

British Literature Survey, Late 18th Century to Present English 56B, Spring 2014

Contact Information

Instructor:	Dr. Katherine D. Harris
Office Location:	FO 220
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Office Hours:	Tues & Thurs 2-3pm and Friday 12-4pm on Twitter By appointment via Skype, Google Hangout
Class Days/Time:	T/R 10:30-11:45am
Classroom & Website:	Clark 111 http://britlitsurveysjsu.wordpress.com/

Course Description

The Romantic poets journeyed through Nature to find themselves. The Victorian novelists recognized social injustice. The Modernists heralded World War I and its destructiveness. The Postmodernists take all of this, revise, repackage, and re-sell it to the 20th-Century reader. In this course, we will read texts that reflect some of the variety of cultural and historical experiences in England from 1790 to now, including alternative forms of publication such as magazines, serial novels, e-literature, and weird novels. The final project will ask students to draw parallels between 21st-Century texts and their predecessors.

Course Goals and Learning Objectives

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

CLO 1 Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.

CLO 2 Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature

CLO 3 Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

CLO 4 Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.

CLO 5 Articulate the relations among culture, history, and texts.

Required Texts/Readings

Textbooks

Available in the bookstore & via [Amazon List](http://amzn.com/lm/R3O6P9AFN453JJ) (<http://amzn.com/lm/R3O6P9AFN453JJ>)

Norton Anthology of English Literature. Vols. D, E & F or complete Vol. 2. 9th edition.

Brontë, Charlotte. *Jane Eyre*. 3rd edition. Norton, 2001.

Burgess, Anthony. *A Clockwork Orange*. Re-print. Norton, 2011.

Carson, Anne. *Nox*. New Directions, 2010.

Cunningham, Michael. *The Hours*. VHPS, 2000.

Rhys, Jean. *Wide Sargasso Sea*. New York: Norton, 1999.

Shelley, Mary. *Frankenstein*. 2nd ed. Longman, 2006.

Woolf, Virginia. *Mrs. Dalloway*. Harcourt, 2005.

Google Doc, Wordpress, & Twitter accounts

Turnitin.com account

Suggested:

Research Guide for Undergraduates in English & American Literature. MLA, 2006 (ISBN 0873529243)

Hacker, Diana. *A Writer's Reference* (or other writing handbook)

Dictionary (*Webster's* or equivalent college-level)

Grading Policy

10% Class Discussion & Participation (CLO 1)

15% Weekly Blog Posts (CLO 3)

20% Mini Exams (CLO 1, 2)

15% Tweet as Character Project (CLO 1)

20% Collaborative Project: The Material Text (CLO 4)

20% Final Project/Timeline on 21st-Century Publishing Trends (CLO 4,5)

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU *Catalog* ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

For your final grades, 100-90 is an A, 89-80 is a B, 79-70 is a C, 69-60 is a D, and below 60 is an F. Pluses and minuses are the middle of each range. In calculating the final grade, a set number will represent each letter grade; for example, B+ is 87.5, B is 85, and B- is 82.5.

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

Class Discussion & Participation

This course studies the evolution of a particular genre. Since we will build on our definition of “gothic” and “horror” from the first day of class, your participation in each class meeting is imperative. This class is largely discussion-based; arrive to class prepared with the proper readings. For further tips on performing well in class, see below.

A student’s participation is assessed by his/her contribution throughout the semester. Use the following as guidelines for this portion of your final grade:

- To earn a "C," do the minimum: read and prepare assigned readings so you are never at a loss if you are asked a question, but speak only when called upon, do "ordinary," plain-vanilla presentations and responses. This is the "bottom line" for getting a "C" in this part of the course.
- To earn a "B," prepare assigned readings thoroughly, initiate discussions about them by asking good questions or suggesting ways to interpret readings, do presentations that reveal that you have done good additional work that you can make both interesting and meaningful to our discussions, and participate actively in those discussions.
- For an "A," take it up another level entirely: prepare readings thoroughly, find and talk about connections among them and among other aspects of culture (then and now), take a real leadership role in class discussions, including working actively to get others involved in the talk, make your presentations and responses "sparkle" by bringing to them something really special in terms of your own contributions, interests, skills, and abilities to think in broad even interdisciplinary terms. Most of all, remember that an "A" indicates the very best grade a person can get; that should tell you what sort of work you need to do to earn the grade of "A."

If you miss class, contact a classmate for notes, reading assignments and handouts – or, better yet, check our Course Website.

Weekly Blog Posts

Throughout the semester, we will write weekly blog posts (10 posts, 10 points each) to capture our thoughts about that week's readings. During our first meeting, we will spend some time setting up a WordPress blog for this very assignment. At other points in the semester, I'll ask you to read each others' posts and offer a comment. Typically, you will receive a prompt or question about which to pontificate. I encourage you to use the medium and include images, video, web links, and whatever else you can find. As we

become more comfortable with the technology, we may even venture into making screencasts (aka videos). Also included in each post will be a word limit that will consist of formally written paragraphs. (I still need to know that you know how to write!) Each post will receive a tag to ensure that I can find it for assigning points. We'll talk about this more during our first day.

Each post will receive a grade based on the *quality* of your response. We will discuss what makes an effective response. *There will be no make-up for these blog posts; you simply receive a zero for that week.*

Mini-Exams

Because each of the literary historical periods comes with its own set of literary genres, historical moments, authors, and key concepts, you will have a mini-exam after each section on the Romantics, Victorians, and Modernists. The short-answer in-class exams will test your knowledge of these key concepts before we move forward into the next section. You will use these key concepts in both your collaborative projects and the final projects; therefore, it's imperative that you understand them.

Tweet as Character Project

In the 21st-Century, we've figured out ways to stay connected constantly. But, we will soon discover that the 19th and early 20th-century audiences were moving towards a social networking of their own via newspapers, pamphlets, and magazines. How would they have reacted to Twitter, a social networking platform that allows only 140 characters per installment? We're going to find out. This semester, you will sign up for a Twitter account and tweet as one of the characters or voices from our readings. How will you capture the complex narratives of the poetry and prose that we'll read this semester? Will you craft a modern-day version of the character, integrating a revised language and diction for this character? Or will you stay true to the author's original intent and tweet the character's thoughts with just a little more filler? Your final analysis, along with an archive of your tweets, will be submitted. Further instructions will be distributed.

Collaborative Project on 19th-Century Materials

Often in literature surveys, we get caught up in reading only from the anthologies supplied to us by major publishing houses. But how are the literary texts selected and what is it that we're missing when we read an editor's *version* of literature? This semester, we're going to find out. Using my collection of original 19th-century newspapers, literary annuals, serialized novels, and magazines, groups will investigate the materiality of the text as 19th-century audiences would have experienced it – complete with advertisements, crappy newsprint paper, disappearing ink, and incendiary topics. (If we can arrange it, we'll also visit our Special Collections library where the original serials authored by Charles Dickens are being held.) Instead of calling this a group project, we're going to work on “collaboration,” an instance where a group of students come together to discuss and enhance each other's ideas (rather than divide and conquer a project without every speaking about the topic). I'll distribute a rubric for collaboration to facilitate your success in this new type of environment. Each group will be responsible for taking care

of the rare materials and finding a focus about which to research and analyze. Further instructions will be distributed.

Final Project on 21st-Century Publishing Trends

As we get towards the close of the semester, we will look back at our journey through the publishing trends of earlier years in order to assess the current state of print and virtual texts as new definitions of narrative. You will demonstrate your understanding of 21st-Century narrative by adding to a collaborative class timeline, using Google's N-Gram Viewer, authoring a critical essay about your topic, and presenting your findings at the final class session in Pecha Kucha form. Instructions will be distributed at a later date.

Late Submission Policy

If you cannot meet an assignment deadline (other than the blog posts), you must contact me *at least 48 hours prior* to our class meeting to discuss the situation. If this is not done, for *every day* that an essay is late, you will be penalized one grade step: A becomes A-, A- becomes a B+, etc. The weekend will count as one day. Unless you have prior permission or the assignment specifically requests it, *absolutely no assignment will be accepted via email.*

A Word about Plagiarism & Turnitin

Plagiarism checks will be performed by asking students to submit various written exercises or essays to Turnitin.com, a service which scans documents for all references to Web sources and other essays. **To sign up for Turnitin use the Class ID 7570647 and Password narrative.** You may see your Turnitin report when you submit your assignment; if there are any discrepancies, I will request a meeting with you; if plagiarism is indicated, you will receive a zero for the assignment and will be reported to Judicial Affairs. A second offense will result in failing the course and will require disciplinary action by Judicial Affairs.

Course Web Page

As we move along in the semester, course materials will be posted on the course website. After you have entered, simply click on our class title to print the current schedule or handouts, visit online resources, print copies of lost documents, find the SJSU Writing Center, check my office hours, find writing help, or double-check the meaning of "plagiarism."

Classroom Protocol

Respect your fellow students and I: Arrive on time (excessive tardiness will effect your participation grade) and do not partake in disruptive behavior. We will all be respectful of each other in both our face-to-face and online communications. If you are late, wait for an appropriate moment to enter so you do not disturb the class. Turn off cell phones or

put them on silent mode during the class period. You are welcome to use your laptop with the caveat that it is used to enhance our discussions.

Email Protocol, Office Hours & Online Contact

Email is the best possible way to contact me (9am-5pm, M-F) and has the added bonus of recording our conversations. When emailing me, please consider it a formal communication: include the appropriate salutation, your name, your question/comment, and be aware of tone. Know that long conversations over email are not fruitful merely because of the limitations of technology. If you have an extended question or dilemma that cannot be answered by our online materials, please visit me during office hours or schedule an online conference. If I'm in my office, I will usually turn on Google Chat. You might also be able to get my attention on Twitter. I will amass a class email list and will send out information regarding our meetings or the readings. *Please provide an email address that you check daily.*

Google Chat/Hangout ID: drkatherineharris

Skype ID: katherinedharris

Twitter ID: triproftri

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not

publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at

all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SCHEDULE of READINGS & ASSIGNMENTS
English 56B, Section 01 (Spring 2014)
Syllabus subject to change

Page Numbers = Norton Anthology 9th edition

Date	Topics	Reading Due	Assignment Due
Thur 1/23	Introductions: You, Me and a Different Kind of Course	Greensheet Policies & Schedule	Establish WordPress & Twitter (hashtag #56Bsjsu) accounts Fill in Blog Roll Create About bio page (prompts provided in class)
Tues 1/28	Narrating the 19th-century in Magazines, Serials & Literary Annuals	Literary annuals, serial novels, magazines, newspapers (you'll work with original 19th-century materials during class) Game: "Ever, Jane: The Virtual World of Jane Austen" (http://www.kickstarter.com/projects/30564009/ever-jane-the-virtual-world-of-jane-austen?ref=category) <u>Handouts</u> Hints for Reading Poetry & Fiction Timeline & Reading Materials	
Thur 1/30	The Romantics: Apocalypse & Revolution	Introduction (1-23) Timeline (23-25) "The Revolution Controversy" (148-9) Burke, <i>Reflections</i> (152-157) Wollstonecraft, Introduction to <i>Vindications of Rights of Woman</i> (170-174) Barbauld, "The Rights of Woman" (35-36) Hemans, "Casabianca" (868-70) <u>Handouts</u> Wollstonecraft's <i>Vindications</i> Summary (HO) <u>Recommended</u> British Newspaper Coverage of the French Revolution (online) <u>Handouts</u> Collaborative Project instructions	
Tues 2/4	The Romantics: Landscape, Tourism & Beauty	Wordsworth, "Lines Written a Few Miles Above Tintern Abbey" (259-262) Shelley, "Ozymandias" (768) Keats, Letter to George & Thomas Keats (942), "Ode on a Grecian Urn" (905) <u>Handouts</u> Table of Contents, <i>Lyrical Ballads</i> (HO) <u>Recommended</u>	Blog Post

Date	Topics	Reading Due	Assignment Due
		Wordsworth's <i>Guide to the Lakes</i> (Online) Wordsworth, "I Wandered Lonely as a Cloud" (305) D. Wordsworth, <i>Alfoxden & Grasmere Journals</i> (389-402) Rap of Wordsworth's "Daffodils" (Online) <i>New Yorker Cartoon</i> (Online) For Better for Verse (Online) Smith, "On Being Cautioned" (41) Wollstonecraft, <i>Letters Written</i> (196-202)	
Thur 2/6	The Romantics: Gothic, Satan & Byronic Heroes	Shelley, <i>Frankenstein</i> (Vol. I) Byron, "Prometheus" (Online) "The Gothic & the Development of a Mass Readership" (577-79) "The Satanic Hero" (490-91) "The Nightmare" Painting (C8) A few Gothic short stories (online) <u>Handouts</u> Gothic Novel Background (HO) <u>Recommended</u> Lamb, <i>Glenarvon</i> excerpt (Online) Scott, "Wandering Willie's Tale," (410-23) Coleridge, "Rime of the Ancient Mariner" (430-46), "Kubla Khan" (446-49), Illustration (C8) Robinson, "To the Poet Coleridge" (74) Modern References to Kubla Khan (Online)	Blog Post
Tues 2/11		Shelley, <i>Frankenstein</i> (Vol. II) Shelleys, excerpt <i>History of a Six Weeks' Tour</i> (<i>Frankenstein</i> 256-58) Gilpin, excerpt <i>Three Essays</i> (<i>Frankenstein</i> 216-18)	
Thur 2/13		Shelley, <i>Frankenstein</i> (Vol. III)	Blog Post
Tues 2/18	Mini-Exam on Romanticism		Collaborative Presentation on Romantic-era Text
Thur 2/20	The Victorians: A Narrative in Pictures	"Our Mutual Friend: The Advertisements" http://omf.ucsc.edu/publication/advertisements.html Introduction & Timeline (979-1002) Dickens, "A Visit to Newgate" (1239-48) Darwin, <i>Origin of Species</i> (1539-45) Search <i>Database of Mid-Victorian Wood Engraved Illustrations</i> (1862) using Keyword Search: "reading" <u>Handouts</u> Transition to the Victorians (HO)	Blog Post
Tues 2/25	The Victorians: Developments in Print	Visit to Special Collections to read Dickens serials	
Thur 2/27	The Victorians: Dickens (Recorded lecture on Dickens or visiting lecturer)	Reading tba <u>Recommended</u> Ruskin, <i>Of Queens' Gardens</i> (1587-89)	Blog Post
Tues 3/4	The Victorians: Scribbling Women & the Imperial Gothic (visiting lecturer)	<i>Jane Eyre</i> (pub 1847), Preface & Chps 1-17 <u>Recommended</u> Eliot, "Silly Novels by Lady Novelists" (1342)	

Date	Topics	Reading Due	Assignment Due
		Pear's Soap Ad from 1899 (Online) Kipling, "White Man's Burden" (1821) Imperial Views (Online)	
Thur 3/6	(recorded lecture)	continue <i>Jane Eyre</i> , Chps. 17-38 <u>Recommended</u> First Report of the Children's Employment Commission (1563-65) Engels, <i>The Great Towns</i> (1565-72) Mayhew, <i>London Labour and the London Poor</i> (1576-77)	Blog Post
Tues 3/11	The Victorians: The Angel in the House	Patmore, "Angel in the House" (1585-87) Tennyson, "Lady of Shalott" (1114-19) Morris, "Defence of Guenevere" (1483-91) R. Browning, "My Last Duchess" (1255) E.B. Browning, <i>Sonnets from the Portuguese</i> (1084-85)	
Thur 3/13	Mini-Exam on The Victorians		Collaborative Presentation on Victorian-Era Text
Tues 3/18	Modernist Experiments	Woolf, <i>Mrs. Dalloway</i> (pub. 1925) - read at least half	
Thur 3/20	The Modernists: Professional Women	finish <i>Mrs. Dalloway</i> <u>Recommended</u> Woolf, "Professions for Women" (2152-55)	Blog Post
Tues 3/25		SPRING BREAK	
Thur 3/27		SPRING BREAK	
Tues 4/1	Mini-Exam on the Modernists		Collaborative Presentation on Modernist text (Beardstair) Discuss final project & timeline
Thur 4/3	Postmodernism: Performing Postmodernity	Pinter, <i>The Dumb Waiter</i> (2601-22) Don Draper Says "What" (in-class) <i>Pulp Fiction as Typography</i> (in-class)	Blog Post
Tues 4/8	Postmodernism: Realizing Postmodern Frankensteins	<i>A Clockwork Orange, Introduction & Part I</i>	
Thur 4/10		<i>A Clockwork Orange, Part II</i>	
Tues 4/15		<i>A Clockwork Orange, Part III</i>	Blog Post
Thur 4/17	Postmodernism: A New Depthlessness	Cunningham, <i>The Hours</i> (pub. 1998), read all	
Tues 4/22	Late 20th Century Afterings	<i>Wide Sargasso Sea</i> , read all	
Thur 4/24	Mini-Exam on Postmodernism		Collaborative Presentation on PostModernist text Work on timeline in class
Tues 4/29	21st Century: The Uncontrollable Page	"The Loneliness of the Long Distance Reader" (http://www.nytimes.com/2014/01/05/opinion/sunday/the-loneliness-of-the-long-distance-reader.html)	Tweet as Character Essay due

Date	Topics	Reading Due	Assignment Due
Thur 5/1	Work on timeline in class or visit working printing presses?	pagewanted=all&_r=1) <i>Helvetica</i> (video in class) <i>Nox</i> Review of <i>Nox</i> : http://www.newyorker.com/arts/critics/books/2010/07/12/100712crbo_books_orourke Typographic Ballet: http://cargocollective.com/rhythm/Typographic-Ballet	Blog Post
Tues 5/6		Potential Games: <i>World of Warcraft</i> , <i>Guild Wars</i> (http://www.guildwars.com/products/guildwars/default.php), <i>Lord of the Rings Online</i> , <i>The Room</i> (free on iPad; 1.99 on Android & IOS), <i>Star Wars the Old Republic</i> , <i>Rift</i> , <i>Tera Rising</i> , <i>Ragnarok</i> , <i>Path of Exile</i> or <i>Diablo III</i> Developer Diary, Parts 1-5 (YouTube – you will need to have a YouTube account to see these) (see online schedule for URLs) <i>Diablo III</i> (in class play & discussion) <i>Diablo III</i> Wiki: http://diablo.wikia.com/wiki/Diablo_III <i>Diablo III</i> Official Site: http://us.blizzard.com/en-us/games/d3/	
Thur 5/8		<i>Diablo III</i> (in class play & discussion)	
Tue 5/13	Reflections & Timeline		Blog post
Final Exam Day: Friday, May 16, 9:45am-12pm Final Project & Pecha Kucha Presentation due in class			