



ENG 540.01W/.CRW: The Development of the British Novel

(CRN 81118/83108)

COURSE SYLLABUS: FALL 2024

Online and Asynchronous¹

INSTRUCTOR INFORMATION

Instructor: Dr. Deborah M. Scaggs, PhD (She/Her)

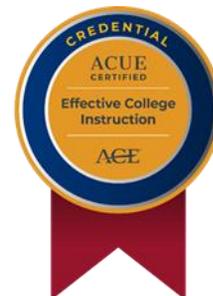
Office Location: 227 David A. Talbot Hall

Office Hours: By appointment and via Zoom

University Email Address: deborah.scaggs@tamuc.edu

Preferred Form of Communication: email

Communication Response Time: 48-72 hours

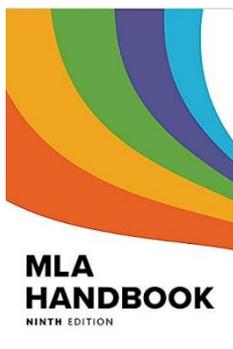


COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings

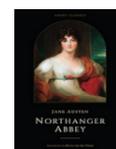
Textbook(s) Required

1. Modern Language Association of America. *MLA Handbook*. 9th ed. MLA, 2021. ISBN: 978-1603293518

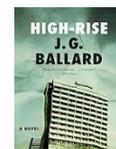


Also available free through [Waters Library](#).

2. Austen, Jane. *Northanger Abbey*. 1817. Ambry, 2021. ISBN: 978-1777682965



3. Ballard, J. G.. *High-Rise*. 1975. Liveright, 2012. ISBN: 978-0871404022.



4. Brontë, Charlotte (as Currer Bell). *Jane Eyre*. 1847. Penguin Classics, 2006. ISBN: 978-0141441146



¹ “Asynchronous” means that all work will be completed without live interaction with the instructor or fellow class members.

5. Caserio, Robert L. and Clement Hawes, editors. *The Cambridge History of the English Novel*. Cambridge UP, 2021. ISBN: 9781108745437



6. Collins, Wilkie. *The Moonstone*. 1868. Penguin Classics, 1999. ISBN: 978-0140434088



7. Haggard, H. Rider. *King Solomon's Mines*. 1885. Oxford UP, 2016. ISBN: 978-0198722953



8. Richardson, Samuel. *Pamela; or Virtue Rewarded*. 1740. Oxford UP, 2008. ISBN: 978-0199536498



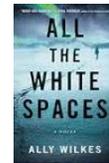
9. Rhys, Jean. *Wide Sargasso Sea*. 1966. W.W. Norton, 2016. ISBN: 978-0393352566



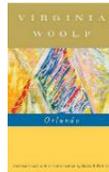
10. Walpole, Horace. *The Castle of Otranto: A Gothic Story*. 1764. Oxford UP, 2014. ISBN: 978-0198704447



11. Wilkes, Ally. *All the White Spaces*. Atria/Emily Bestler Books, 2023. ISBN: 978-1982182717



12. Woolf, Virginia. *Orlando: A Biography*. 1928. Mariner Books, 2006. ISBN: 978-0156031516



NOTE: There are many, many versions of these works out there; however, these editions have been chosen for a couple of reasons. First, not all editions are the same, and the editors or the publishers who worked with *these* texts are authoritative, scholarly, and trustworthy. Second, they are readily available on Amazon (of course, you can choose whatever online seller you prefer). Third, when we are working with texts within a course, we want to be able to turn the same pages in a text to locate the quoted evidence. If we are all on the same page, literally, then that makes discussion streamlined. Feel free to buy or rent new, used, or digital copies (e-book).

Software Required

1. Microsoft Word or its equivalent. Students using a Mac (Apple) **must** save documents as .doc, .rtf, or .pdf files as Pages is incompatible on Windows operating systems.
 - Students using [GoogleDocs](#) or [Open Office](#) are responsible for ensuring that their submissions are fully in-line with MLA documentation style and are compatible with dropboxes in D2L and *TurnItIn*. **Do NOT use links.** (The hyperlinks direct you to instructions for converting to .doc files.)
 - Get [FREE Office365](#) through TAMUC.
2. Adobe Reader for PDF files.
3. Webcam and microphone for submitting online work. This is **REQUIRED**.

Other Texts and/or Materials

1. All students *must* have a working TAMUC e-mail address.

2. Access to a computer and high-speed internet for writing, saving, and submitting assignments electronically and for viewing content on external sites.
3. Familiarity with the [recording options embedded in D2L](#) or with Panopto.
 - Video option in D2L is **not** editable.
 - Panopto is a powerful recording and editing tool. (Videos are available under the “START HERE” module.)
4. Familiarity with [Discussion Forums in D2L](#) (DFs) for submitting responses to discussion questions.
5. Familiarity with using your webcam for recording videos for submission to D2L assignment dropboxes and discussion forums.
6. The instructor will provide recommended articles/handouts for students to use as needed.



Important Dates:

August 26: First class day

September 2: (Monday) Labor Day: No Classes

September 11: (Wednesday) Last day to drop (100% refund)

October 31: (Thursday) Last day to drop (no refund)

November 27-29: Thanksgiving Break: No Classes

December 6: (Friday) Last Class Day

December 16: Final grades due by 5:00 PM

Final Exam Date: While there is no official final exam for this course, a final reflection is required to be submitted anytime between **Monday, December 9, 8:00 AM up through Tuesday, December 10, 11:59 PM.**

COURSE DESCRIPTION

ENG 540 –Development of the British Novel (3 SCH)

A study of the origin and development of the novel in Great Britain from the eighteenth century to the present. Novels by authors such as Fielding, Austen, Dickens, Hardy, Woolf, and Joyce may be included.

Overarching Themes, Inquiries, and Foci: For this section of ENG 540, the theoretical approach will be *cultural poetics* (also referred to “[cultural materialism](#)” [British version] and sometimes “[new historicism](#)” [American version]), requiring readers to contextualize the texts within the time period they were composed and consumed and examining texts as part of the cultural development of a given period. Students should avail themselves of the [Research Methods Primary Sources](#) database to learn about primary text research.

This semester, we are studying the origins and development of the novel as a unique genre of literary texts solely within the British tradition. Scholars debate what the first novel was, ranging from ancient texts like Homer’s *Illiad* (750 BCE) to Lady Margaret Cavendish’s *The Blazing World* (1666) to Daniel Defoe’s *Robinson Crusoe* (1712). While we will not engage in that specific debate, we will engage in how authors conceived of this genre and its possibilities

for meeting the needs of the time and the readers. We will examine some “firsts,” such as the first “gothic” novel and the first “detective” fiction, but the overall goal is trace the development of the novel once it was established as a unique form of storytelling.

What follows is by no means an exhaustive list of the ways we might engage in this endeavor, yet they do provide us very broad starting points to build on as we move through the semester. Keeping in mind the *cultural poetics* methodology,

- ❖ why do the authors invent/reinvent this mode of storytelling?
- ❖ what do novels provide the readership that other genres are not capable of doing?
- ❖ what do authors imagine the purpose of novels to be in the culture?
- ❖ to what extent are the novels we are studying “literature” rather than “popular fiction”? (In other words, what is “high” and “low” literature? To whom does this apply?)
- ❖ to what extent is there a development (singular) rather than developments (plural) of the novel?
- ❖ how does gender figure into the development of the novel?
- ❖ whose story(-ies) is(are) being told and by whom?

Student Learning Outcomes (SLOs): Upon successful completion of this course, students will be able to:

1. formulate a viable line of questioning, using a specified critical theory or methodology;
2. synthesize primary and secondary texts effectively into texts;
3. critique the cultural, social, and historical contexts of texts;
4. develop academic and professional identity;
5. develop competence in prompting GenAI to accurately summarize texts;
6. explain the ethical and responsible uses of GenAI in an academic setting; and
7. integrate GenAI into their writing process to improve structure, clarity, and argumentation while preserving their unique academic voice, purpose, style, and content.



COURSE REQUIREMENTS

Minimal Technical Skills Needed

Students are expected to be able to use a computer for accessing content, completing and submitting assignments (e.g., using Word), and engaging in online sources. Ability to use Word (or its equivalent), Adobe Reader, and D2L are needed. Students are expected to know how to use Discussion Forums ([DFs](#)) [for submitting responses to discussion questions](#). If you have issues with your browser, then you should try [clearing cache, cookies, and history](#) and try again. If that still does not fix the issue, then you need to call the Center for IT Excellence (CITE) at 903.468.6000 or email them at helpdesk@tamuc.edu.

Instructional Methods

On-line courses are not “easier” than traditional, face-to-face courses. In fact, students who take on-line courses need to be highly organized, self-motivated, detail-oriented, and self-monitoring. What is normally done inside the classroom, such as discussion, debate, and close reading aloud, needs to be reproduced in an online environment; thus, the time commitment for an online class increases. Additionally, this course focuses on the novel, and since they are much longer than, say, plays or poetry, more time is needed to read them.

If students believe that this kind of learning environment may not be conducive to their learning style or current life’s demands, reconsideration of this specific course is recommended. This course will include recorded lectures, independent reading and writing, and in-depth research. There will also be handouts made available to enhance instruction.

Student Responsibilities and Tips for Success in the Course

The work for this course is carefully sequenced and grows out of ongoing classwork as well as class participation/discussion. Staying on top of the assignments, doing them seriously, and being prepared for the week is crucial for student success in this course. Graduate school is like a full-time job, and the more classes you take, the more hours you are expected to devote to them outside of the typical 3-hour meeting time in a given week. In an online course like this one, presentations and discussions we would have in person during that 3-hour time block must be reproduce online. Students in this graduate level course should **expect to spend approximately 10 hours a week** outside of the 3 Semester Credit Hours (SCH) course for researching, thinking, reading, and writing for this course.

GRADING

Final grades in this course will be based on the following scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 59% or Below

Assignments and Evaluation

The most important consideration for all writing is content (argument, structure, research ethics); however, grammar and usage are also important because 1) a person’s literacy is often judged according to the number of distracting sentence errors that appear in writing, 2) if writers have too many grammatical, mechanical, or usage errors, they will fail to communicate effectively, and 3) as English majors, your ability to control language is one of strengths you should hone. Therefore, students will need to achieve control of Standard Academic American English (SAAE).

Evaluation breakdown of assignments is as follows:

1. 30 % -- Oral Presentations and Annotated Bibliography with GenAI Enhanced Collaboration (200 pts. total)
 - 15% Oral Presentation 1 (100 pts.)
 - 15% Oral Presentation 2 (100 pts.)
2. 30 % -- Discussion Forums (DFs) ($\approx 20 \times 10$ pts. each ≈ 200 pts.)
3. 40 % -- Conference Project (320 pts.)
 - 5 % Projected Conference (100 pts.)
 - 15 % Conference Proposal (100 pts.)
 - 20 % Conference Paper (120 pts.)

100 % \approx 720 pts. total possible (weighted by category)

Required Coursework

In order to meet the course objectives, students will have the following opportunities:

● **Oral Presentations and Annotated Bibliography with GenAI Enhanced Collaboration:** (30% of course grade) There are two (2) oral presentations, each with an annotated bibliography. Each week, all students will read the same secondary sources as listed on the syllabus as found in *The Cambridge History of the English Novel* (CHEN). Each week will have assigned students who will provide a Generative Artificial Intelligence (GenAI) enhanced annotated bibliography of those readings, questions for discussion, and a reflection on the process of using GenAI for the annotations. (NOTE: There are specific instructions for doing so, and these will be provided in the course.)

Students who are presenting for the week will create their own set of discussion questions that emerge from those readings and that arise from their own reading of the novel for the week. These students will record an oral presentation for viewing by the class and pose those questions for discussion. Detailed parameters and instructions will be provided in class. (SLOs addressed: 1, 4, 5, 6)

Because discussion forum (DF) responses to posed questions are due Tuesdays and replies are due Thursdays, the presenting students will submit their recorded presentation with the annotated bibliography and questions by **Sunday night 11:59 PM**. This will only happen twice this semester, so plan ahead.

- a. Deduction of points (-1 per day) will apply to late submissions.
- b. Students will provide their fellow peers with an electronic copy of the annotated bibliography with prepared questions as an attachment when they submit their recorded oral presentation.
- c. All sources provided in the course, and any ideas that emerge in DFs, may serve as part of the research for the research proposals.

NOTE: Students must present once between Week 3 and Week 7 and once between Week 8 and Week 12.

NOTE: Because we are reading novels that by their very nature take longer to read, my recommendation is that you try to streamline the oral presentation on novels and research into the topic you write about for the semester's larger project. You can, of course, choose any of the novels to write about for the larger project, but you are encouraged to work smarter, not harder, for these activities.

● **Discussion Forums in D2L Brightspace:** (worth 30%) Students will participate in discussions in D2L Brightspace using [D2L Discussion Forums](#) (DFs). The topics will vary. The instructor will make every effort to evaluate these within seventy-two (72) hours after the final deadline. (NOTE: There are also a few quizzes at the start of the course that will count in this category.) Detailed parameters and instructions will be provided in discussion forums. (SLOs addressed: 1, 2, 3)

You earn up to 10 points for each completed response/reply cycle. Typically, a completed post/reply cycle includes the following:

1. Your initial post to **one** of the questions posed by **one** of the presenters for the week by deadline (Tuesdays by 11:59 PM). Aim for about a 500-word or 5-minute video response.
 - a. NOTE: Presenters **are NOT required** to participate in this exchange during the week they present.
2. Your replies to at least 2 of your peers' posts with ideas or suggestions as feedback in either written form OR a video recording by deadline (Thursdays by 11:59 PM).

These interactions are meant to engage you in conversations about the texts and potentially to spark ideas for a conference paper! **You are NOT to use GenAI for these assignments.**

● **Conference Project:** (worth 40% of the course grade) This project is made up of three (3) component areas. It will be completed in stages over the semester, modeling one way to engage in academic scholarship and professionalization as well as how to build a research process.

- **Projected Conference:** (worth 5% of course grade) This will be completed by Week 10. Students will identify a real, academic conference to which to submit the semester's literary analysis (a "conference paper"). This will include choosing an appropriate "call for papers" (CFPs) and a working idea about the potential focus. Detailed parameters and instructions will be provided in class. (SLOs addressed: 1, 3, 4) **You are NOT to use GenAI for this assignment.**
- **Conference Proposal:** (worth 15% of course grade) This will be completed by Week 12. Students will develop viable research questions about one (1) or two (2) novels, develop a literature review (based on the assigned readings for the course), and identify any additional research needed that will help answer those questions. **You are allowed to use GenAI for this assignment in very specific ways.** Detailed parameters and instructions will be provided in class. (SLOs addressed: 1, 2, 4, 5, 6)
- **Conference Paper (i.e., a literary analysis):** (worth 20% of course grade) The final stage in preparing a conference paper is to actually write it! This is the final project of the course that will result in a final, written product of conference length. **You are NOT to use GenAI for the drafting of this assignment, but we will explore how GenAI can facilitate**

feedback for revision. Detailed parameters will be provided in class. (SLOs addressed: 1, 2, 3, 4, 7.)

The literary analysis will undergo a round of drafting and peer feedback before final submission of the final product. This encourages the *writing process*, so 20% of the literary analysis score is derived from the first draft and peer-reviewing, and 80% is derived from the final product. Points are earned based on **completion of minimum requirements, on-time submission, assignment adherence, format, and quality**. Below is the breakdown of this project with evaluation criteria described within parentheses:

10 pts. – Draft* (points earned from correct format, appropriate citations, minimum word count completion, minimum sources requirement, assignment adherence, and on-time submission)

10 pts. – Peer Review** (points earned from percentage of completion, quality, and on-time submission)

100 pts. – Final Draft*** (points earned from correct format, minimum word count completion, minimum sources requirement, on-time submission, assignment adherence, and rubric)

120 pts. possible

***NOTE:** All drafts must be completed in order for students to have a final draft graded. Failure to submit a draft on time will result in a student jeopardizing success in this course.

****NOTE:** Failure to submit a draft on time makes it harder for peers to complete the peer feedback. The originating writer who submits late, therefore, will be penalized with points deduction.

*****NOTE:** Final drafts will be graded solely by the instructor.

● **Ongoing, Independent Research:** When doing graduate-level research, it is **imperative** that you set aside time during the week and weekends to do the research and to think, read, and write. Therefore, you should set aside independent research time on your own starting Week 3, even if you are not presenting. Depending upon what texts you choose to write about for a conference paper, you may need to identify additional sources that follow the methodology outlined for this course, read those sources, write-up your own annotations for them, and keep them as files. Then, when it is time to put together your Proposal for Week 12, the first half of the research is ready for assembly. Then, you continue with this up through Week 15 as needed to explore the novels you chose and areas of scholarship you are interested in for the final paper. In other words, you are building a *research process* during the course rather than rushing in the week before the proposal or final project is due. This is how professional academics do the work we will be engaging in this course.

● **Grading Timetable:** The instructor will make every effort possible to evaluate work *within two (2) weeks* for long, written projects and *within seventy-two (72) hours after the deadline* for oral presentations and Discussion Forums, yet the instructor also reserves the right to require more time if needed and will notify students if this is the case.

NOTE: Uncorrected errors will affect final paper grades. Students who do not learn to control grammar, spelling, and usage will find it difficult to earn a passing grade. Writing means communicating, and if the writing is hard to read or understand, then the writer is failing to communicate.

NOTE: Students who do not learn to control MLA document design and documentation will find it difficult to earn a passing grade. Part of academic writing is being able to control information and source material. Writers must learn to use source material ethically.



- With direct quotes, any missing open or close quotes = Plagiarism.
- With paraphrases or summaries, any missing citations = Plagiarism.
- Missing in-text citations = Plagiarism.
- Using sources, quoting them, but not including them in a bibliography = Plagiarism.
- Using GenAI without permission from the instructor = Academic Dishonesty.
- Using GenAI without citing it as a source = Plagiarism.
- Intentionally misrepresenting a source's ideas by saying it says something it does not say = Academic Dishonesty.
- Including sources in a bibliography without using them in the essay is either plagiarism (you used a source but did not cite it) or academic dishonesty (you are attempting to obfuscate the fact that you have not used the required sources).

Unintentional plagiarism is still plagiarism.

Note on Written Coursework

- **All drafts** must be completed in order for students to have a final draft graded.
- **No “recycled” essays**, essays written in other classes, in other sections of this course, or at other institutions or venues are permitted *unless and until* the instructor(s) provide(s) written consent, using official university email or letterhead.
- **TurnItIn:** This is web-based anti-plagiarism software that all students must incorporate into their submission process for written work. It also ensures that your work is protected from any future use that you have not authorized. (That is, if your saved work is ever hacked or stolen, no one will be able to submit your work without being caught plagiarizing.)
 - ❖ It is the responsibility of the student to make sure that all drafts are submitted to the correct *TurnItIn* drop box on time. Work that is **not submitted** to *TurnItIn* **will not be**

- accepted** for grading. The instructor will evaluate the report generated by the software to determine if there are any academic integrity infractions.
- ❖ Students should save all digital receipts generated by *TurnItIn* to verify that assignments were submitted on time.

● **Generative Artificial Intelligence (GenAI):** The development and wide availability of GenAI (e.g., ChatGPT) has created a great deal of discussion in academic settings about what its availability means for learning. In fact, this new tool raises questions about how writers think of themselves *as writers* and what it means to use technology to write. As GenAI becomes more powerful and ubiquitous, we all need to learn to use it in ethical and critical ways.



Tools like GenAI are exciting and have great potential, yet they are not without problems because research is showing that the algorithms it depends upon can not fully detect bias, accuracy of information, or verification of source material in the data it uses. Therefore, users can not be sure that all of the information it provides is true, accurate, or usable. Information that GenAI provides is often not cited, making it difficult for users to verify claims and ideas it presents. Additionally, to fully rely on GenAI means that users assume its output is factual, accurate, reliable, and harmless. Simply put, this is not universally the case. Ultimately, students are fully responsible for any work they submit and the veracity and usability of its information.

In this course, there will be specific assignments that will require the use of GenAI with citation (i.e., which GenAI tool was used and the date used). **Generally speaking, however, the work students turn in for this course should be composed by the individual student alone unless the instructor gives explicit permission.** If students use a GenAI tool to generate ideas or to develop an essay, then they would need to (1) first get permission from the instructor after a discussion about how it will be used and (2) cite any ideas that *it* generates, giving *it* credit for the work. This includes which GenAI tool was used, what model or version, and when it was used. The audience needs to be able to distinguish between what are writers' original ideas and thinking and what is not, just like any time source material is used. Plus, if students are merely relying on a program to think for them, then they are not learning nor thinking for themselves.

TurnItIn also detects possible GenAI compositions or contributions, and I will review the GenAI report for any possible academic infringements.

● **Format:** All compositions will be electronically submitted. If students are using a Macintosh computer, they should save work as a "rich text format" (.rtf) document, Word (.doc or .docx) for Mac file, or as a "portable document format" or PDF (.pdf) file to ensure computer software compatibility. Students will use the most common discipline-specific document design and citation format for English, which is [MLA 9th edition](#). Older editions will not be accepted and points will be deducted for inaccurate MLA citation and mechanics.

Students must ensure that that their essays are fully compatible with the submission dropboxes in D2L (including TurnItIn) and in Discussion Forums (DFs). Students will need to use Office 365 (free with your enrollment at TAMUC!) for its Word program rather than [Open Office](#), and for those who use [GoogleDocs](#). (The hyperlinks direct you to instructions for converting to .doc files.) When students save GoogleDocs or Open Office files as PDF or Word files, the

formatting does not transfer to meet MLA document design. Therefore, students are responsible for ensuring that their submissions meet MLA guidelines.

- **Late Work:** Regardless of the assignment, deadlines are deadlines. Since most of the writing in this course will be submitted electronically, there really is no excuse for late or missing work due to absence unless there is an extreme circumstance—or a sudden, serious situation—that prevents a student from meeting a deadline. In such cases, the student should communicate with the instructor so that a solution to the problem can be found. A student may **request** an extension by communicating with the instructor, in person or via e-mail, a **MINIMUM of 72 hours in advance**, but the granting of an extension is dependent upon the circumstances. If an essay is turned in late without prior, approved negotiation, the essay will be lowered a letter grade for each weekday's delay, and a student has up to three (3) days (including weekends) to present the late work.

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Visit D2L Brightspace webpages for the [LMS requirements](#) and for [LMS Browser Support](#). Users will need to prepare for the use of Zoom by verifying [Zoom System Requirements](#).

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.



Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a friend's computer, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your instructor.

Technical Support

If you are having technical difficulty with any part of D2L Brightspace, please contact Brightspace Technical Support at 1-877-325-7778 or visit [D2L Brightspace's support page](#).

Interaction with Instructor Statement

There will be many opportunities to interact with the instructor. First, the instructor is open to questions, observations, or needs for clarification at any point in the semester through email. Second, the instructor will provide feedback on work submitted. Third, the instructor has office hours where students are welcome to attend to discuss class materials, writing concerns, or future endeavors or to receive academic advising. Since this is an asynchronous online course, students can send the instructor an email to set-up a good time to have a conference call via Zoom.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures/Policies

Attendance and Tardiness



Online Courses and Attendance: Though this class is set-up in an online environment, learning still takes place within the class community. Therefore, success in an online course depends on consistent interaction and collaboration with the online community. Consistent interaction and collaboration are defined as: logging into D2L frequently throughout the week, submitting all required work on time, completing discussions, and actively interacting with or responding to classmates and the instructor. Failure to consistently participate within this online community may result in failure to meet course objectives and/or failure to the complete parameters of a given assignment, all of which could lead to failure in the course. Students who are unable to meet deadlines and/or participate actively in an on-line environment should consider withdrawing from the course.

Face-to-Face Courses: Students are expected to attend classes on-time and in their entirety and to complete all assignments. If there are extreme circumstances—or a sudden, serious situation—that prevents a student from arriving to class on time or remaining in the class for its duration, then it is the student's responsibility to communicate absences with his/her professor.

Tardiness: If a student is more than 10 minutes late to class or if a student leaves class 10 minutes or more early, this will count toward attendance. Three (3) "tardies" or leaving early equals one (1) absence.

Absence: If students have excessive, unexcused absences from class, they will fail this course. "Excessive, unexcused absences" are determined as follows: four (4) or more in a

MW or TR course, six (6) or more in a MWF course, and three (3) or more in a MTWR summer course or in a once-a-week graduate course.

In an online course, missing work or lack of engagement in the course materials constitutes “absence.” In face-to-face classes, not being physically present constitutes absence. **All absences** are considered unexcused **until and unless** the student persuades the instructor that the absence merits being excused. Instructors require documentation within seven (7) calendar days for the absence to be excused and missing assignments to warrant acceptance. Acceptable reasons for an absence, which will not affect a student’s grade, include, but are not limited to:

1. Participation in university sponsored activity at the request of university authorities;
2. Death or major illness in a student’s immediate family;
3. Routine, short-term support of infant and parent health care matters;
4. Illness of a dependent family member;
5. Participation in legal proceedings or administrative procedures that require a student’s presence;
6. Religious holy days;
7. Illness that is too severe or contagious for the student to attend class;
8. Required participation in military duties;
9. Mandatory admission interviews for professional or graduate school which cannot be rescheduled; and
10. Doctor visits that can not be rescheduled or that require travel.

Students are responsible for providing satisfactory evidence (e.g., physician’s note, military orders, medical release, etc.) to the faculty member within seven (7) calendar days of their absence and return to class. They must substantiate the reason for absence.

If an off-campus licensed physician provides evidence of a student’s illness, the written excuse, orders or documentation must contain:

- the date and time of the doctor’s appointment,
- the prognosis of illness,
- the doctor’s opinion and recommendations for the individual student, and
- the opinion on whether or not the student is able to attend class.

If an absence is not an excused absence, the faculty member will decide whether makeup work will be allowed. In some courses, attendance and in-class participation are ongoing requirements and an integral part of the work of the course.

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#). Some key elements that are part of “common decency and acceptable behavior” include:

1. Using the “silent” mode on cell phones for the duration of class.
2. Removing headphones or earphones for the duration of class.
3. Not accessing the web or apps on cell phones, tablets, or laptops unless it is directly related to the current course (i.e., eBooks, notetaking).
4. Arriving to class on time.
5. Not speaking while others are speaking.
6. Not bringing children to class.

If there is an emergency or an issue that demands attention, then students should step out of the classroom to address it.

Students should also consult the [Rules of Netiquette](#) (and the “Golden Rules for Netiquette,” a PDF file in D2L) for more information regarding how to interact with others in an online course. Students should make every effort to reduce distractions/noise in their recorded videos for an online class.

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty, see the following procedures:

[Undergraduate Academic Dishonesty Policy 13.99.99.R0.03](#)

[Undergraduate Student Academic Dishonesty Form](#)

[Graduate Student Academic Dishonesty Policy 13.99.99.R0.10](#)

[Graduate Student Academic Dishonesty Form](#)

Students with Disabilities-- ADA Statement

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 have a disability requiring an accommodation, please contact:

[Office of Student Disability Resources and Services](#)

Texas A&M University-Commerce
Velma K. Waters Library Rm 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
Email: studentdisabilityservices@tamuc.edu

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the [Carrying Concealed Handguns on Campus](#) document and/or consult your event organizer. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Library

The Velma Waters Library supports the research, learning and teaching interests of students, faculty, and staff. Connect with a librarian, explore research and course guides, and attend workshops.

- **Chat with a Librarian!** Get immediate assistance with their [chat service](#) on the main Library page: <https://www.tamuc.edu/library/>
- **Email** ask@tamuc.libanswers.com. They will respond to emails within 24 hours, often much sooner.
- **Text** questions to 903.225.2862.
- **Call** the Waters Library at 903.886.5718 to discuss research needs.

- **Meet with Them!** Don't stay up all night searching Google. Schedule a one-on-one consultation held in-person or via Zoom with a librarian.
- **Visit Them!** They'd love to meet in-person!
 - Waters Library Research Office: Second Floor, Room 213
 - Waters Library University Archives: 4th Floor, Room 406A
 - A&M – Commerce at Mesquite Metroplex Center: Second Floor, Study Room



A&M-Commerce Supports Students' Mental Health

Counseling Center: The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. Visit the [Counseling Center website](#) for events and confidential services.



The Lion Food Pantry: Now located in Performing Arts Center (PAC) in room 122, the [Lion Food Pantry](#) supports students who struggle with food security. Without good food, it is difficult to sleep or to keep up with your academics or engage in social activities. This service also provides personal care items and other necessities. If you need help, then reach out to them: LionPantry@tamuc.edu! They are open Wednesdays, 11:00-4:00 PM.



Land Acknowledgment: Texas A&M Commerce acknowledges that the land we are meeting on today is within the historic homelands of the Wichita, Caddo, Kiikaapoi, and Tawakoni nations. We acknowledge the painful history of genocide and forced removal from this territory. We honor and respect the many diverse indigenous peoples who are connected to this land on which we gather.

Course Content Disclaimer: Students may find that readings, class discussions, or assignments address issues that are unfamiliar, controversial, or uncomfortable. They do not necessarily reflect the viewpoints of the faculty, department, college, or institution. The course activities are meant to engage critical thinking and intellectual inquiry and honor the concept of free speech. Civil disagreement is fine. Bullying, name-calling, yelling, or other acts of aggression will not be tolerated. The policy of "Student Conduct" applies to the examination of course content as well as to participant interaction in, and out of, the classroom.

Final Note: As students enter the university, they are also entering a research community where faculty and students are studying not only the world outside of the university, but also the teaching and learning that occurs inside of the university. On occasion, other faculty members may observe classes in order to provide feedback to the faculty member about the course activities, the goal, of which, is to improve individual teaching and the design of this course so that they work as effectively as possible in preparing all students for academic and professional success. Therefore, any writing that a student passes in this semester may be read by other faculty members here at TAMUC but without names so that the student, as the writer, remains anonymous. **NOTE: Students should keep in mind that any subject matter they disclose about past, present, or future abuse, assault, harassment, or mortal threats may be reported to the appropriate authorities.** For more information, please see the [University's Privacy Policy](#) and [Student Rights and Responsibilities](#).

Schedule of Activities

The following is our schedule of activities and due dates for this course. Any changes that are made will be given well in advance in class. The assigned readings should be done **by** the due dates listed. **Note: Oral Presentations** are due **Sunday night by 11:59 PM**. **Responses** to posed questions are due **Tuesday night by 11:59 PM**. **Replies to peers** are due **Thursday night by 11:59 PM** in D2L Brightspace under the corresponding week using Discussion Forums (DFs).

AToT = Approximate Time on Task TBD = To Be Determined DF = Discussion Forum

CHEN: *The Cambridge History of the English Novel*

T = Tuesday R = Thursday F = Friday Sa = Saturday

WHO	WHAT	WHEN	WHERE
Oral Presenter(s)	Annotated Bibliography with Questions and Reflection (Completed TWICE in the course)	DUE: Sundays by 11:59 PM	D2L Dropbox under Corresponding Week
	Recorded Oral Presentation with Annotated Bibliography w/ Questions (Completed TWICE in the course)		Discussion Forum under Corresponding Week
ALL students (except presenter[s])	Response to a Posed Question from an Oral Presentation	DUE: Tuesdays by 11:59 PM	Discussion Forum under the submitted oral presentation
ALL students (except presenter[s])	Replies to responses	DUE: Thursdays by 11:59 PM	Discussion Forum under peers' responses

START HERE

Course Introduction; Technical Requirements; Setting-up Computer for the Course

NOTE: This is a module at the top of the left-hand menu in D2L. In this module are materials for getting oriented to this online course.

Date	Day	Reading Assignments	AToT	Writing Assignments	AToT
8/27	T	Access: START HERE in the left-hand menu			
		Watch: Video on "How to Set Browsers to Open PDFs in Adobe Reader"	3 m	Set-up: Your Browser to Open PDFs in Adobe Reader	5 m
		Read: "Online Course Orientation" (PDF)	15 m		
		Access: First Things First *This contains the next few items listed below.			
		Download and Save: Syllabus	3 m		
		Watch: "Course Introduction Video"	90 m		
		Read: "Syllabus and Schedule"	40 m	Submit: Syllabus Scavenger Hunt quiz	15 m

				<i>(DUE by 11:59 PM)</i>	
		Read: PDF: "How to Access your Free Office 365"	5 m	Set-up: Your free Office 365 account.	10 m
		Watch: Video on how to set-up your papers in MLA format. <i>NOTE: You can stop at 4m:28s.</i>	5 m	Submit: Quiz on MLA format for papers <i>DUE by 11:59 PM</i>	5 m
		Read: MLA Handbook: "Formatting Your Research Project": p. 1-6, entries 1.1-1.6.	15 m		
		Read: "Golden Rules for Netiquette and Online Civility"	15 m	Submit: Quiz on Netiquette and Online Civility <i>DUE by 11:59 PM</i>	5 m
		Review: Folder "Getting Oriented to the Class Technology"	30 m	Watch: Videos for how to record and embed videos	10 m
				Submit: Post to Discussion Forum (DF) 1.0: Introductions <i>DUE by 11:59 PM</i>	10 m
		Access: Week 1's folder			
8/29	R			Submit: Replies to DF 1.0: Introductions <i>(DUE by 11:59 PM)</i>	30 m

Week 1

Introduction I

Note: This week is devoted to getting oriented to the course and to the theory/methodology. This includes how I teach online, my course expectations, main assignments, and research for the course.

Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
8/27	T	Read: PDF: Instructions for “Oral Presentation and Annotated Bibliography with GenAI Enhanced Collaboration”	20 m		
		Watch: Instructor Video on “Oral Presentation and Annotated Bibliography with GenAI Enhanced Collaboration”	40 m	DF 1.1: Questions/Concerns on “Oral Presentation and Annotated Bibliography with GenAI Enhanced Collaboration” (DUE by 11:59 PM)	5 m
		Watch: Instructor Video on Novels for the Course	40 m		
8/29	R	Read/Watch: DF 1.0: Introductions	20 m	Submit: Replies to DF 1.0 (DUE by 11:59 PM)	30 m
		Read: PDF: Assignment Directions for “Conference Project” and the Rubrics	20 m	DF 1.2: Questions/Concerns about “Conference Project” (DUE by 11:59 PM)	5 m
		Watch: Instructor Video on “Conference Project” and the Rubric	45 m		
		On Your Own: Peruse the novels for this course and do some cursory research on them and their authors, paying attention to when a novel is assigned on our schedule (Weeks 3-7). Then, sign-up for Oral Presentation 1 using the Doodle link sent to your TAMUC email and also reproduced to the right.	45 m	Doodle 1: Sign-up for Oral Presentation 1: Weeks 3-7 https://doodle.com/sign-up-sheet/participate/13d90c6c-6fe0-48ca-9981-7d15cd664187/select (DUE: Thursday , 8/29 by 11:59 PM)	3 m
		On Your Own: Peruse the novels for this course and do some cursory research on them and their authors, paying attention to when a novel is assigned on our schedule (Weeks 8-12) and what you find interesting about them. Then, sign-up for Oral Presentation 2 using the Doodle link sent to your TAMUC email and also reproduced to the right.	45 m	Doodle 2: Sign-up for Oral Presentation 2: Weeks 8-12 https://doodle.com/sign-up-sheet/participate/9f2cd3c0-5a70-4f09-92f7-e1eea7de7a5a/select (DUE: Thursday , 8/29 by 11:59 PM)	3 m
		Read: MLA Handbook: “One Work Cited Different Ways”: p. 207, entry 5.104; “Names of Literary Periods and	20 m		

	Cultural Movements”: p. 52-56, entries 2.88-2.90; “Key Contributors: “Editor of an edition from which an authored essay is cited”: p. 146, entry 5.39.			
	Watch: Instructor Video on MLA	20 m		
	Watch: Instructor Video on Theory/Methodology	30 m		
	Read: PDF: Henry James’ “The Art of Fiction” (1884)	120 m	DF 1.3: Responding to PDFs on Theory/Methodology (<i>DUE: Thursday, 2/1 by 11:59 PM</i>)	30 m
	Read: PDF: Raymond Williams’ “Dominant, Residual, and Emergent” (1977)			
	Read: CHEN: Markovits’ “The Impact of Lyric, Drama, and Verse Narrative on Novel Form” (p. 549+)			
On Your Own: Research, Think, Read, and Write				
On Your Own: Write up a 250-word annotation for each source assigned this week. (This will be used later in the course.)				60 m
Access Week 2 Folder and Prepare for What Is Coming-Up				

Week 2					
<i>Introduction II</i>					
Note: This week is devoted to further prepping for the course expectations and orienting to the study of novels.					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
9/3	T	Read: MLA Handbook: "Punctuation around Titles": p. 65-66, entry 2.105; "Styling Titles": p. 66, entry 2.106; "Italicized titles": p. 66-69, entry 2.107; "Italicized titles of words contained in a larger work": p. 69, entry 2.108; "Titles in quotation marks": p. 70, entry 2.109; "Titles with no formatting": p. 71-73, entry 2.110	20 m		
		Watch: Instructor Video on MLA	45 m		
		Watch: Instructor Video on Readings	10 m		
		Read: CHEN: Caserio and Hawes' "Introduction" (p. 1+)	30 m	DF 2.1: Responding to CHEN Readings (DUE by 11:59 PM)	45 m
		Read: CHEN: Hawes' "Novelistic History" (p. 63+)	30 m		
9/5	R	Read/Watch: Responses to DF 2.1	5 m	Submit: Replies to DF 2.1 (DUE by 11:59 PM)	30 m
		Read: MLA Handbook: "Titles within Titles": p. 73, entry 2.111; "Surrounding title in quotation marks": p. 73-74, entry 2.112; "Surrounding title in italics": p. 75-76, entry 2.113; "Surrounding title with no formatting": p. 76, entry 2.114; "Quotation within Titles": p. 77, entry 2.115; "Capitalization": p. 78, entry 2.118; "Commonly cited works": p. 244, section 6.21; "Verse works": p. 245-246, section 6.22; "Scripture": p. 247, section 6.25; "Orthography": p. 281, section 6.74	20 m		
		Watch: Instructor Video on MLA	40 m		
On Your Own: Research, Think, Read, and Write					
On Your Own: Write up a 250-word annotation for each source in CHEN assigned this week. (This will be used later in the course.)					60 m
Access Week 3 Folder and Prepare for What Is Coming-Up					

Week 3						
Novel 1: Horace Walpole's <i>The Castle of Otranto: A Gothic Story</i> (1764)						
Remember: If you are presenting this week, then you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .						
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>	
9/8	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 3.1 for peers to access				
9/10	T	Watch: Instructor Video	30 m			
		Read: MLA Handbook: Giving Credit: p.98-103, entries 4.4-4.16; "Original publication date": p. 209-210, entry 5.108	20 m			
		Watch: Instructor Video on MLA	40 m			
		Read: CHEN: Haggerty's "Gothic Success and Gothic Failure: Formal Innovation in a Much-Maligned Genre"	45 m			
		Read: CHEN: Benedict's "Editorial Fictions: Paratexts, Fragments, and the Novel" (p. 213+)	45 m			
		Read: PDF: "Detailed Directions for Response/Replies to Oral Presentation Discussion Forums"	10 m			
		Watch: Instructor Video: Clarification for How to Submit to and Engage with Oral Presentations	8 m	Note: This is video from a previous semester because we had a snafu. The D2L course in the video is not our current course, but the directions are accurate. I am anticipating the same snafu occurring again, so I'm attempting to side-step it this semester.		
		Watch: Oral Presentation 1.1: Oral Presentation 1.2:	20 m	DF 3.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m	
9/12	R	Read/Watch: Responses to DF 3.1	10 m	Submit: Replies to DF 3.1 (DUE by 11:59 PM)	15 m	
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
Access Week 4 Folder and Prepare for What Is Coming-Up						

Week 4						
Novel 2: Jane Austen's <i>Northanger Abbey</i> (1817)						
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM .						
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>	
9/15	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 4.2 for peers to access				
9/17	T	Watch: Instructor Video	30 m			
		Read: MLA Handbook: "In-text Citations": p. 234-237, entries 6.7-6.8; Titles of Works, p. 237-241, entries 6.9-6.14; "Quoting and Paraphrasing Sources": p. 252-260, entries 6.31-6.42; What Not to Reproduce from Your Source: p. 279-280, entry 6.68	20 m			
		Watch: Instructor Video on MLA	40 m			
		Read: CHEN: Fogel's "Populations: Pictures of Prose in Hardy, Austen, Eliot, and Thackeray" (p. 357+)	45 m			
		Read: CHEN: O'Gorman's "Realism and Romance" (p. 485+)	45 m			
		Watch: Oral Presentation 1.3: Oral Presentation 1.4:	20 m	DF 4.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m	
9/19	R	Read/Watch: Responses to DF 4.1	10 m	Submit: Replies to DF 4.1 (<i>DUE by 11:59 PM</i>)	15 m	
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
Access Week 5 Folder and Prepare for What Is Coming-Up						

Week 5					
<i>Novel 3: Samuel Richardson's Pamela; or Virtue Rewarded (1740)</i>					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AtoT</i>	<i>Writing Assignments DUE</i>	<i>AtoT</i>
9/22	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 5.2 for peers to access			
9/24	T	Watch: Instructor Video	30 m		
		Read: MLA Handbook: "Using abbreviations for titles of works": p. 240-241, section 6.13-6.14; "Cross-References": p. 225, entry 5.131; "Using an Ellipsis to Mark Material Omitted from Quotations": p. 272-279, entries 6.58-6.67.	15 m		
		Watch: Instructor Video on MLA	30 m		
		Read: CHEN: Flynn's "Samuel Richardson" (p. 97+)	45 m		
		Read: CHEN: McGirr's "Interiorities" (p. 80+)	45 m		
		Watch: Oral Presentation 1.5: Oral Presentation 1.6: Oral Presentation 1.7:	30 m	DF 5.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m
9/26	R	Read/Watch: Responses to DF 5.1	10 m	Submit: Replies to DF 5.1 (<i>DUE by 11:59 PM</i>)	15 m
On Your Own: Research, Think, Read, and Write					
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m
Access Week 6 Folder and Prepare for What Is Coming-Up					

Week 6					
<i>Novel 4: Charlotte Brontë's (as Currer Bell) Jane Eyre (1847)</i>					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT
9/29	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 6.2 for peers to access			
10/1	T	Watch: Instructor Video	30 m		
		Read: MLA Handbook: "Multiple works by one author": p. 221, entry 5.126; "Multiple works by two authors": p. 222, entry 5.127; "Multiple works by more than two authors": p. 222-223, entry 5.128; "Multiple works by a single author and coauthors": p. 223, entry 5.129.	15 m		
		Watch: Instructor Video on MLA	30 m		
		Read: CHEN: Palmer's "The Novel and Social Cognition: Internalist and Externalist Perspectives" (p. 421 +)	45 m		
		Read: CHEN: Lesjak's "From Wollstonecraft to Gissing: The Revolutionary Emergence of Women, Children, and Labor in Novelistic Narrative" (p. 308+)	45 m		
		Watch: Oral Presentation 1.8: Oral Presentation 1.9: Oral Presentation 1.10:	30 m	DF 6.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m
10/3	R	Read/Watch: Responses to DF 6.1	10 m	Submit: Replies to DF 6.1 (DUE by 11:59 PM)	15 m
		Re-read: PDF: Assignment Directions for "Conference Project" and the Rubrics for Proposed Conference	15 m		
		Read: Your Complete Guide to Academic Conferences	7 m	DF 6.2: Questions about Academic Conferences (DUE by 11:59 PM)	5 m
On Your Own: Research, Think, Read, and Write					
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m
Access Week 7 Folder and Prepare for What Is Coming-Up					

Week 7						
Novel 5: Wilkie Collins' <i>The Moonstone</i> (1868)						
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.						
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT	
10/6	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 7.2 for peers to access				
10/8	T	Watch: Instructor Video	30 m			
		Re-read: MLA Handbook:	15 m			
		Watch: Instructor Video on MLA	30 m			
		Read: CHEN: Garrett's "Sensations: Gothic, Horror, Crime Fiction, Detective Fiction" (p. 469+)	45 m			
		Read: CHEN: Hepburn's "Thrillers" (p. 693+)	45 m			
		Watch: Oral Presentation 1.11: Oral Presentation 1.12: Oral Presentation 1.13:	30 m	DF 7.1: Response to a Presentation Question (DUE by 11:59 PM)	45 m	
10/10	R	Read/Watch: Responses to DF 8.1	10 m	Submit: Replies to DF 8.1 (DUE by 11:59 PM)	15 m	
		Explore: Call for Papers (CFP): University of Pennsylvania	TBD			
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
Access Week 8 Folder and Prepare for What Is Coming-Up						

Week 8						
Novel 6: H. Rider Haggard's <i>King Solomon's Mines</i> (1885)						
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.						
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AtoT	
10/13	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 8.2 for peers to access				
10/15	T	Watch: Instructor Video	30 m			
		Read: MLA Handbook: Punctuation with Quotations: "Introducing quotations": p. 264-265, entry 6.49; "Quotations within quotations": p. 265-266, entry 6.50.	5 m			
		Watch: Instructor Video on MLA	10 m			
		Read: CHEN: Innes' "The Postcolonial Novel: History and Memory" (p. 823+)	45 m			
		Read: CHEN: Waugh's "The Novel Amid Other Discourses" (p. 661+)	45 m			
		Watch: Oral Presentation 2.1: Oral Presentation 2.2:	20 m	DF 8.1: Response to a Presentation Question (DUE: by 11:59 PM)	45 m	
10/17	R	Read/Watch: Responses to DF 8.1	10 m	Submit: Replies to DF 8.1 (DUE by 11:59 PM)	15 m	
		Explore: Call for Papers (CFP): The CFPList: An Academic Call for Papers Database	TBD			
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
Access Week 9 Folder and Prepare for What Is Coming-Up						

Week 9						
Novel 7: Virginia Woolf's <i>Orlando: A Biography</i> (1928)						
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.						
Date	Day	Reading Assignments DUE	AtoT	Writing Assignments DUE	AtoT	
10/20	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 9.1 for peers to access				
10/22	T	Watch: Instructor Video	30 m			
		Read: MLA Handbook: "Placement of Parenthetical Citations": p. 260-1, entry 6.43; "Consolidating citations," "References to a single source," and "References to multiple works citing the same idea": p. 261-263, entries 6.44-6.46.	10 m			
		Watch: Instructor Video on MLA	20 m			
		Read: CHEN: Maslen's "Fiction by Women: Continuities and Changes, 1930-1990" (p. 645+)	45 m			
		Read: CHEN: Woods' "Novels of Same-Sex Desire" (p. 791+)	45 m			
		Watch: Oral Presentation 2.3: Oral Presentation 2.4:	20 m	DF 9.1: Response to a Presentation Question (DUE: by 11:59 PM)	45 m	
10/24	R	Read/Watch: Responses to DF 9.1	10 m	Submit: Replies to DF 9.1 (DUE by 11:59 PM)	15 m	
		Re-read: PDF: Assignment Directions for "Conference Project" and the Rubrics for "Proposed Conference"	15 m	DF 9.2: Questions/Concerns on "Projected Conference" (DUE by 11:59 PM)	5 m	
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
On Your Own: Start drafting your "Projected Conference" submission.					TBD	
Access Week 10 Folder and Prepare for What Is Coming-Up						

Week 10						
Novel 8: Jean Rhys' <i>Wide Sargasso Sea</i> (1966)						
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.						
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT	
10/27	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 9.1 for peers to access				
10/29	T	Watch: Instructor Video	30 m			
		Read: MLA Handbook: "Marking the end of a quotation," and "Periods and commas," and "Other punctuation marks": p. 266-268, entries 6.51-6.53.	10 m			
		Watch: Instructor Video on MLA	20 m			
		Re-read: MLA Handbook: "Formatting Your Research Project": p. 1-6, entries 1.1-1.6	5 m			
		Read: CHEN: Lane's "The Novel as Immoral, Anti-Social Force" (p. 454+)	45 m			
		Read: CHEN: Zunshine's "Cognitive Alternatives to Interiority" (p. 147+)	45 m			
		Watch: Oral Presentation 2.5: Oral Presentation 2.6: Oral Presentation 2.7:	30 m	DF 10.1: Response to a Presentation Question (DUE: by 11:59 PM)	30 m	
10/31	R	Read/Watch: Responses to DF 10.1	10 m	Submit: Replies to DF 10.1 (DUE by 11:59 PM)	15 m	
11/2	Sa	"Projected Conference" DUE by 11:59 PM				
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
Access Week 11 Folder and Prepare for What Is Coming-Up						

Week 11					
<i>Novel 9: J.G. Ballard's High-Rise (1966)</i>					
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
11/3	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 11.1 for peers to access.			
11/5	T	Watch: Instructor Video	30 m		
		Read: MLA Handbook: "Journal articles": p. 178, entry 5.73; "Date of access": p. 211, entry 5.111; "DOIs," "Permalinks," and "URLs": p. 194-196, entries 5.93-5.96; "Breaking" and "Including terminal slash": p. 196, entries 5.97-5.98.	15 m		
		Watch: Instructor Video on MLA	30 m		
		Read: CHEN: Tew's "Postwar Renewals of Experiment, 1945-1979" (p. 757+)	45 m		
		Read: CHEN: English's "Twentieth-Century Satire: The Poetics and Politics of Negativity" (p. 856+)	45 m		
		Watch: Oral Presentation 2.8: Oral Presentation 2.9: Oral Presentation 2.10:	30 m	DF 11.1: Response to a Presentation Question (<i>DUE by 11:59 PM</i>)	45 m
11/7	R	Read/Watch: Responses to DF 11.1	10 m	Submit: Replies to DF 11.1 (<i>DUE by 11:59 PM</i>)	15 m
		Re-read: PDF: Assignment Directions for "Conference Project" and the Rubrics for "Conference Proposal"	15 m	DF 11.2: Questions/Concerns about Conference Proposal (<i>DUE by 11:59 PM</i>)	5 m
		Read: PDF "Writing the 'Literature Review' Section in Your Proposal"	15 m		
On Your Own: Research, Think, Read, and Write					
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m
On Your Own: Start drafting your "Conference Proposal"					TBD
Access Week 12 Folder and Prepare for What Is Coming-Up					

Week 12						
Novel 10: Ally Wilkes' <i>All the White Spaces</i> (2023)						
Remember: If you are presenting this week, you must submit your annotated bibliography with questions and your recorded presentation to the Discussion Forum by Sunday night 11:59 PM.						
Date	Day	Reading Assignments DUE	AToT	Writing Assignments DUE	AToT	
11/10	Su	Presenters submit Annotated Bib with questions and recorded Oral Presentation to DF 12.1 for peers to access.				
11/12	T	Watch: Instructor Video	30 m			
		Read: MLA Handbook: "Notes": p. 287-291, entries 7.1-7.4.	15 m			
		Watch: Instructor Video on MLA	30 m			
		Read: CHEN: James and Mendlesohn's "Unending Romance: Science Fiction and Fantasy in the Twentieth Century" (p. 872+)	45 m			
		Read: CHEN: Childs' "History and Heritage: The English Novel's Persistent Historiographical Turn"	45 m			
		Watch: Oral Presentation 2.11: Oral Presentation 2.12: Oral Presentation 2.13:	30 m	DF 12.1: Response to a Presentation Question (DUE by 11:59 PM)	30 m	
11/14	R	Read/Watch: Responses to DF 12.1	10 m	Submit: Replies to DF 12.1 (DUE by 11:59 PM)	15 m	
11/16	Sa	Conference Proposal DUE by 11:59 PM				
On Your Own: Research, Think, Read, and Write						
On Your Own: Write-up your own 250-word annotation for each of the CHEN readings. (This will be used later in the course.)					60 m	
Access Week 13 Folder and Prepare for What Is Coming-Up						

Week 13

Writing Week

<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
11/19	T	Watch: Instructor Video	45 m		
		Re-read: "Instructions for Literary Analysis Conference Paper"	15 m	Submit: DF 13.1: Questions/Concerns about Literary Analysis Conference Paper and MLA questions <i>(DUE by 11:59 PM)</i>	5 m

On Your Own: Research, Think, Read, and Write

On Your Own: Start working on the literary analysis conference paper.

Access Week 14 Folder and Prepare for What Is Coming-Up

Week 14

Thanksgiving Week: No Classes/No assignments

REMINDER: Final Projects Due Week 15

Access Week 15 Folder and Prepare for What Is Coming-Up

Week 15					
DRAFT, PEER REVIEW, AND FINAL PRODUCT of Literary Analysis Conference Paper					
Remember: This week you will submit your DRAFT of the Literary Analysis Conference Paper to the Discussion Forum labeled as “DRAFT” by Tuesday night 11:59 PM.					
<i>Date</i>	<i>Day</i>	<i>Reading Assignments DUE</i>	<i>AToT</i>	<i>Writing Assignments DUE</i>	<i>AToT</i>
12/3	T	Watch: Instructor Video	30 m	Submit: DRAFT of Literary Analysis (<i>DUE by 11:59 PM</i>) NOTE: You will submit to two locations. See assignment sheet.	10 m
		Read: PDF: “Using GenAI-Enhanced Collaboration for Feedback”	15 m	Complete: GenAI Feedback on Draft	30 m
12/5	R	Read: Peers’ drafts of the Literary Analysis Conference Paper	60 m	Complete: Peer reviews of assigned drafts (<i>DUE by 11:59 PM</i>)	60 m
12/6	F	Read: Feedback from Peers	30 m	Revise: Draft based on feedback from peers and GenAI	TBA
				Submit: DF 15.1: Humans vs. GenAI (<i>DUE by 11:59 PM</i>)	30 m
12/7	Sa			Submit: Replies to DF 15.1 (<i>DUE by 11:59 PM</i>)	30 m
Literary Analysis Conference Paper Final Product DUE by 11:59 PM					
Final Exam: Monday, December 11, 8:00 AM up through Tuesday, December 12, 11:59 PM: Complete Reflection under the “Final Exam” Folder					