

	<p style="text-align: center;">LJWL LIT 3000 Literary Analysis 3 Units</p>
<p>Fall 2020</p>	
<p>Meeting days: MWF</p>	<p>Instructor title and name: Dr. Bettina Tate Pedersen</p>
<p>Meeting times: 1:30-2:25</p>	<p>Office Phone: (619) 849-2260 (x2260)</p>
<p>Meeting location: Synchronous Zoom <i>during scheduled class time</i> & asynchronous individual work</p>	<p>Email: bettinapedersen@pointloma.edu</p>
<p>Final Exam: Monday, Nov. 30, 1:30-4:00 PST</p>	<p>Virtual office hours: Zoom Open Office Hours, Fridays 3:00-4:00pm Campus office: BAC 116 (for future f2f days when those return)</p>
<p>Additional info: 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) Essential materials for every f2f class: face mask, computers or iPads, earphones/headsets (as desired), books, course materials (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.)</p>	<p>Additional info: Essential platforms for ALL course work: Chrome, Word, Excel, Google 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 (Links to an external site.) for assistance. Also be sure to check the Knowledge Base site for discounted hardware and software: https://help.pointloma.edu/TDClient/1808/Portal/Home/ Links to an external site. You must sign in to this page once you are there.</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 ☼

This course introduces the student to the technical study of literature with a threefold emphasis. One, it instructs students in the practice of close reading and literary analysis of all the major genres of literature: poetry, prose (fiction and nonfiction), and drama, giving special attention to close reading and literary analysis of poetry. Two, it requires the study and mastery of literary terms, their definitions and applications. Three, it introduces students to historical literary

periods and major schools of literary criticism and their approaches. A more extensive study of literary criticism is completed in [LIT 4095](#). Students should use and master more fully LIT 3000 course content in subsequent literature courses. *Prerequisite(s): Fulfillment of the College Composition requirement.*

COURSE LEARNING OUTCOMES⊕

Students of LIT 3000 will

1. memorize and employ fundamental concepts of literary study:
 1. standard literary terminology
 2. modes/genres of literature
 3. elements of literary genres
 4. literary periods (dates, writers, characteristics, and important developments)
2. describe and practice close reading of literary texts.
3. describe current schools of contemporary literary criticism.
4. consider current schools of contemporary literary criticism in relation to Christian faith and practice.
5. use contemporary literary criticism to examine literary texts and argue their own readings of literary texts.
6. use literary research skills to examine literary texts and formulate their own readings of literary texts.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

- Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 5thed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. 801.95 B843L (4thed on Reserve)
- Dillard, Annie. *Teaching a Stone to Talk*. Harper Collins, 1988.
- DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2nd ed. (on Reserve)
- *MLA Handbook*. 8th ed. R808.02 M691h 2016 (Non-Circulating)
- Harmon & Holman. *A Handbook to Literature*. R803 H288h 1996 (on Reserve)
- Schwarz, Daniel, ed. *The Dead Case Studies in Contemporary Criticism*. Boston & New York: Bedford/St. Martin's Press, 1994. 823 J89de (on Reserve)

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.

Distribution of Student Learning Hours

Course Assignments & Exams	Hours	%Weight
Reading Assignments, Online Discussions, Class Activities	45	20%
Quizzes (Study & Quiz-taking)	42	
Short Papers	12	20%
Long Paper	10	20%
Midterm Exam	1	20%
Final Exam	2.5	20%
Total Course Hours	112.5	100%

ASSESSMENT AND GRADING⊕

Student grades will be posted in the Canvas grade book no later than midnight on Tuesday of each week beginning in Week Two of this course. It is important to read the comments posted in the grade book as these comments are intended to help students improve their work. Final grades will be posted within one week of the end of the class. 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

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. Late assignments are not accepted. No assignments will be accepted after midnight on the last day of class. Incompletes will only be assigned in extremely unusual circumstances.

In any online discussions, missing work means that others will not have the opportunity to respond to your comments nor you to theirs, so if you know you will be away on the day your assignment is due, you must post your work before you leave.

Assignments must be posted/submitted by 11:59pm Pacific Standard Time on the day they are due unless otherwise specified.

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 ☼

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the [Disability Resource Center](#) (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

PLNU ATTENDANCE AND PARTICIPATION POLICY ☼

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class

sessions (virtual or face-to-face), 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 Academic 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.

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 of the texts (annotations),
- thoughtful reflection on the texts (annotations),
- engaged participation in online discussions (posting and replying),
- engaged completion of assignments,
- adjusted or corrected interpretations and understandings of a text (annotations),
- asking your own questions about the texts (annotations),
- seeking answers to your questions, (discussions, essays)
- connecting the literature to our world context and to your own life; (discussions, final essay)
- spiritual meditation on the power of reading, of women's voices, and of empathizing with the experiences of others. (essays)

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 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 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).

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 Chrome is the best browser to use with Canvas.

Quizzes

You will complete periodic quizzes on some of the assigned readings. Quizzes may not be made up. I generally throw out the lowest quiz score when calculating final course averages.

Canvas and Gmail

You are responsible for checking your Canvas and PLNU Gmail regularly for electronic communications from me about our course and/or about your individual work in the course. You are fully accountable for all course material, announcements, communications that are distributed via these sites, and I will send messages only to these sites. Please let me know immediately if you encounter any technical problems with these sites.

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.)

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 F2F/hybrid/online 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.

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

USE OF TECHNOLOGY ☼

In order to be successful in the online environment, 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.

ASSIGNMENTS AT A GLANCE

1. **Quizzes (running over 14 weeks; weighted category)** Multiple choice quizzes at least weekly (some weeks more) to test knowledge and recall of literary terms. (CLO #1)
2. **Assignments and Discussion Boards (variable):** Various assignments, activities, and discussion boards in relation to course readings. Rubrics will be included on Canvas for grading expectations. (CLO #1-4)
3. **Midterm** Cumulative multiple-choice exam on literary terms and features of the genres. (CLO #1)
4. **Short Papers** Literary analysis of poetry, drama, fiction, and/or essay showing close reading of primary text and citing of sources using MLA Style. Rubrics will be included on Canvas for grading expectations. (CLO # 2-6)
5. **Long Paper** You will write a 5-page paper, fully researched, cited using MLA Style and a variety of scholarly sources on James Joyce's "The Dead" using the critical approaches that interest you for closely reading this short story. Rubric will be included on Canvas for grading expectations. **Due: Nov. 23** (CLO #2-6).
6. **Final Exam** Comprehensive multiple-choice exam on literary terms and features of the literary modes/genres. **Nov 30.** (CLO #1, 3).

REQUIRED TEXTS

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice* 5thed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. 801.95 B843L (4thed on Reserve)

Dillard, Annie *Teaching a Stone to Talk*. Harper Collins, 1988.

DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2nded. (on Reserve)

Harmon & Holman. *A Handbook to Literature*. R803 H288h 1996 (on Reserve)

MLA Handbook. 8th ed. R808.02 M691h 2016 (Non-Circulating)

Schwarz, Daniel, ed. *The Dead*. Case Studies in Contemporary Criticism. Boston & New York: Bedford/St. Martin's Press, 1994. 823 J89de (on Reserve)

SCHEDULE OF READINGS & ASSIGNMENTS

Date		Class Mode & Content	Assignment Due
MODULE 1			
History of Literary Criticism/Theory, Elements of Fiction, & Close Reading “The Dead”			
Wk 1: Aug. 17-23		Class Orientation & History of Literary Criticism	
1	Mon., Aug. 17	Synchronous Zoom Class , 1:30-2:25 PST	Course Orientation, Connecting with each other Discussion Board: What is literature? What does the study of literature entail? What is close reading?
2	Wed., Aug. 19	Synchronous Zoom Class , 1:30-2:25 PST	Wk 1: Bressler, <i>Literary Criticism</i> , Chapter 1: Defining Criticism, Theory, and Literature Bressler Quiz 1
3	Fri., Aug 21	Asynchronous work	Wk 1: Bressler, <i>Literary Criticism</i> , Chapter 2: A Historical Survey of Literary Criticism Bressler Quiz 2
Wk 2: Aug. 24-30		James Joyce’s “The Dead” – Close Reading & Critical Approaches	
4	Mon., Aug. 24	Synchronous Zoom Class , 1:30-2:25 PST	Wk 2: Schwartz, “The Dead” (pp. 21-59) ASSIGNMENT (Short Paper 1): Plot Summary-Fiction “The Dead”
5	Wed., Aug. 26	Synchronous Zoom Class , 1:30-2:25 PST	Wk 2: Schwartz, “Introduction: Biographical and Historical Contexts” (pp. 3-20)
6	Fri., Aug. 28	Asynchronous work	Wk 2: Schwartz, “Critical History” (pp. 63-84) ASSIGNMENT: Biographical-Historical-Critical Contexts QUIZ 2
Wk 3: Aug. 31-Sept. 6		Elements of Fiction & Library Research	
7	Mon., Aug. 31	Asynchronous Work	Wk 3: DiYanni, <i>Literature</i> , “Introduction” & Chs. 1-2 (entire), Ch. 3 (pp. 49-110, DiYanni’s text only-not the stories), Ch. 4 (quick read) QUIZ 3
8	Wed., Sept. 2	Synchronous Zoom Class , 1:30-2:25 PST	Wk 3: Reading— <i>MLA Handbook</i> Part I (pp. 1-58) LIBRARY DAY – Understanding Databases and Sources
9	Fri., Sept. 4	Synchronous Zoom Class , 1:30-2:25 PST	Wk 3: Reading— <i>MLA Handbook</i> Part II (pp. 59-129) LIBRARY DAY – Finding Articles from Databases & Annotated Bibliographies QUIZ 3B ASSIGNMENT: Annotated Bibliography (Due 9/9 11:59pm)
Module 2			
Elements of Poetry – Close Reading & Literary Analysis			
Wk 4: Sept. 7-13		Elements of Poetry & Close Reading of Judith Wright’s “Woman to Child”	
10	Mon., Sept. 7	Synchronous Zoom Class , 1:30-2:25 PST	Wk 4: DiYanni, <i>Literature</i> , Chs. 10-11 QUIZ 4
11	Wed., Sept. 9	Synchronous Zoom Class , 1:30-2:25 PST	Wk 4: DiYanni, <i>Literature</i> , Chs. 12 (pp. 510-35) Compose responses to discussion questions (pp. 509-91) for poem “Woman to Child” for elements covered in reading ASSIGNMENT: Annotated Bibliography (Due 9/9 11:59pm)
12	Fri., Sept. 11	Asynchronous Zoom Class	Wk 4: DiYanni, <i>Literature</i> , Chs. 12 (pp. 536-56) Added responses to discussion questions (pp. 509-91) for poem “Woman to Child” for remaining elements covered in reading QUIZ 5

Wk. 5: Sept. 14-20		Elements of Poetry – Prosody & Scansion of Closed Forms	
13	Mon., Sept. 14	Synchronous Zoom Class, 1:30-2:25 PST	Wk 5: DiYanni, <i>Literature</i> , Chs. 12 (pp. 556-74) ASSIGNMENT: Finish & submit responses to discussion questions (pp. 509-91) for “Woman to Child” QUIZ 6
14	Wed., Sept. 16	Synchronous Zoom Class, 1:30-2:25 PST	Wk 5: Prosody & Scansion—Closed Forms Handout
15	Fri., Sept. 18	Asynchronous Work	Wk 5: Prosody & Scansion—Closed Forms Handout DiYanni, <i>Literature</i> , Chs. 14 (pp. 594-620 FYI) QUIZ 7 (& 7B possible)
Wk. 6: Sept. 21-27		Writing about Poetry – Judith Wright’s “Woman to Child”	
16	Mon., Sept. 21	Synchronous Zoom Class, 1:30-2:25 PST	Wk 6: DiYanni, <i>Literature</i> , Chs. 13 (pp. 575-579, 589-93) ASSIGNMENT (Short Paper 2): Poetry Analysis “Woman to Child”
17	Wed., Sept. 23	Synchronous Zoom Class, 1:30-2:25 PST	Wk 6: Draft of Short Paper 2 - Revision Workshop
18	Fri. Sept. 25	Asynchronous Work	Wk 6: ASSIGNMENT (Short Paper 2): Due QUIZ 8
Module 3 Elements of Drama – Close Reading & Literary Analysis			
Wk. 7: Sept. 28-Oct. 4		Elements of Drama & Close Reading of Susan Glaspell’s <i>Trifles</i>	
19	Mon., Sept. 28	Synchronous Zoom Class, 1:30-2:25 PST	Wk 7: DiYanni, <i>Literature</i> , Chs. 21-22 QUIZ 9
20	Wed., Sept. 30	Synchronous Zoom Class, 1:30-2:25 PST	Wk 7: DiYanni, <i>Literature</i> , Chs. 23 (entire), 25 (pp. 954-59), 26 (pp. 1007-12), 27 (pp. 1102-05)
21	Fri. Oct. 2	Asynchronous Work	Wk 7: Susan Glaspell’s <i>Trifles</i> , (DiYanni, <i>Literature</i> , pp. 1280-91) Watch Trifles (Live Production) ASSIGNMENT: Questions #1-16 (DiYanni, <i>Literature</i> , Ch. 24, pp. 949-59) QUIZ 10
Wk. 8, Oct. 5-11		Writing about Drama – Susan Glaspell’s <i>Trifles</i>	
22	Mon., Oct. 5	Synchronous Zoom Class, 1:30-2:25 PST	Wk 8: ASSIGNMENT (Short Paper): Play Analysis <i>Trifles</i> Draft Due! Introductions and Conclusions
23	Wed., Oct. 7	Synchronous Zoom Class, 1:30-2:25 PST	Wk 8: Draft of Short Paper 3 - Revision Workshop
24	Fri. Oct. 9	Asynchronous Work	Wk 8: ASSIGNMENT (Short Paper): Play Analysis <i>Trifles</i> Due QUIZ 11
Module 4 Elements of the Essay—Close Reading & Analysis			
Wk. 9, Oct. 12-18		Elements of the Essay & Close Reading Annie Dillard’s “God in the Doorway”	
25	Mon., Oct. 12	Synchronous Zoom Class, 1:30-2:25 PST	Wk 9: MIDTERM
26	Wed., Oct. 15	Synchronous Zoom Class, 1:30-2:25 PST	Wk 9: Nonfiction Prose & the Essay (In-class lecture; no reading) QUIZ 12
27	Fri. Oct. 17	Asynchronous Work	Wk 9: Creative Nonfiction: Annie Dillard “God in the Doorway” QUIZ 13

Module 5		
Research, Literary Criticism, Critical Analysis of Joyce's "The Dead"		
Wk. 10, Oct. 19-25		Overview of 20th- & 21st-Century Literary Criticism
28	Mon., Oct. 19	Synchronous Zoom Class, 1:30-2:25 PST Wk 10: DiYanni, <i>Literature</i> , Ch. 31 (long chapter) ASSIGNMENT: Long Paper—return to ongoing research and writing
29	Wed., Oct. 21	Synchronous Zoom Class, 1:30-2:25 PST Wk 10: Bressler, <i>Literary Criticism</i> , Chapter 3: Russian Formalism and New Criticism
30	Fri. Oct. 23	Asynchronous Work Wk 10: Formalist Criticism Close Reading Organizer: Frames of Analysis for "The Dead" (Google Sheet) QUIZ 14
Wk. 11, Oct. 26-Nov. 1		Reader-Response or Reader-Oriented Criticism
31	Mon., Oct. 26	Synchronous Zoom Class, 1:30-2:25 PST Wk 11: Bressler, <i>Literary Criticism</i> , Chapter 4: Reader-Oriented Criticism QUIZ 15
32	Wed., Oct. 28	Synchronous Zoom Class, 1:30-2:25 PST Wk 11: Schwartz, Reader Response Reading: "'A Symbol of Something': Interpretive Vertigo in 'The Dead'" (pp. 125-49)
33	Fri. Oct. 30	Asynchronous Work Wk 11: QUIZ 16
Wk. 12, Nov. 2-8		Psychoanalytical Criticism
34	Mon., Nov. 2	Synchronous Zoom Class, 1:30-2:25 PST Wk 12: Bressler, <i>Literary Criticism</i> , Chapter 6: Psychoanalytic Criticism
35	Wed., Nov. 4	Synchronous Zoom Class, 1:30-2:25 PST Wk 12: Schwartz, Psychoanalytic Reading: "Gabriel Conroy's Psyche: Character as Concept in Joyce's 'The Dead'" (pp. 85-124)
36	Fri. Nov. 6	Asynchronous Work Wk 12: QUIZ 17
Wk. 13, Nov. 9-15		
37	Mon., Nov. 9	Synchronous Zoom Class, 1:30-2:25 PST Wk 13: Bressler, <i>Literary Criticism</i> , Chapter 7: Feminism QUIZ 18
38	Wed., Nov. 11	Synchronous Zoom Class, 1:30-2:25 PST Wk 13: Schwartz, Feminist Reading: "Not the Girl She Was at All: Women in 'The Dead'" (pp. 178-205)
39	Fri. Nov. 13	Asynchronous Work Wk 13: QUIZ 19
Wk. 14: Nov. 16-22		Research and Writing
40	Mon., Nov. 16	Synchronous Zoom Class, 1:30-2:25 PST Wk 14: Bressler, <i>Literary Criticism</i> , Chapter 9: Cultural Poetics/New Historicism
41	Wed., Nov. 18	Synchronous Zoom Class, 1:30-2:25 PST Wk 14: Schwartz, New Historicism Reading: "Living History in 'The Dead'" (pp. 150-177)
42	Fri. Nov. 20	Asynchronous Work Wk 14: QUIZ 20
Wk 15: Nov. 23-24		Research & Writing – Seminar Paper
43	Mon., Nov. 23	Synchronous Zoom Class, 1:30-2:25 PST Long Paper-Long Revision (Full Draft due at the beginning of class)
Wk 16: Nov 30-Dec 4		FINALS WEEK
44	Monday, Nov. 30	Final Exam Period 1:30-4:00 PST Long Paper Due