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Calumet College

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of Saint Joseph

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## COURSE SYLLABUS

**Term:** Spring 2017 (2016-2)

<b>Course: EWPC 450X The Novel</b>
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**Instructor Name:** Mark Cassello  
**Office Number:** Room 180  
**Phone Number:** (219) 473-4322  
**Email:** mcassello@ccsj.edu  
**Hours Available:** Tuesday/Thursday 10:00-12:00, Wednesday 10:00-3:00, or by appointment.

**Instructor Background:** Like many of the students at CCSJ, I am a first generation college student that hails from a working class family. My mother emigrated from Norway after the Nazi invasion of Oslo during World War II. My father dropped out of high school and earned his GED in the army where he served in Korea shortly after the Korean War. Later, he worked for CTA in Chicago as a laborer and foreman with the South Shops. As for myself, while working full-time, I attended Indiana University Northwest for my undergraduate degree. Buckling under the pressure of juggling work and school, I left college for a decade to pursue a career in retail management for Wal-Mart and Office Depot. Unhappy with this career path, I took classes in the evening and eventually finished my BA in English. Soon after, I earned a Master's Degree in American Literature from Indiana University in Bloomington where I am currently completing a Ph.D.

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### Course Information:

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**Course Time:** Tuesday/Thursday, 1:45PM - 3:15PM  
**Classroom:** 268  
**Prerequisites:** EWPC 250, 255

**Required Books & Materials:**

Aphra Behn, *Oroonoko, The Rover, and Other Works*, ISBN: 9780140433388  
Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist*, ISBN: 9780140390797  
Charles Dickens, *David Copperfield*, ISBN: 9780140434941  
Gabriel García Márquez, *One Hundred Years of Solitude*, ISBN: 9780060740450  
Fyodor Dostoyevsky, *Crime and Punishment*, ISBN: 9780140449136  
William Faulkner, *The Sound and the Fury*, ISBN: 9780679732242  
Richard Wright, *Native Son*, ISBN: 9780060929800

### **Learning Outcomes/ Competencies:**

1. Understand the origins of the novel and its development in the 18th and 19th centuries.
2. Trace the cultural context of the novel and its relationship to the development of the middle class and modern industrial society.
3. Analyze various experiments with the novel form in 20th century modernism and postmodernism.
4. Understand literary components that comprise a novel.
5. Encounter and utilize key theories for analyzing the novel.
6. Analyze functions of the novel.
7. Discuss how the novel can function outside of the context that produced it.

### **Course Description:**

This course introduces students to the novel, the premier literary genre of the industrial and modern world. It traces the development of the novel from its origins in 18th century England, through the rise of realism in the 19th century, and into the various experiments with the novel form in 20th century modernism and post-modernism.

### **Learning Strategies:**

A college won't and can't educate you. It can only provide a setting for you to educate yourself. You'll get out of it what you put into it. You can't teach a kid how to ride a bicycle if he doesn't pedal; in other words, a successful class depends how much you engage. Here is what you have to do.

1. **Read Regularly.** The reading assignments tend to be short and interesting. However, even short pieces of writing require significant attention. Be sure to take notes, annotate the texts, and re-read each assignment. Short stories may need to be read two or three times, and poems can be read and re-read countless times before they begin to make sense.
2. **Take Good Notes.** My lectures are designed to introduce the authors and literary concepts that will generally aid your understanding of the weekly reading. They are focused on facts and concepts you need to know and understand to pass the course. To do so, you need to listen closely to lectures, to take legible, accurate, well-organized, and thorough notes, and to study those notes regularly.
3. **Ask and Answer Questions.** Weekly readings are designed to make you think. Come to class ready to ask and answer questions. Don't be afraid to appear stupid if don't understand; school is the one place you are allowed to ask any sincere question, and it must be taken seriously.
4. **Participate in discussion.** Part of our class period will be spent just trying to understand. But the fun part begins *after* we have understood, and we all get to share our responses, voice our opinions, and clarify and test our ideas with and against one another. Jump into the conversation; give it a shot. You never know what you can do until you try. Participating in class teaches you to express yourself clearly and to respond intelligently and productively to one another.

### **Experiential Learning Opportunities:**

-NA

## Assessments:

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<b>Major Assignments:</b>	<p>Your final grade in this class will be assigned based on your performance in <b>three different areas</b> as follows:</p> <p><u>Reading Journal:</u>  <i>You will be reading a little over 2000 pages this semester, and you'll be expected to maintain a reading journal this semester as you make your way through these texts. The journal is a chance for you reflect and respond to the text as you read it. Plan to make entries in your journal after each time you read. Write 100-200 words in a sitting ruminating on things in the text that intrigued you—questions you have, surprises, confusion, characters you like, etc. Bring your journal to every class to help stimulate our class discussion. I will collect your journal at three random points in the semester and grade them based on the consistency, rigor, and insight of your observations.</i></p> <p><u>Literary Analysis Essays:</u>  <i>To pass this class you must write two, 1250 word literary analysis essays.</i></p> <ol style="list-style-type: none"> <li>1. <i>The first essay, on <b>a short-story</b>, will be due at <u>mid-term</u>;</i></li> <li>2. <i>The second essay, on <b>a poem</b>, will be due <u>at the end of traditional classes</u>.</i></li> </ol> <p><i>To pass this class you must write <b>two, 1250-word literary analysis essays</b>. Your essay will offer interpretation about one of the texts we have read during the semester. Ideally, your essay should grow out of observations made in your Reading Journal. These papers are not summaries of the plots of the novels; instead, you will apply a basic critical lens to make an insightful claim about one of the novels.</i></p> <p><u>Attendance and Participation:</u>  <i>Regular participation is required to succeed in this course. Students are expected to <b>READ</b>, arrive on time, attend the duration of class, and participate during class and through regular online activity. <b>Students who are (A) absent more than three times, (B) come to class without their book, and/or (C) fail to submit any assignment will receive a zero (0) for the "Attendance and Participation" portion of their grade.</b></i></p>	<p><b>30%</b></p> <p><b>50%</b></p> <p><b>20%</b></p>
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<b>Grading Scale:</b>	<p>100-92      <b>A</b></p> <p>91.9-90     <b>A-</b></p> <p>89.9-88     <b>B+</b></p> <p>87.9-82     <b>B</b></p> <p>81.9-80     <b>B-</b></p> <p>79.9-78     <b>C+</b></p> <p>77.9-72     <b>C</b></p> <p>71.9-70     <b>C-</b></p> <p>69.9-68     <b>D+</b></p> <p>67.9-62     <b>D</b></p> <p>61.9-60     <b>D-</b></p> <p>59.9-0      <b>F</b></p>
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## Daily Schedule of Assignments

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*I reserve the right to change this schedule to meet the needs of the class.*

### Understanding the Schedule of Assignments:

READ = Read novel *before* class (specific chapters/pages to be assigned each class session)

**BOLD ITEMS** = Homework due, exams, or important information

**Dickens!** = Enjoy online, serial installment of *David Copperfield* (posted to Blackboard)

[ ] = Planned in-class activities

### Week One

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**Tues 1/10** [Today's Topic(s): What is a novel?]

**Thurs 1/12** READ: Aphra Behn, *Oroonoko* (1688)  
[Today's Topic(s): The early novel]

### Week Two

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**Tues 1/17** READ: Aphra Behn, *Oroonoko*

**Thurs 1/19** **FINISH:** Aphra Behn, *Oroonoko*  
**Dickens!** (Come prepared to discuss the first installment)

### Week Three

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**Tues 1/24** READ: Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist* (1798)  
[Today's Topic(s): Early American Gothic novel]

**Thurs 1/26** READ: Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist*

### Week Four

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**Tues 1/31** READ: Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist*

**Thurs 2/2** READ: Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist*  
**Dickens!**

### Week Five

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**Tues 2/7** **FINISH:** Charles Brockden Brown, *Wieland and Memoirs of Carwin the Biloquist*

**Thurs 2/9** READ: Fyodor Dostoyevsky, *Crime and Punishment* (1866)  
[Today's Topic(s): The Philosophical and Psychological Novel]

### Week Six

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**Tues 2/14** READ: Fyodor Dostoyevsky, *Crime and Punishment*

**Thurs 2/16** READ: Fyodor Dostoyevsky, *Crime and Punishment*  
**Dickens!**

### Week Seven

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**Tues 2/21** READ: Fyodor Dostoyevsky, *Crime and Punishment*

**Thurs 2/23** READ: Fyodor Dostoyevsky, *Crime and Punishment*

**NO CLASS - SPRING BREAK (2/27 - 3/3)**

Week Eight

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**Tues 2/28**    **DUE: ESSAY 1 FINAL DRAFT**  
**FINISH:** Fyodor Dostoyevsky, *Crime and Punishment*  
**Dickens!**

**Thurs 3/2**    READ: William Faulkner, *The Sound and the Fury* (1929)  
[Today's Topic(s): The Modernist Novel]

Week Nine

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**Tues 3/7**    READ: William Faulkner, *The Sound and the Fury*

**Thurs 3/9**    READ: William Faulkner, *The Sound and the Fury*  
**Dickens!**

Week Ten

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**Tues 3/14**    READ: William Faulkner, *The Sound and the Fury*

**Thurs 3/16**    **FINISH:** William Faulkner, *The Sound and the Fury*

Week Eleven

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**Tues 3/21**    READ: Richard Wright, *Native Son* (1940)  
[Today's Topic(s): The Social Realist Novel]

**Thurs 3/23**    READ: Richard Wright, *Native Son*  
**Dickens!**

Week Twelve

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**Tues 3/28**    READ: Richard Wright, *Native Son*

**Thurs 3/30**    READ: Richard Wright, *Native Son*

Week Thirteen

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**NO CLASS - HUMANITIES FESTIVAL (4/3 - 4/6)**  
[NO CLASS, but you must attend FIVE Humanities Festival Events during this week]

**FINISH:** Richard Wright, *Native Son*

Week Fourteen

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**Tues 4/11**    READ: Gabriel García Márquez, *One Hundred Years of Solitude* (1967)  
[Today's Topic(s): Wrap up *Native Son* & Introduce the Magical Realist Novel]

**Thurs 4/13**    READ: Gabriel García Márquez, *One Hundred Years of Solitude*  
**Dickens!**

Week Fifteen

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**Tues 4/18**    READ: Gabriel García Márquez, *One Hundred Years of Solitude*

**Thurs 4/20**    **DUE: ESSAY 2 FINAL DRAFT**  
READ: Gabriel García Márquez, *One Hundred Years of Solitude*

## Responsibilities

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**Attending Class** You cannot succeed in this class if you do not attend. We believe that intellectual growth and success in higher education occur through interaction in the classroom and laboratories. However, we do not want to penalize students for participating in college-sponsored events. When you miss class because of a college event, you must give notice of your absence in advance, and you are responsible for all missed work. Being absent doesn't excuse you from doing class work; you have more responsibilities to keep up and meet the objectives of this course.

In accordance with the English Department attendance policy, **any student missing more than NINE (9) hours of class—six class sessions—will receive an F.** These nine hours include both excused and unexcused absences; it also includes all tardies of more than 15 minutes. Please be aware these hours include absences due to birthdays, sport events, illness, work, etc.

### Turning In Your Work

You cannot succeed in this class if you do not turn in all your work on the day it is due.

All assignments are to be turned in at the beginning of class on the due date listed on the course syllabus. All written work must be typed and stapled (unless otherwise instructed).

- **Late Projects:** Projects (e.g. Reading Journals, Essays) will not be accepted late unless you have made formal, written arrangements with me via email prior to the next scheduled class session. In other words, do not show up to class a week later with an overdue project and expect it to be accepted; it will not be.

**Missed Work:** Except under dire circumstances (e.g. serious bodily injury requiring hospitalization or prolonged illness) in-class activities, journals, worksheets, study guides, quizzes, and exams cannot be made up if you are absent on the day the assignment is due. Completing assignments late is inherently unfair to your classmates who have completed their assignments on time.

### Using Electronic Devices

Electronic devices can only be used in class for course-related purposes. If you text or access the Internet for other purposes, you may be asked to leave, in which case you will be marked absent.

### Participating in Class

You will receive a grade for your classroom participation. You must come to class prepared, be on time, stay for the duration of the class, engage in a constructive way with your classmates, and demonstrate your knowledge of assigned coursework. If you are unprepared or disengaged, you may be asked to leave, in which case you will be marked absent.

### Communicating with your Professor

*Social Media:* This course requires regular use of websites including, but not limited to, YouTube, Wordpress, Facebook, Twitter, Instagram, Blackboard, and CCSJ email. The class will have a private Facebook group that will be used to share texts and extend our classroom discussion. If you are not a regular Facebook user, you can set up an account using an alias. Look for me on Facebook (Mark Cassello) and send a friend request.

*Blackboard:* Blackboard will be used to distribute readings, handouts, and announcements. Your grades will also be recorded regularly in Blackboard. It is essential that you log into Blackboard daily to ensure that you stay informed about the course. If the campus is closed or class cancelled due to bad weather, alternative assignments will be distributed via Blackboard and must be completed on time.

*Office Hours:* Students are encouraged to use office hours for assistance and clarification. Office hours are an excellent forum to discuss individual questions which are not appropriate during class (a question about your particular assignment, a question about the Communications program, your attendance, etc.). Appointments are not necessary,

but they help me to prepare for your visit and ensure that I will not be out of the office. My office hours are specified on the first page of the syllabus.

*Email:* I will use CCSJ's email to send urgent announcements about class or assignments. You should use CCSJ's email to communicate about absences and to ask small but important questions (e.g. clarification about an assignment). Don't use email to request information or materials readily available elsewhere (e.g. due dates ← listed on the syllabus, handouts ← available on Blackboard). I generally respond to emails within 24-48 hours with the exception of breaks/holidays when I may be unavailable until the next scheduled work day.

*Phone Calls:* Reserve phone calls for urgent communications. For example, call if you have a flat tire and will be unable to make it to class or if you have been snowed in. My office phone number is (219) 473-4322.

In all instances (Facebook Blackboard, office hours, email, phone), remember that communication with college instructors should *always* maintain standards of professionalism and formality.

### **Doing Your Own Work**

If you turn in work that is not your own, you are subject to judicial review, and these procedures can be found in the College Catalog and the Student Planner. The maximum penalty for any form of academic dishonesty is dismissal from the College.

Using standard citation guidelines, such as MLA or APA format, to document sources avoids plagiarism. The Library has reference copies of each of these manuals, and there are brief checklists in your Student Handbook and Planner.

**PLEASE NOTE:** All papers may be electronically checked for plagiarism.

### **Withdrawing from Class**

After the last day established for class changes has passed (see the College calendar), you may withdraw from a course by following the policy outlined in the CCSJ Course Catalog.

## **Resources**

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### **Student Success Center:**

The Student Success Center provides faculty tutors at all levels to help you master specific subjects and develop effective learning skills. It is open to all students at no charge. You can contact the Student Success Center at 219 473-4287 or stop by the Library.

### **Disability Services:**

Disability Services strives to meet the needs of all students by providing academic services in accordance with Americans with Disabilities Act (ADA) guidelines. If you believe that you need a "reasonable accommodation" because of a disability, contact the Disability Services Coordinator at 219-473-4349.

### **Counseling Services:**

If you are in need of emotional support, CCSJ has free services available on campus. A mental health professional is on campus in Room 301 at various times throughout the week. Br. Jerry Schweiterman is the head of the campus ministry and can be found in Room 408.

### **Other Services:**

CCSJ has a food and clothing pantry available for students which is located in the basement. Contact Diane Bailey in the Student Activities Center for more information: [dbailey@ccsj.edu](mailto:dbailey@ccsj.edu)

### **CCSJ Alerts:**

Required: Calumet College of St. Joseph's emergency communications system will tell you about emergencies, weather-related closings, or other incidents via text, email, or voice messages. Please sign up for this important service annually on the College's website at: <http://www.ccsj.edu/alerts/index.html>.

In addition, you can check other media for important information, such as school closings:

**Internet:** <http://www.ccsi.edu>

**Radio:** WAKE - 1500 AM, WGN - 720 AM, WIJE - 105.5 FM, WLS - 890 AM, WZVN - 107.1 FM, WBBM NEWS RADIO 780

**TV Channels:** 2, 5, 7, 9, 3

## Emergency Procedures

### MEDICAL EMERGENCY

#### EMERGENCY ACTION

1. Call 911 and report incident.
2. Do not move the patient unless safety dictates.
3. Have someone direct emergency personnel to patient.
4. If trained: Use pressure to stop bleeding.
5. Provide basic life support as needed.

### FIRE

#### EMERGENCY ACTION

1. Pull alarm (located by EXIT doors).
2. Leave the building.
3. Call 911 from a safe distance, and give the following information:
  - Location of the fire within the building.
  - A description of the fire and how it started (if known)

### BUILDING EVACUATION

1. All building evacuations will occur when an alarm sounds and/or upon notification by security/safety personnel. **DO NOT ACTIVATE ALARM IN THE EVENT OF A BOMB THREAT.**
2. If necessary or if directed to do so by a designated emergency official, activate the building alarm.
3. When the building evacuation alarm is activated during an emergency, leave by the nearest marked exit and alert others to do the same.
4. Assist the disabled in exiting the building! Remember that the elevators are reserved for persons who are disabled. **DO NOT USE THE ELEVATORS IN CASE OF FIRE. DO NOT PANIC.**
5. Once outside, proceed to a clear area that is at least 500 feet away from the building. Keep streets, fire lanes, hydrant areas and walkways clear for emergency vehicles and personnel. The assembly point is the sidewalk in front of the college on New York Avenue.
6. **DO NOT RETURN** to the evacuated building unless told to do so by College official or emergency responders.

### IF YOU HAVE A DISABILITY AND ARE UNABLE TO EVACUATE:

Stay calm, and take steps to protect yourself. If there is a working telephone, call 911 and tell the emergency dispatcher where you are **or** where you will be moving. If you must move,

1. Move to an exterior enclosed stairwell.
2. Request persons exiting by way of the stairway to notify the Fire Department of your location.
3. As soon as practical, move onto the stairway and await emergency personnel.
4. Prepare for emergencies by learning the locations of exit corridors and enclosed stairwells. Inform professors, and/or classmates of best methods of assistance during an emergency.

### HAZARDOUS MATERIAL SPILL/RELEASE

#### EMERGENCY ACTION

1. Call 911 and report incident.
2. Secure the area.
3. Assist the injured.
4. Evacuate if necessary.

## TORNADO

### EMERGENCY ACTION

1. Avoid automobiles and open areas.
2. Move to a basement or corridor.
3. Stay away from windows.
4. Do not call 911 unless you require emergency assistance.

## SHELTER IN PLACE

### EMERGENCY ACTION

1. Stay inside a building.
2. Seek inside shelter if outside.
3. Seal off openings to your room if possible.
4. Remain in place until you are told that it is safe to leave.

## BOMB THREATS

### EMERGENCY ACTION

1. Call 911 and report incident.
2. If a suspicious object is observed (e.g. a bag or package left unattended):
  - Don't touch it!
  - Evacuate the area.

## TERRORISM AND ACTIVE SHOOTER SITUATIONS

### EMERGENCY ACTION

1. Call 911 and report intruder.

## RUN, HIDE OR FIGHT TIPS:

1. **Prepare** – frequent training drills to prepare the most effectively.
2. **Run and take others with you** – learn to stay in groups if possible.
3. **Leave the cellphone.**
4. **Can't run? Hide** – lock the door and lock or block the door to prevent the shooter from coming inside the room.
5. **Silence your cellphone** -- use landline phone line.
6. **Why the landline?** It allows emergency responders to know your physical location.
7. **Fight** – learn to “fight for your life” by utilizing everything you can use as a weapon.
8. **Forget about getting shot – fight!** You want to buy time to distract the shooter to allow time for emergency responders to arrive.
9. **Aim high** – attack the shooter in the upper half of the body: the face, hands, shoulder, neck.
10. **Fight as a group** – the more people come together, the better the chance to take down the shooter.
11. **Whatever you do, do something** – “react immediately” is the better option to reduce traumatic incidents.