Course Description

This course examines the novel as a literary form. Since its beginnings in the seventeenth century, novelists (as they would later come to be called) have used the form to represent, simulate, and, indeed, produce realities, both interior and exterior. More than this, novels create opportunities for readers and writers to engage in a kind of dialogue of imaginative and interpretive creation. As we read novels and bring our own experience to bear on the characters and the events that unfold in the narrative, we likewise produce “writerly” worlds that depend on and are governed by our own subjectivities—the unique assemblage of experiences that makes us who we are. Using this theoretical concept for its foundation, this course will trace the evolution of the novel as a form, paying particular attention to the ways in which novels create worlds—“totalities,” in the words of the philosopher Georg Lukacs—and invite readers to inhabit and participate in the production of meaning in the text. Seeing the novel as an interpretive space that readers inhabit furthermore asks us to consider how we “read” and “write” the world around us. This course will ask students to read and write their experience in Scotland, and to consider the ways in which reading novels is, indeed, tied to reading the world around us; both practices, it would seem, involve negotiating planned—or “programmed”—spaces that dictate our experiential and interpretive movement. This course also asks students to consider the opportunities for creation and invention implicit in this relationship between individual and text. This concept of “writerly invention” is particularly relevant in the context of Scotland’s imminent move toward sovereignty, where it will embark on the project of “writing” its nationhood.

Course Texts

Daniel Defoe, *Robinson Crusoe*
J.M. Coetzee, *Foe*
Flannery O’Connor, *Wise Blood*
Herman Melville, *Billy Budd*
Italo Calvino, *If on a winter’s night a traveler…*
Irvine Welsh, *Trainspotting*
Course Grading

The course will be structured on a 1000-point scale. The scores you receive on your assignments, exam, and participation will be totaled at the end of the semester, and your final grade will be calculated based on this score. The points will be distributed as follows:

- Writing Assignment #1: 200 points
- Writing Assignment #2: 100 points
- Writing Assignment #3: 300 points
- Derive Assignment: 200 points
- Participation: 100 points
- Student-Led Discussions: 100 points (25 points each)

Participation will be calculated based on class attendance and participation in class discussions. Reading quizzes may be factored into this grade. Students will be expected to bring their text to class every day, having read the assignment due for that day.

Course Objectives

1. To examine the connections between literary works and their social, historical, and cultural contexts by reading texts by authors from a range of cultural backgrounds.
2. To explore the distinctive characteristics of the novel as a literary form.
3. To understand and use basic literary terms and concepts.
4. To develop analytic skills by close reading, class discussion, and writing.
5. To use writing as a tool for learning.

Student Learning Outcomes

Students who successfully complete ENGL 3355 will be able to:

1. Recognize the connections between literary works and their social, historical, and cultural contexts;
2. Respond critically to literary works.
3. Communicate their ideas through cogent critical analysis of the course texts.

Class Policies

Academic Honesty/Plagiarism

The University will not tolerate plagiarism or any other form of intellectual or academic dishonesty. Violations of academic honesty will be processed under the Procedure for Academic Misconduct Cases 13.02.99.C3.01 (see http://ses.tamu.edu/grievances.html and the Student Code of Conduct http://judicialaffairs.tamu.edu/assets/2013-2014StudentHandbook.pdf). All cases of academic misconduct are recorded in the student's file. Consequences are determined by the faculty member and/or the Academic Integrity Hearing Panel. It is sometimes difficult to understand what plagiarism actually is. Students sometimes commit unintentional plagiarism (not citing sources properly, for example), because they are unaware of the standards that apply. Plagiarism includes

- using the work of another as your own,
• downloading or purchasing ready-made essays off the web and using them as your own,
• using resource materials without correct documentation,
• using the organization or language of a source without using quote marks and proper citation, or
• turning in a researched paper without citing sources in an appropriate documentation style.

Be aware that there are many ways to plagiarize. English 1301 and 1302 courses and the Writing Center at CASA will review rules of academic citation. Information academic citation is available at the Purdue University's OWL: http://owl.english.purdue.edu/ and/or from our local Writing Center at CASA.

Grade Appeals Process: Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

Policy on class attendance: Students are allowed a maximum of three (3) absences. All absences count equally, irrespective of the cause, and students who exceed two absences will be penalized one letter grade on their final grade for every absence over the limit.
  • If you are unable to attend class, you do not need to email me to explain the circumstances. You should contact another student in class and copy his/her notes.

Dropping a Class
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. Please be aware that you are allowed 6 drops in your entire undergraduate career, so these decisions must be made carefully.

If I am absent: If I need to cancel class, I will try to post a sign outside the door of the classroom. I also will try to email you all before class. However, if you come to class and I am not here by the time 15 minutes has elapsed (from when class is to start), please assume that class is canceled.

Late Writing Projects and Exams: All papers are due on the date listed on the syllabus. Students submitting their papers after this time will lose one letter grade for every class
period that the paper is late. Students must submit their assignments via the link provided on Blackboard. Students who are absent for the final exam will receive a zero for the exam. Makeup exams will not be given.

**Blackboard Grade Center:** You will see grades for assignments and exams appear on Blackboard during the semester. While these scores may be useful in tracking your grade, they should NOT be used to calculate your final grade. Several point categories will not appear on Blackboard (such as Participation and Reading Quizzes), and only I will have access to these scores. If you are ever concerned about your grade, visit me in my office and we can discuss in person.

**Dérive Assignment:** Early in the trip, students, in groups of three, will participate in a “dérive,” a creative mapping of urban space that attempts to understand the political contours of the city in ways that go beyond conventional representations of space. Outside of class, students will spend several hours walking the streets of Edinburgh or Glasgow, attentive to the political forces that define these urban spaces. Students will then produce a dérive map and a short critical analysis essay that offers new and creative ways of understanding the city as a novelistic textual space. Students must present their maps to the class, and this presentation will be factored into their grade for the assignment.

**Graduate Teaching Assignment:** During our time in Scotland, graduate students will lead class discussion once per week for 40 minutes. Students should consult with me prior to each of these student-led discussions in order to coordinate material and develop discussion questions that engage the students and the texts in productive ways. Students will be graded on their level of preparedness, their knowledge of the material, and their ability to facilitate productive class discussion.

**Resources**

1. **Writing Center:** The Writing Center of Texas A&M University-Corpus Christi provides free help for students at any stage of the writing process. Writing Center consultants are trained to work with writers one-on-one to help them find ideas, organize their thoughts, cite sources, and succeed at all aspects of the writing task. The Writing Center works closely with faculty across campus to understand the writing projects they assign and to help students meet the expectations of those assignments. The Writing Center is located in the Center for Academic Student Achievement in CASA 112 (formerly Glasscock Center). Both drop-in and scheduled appointments are available. For more information see [http://casa.tamucc.edu/wc.php](http://casa.tamucc.edu/wc.php).

2. **Disabilities Accommodations:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

3. **Academic Advising Center:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E and can be reached at 825-3466.

**Blackboard 9.1:** To log into Blackboard, go to: [http://bb9.tamucc.edu](http://bb9.tamucc.edu). You must have a NET ID (also known as an Active Directory account) to log in. For instructions on how to get this account and more information about using Blackboard, go to: [http://distance-education.tamucc.edu/student_resources.html](http://distance-education.tamucc.edu/student_resources.html). If you need additional help at any time to access, download, or print course materials on Blackboard, please contact the Island Online (IOL) Help Desk by telephone at (361) 825-2825 or by email at iolsupport@tamucc.edu.

**Reminder to English Majors**

As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres that they have completed for their college classes. To help you prepare for this assignment, you should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you will have an ample selection from which to choose when the portfolio comes due.

**SCHEDULE OF CLASSES:**

**WEEK 1—July 7th-11th**
Class Introduction; Syllabus Overview; Reading Assignments  
Daniel Defoe, *Robinson Crusoe*  
Guy Debord, “Theory of the Derive” (Blackboard)  
Michel de Certeau, Selections from *The Practice of Everyday Life* (Blackboard)

**WEEK 2—July 14th-18th**
Herman Melville, *Billy Budd*  
Michel Foucault, “What is an Author?” (Blackboard)  
Roland Barthes, “The Death of the Author” (Blackboard)  
J.M. Coetzee, *Foe*  
**WRITING ASSIGNMENT #1 DUE FRIDAY**

**WEEK 3—July 21st-22nd**
J.M. Coetzee, *Foe* (continued)  
**DÉRIVE ASSIGNMENT DUE TUESDAY**
WEEK 4—July 28th-30th
Italo Calvino, *If on a winter’s night a traveler*...

**WRITING ASSIGNMENT #2 DUE THURSDAY**

WEEK 5—August 4th-7th
Irvine Welsh, *Trainspotting*
Flannery O’Connor, *Wise Blood*

**WRITING ASSIGNMENT #3 DUE WEDNESDAY**