts.

[Introduction to British Romanticism](#) A helpful survey of distinctive elements of culture and aesthetics, especially poetry, that characterizes this literary and historical period.

SCHEDULE OF READINGS & ASSIGNMENTS

Day & Dates		Readings & Assignments
Jane Austen's <i>Sense and Sensibility</i> (1811)		
Week 1		Class Orientation & <i>Sense and Sensibility</i> Vol. I
1	Wed. Sept. 4	Connecting, Historical Context, Course Orientation: Canvas & COVE Set-Up, Assignments: COVE Studio Annotations
2	Fri. Sept 6	<i>Sense and Sensibility</i> , vol. 1, chs. 1-13 (pp. 41-103) Follow COVE Annotations Assignment carefully! Present annotations & discuss reading
Week 2		<i>Sense and Sensibility</i> Vols. I & II
3	Mon. Sept. 9	<i>S&S</i> , vol. 1, chs. 14-22 (pp. 104-161) Present annotations & discuss reading
4	Wed. Sept. 11	<i>S&S</i> vol. 2, chs. 1-7 (pp. 165-212) Present annotations & discuss reading
5	Fri. Sept. 13	<i>S&S</i> , vol. 2, chs. 8-14 (pp. 213-268) Present annotations & discuss reading
Week 3		<i>Sense and Sensibility</i> Vol. III
6	Mon. Sept. 16	<i>S&S</i> , vol 3, chs. 1-7 (pp. 271-323) Present annotations & discuss reading
7	Wed. Sept. 18	<i>S&S</i> , vol. 3, chs. 8-14 (pp. 324-381) Present annotations & discuss reading
8	Fri. Sept. 20	Kathleen James-Cavan's "Introduction" (pp. 7-33) Discussion Board: What further insights and sharpened understanding did the introduction add to your close reading and understanding of the novel? What points made in the two reviews of <i>S&S</i> did you agree or disagree with in Appendix A and why? <i>S&S</i> , Appendix A.1 " <i>Critical Review...</i> " (pp. 383-384), Appendix A.2 " <i>British Critic...</i> " (pp. 384-85) Presentations of Appendix material (See Google Sheet)
Week 4		PRESENTATIONS <i>Sense and Sensibility</i> Contexts (Historical, Cultural, Literary)
9	Mon. Sept. 23	<i>S&S</i> , Appendix B.1 "'Effects of Mistaken Synonymy'..." (pp. 386-89), Appendix B.2 " <i>The Lounger...</i> " (pp. 389-93), Appendix B.3 "From 'Sensibility and Virtuous...'" (pp. 394-98), Appendix B.4 "'Letter from Barbara Heartless...'" (pp. 398-403), Appendix B.5 "Vicesimus Knox..." (pp. 403-06) Presentations of Appendix material (See Google Sheet)
26th Annual Poetry Day		
10	Wed. Sept. 25	<i>S&S</i> , Appendix F.1 "From Walter Scott..." (pp. 415-18), Appendix F.2 "From James Thomson..." (pp. 418-20), Appendix F.3 "From William Cowper..." (pp. 420-22) Presentations of Appendix material (See Google Sheet)
11	Fri. Sept. 27	<i>S&S</i> , Appendix C: The Picturesque (pp. 407-10) & Appendix D: Map of London (pp. 411-12) & Appendix E: Modes of Travel (pp. 413-14) Presentations of Appendix material (See Google Sheet)

Jane Austen's <i>Pride and Prejudice</i> (1813)		
	Week 5	<i>Pride and Prejudice</i> Vols. I & II
12	Mon. Sept. 30	<i>Pride and Prejudice</i> , vol. 1, chs. 1-14 (pp. 43-93) Present annotations & discuss reading
13	Wed. Oct. 2	<i>P&P</i> , vol. 1, chs. 15-23 (pp. 93-141) Present annotations & discuss reading
14	Fri. Oct. 4	<i>P&P</i> , vol. 2, chs. 1-11 (pp. 145-89) Present annotations & discuss reading
	Week 6	<i>Pride and Prejudice</i>, Vols. II & III
15	Mon. Oct. 7	<i>P&P</i> , vol. 2, chs. 12-19 (pp. 189-224) Present annotations & discuss reading Appendix E: Domestic Tourism – E.1 “From William Watts...” & E.2 “From William Bray...” (pp. 383-87) – Possible Discussion Board
16	Wed. Oct. 9	<i>P&P</i> , vol. 3, chs. 1-5 (pp. 227-63) Present annotations & discuss reading
17	Fri. Oct. 11	<i>P&P</i> , vol. 3, chs. 6-12 (pp. 263-301) Present annotations & discuss reading
	Week 7	<i>Pride and Prejudice</i>, Vol. III & Contexts (Historical, Cultural, Literary) Presentations
18	Mon. Oct. 14	<i>P&P</i> , vol. 3, chs. 13-19 (pp. 301-35) Present annotations & discuss reading
19	Wed. Oct. 16	<i>P&P</i> , Robert P. Irvine’s “Introduction” (pp. 9-29) & Discussion Board: Please choose 1-2 specific passages from Irvine’s “Introduction” that specifically refined or significantly changed your reading of the novel and articulate why and how your understanding changed. <i>P&P</i> , Appendix C: Reviews – C.1 “ <i>British Critic...</i> ” & C.2 “ <i>From Critical Review...</i> ” (pp. 361-66) Presentations of Appendix material (See Google Sheet)
20	Fri. Oct. 18	<i>P&P</i> , Appendix B: Letters-all (pp. 353-60), Appendix D: Conduct Books – D.1 “From James Fordyce...” (pp. 367-74), D.2 “From Dr. John Gregory...” (pp. 374-82) & Appendix G: Women’s Role after French Rev. - G.2 “From Hannah More...” (pp. 407-13) Presentations of Appendix material (See Google Sheet)
	Week 8	PRESENTATIONS <i>Pride and Prejudice</i> Contexts (Historical, Cultural, Literary)
21	Mon. Oct. 21	<i>P&P</i> Appendix G: Women’s Role after French Rev. – G.1 “From Mary Wollstonecraft...” (pp. 395-407) & Appendix H: Militia Regiments on South Coast – H.1 “Women at the Brighton Camp” (pp. 415-18) Presentations of Appendix material (See Google Sheet)
22	Wed. Oct. 23	<i>P&P</i> , Appendix H: Militia Regiments on South Coast (pp. 418-34) Presentations of Appendix material (See Google Sheet)
FALL BREAK Oct, 24-27		
Jane Austen's <i>Emma</i> (1815)		
	Week 9	<i>Emma</i>, Vol. I
23	Mon. Oct. 28	<i>Emma</i> , vol. 1, chs. 1-6 (pp. 55-88) Present annotations & discuss reading

24	Wed. Oct. 30	<i>Emma</i> , vol. 1, chs. 7-11 (pp. 89-125) Present annotations & discuss reading
25	Fri. Nov, 1	<i>Emma</i> , vol. 1, chs. 12-18 (pp. 125-164) Present annotations & discuss reading
	Week 10	<i>Emma</i>, Vol. II
26	Mon. Nov. 4	<i>Emma</i> , vol. 2, chs. 1-6 (pp. 165-201) Present annotations & discuss reading
27	Wed. Nov. 6	<i>Emma</i> , vol. 2, chs. 7-11 (pp. 202-239) Present annotations & discuss reading
28	Fri. Nov. 8	<i>Emma</i> , vol. 2, chs. 12-18 (pp. 239-280) Present annotations & discuss reading
	Week 11	<i>Emma</i>, Vol. III
29	Mon. Nov. 11	<i>Emma</i> , vol. 3, chs. 1-7 (pp. 281-332) Present annotations & discuss reading
30	Wed. Nov. 13	<i>Emma</i> , vol. 3, chs. 8-13 (pp. 333-368) Present annotations & discuss reading
31	Fri. Nov. 15	<i>Emma</i> , vol. 3, chs. 14-19 (pp. 368-405) Present annotations & discuss reading
	Week 12	PRESENTATIONS <i>Emma</i> Contexts (Historical, Cultural, Literary)
32	Mon. Nov. 18	Kristin Flieger Samuelian “Introduction (9-46) & Discussion Board: Please choose 1-2 specific passages from Samuelian’s “Introduction” that specifically refined or significantly changed your reading of the novel and articulate why and how your understanding changed. <i>Emma</i> , Appendix A.4 “Critical Notices of <i>Emma</i> ...” (pp. 422-23) Presentations of Appendix material (See Google Sheet)
33	Wed. Nov. 20	<i>Emma</i> , Appendix A.3 “Review of <i>Emma</i> by Sir Walter Scott...” (pp. 414-22) Appendix C.2 “From ‘Notices Concerning the Scottish Gypsies...’” (pp. 432-35) Appendix C.3 “From William Blackstone...” (pp. 435-36) Appendix F.1 “The Sale of Human Intellect” (pp. 449-50) Presentations of Appendix material (See Google Sheet)
34	Fri. Nov. 22	<i>Emma</i> , Appendix D.1 “From Willima Blackstone...” (pp. 437-38) Appendix D.2 “From Hannah More...” (pp. 438-39) Appendix D.3 “From the Journals and Letters of Agnes...” (pp. 439-41) Appendix E.1 “From Adam Smith, <i>An Inquiry</i> ...” (pp. 443) Appendix E.2 “From <i>The Gentleman’s Magazine</i> ” (pp. 444-46) Appendix E.3 “From Thomas Trotter...” (pp. 447-48) Presentations of Appendix material (See Google Sheet)
Jane Austen’s <i>Persuasion</i> (1818)		
	Week 13	<i>Persuasion</i>, Vol. I
35	Mon. Nov. 25	<i>Persuasion</i> , vol. 1, chs. 1-6 (pp. 45-88) Present annotations & discuss reading
THANKSGIVING BREAK – Nov. 27-Dec. 1		
	Week 14	<i>Persuasion</i>, Vols. I & II
36	Mon. Dec. 2	<i>Persuasion</i> , vol. 1, chs. 7-12 (pp. 88-144) Present annotations & discuss reading

37	Wed. Dec. 4	<i>Persuasion</i> , vol. 2, chs. 1-8 (pp. 145-207) Present annotations & discuss reading
38	Fri. Dec. 6	<i>Persuasion</i> , vol. 2, chs. 9-12 (pp. 207-258) Present annotations & discuss reading ANNOTATED BIBLIOGRAPHY DUE
	Week 15	PRESENTATIONS <i>Persuasion</i> Contexts (Historical, Cultural, Literary)
39	Mon. Dec. 9	Linda Bree's "Introduction" (pp. 7-37) & Discussion Board: What further insights and sharpened understanding did Bree's introduction add to your close reading and understanding of the novel? Appendix A: Cancelled Chapters of <i>Persuasion</i> (pp. 259-69) Appendix B: Biographical Notice (pp. 270-74) Appendix C: Letters C.1, C.2, C.3 (pp. 275-80) Presentations of Appendix material (See Google Sheet)
40	Wed. Dec. 11	<i>Persuasion</i> , Appendix D: "From Thomas Gisborne... <i>Duties of Female Sex</i> " (pp. 281-85) Appendix E: "From Priscilla Wakefield... <i>Conditions of Female Sex</i> " (pp. 286-88) Appendix F: Annual Register (pp. 289-93) Presentations of Appendix material (See Google Sheet)
41	Fri. Dec. 13	NO CLASS: SEMINAR PAPERS WORK SEMINAR PAPER DUE Dec. 13, 11:59pm Canvas
	Week 16 Dec. 16-20	FINALS WEEK
	Mon. Dec. 16 10:30-1:00 PST	FINAL EXAM – RESEARCH COLLOQUIUM