

Department of LJWLES

ENG 4050/5050/6050 The Novel ~ Spring 2025 (3 Units)

Meeting days: MWF	Instructor title and name: Dr. Bettina Tate Pedersen
Meeting times: 1:30-2:25	Office Phone: (619) 849-2260
Meeting location: Bond 102	Please use Canvas for course emails. Email: bettinapedersen@pointloma.edu
Final Exam: Wednesday, May 7, 1:30-4:00pm PST	Office hours: Mondays 3:00-4:00pm Campus office: BAC 116
This is a F2F Class. Essential materials for every F2F class: books, course materials, computers or iPads. Please mute and store cell phones during class sessions. 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)	Additional info: Essential platforms for ALL course work: Canvas, Chrome, Word (<i>not Pages!</i>), Google, Excel If you do not have the necessary technology this fall (e.g. a laptop or access to reliable internet), please email student-tech-request@pointloma.edu for assistance. Also be sure to check the Knowledge Base site for discounted hardware and software. <i>You must sign into this page once you are there.</i>

PLNU Mission ☼

To Teach ~ To Shape ~ To Send

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

COURSE DESCRIPTION ☼

An advanced study of representative examples of the novel. Selected novels may include both novels written in English and novels translated into English *Recommended: LIT 3000*

EXTENDED COURSE DESCRIPTION

For this novel course we will give some attention to the development of the novel from the late 18th century with special focus on women novelists. We will consider the ways in which the novel both reflects and shapes the cultures that produce it. We will develop skill in close reading, requiring literary and cultural analysis as well as sustained annotation. We will use the digital platform COVE (Collaborative Organization for Virtual Education) to develop and share our close reading annotations.

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 of LIT 4050 will

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation. (PLO 2, 3)
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts (PLO 2, 3)
 - 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. (PLO 1, 2, 3)
4. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study. (PLO 2, 3, 4)

<p style="text-align: center;">BLOOM'S TAXONOMY</p>
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<p style="text-align: center;">Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation</p>

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 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	CT OC
CLO 4 Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.	Research/Write Seminar Paper Present Paper for Research Colloquium	CT WC IL

ASSESSMENT AND GRADING ⊕

Student grades will be posted and calculated in the Canvas grade book according to the **percentage scale** and **weighted components** below:

Grade Scale (Percentage)

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

Weighted Components

Reading Assignments (Annotations & Discussions)	40%
Presentations/Research Assignments	20%
Seminar Paper*	30%
Final Exam: Research Colloquium, Q&A Oral Exam	10%
Total Grade	100%

*Additional MA Level Work

- Longer seminar paper
- Extra presentation/research assignment
- Read an additional novel & create response (video essay, editorial for paper, etc.)
- Other projects (possible with professor discussion and approval)

INCOMPLETES AND LATE ASSIGNMENTS⊕

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

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

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

Group presentations must also show consideration of your group members' time, schedules, and equitable workloads for all group members.

FINAL EXAMINATION POLICY⊕

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [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 4050/5050/6050 The Novel**, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. 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. 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.

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 withdrawal 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, **AND to see how you can install the Office suite of programs for free as a student.**) Additionally, students are required to have headphone speakers, microphone, or webcams compatible with their computer available to

use. Please note that any course with online proctored exams requires a computer with a camera (tablets are not compatible) to complete exams online.

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

- **Canvas** (*Google Chrome is the really the only 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.

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.

CLASSROOM DECORUM

Please manage your materials and electronic devices appropriately, responsibly, with consideration for others, and as instructed. Please dress in appropriate academic attire out of consideration for others in our class. Appropriate attire excludes clothing that is politically offensive and sexually suggestive in design or logo. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive, hospitable, and civil learning and teaching environment.

CLASS PARTICIPATION

Your success in understanding 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, QUIZZES, AND TECH

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. **Keep backup copies of your work**, so you can recover/provide one if necessary.
5. **Coursework must be submitted in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Google Chrome is the best browser to use with Canvas.** It is your responsibility to see to it that your work is posted/submitted correctly in Canvas. Please *let me know immediately* if you are experiencing technical difficulties with course materials in Canvas so that I can address the technical issues on my side. *Please note that Canvas will not open Pages documents, so use Microsoft Word.*

STUDYING

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

ACADEMIC WRITING & MLA STYLE

For all written work, please use MLA Style and follow all standards of academic writing taught to you in your college composition class. The MLA Style includes the standard use of inclusive language. See also the above **LANGUAGE & BELONGING** section of this syllabus. *Points are deducted for errors in MLA Style use.*

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

LOMABOOKS INSTRUCTIONS FOR STUDENTS ☒

This course is part of our course material delivery program, LomaBooks. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

For more information about LomaBooks, please go: [HERE](#)

REQUIRED TEXTS & SUBSCRIPTIONS (These editions *only!* Available in Lomabooks)

Brontë, Emily. *Wuthering Heights*. (1847) Edited by Beth Newman, Broadview edition.

Butler, Octavia. *Parable of the Sower*. (1993) Grand Central Publishing.

Winman, Sarah. *Tinman*. (2017)

Shelley, Mary. *The Last Man*. (1826) Edited by Anne Mcwhir. Broadview edition.

Woolf, Virginia. *Orlando*. (1928) Harcourt.

[COVE](#) (\$10 annual subscription fee for ENG 6050 students only; ENG 4050/5050 will have COVE included in Lomabooks. You will be receiving an email from felluga@purdue.edu. We'll confirm set up in our 1st class.)

SUPPORT TEXTS for Literary Terms & Writing Literary Analysis (In Library)

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

MLA Handbook. 9th ed. R 808.02 M691h (noncirculating)

Approximate Time Required to Read Novels			
Book	#Pages	30pp/hr. Pace	Est. Total Hrs. Range
<i>The Last Man</i>	367	11 hrs.	11-15
<i>Wuthering Heights</i>	276	9 hrs.	9-11
<i>Orlando</i>	329	11 hrs.	10-12
<i>Parable of the Sower</i>	329	10 hrs.	10-12
<i>Tin Man</i>	230	7 hrs.	6-7
TOTALS		48 hrs.	46—57

ASSIGNMENTS AT A GLANCE

- Discussion Boards** Individual discussion board posts and replies. (CLO #1, 2)
- Annotations & Presentation of Annotations** COVE or handwritten annotations of readings, presenting annotations in class, responding to readings/annotations. (CLO #1-3)
- Presentations of Research Material** Class presentations of research material from course scholarly editions or other sources. **Additional presentations may be required for MA students.** (CLO #1-3)
- Seminar Paper** 10-12pp. seminar paper (12-15pp for MA students), 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).
- Final Exam: Research Colloquium** Formal presentation of your seminar paper. (CLO #1, 2, 3, 4).

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

Week 1		Mary Shelley's <i>The Last Man</i> (1826)
1	M Jan. 13	Course Orientation, Canvas, COVE & CRO, Novel – Genre & Literary Features
2	W Jan 15	Mary Shelley, <i>The Last Man</i> (Preface pp. ix-xi, A Note on the Text xxxvii, Chs. 1-4) & COVE Annotations (on chapters only)
3	F Jan 17	Shelley, <i>The Last Man</i> (Chs. 5-7) & COVE Annotations
Week 2		Mary Shelley's <i>The Last Man</i> (1826)
Jan. 20 ~ MLK Jr. Day		
4	W Jan 22	Shelley, <i>The Last Man</i> (Chs. 8-11) & COVE Annotations
5	F Jan 24	Shelley, <i>The Last Man</i> (Chs. 12-14) & COVE Annotations
Week 3		Mary Shelley's <i>The Last Man</i> (1826)
6	M Jan 27	Shelley, <i>The Last Man</i> (Chs. 15-18) & COVE Annotations
7	W Jan 29	Shelley, <i>The Last Man</i> (Chs. 19-20) & COVE Annotations
8	F Jan 31	Shelley, <i>The Last Man</i> (Chs. 21-24) & COVE Annotations
Week 4		Mary Shelley's <i>The Last Man</i> (1826)
9	M Feb 3	Shelley, <i>The Last Man</i> (Chs. 25-28) & COVE Annotations
10	W Feb 5	Shelley, <i>The Last Man</i> (Chs. 29-30) & COVE Annotations McWhir. Introduction. (pp. xiii-xxxvi) & Discussion Board
11	F Feb 7	Emily Brontë, <i>Wuthering Heights</i> Chs. 1-6 (pp. 37-77) & COVE Annotations <i>(Note: genealogies are available for the characters in this novel, but make your own as you read, and don't look one up at the start. It will ruin your discover of parts of the plot. Once you've finished yours, you can check it against those that are published.)</i>
Week 5		Emily Brontë's <i>Wuthering Heights</i> (1847)
12	M Feb 10	Brontë <i>Wuthering Heights</i> Chs. 7-10 (pp. 78-125) & COVE Annotations
13	W Feb 12	Brontë <i>Wuthering Heights</i> Chs. 11-14 (pp.126-165) & COVE Annotations

14	F Feb 14	NO CLASS
Week 6		Emily Brontë's <i>Wuthering Heights</i> (1847)
15	M Feb 17	Brontë <i>Wuthering Heights</i> Chs. 15-19 (pp. 165-204) & COVE Annotations
16	W Feb 19	Brontë <i>Wuthering Heights</i> 20-24 (pp. 204-245) & COVE Annotations
17	F Feb 21	Brontë <i>Wuthering Heights</i> 25-30 (pp. 245-279) & COVE Annotations
Week 7		Emily Brontë's <i>Wuthering Heights</i> (1847)
18	M Feb 24	Brontë <i>Wuthering Heights</i> 31-34 (pp. 279-312) & COVE Annotations
19	W Feb 26	Newman. Introduction. (pp. 9-29) & Discussion Board & Appendices C, F, G
20	F Feb 28	Appendix D: Contemporary Responses to the Novel
Week 8		Virginia Woolf's <i>Orlando</i> (1928)
21	M Mar 3	Appendix D: Contemporary Responses to the Novel
22	W Mar 5	Virginia Woolf, <i>Orlando</i> Ch. 1 (pp. 13-64) & COVE Annotations & Questions
23	F Mar 7	Woolf, <i>Orlando</i> Ch. 2 (65-118) & COVE Annotations & Questions
Spring Break ~ Mar. 8-16		
Week 9		Virginia Woolf's <i>Orlando</i> (1928)
24	M Mar 17	NO CLASS (PLS TOUR)
25	W Mar 19	Woolf, <i>Orlando</i> Ch. 3 (119-152) & COVE Annotations & Questions
26	F Mar 21	Woolf, <i>Orlando</i> Ch. 4 (pp. 153-226) & COVE Annotations & Questions
Week 10		Virginia Woolf's <i>Orlando</i> (1928)
27	M Mar 24	Woolf, <i>Orlando</i> Ch. 5 (227-262) & COVE Annotations & Questions
28	W Mar 26	Woolf, <i>Orlando</i> Ch. 6 (263-329) & COVE Annotations & Questions
29	F Mar 28	Octavia Butler, <i>Parable of the Sower</i> (pp. 1-46) & Annotations
Week 11		Octavia Butler's <i>The Parable of the Sower</i> (1993)
30	M Mar 31	Butler, <i>Parable of the Sower</i> (pp. 47-99) & Annotations
31	W Apr 2	Butler, <i>Parable of the Sower</i> (pp. 101-149) & Annotations
32	F Apr 4	Butler, <i>Parable of the Sower</i> (pp. 151-195) & Annotations
Week 12		Octavia Butler's <i>The Parable of the Sower</i> (1993)
33	M Apr 7	Butler, <i>Parable of the Sower</i> (pp. 196-244) & Annotations
34	W Apr 9	Butler, <i>Parable of the Sower</i> (pp. 245-293) & Annotations
35	F Apr 11	Butler, <i>Parable of the Sower</i> (pp. 294-329) & Annotations
Week 13		Sarah Winman's <i>Tin Man</i> (2017)
36	M Apr 14	Winman <i>Tin Man</i> (pp. 1-48) & Annotations
37	W Apr 16	Winman <i>Tin Man</i> (pp. 49-108) & Annotations
Easter Break ~ Apr. 17-21		
Week 14		Sarah Winman's <i>Tin Man</i> (2017)
38	W Apr 23	Winman <i>Tin Man</i> (pp. 111-153) & Annotations
39	F Apr 25	Winman <i>Tin Man</i> (pp. 155-188) & Annotations
Week 15		Sarah Winman's <i>Tin Man</i> (2017) & Seminar Paper Due!
40	M Apr 28	Winman <i>Tin Man</i> (pp. 189-230) & Annotations
41	W Apr 30	Guidelines for Research Colloquium and Q&R
42	F May 2	NO CLASS – Seminar Paper Due
Week 16		FINALS WEEK—Research Colloquium
Wednesday May 7 1:30am-4:00pm		Final Exam Period Research Colloquium – Presentation and Q&R

CRO CLOSE READING ORGANIZER

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

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

Definitions of COVE Tags, based on the Oxford English Dictionary (OED)¹

Here are some definitions to help you understand the COVE tags and know which to use in your COVE STUDIO annotations. There is definite overlap among these tag words. Textual and linguistic overlap, for example, as do interpretative and cultural. Aim to be consistent in your use of the tags in your annotations by consulting these definitions. Also please note correlations between the **CRO** and **COVE tags**.

COVE Tags

Cultural: Of or relating to the culture of a particular society, people, or period. For literature, this would apply to the society and characters in a book set in a designated time period. Culture means shared symbolic patterns of behavior including customs, religion, philosophy, and intellectual or artistic practices.

Historical: Relating to past events of history or presented from the viewpoint of an historian—one who chronicles, compiles, or narrates critical events of a particular time period. This is a good tag to use as well for specific historical allusions in the text.

Interpretative: Serving to set forth the meaning of something, explanatory. Interpretative can also mean illustrating and clarifying. This tag is good to use when linking a passage in the primary text and your secondary source readings: scholarly articles, appendices, introductions.

Linguistic: Of or relating to language and its structure. May involve syntax (arrangement of words, phrases, phrases, and clauses in sentences), semantics (meaning conveyed in words and sentences), phonology (sounds and pronunciation), morphology (variation in forms of word including suffixes and prefixes and root words), and etymology (the origins of words and changes over time). This is a great tag for noting difference in usage of all kinds between that of the text's era and current times (*i.e., tagging Gunning's use of capitalization or Austen's use of "ain't" would be an excellent use of a linguistic tag*).

Punctuation: Insertion of small marks in a text to aid interpretation, pronunciation (e.g. accents), and/or division of a text into sentences. Marks of punctuation include period (full stop), comma, semicolon, exclamation point, and question mark. You may also want to indicate difference in usage or convention between the era of the text and today.

Textual: Pertaining to the exact words in a text. Examination of, for example, word choice, figures of speech (including metaphor, simile, alliteration, onomatopoeia), and personification.

Typo: A printer's error or a typing error. Common examples are a misspelled word or an extra or missing letter or word. This is especially helpful to use when you note errors or discrepancies in the COVE digital text compared with the print text of a scholarly edition. Please note in an annotation using this tag exactly what the discrepancy is and the source information for the comparative print text.

¹ Material adapted from Catherine Golden's handout on COVE Teaching Resources