

Department of Literature, Journalism, Writing, and Languages

**Syllabus LIT 4050 The Novel
Spring 2021**

Meeting days: TR	Instructor title and name: Dr. Bettina Tate Pedersen
Meeting times: 11:00 12:15	Office Phone: (619) 849-2260
Meeting location: BAC 155 for F2F also synchronous Zoom <i>during scheduled class time & asynchronous individual work</i>	Email: bettinapedersen@pointloma.edu
Final Exam: June 8, 10:30am-1:00pm PST	ZOOM Office hours: <i>All office hours</i> will be remote via the Zoom Page link in each weekly module, Mondays 3:00-4:00pm Campus office: BAC 116 <i>(for fully post-pandemic F2F days when those return)</i>
Additional info: For remote classes: computers or iPads, earphones/headsets, books, course materials, physical space conducive to study (as much as is possible in your remote locations) Required for all f2f classes: face masks at all times , computers or iPads, earphones/headsets, 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. Please mute and store cell phones during class sessions as directed.)	Additional info: Essential platforms for ALL course work: Chrome, Word, Excel, Google. If you do not have the necessary technology (e.g. a laptop or access to reliable internet), please email for assistance. Be sure to check the Knowledge Base site for discounted hardware and software. You must sign in to this page once you are there.

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 in the epistolary form, satire, the gothic psychological realism, realism, and magic realism and myriad ways in which the novel both reflects and seeks to alter the culture that produce it. We will work to develop skills in close reading, including literary and cultural analysis. We will also work in COVE (Core Online Virtual Educator), a digital platform that will develop your skills at annotation as well as timeline, map, and possibly gallery building.

COURSE LEARNING OUTCOMES

Students of LIT 4050 will

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation.
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research
3. Analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives.
4. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.

BLOOM'S TAXONOMY

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation

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

Distribution of Student Learning Hours & Weighted Grade Categories

Course Assignments & Exams	Estimated Hours	Weight
Reading Assignments (1317pp.)	44	40%
Annotations & Discussion	13	
Presentations of Scholarly Material	12	
Assignments (Timelines/Maps, Personal Essay)	10	25%
Seminar Paper	20	25%
Final Exam – Research Colloquium, Q&A Oral Exam	5.5	10%
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

COURSE CREDIT HOUR INFORMATION⊕

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

STATE AUTHORIZATION⊕

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

INCOMPLETES AND LATE ASSIGNMENTS⊕

All assignments are to be submitted by the due dates posted. 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.

MAINTAINING CLASS SCHEDULE VIA ONLINE REGISTRATION

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

PLNU FINAL EXAMINATIONS POLICY

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

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

CLASS PARTICIPATION

Interactions and Engagement with Course Readings & Our Reading Community

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

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

Preparation, Assignments, and Technology

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

Canvas and Gmail

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

Classroom Decorum

Please manage your print materials and electronic devices appropriately, responsibly, with consideration for others, and as instructed. Please dress in appropriate academic attire out of consideration for others in our class. Appropriate attire excludes clothing that is politically

offensive and sexually suggestive in design or logo. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive, hospitable, and civil learning and teaching environment.

Handwritten Annotations & Class Notes

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

ACADEMIC WRITING & MLA STYLE

All standards of academic writing covered in your college composition and literary analysis covered in LIT 3000 are required of your writing in this class. All written work *must follow* MLA Style.

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.

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.

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](#).

REQUIRED TEXTS (These editions *only!*)

Austen, Jane. *Northanger Abbey*. Broadview edition.

Bronte, Emily. *Wuthering Heights*. Edited by Beth Newman, Broadview edition.

Gunning, Susannah Minifie. *Barford Abbey*. Broadview edition.

Woolf, Virginia. *Orlando*. Harcourt.

COVE Membership <https://editions.covecollective.org/> (\$10) (We'll join during 1st class.)

SUPPORT TEXTS

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

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

Time Required to Read Novels and Critical Apparatus			
Book	#Pages	30pp/hr. Pace	Est. Total Hrs. Range
<i>Barford Abbey</i>	165	5.5 hrs.	5-7
Critical Apparatus	147	4.8 hrs.	5-6
<i>Northanger Abbey</i>	201	6.7 hrs.	6-8
Critical Apparatus	92	3.1 hrs.	3-4
<i>Wuthering Heights</i>	276	9.2 hrs.	9-11
Critical Apparatus	107	3.6 hrs.	4
<i>Orlando</i>	329	10.9 hrs.	10-12
Critical Apparatus	TBA	TBA	TBA
TOTALS	1317	43.9 hrs	44--52

ASSIGNMENTS AT A GLANCE

1. **Annotations & Discussion:** COVE Studio annotations of readings, presenting annotations in class, responding to readings/annotations. (CLO #1-3)
2. **Presentation of Scholarly Material:** Formal presentation of the scholarly material in the critical apparatus of our course scholarly editions. (CLO #1-3)
3. **Timelines and/or Maps** COVE Editions documents linked to each author and novel. (CLO #3)
4. **Personal Essay** An essay addressing such topics as the power of literature (esp. novel form) in our lives, literature connecting us to our past, necessity of imaginative space, etc. (CLO #3)
5. **Seminar Paper** 10-15pp. seminar paper, demonstrating close reading of one novel (form and cultural contexts), strong research and citation skills, and effective use of literary criticism interpretive frame(s). (CLO #1, 2, 3, 4).
6. **Research Colloquium** 7min. formal and polished presentation of your seminar paper. (CLO #1, 2, 3, 4).

SCHEDULE OF READINGS & ASSIGNMENTS (*Adjustments as needed*)

	Date	Class Mode	Assignment Due
	Week 1	Class Orientation, Technology & The Novel	
1	T Mar 2	Synch Zoom	Course Orientation, Connecting with each other, Technology, COVE & CRO, Google sheets, Novel – Genre & Literary Features
2	R Mar 4	Synch Zoom	COVE & CRO, Google sheets, Novel – Genre & Literary Features
	Week 2	Susannah Minifie Gunning's <i>Barford Abbey</i> Vol. I	
3	T Mar 9	Synch Zoom	<i>Barford Abbey</i> VOL. I, Letters I-XIII (1-13) (pp. 35-93) & COVE Annotations
4	R Mar 11	Synch Zoom	<i>Barford Abbey</i> VOL. I, Letters XIV-XXII (14-24) (pp. 89-124) & COVE Annotations
	Week 3	Susannah Minifie Gunning's <i>Barford Abbey</i> Vol. II	
5	T Mar 16	TBD	<i>Barford Abbey</i> VOL. II, Letters XXIII-XXXIV (23-34) & COVE Annotations
6	R Mar 18	TBD	<i>Barford Abbey</i> VOL. II, Letters XXXV-XLV (35-45) & COVE Annotations
	Week 4	<i>Barford Abbey</i> – Contexts (Historical, Cultural, Literary)	
7	T Mar 23	TBD	Reading & Discussion Board: <i>What further insights or understanding did the introduction add to your close reading and understanding of the novel? What interpretive layers did the Appendices E, F, and G give you to think about in the novel?</i> Introduction (pp. 9-21) Appendix E: Reception (pp. 307-13), Appendix F (pp. 315-23), Appendix G (pp. 325-30) Reading & 3-6 Presenting Appendix A: "Writing the Moment": The Epistolary... (pp. 201-23)
8	R Mar 25	TBD	Reading & 9 Presenting Appendix B: The Dissolution of the Abbeys (pp. 225-41) Appendix C: The Picturesque Abbey as Ruin or Great ... (243-65)
	Week 5	<i>Barford Abbey</i> & <i>Northanger Abbey</i> – Contexts (Historical, Cultural, Literary)	
9	T Mar 30	TBD	Reading & 3-6 Presenting <i>Barford Abbey</i> Appendices Appendix D: Abbey Fictions (pp. 267-98)
10	R Apr 1	TBD	<i>Northanger Abbey</i> Appendices Reading & Discussion Board: <i>What interpretive layers do Appendices B, C, E, and F give you to think about in the novel, and what points of connection are you anticipating between these two novels?</i> Appendix B: Examples of Jane Austen's Reading (pp. 243-49) Appendix C: Catherine Morland's Reading Material (pp. 250-51) Appendix E: Map of Bath, circa 1800 (p. 271) Appendix F: Frontispiece to the 1813 Edition (p. 272)
	Week 6	Jane Austen's <i>Northanger Abbey</i>, Vol. I	
11	T Apr 6	TBD	<i>Northanger Abbey</i> Chs. 1-9 (pp. 39-89) & COVE Annotations
12	R Apr 8	TBD	<i>Northanger Abbey</i> Chs. 10-15 (pp. 89-137) & COVE Annotations
	Week 7	Jane Austen's <i>Northanger Abbey</i>, Vol. II	
13	T Apr 13	TBD	<i>Northanger Abbey</i> Chs. 16-23 (pp. 137-187) & COVE Annotations
14	R Apr 15	TBD	<i>Northanger Abbey</i> Chs. 24-31 (pp. 188-239) & COVE Annotations

	Date	Class Mode	Assignment Due
	Week 8	<i>Northanger Abbey – Contexts (Historical, Cultural, Literary)</i>	
15	T Apr 20	TBD	<i>Northanger Abbey Appendices Reading & Discussion Board:</i> <i>What further insights or understanding did the introduction, the other prefatory material, and Appendix A add to your close reading and understanding of the novel?</i> Introduction (pp. 9-25), Biographical Notice..., Postscript, and Advertisement... (pp. 31-38) & Appendix A: Correspondence... Appendix D: Reviews of <i>Northanger Abbey</i> – in-class discussion
16	R Apr 22	TBD	<i>Wuthering Heights</i> Chs. 1-9 (pp. 37-110) & COVE Annotations
	Week 9	<i>Emily Bronte’s Wuthering Heights</i>	
17	T Apr 27	TBD	<i>Wuthering Heights</i> Chs. 10-16 (pp. 110-176) & COVE Annotations
18	R Apr 29	TBD	<i>Wuthering Heights</i> Chs. 17-24 (pp. 176-245) & COVE Annotations
	Week 10	<i>Emily Bronte’s Wuthering Heights</i>	
19	T May 4	TBD	<i>Wuthering Heights</i> Chs. 25-34 (pp. 245-312) & COVE Annotations
20	R May 6	TBD	<i>Wuthering Heights Appendices Reading & Discussion Board:</i> <i>What further insights or understanding did the Introduction and Appendix B.2 add to your close reading and understanding of the novel?</i> Introduction (pp. 9-29) Appendix B.2 From Ann Radcliffe... (pp. 331-33)
	Week 11	<i>Emily Bronte’s Wuthering Heights</i>	
21	T May 11	TBD	Reading & 12 Presenting Appendix D: Contemporary Responses to the Novel
22	R May 13	TBD	Reading & 3 Presenting Appendix E: On Geographical Remoteness and Cultural Difference (pp. 373-82) Appendix F: On “Brain Fever” (pp. 383-85) Appendix G: Women in Marriage (pp. 387-88) Appendix H: Maps (pp. 389-90) Appendix I: Genealogical Table of the Earnshaw and Linton Families (pp. 391-92)
	Week 12	<i>Virginia Woolf’s Orlando</i>	
23	T May 18	TBD	<i>Orlando</i> Chs. 1-2 (pp. 13-118) & COVE Annotations
24	R May 20	TBD	<i>Orlando</i> Chs. 3-4 (119-226) & COVE Annotations
	Week 13	<i>Virginia Woolf’s Orlando</i>	
25	T May 25	TBD	<i>Orlando</i> Chs. 5-6 (227-329) & COVE Annotations
26	R May 27	TBD	<i>COVE Timeline / Maps DUE</i>
	Week 14	Seminar Paper Workshop Week	
27	T June 1	TBD	Annotated Bibliography Due (Early turn in encouraged!)
28	R June 3	Synchronous	Guidelines for Research Colloquium and Q&A
	June 3-4	TBD	Seminar Paper Due (Last possible deadline)
	Week 15	FINALS WEEK—Research Colloquium	
June 8 10:30-1:00 Synchronous		Final Exam Period – Research Colloquium & Q&A	

CRO CLOSE READING ORGANIZER

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

Voice (also Perspective and POV) (Textual, Linguistic, Interpretive)	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?
Social Groups (Cultural, Historical)	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?
Oppositions & Cultural Issues (Cultural, Historical)	1) What primary oppositions and cultural issues does the work present: think in terms of work, home, family, childhood, adulthood, class, sexuality, gender, public spaces, private domains, rural life, urban life, economics, wealth (inheritance, earned wealth), morality, religion, education, art (aesthetics), ideas of social structure, government, law, empire, war, marriage, etc.? 2) How are these cultural issues represented, what opposing or competing interests are at play? 3) What special connection (and how or why) do certain social groups have to these issues THINK IN TERMS OF PAIRS HERE: something VS something; someone VS someone; form VS content; cultural value VS cultural value and so on...
Structure (Form)	1) How would you map out the work's overarching structure—what structural patterns, forms, parts do you notice in the work?
Style (Textual, Linguistic)	1) How would you describe (the author's overall style (the language used—diction, vocabulary, dialect, etc. <i>and</i> the way it's used—formal, erudite, colloquial, lyrical, poetic, journalistic, etc.); 2) What effect does the style have on the oppositions or issues in the work? 3) What literary devices do you notice in the language (allusion-literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.)? REMEMBER TO NOTE LINGUISTIC DIFFERENCES BETWEEN USAGE THEN AND NOW
Genre (Textual, Interpretive)	1) How would you classify the fiction—what kind of a novel is this (e.g., social realism, tragedy, comedy of manners, didactic, domestic, novel of sensibility, bildungsroman, fairy tale, cautionary tale, seduction story, etc.)? 2) How does the genre help to establish, complicate, or complement the meanings conveyed in the novel? REMEMBER TO INCLUDE HISTORICAL LITERARY PERIOD KNOWLEDGE TO BE A SPECIFIC AS YOU CAN BE TO THE AUTHOR