

**San José State University**  
**Department of English and Comparative Literature**  
**English 153, British Novel before 1900, Fall 2017**

**Instructor:** Dr. Katherine D. Harris  
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**Office Hours:** Tues & Thur 3-4pm & by appointment  
**Class Days/Time:** T/R 1:30-2:45pm  
**Classroom:** BBC 205

### **Course Web Page**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on our course web page on Canvas. You are responsible for regularly checking the email you provided in MySJSU to learn of any updates or the Canvas messaging system.

### **Course Description**

For this course, we'll begin our exploration of the novel with one of Jane Austen's works and take a look at the data produced by Franco Moretti at Stanford (from the article). We'll venture away from the regular novels of the British 19th century (because I teach *Frankenstein* and *Dracula* and Dickens in other courses). Instead, we'll explore *She* (meant to solidify England's historical dominance), a hastily written novel by H. Rider Haggard that he published in response to *Treasure Island* (meant to encourage young boys towards adventure).

We'll venture through Lewis Carroll's *Through the Looking Glass* and *Alice in Wonderland* -- and explore Carroll's puzzle mastery hidden within these novels. We'll even "read" a puzzle version of *Alice in Wonderland* as a mobile app (must solve anagrams to move forward in the novel). *Alice* was the first novel to encourage children's imagination; let's see if we can capture that playfulness despite the rampant cynicism of the 21st century. *Kim* by Rudyard Kipling will round out our explorations with an ex-patriot's view of England from behind. On the first day, the class chose the first Sherlock Holmes novel as our final novel selection.

### **Course Goals and Student Learning Objectives**

#### **Course Learning Outcomes and Course Goals**

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.

## 1-Unit Enhancement

Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following 1-unit enhancement:

Undergraduate Research and Information Literacy.

For this added 1-unit, students will work on an extensive research project. Each presenter will research the contemporary definition, reception, and publications about that particular concept and present it to the class in Pecha Kucha style. Examples of questions to be considered:

- what would readers have read about these concepts/characters at the time?
- popular culture?
- scholarship?
- What other information do we need to know?

The research begins with the *Oxford English Dictionary* database for word derivations, then progresses to using Google's N-Gram Viewer to assess the occurrence of the concept as it was published in all of the materials scanned into Google Books. Then, the research intensifies with asking students to read through the digital materials to discover the contemporary meaning of the phrase as it would have impacted the novel associated with the concept. The results of the research will be presented to the class for discussion with a Pecha Kucha presentation. A 1200-word essay is due the following week after feedback from Dr. Harris on the day of the presentation. A research tutorial day as well as progress reports will be scheduled; the progress report is intended to allow Dr. Harris an opportunity to provide feedback on research strategies as well as mentor students on the presentation.

## Required Texts/Materials

### Mobile App:

[OKBOS](#) (\$2.99) -- *Alice in Wonderland* as anagrams

### Required Novels:

**A STUDY IN SCARLET** -- originally published in 1887, [Beeton's Christmas Annual \(Links to an external site.\)](#)[Links to an external site.](#)

Author: Arthur Conan Doyle

Edition: Obtain any edition you can find ([Dover Thrift Edition \(Links to an external site.\)](#)[Links to an external site.](#) is fine)

Publication Date: 1887

Publisher: Any

Student use of this title is: Required

**ANNOTATED ALICE** (150TH ANNIVERSARY ED.) | Edition: 15

Author: CARROLL

ISBN: 9780393245431

Publication Date: 10/05/2015

Publisher: NORTON

Estimated Student Price **(Savings based on Print, New):**

Print, new: \$39.95

Print, used: \$29.95 **(25% Savings)**

Print, new rental: \$32.95 **(18% Savings)**

Print, used rental: \$8.00 **(80% Savings)**

Student use of this title is: Required

**NORTHANGER ABBEY** | Edition: 04

Author: AUSTEN

ISBN: 9780393978506

Publication Date: 11/28/2004

Publisher: NORTON

Estimated Student Price **(Savings based on Print, New):**

Print, new: \$19.60

Print, used: \$14.70 **(25% Savings)**

Print, new rental: \$13.35 **(32% Savings)**

Print, used rental: \$9.20 **(53% Savings)**

Student use of this title is: Required

**SHE** (9536422) | Edition: 91

Author: HAGGARD

ISBN: 9780199536429

Publication Date: 08/01/2008

Publisher: OXF

Estimated Student Price **(Savings based on Print, New):**

Print, new: \$9.95

Print, used: \$7.45 **(25% Savings)**

Print, new rental: \$8.20 **(18% Savings)**

Print, used rental: \$2.00 **(80% Savings)**

Student use of this title is: Required

**WOMAN IN WHITE** | Edition: (REV)99

Author: COLLINS

ISBN: 9780199535637

Publication Date: 05/15/2008

Publisher: OXF

Estimated Student Price **(Savings based on Print, New):**

Print, new: \$8.95

Print, used: \$6.70 **(25% Savings)**

Print, new rental: \$7.40 **(17% Savings)**

Print, used rental: \$1.80 **(80% Savings)**

Student use of this title is: Required

**KIM** | Edition: 02

Author: KIPLING

ISBN: 9780393966503

Publication Date: 01/25/2002

Publisher: NORTON

Estimated Student Price (**Savings based on Print, New**):

Print, new: \$20.65

Print, used: \$15.50 (**25% Savings**)

Print, new rental: \$17.05 (**17% Savings**)

Print, used rental: \$9.80 (**53% Savings**)

Student use of this title is: Required

### **Grading Policy**

10% Class Discussion & Participation

10% Reading Journal (CLO 1, 2, 3, 5)

20% Discussion Posts (CLO 1, 2, 3, 5)

20% Concept Presentation (CLO 5)

20% 21st-Century Revision, Re-mixing, Re-Writing Presentation (CLO 4)

20% Final Project (CLO 1, 2, 3, 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.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

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.

- The “A” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student’s ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.
- The “B” essay will demonstrate competence in the same categories as the “A” essay. The chief difference is that the “B” essay will show some descriptably slight weaknesses in one of those categories. It may slight one of the assigned tasks,

show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

- The “C” essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “B” essay.
- The “D” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment—that is, too simplistic or short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.
- The “F” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

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 a variety of ways to analyze literature. From the first day of class, your participation in each class meeting is imperative. Since this class is largely discussion-based, arrive to class prepared with the proper readings. Bring *Heart of Darkness* to every class meeting. 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.

### **Reading Journal**

On the first day of a novel and the last day of a novel, each student will post a reading journal entry (200-500 words) that explores a particular idea for that day's discussion. The reading journal is intended to prompt thought about the novel prior to our class discussion. Entries are graded on pass/fail. No late reading journal posts are allowed.

To begin, type a significant quote from the day's assigned reading at the top of the entry, skip a line, begin discussing your thoughts (in formal voice) about the quote and any ideas that may come to mind. Feel free to embed images or other media forms as well as links to other information that you may have perused.

### **Discussion Posts (10 total)**

Each discussion post is worth 1 to 10 points and is based on the *quality* of your response. These discussion posts will focus on a particular topic associated with that week's readings and discussion. This writing will also allow you to practice your writing and analytical skills and are typically based on the mini-lectures and discussion at each class session. Posts (unless otherwise specified) are formal writing that should conform to [MLA style](#) and should be edited for grammar and typographical mistakes. Sloppy writing will be penalized by at least 3 points.

*There are no make-ups for discussion posts; you simply receive a zero for that post. A late post will receive a zero. Please be aware that missing even a few of these posts will cause your final grade to drop significantly. On some days, you will write a post for participation points. This will apply not necessarily in terms of finite points, but will instead represent your participation in the class.*

Citing and quoting (and linking!) outside sources will definitely enhance your score. When in doubt, cite everything. See below for scoring rubric:

- 8-10 points: The post explores the prompt using references from our discussions, details from evidence, and an intellectual exploration of the topic. The post is free from grammatical and writing errors. This level of points is difficult to achieve. Expectations are high for the intellectual rigor of the post.
- 5-7 points: The post has the beginnings of intellectual rigor but lacks one of the qualities above.
- 3-4 points: The post regurgitates class discussion without exploring the topic further in addition to lacking evidence. The post contains grammatical errors, informal writing, ignores MLA style.
- 1-2: The post severely lacks elements from above or does not answer the prompt. This point range also signals a lack of formal writing and a recommendation to visit the Writing Center for help with formal writing style. This point range also signals use of personal pronouns throughout the post as well as a lack of interest in the topic/prompt.
- 0 points: This represents not submitting the post on time, not at all, using first or third person, or not answering the prompt at all.

### **Concept Presentation**

For this presentation, each presenter will focus on the history of a single concept associated with a designated novel or short story on the syllabus schedule -- for example, a presentation might focus on the concept of monster, witch, ghost, or serial killer, in concert with a particular novel. Further instructions will be distributed. (See also description of 1-Unit Enhancement above.)

### **21st-Century Revision, Re-mixing, Re-Writing Presentation**

Many of our novels were popular during the 19th-century but are not necessarily regularly taught or even considered be part of the literary canon ("Literature"). But, what happens when popular novels are re-mixed, revised, or re-written over the course of decades or even a century? What is the resulting media? dissemination? or meaning making? While our semester's scholarly adventures will take us through the history of the novel through 1901, for this presentation, students will investigate the continued evolution of our class novels in a variety of media forms through 2017. The presentation slides will be submitted. Further instructions will be provided.

### **Final Project**

The final project will be an extension of the 21st-century presentation. In this final individual project, in a formal written essay, compare your findings from the 21st-century presentation to one of our course texts. More instructions will be distributed

### **Late Submission Policy**

If you cannot meet an assignment deadline (other than the discussion posts), you must [contact](#) Prof. Harris *at least 48 hours prior* to our class meeting to discuss the situation.

When you contact Prof. Harris, please know that no matter the situation, for *every day* that an assignment is late, you will be penalized a half grade step: A becomes A-, A- becomes a B+, etc. The weekend will count as one day. In order to avoid late penalties, an assignment must be submitted in the required form on Canvas.

No late submissions allowed for discussion board posts or reading journals.

## **Academic Integrity & Plagiarism**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7 \(Links to an external site.\)](#)Links to an external site. 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. Visit the [Student Conduct and Ethical Development \(Links to an external site.\)](#)Links to an external site. website for more information.

**If you plagiarize any of your assignments, you will automatically fail this course.**

## **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](#), requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “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.

**No recordings of this course are allowed (video or voice).**

## **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

Office Hours: T/Th 3-4pm & by appointment, FO 220

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, consider it a formal communication. See below for a brief example or check out the [Writing Center's handout](#) (pdf):

Dear Professor Harris,

[my question]

Thanks,

[sign your name here with your course]

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 chat/video chat. You might also be able to get my attention on Twitter for a very brief query. *Plan to check your Canvas account on a daily basis.*

Skype ID: katherinedharris

Twitter ID: [@triproftri](#)

Email: [katherine.harris@sjsu.edu](mailto:katherine.harris@sjsu.edu)

Canvas Conference or Zoom (contact me to schedule)

See this extremely helpful article about emailing your professor and why there's such an insistence on formality: "[Re: Your Recent Email to your Professor.](#)" *Inside Higher Ed.*

## University Policies

These links contain information relevant to all courses at SJSU.

[General Expectations, Rights and Responsibilities of the Student](#)

[Course Requirements and Assignments](#)

[\(Links to an external site.\)Links to an external site.](#)

[Attendance and Participation](#)

[Accommodation to Students' Religious Holidays](#)

[Dropping and Adding](#)

[Consent for Recording of Class and Public Sharing of Instructor Material - No Recording of Engl. 101](#)

[Academic integrity - aka Plagiarism Policy](#)

[Campus Policy in Compliance with the American Disabilities Act](#)  
[Student Technology Resources](#)  
[SJSU Peer Connections](#)  
[SJSU Writing Center](#)  
[SJSU Counseling and Psychological Services](#)

## English 153, Fall 2017, Course Schedule

*Note: Syllabus subject to change*

Date	Topics	Reading Due	Assignment Due
Thur 8/24	<b>Introductions</b>		<b>Choosing our final novel!</b>
Tue 8/29	<b>Big Assignments</b>	<ul style="list-style-type: none"> <li>• Join the English Department Google Email Group! Majors/Minors: Send an email to <a href="mailto:engdept-group+subscribe@sjsu.edu">engdept-group+subscribe@sjsu.edu</a></li> <li>• What should you read next? (See "<a href="#">Literature Map</a>")</li> </ul> <p><b>Discussion:</b></p> <ul style="list-style-type: none"> <li>• What's up with Canvas?</li> <li>• <a href="#">Share Your Class Notes</a></li> <li>• What are our assignments?</li> <li>• What are <a href="#">Dr. Harris' office hours</a>?</li> <li>• What are our class policies?</li> </ul>	<b>6-Word Introduction of Yourself</b> (in-class)
Thur 8/31	<b>History of the Novel</b>	<p><b>Mini-Lecture</b></p> <ul style="list-style-type: none"> <li>• A Brief History of the British Novel</li> <li>• See <a href="#">Periodic Table of Literary Villains</a> (Norton)</li> </ul> <p><b>Discuss</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Your Concept Presentation Project Proposal x3</a></li> </ul> <p><b>Read</b></p> <ul style="list-style-type: none"> <li>• "<a href="#">The Art of Criticism: Getting it Wrong</a>"</li> </ul>	<b>Post due by 12pm on <a href="#">Intellectual Autobiography</a></b> (credit/no credit)

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> <li><a href="#">How to Read Fiction</a></li> </ul>	
Tue 9/5	<b>Concept Presentations - Proposals</b>	(Research Tutorial)	<b>Post:</b> <a href="#">Your Concept Presentation Proposals x3</a> due by 5pm (counts toward Discussion Post grade)
Thur 9/7	<b>What Did the Novel Really Look Like in the 19th Century?</b>	(Special Collections)	<b>Post:</b> <a href="#">Materiality of the 19th-Century Novel</a> by Friday 5pm (counts toward Discussion Post grade)
Tue 9/12	<i>Northanger Abbey</i>	<b>Read</b> <ul style="list-style-type: none"> <li><a href="#">Austen's Plan of a Novel</a></li> <li><a href="#">Sublimity, the Supernatural, the Real</a></li> <li><a href="#">Elements of the Gothic</a></li> <li><a href="#">"The Word Choices That Explain Why Jane Austen Endures"</a> (<i>New York Times</i>)</li> <li><a href="#">"The Enduring Legacy of Jane Austen"</a> (NPR)</li> <li><i>Northanger Abbey</i>, Vol. I, Chps 1-7</li> </ul>	<a href="#">Reading Journal post</a>
Thur 9/14	<i>Northanger Abbey</i>	Vol. I, Chps 8-15	
Tue 9/19	<i>Northanger Abbey</i>	Vol. II, Chps. 1-7	Concept Presentation
Thur 9/21	<i>Northanger Abbey</i>	Vol. II, Chps. 8-16	<a href="#">Reading Journal post</a>
Tue 9/26	<i>Woman in White</i>		<b>Post:</b> <i>Northanger Abbey</i> Reading Journal post
Thur 9/28	<i>Woman in White</i>		Concept Presentation

<b>Date</b>	<b>Topics</b>	<b>Reading Due</b>	<b>Assignment Due</b>
Tue 10/3	<i>Woman in White</i>		Concept Presentation
Thur 10/5	<i>Woman in White</i>		Reading Journal post
Tue 10/10	<i>Woman in White</i>		Concept Presentation
Thur 10/12	<i>Alice in Wonderland</i>	<b>Read</b> <ul style="list-style-type: none"> <li>• "<a href="#">The Origins of Children's Literature</a>" (Norton)</li> </ul>	<b>Post:</b> <i>Woman in White</i> Reading Journal post
Tue 10/17	<i>Alice in Wonderland</i>		Concept Presentation
Thur 10/19	<i>Alice in Wonderland</i>		
Tue 10/24	<i>Alice in Wonderland</i>		Reading Journal post Concept Presentation
Thur 10/26	<i>She</i>		<b>Post:</b> <i>Alice in Wonderland</i> Reading Journal post
Tue 10/31	<i>She</i>		Concept Presentation
Thur 11/2	<i>She</i>		Reading Journal post Concept Presentation

<b>Date</b>	<b>Topics</b>	<b>Reading Due</b>	<b>Assignment Due</b>
Tue 11/7	<i>A Study in Scarlet</i>		<b>Post:</b> <i>She</i> Reading Journal post Concept Presentation
Thur 11/9	<i>A Study in Scarlet</i>		Concept Presentation
Tue 11/14	<i>Kim</i>	<b>Special Guest:</b> Professor Revathi Krishnaswamy	<b>Post:</b> <i>A Study in Scarlet</i> Reading Journal post
Thur 11/16	<i>Kim</i>		Concept Presentation
Tue 11/21	<i>Kim</i>		Reading Journal post  <b>Discuss:</b> <a href="#">21st-Century Presentation - Instructions &amp; Slide Submission</a>  Concept Presentation
Thur 11/23 - Thanksgiving			
Tue 11/28	<a href="#">OKBOS</a> -- <i>Alice in Wonderland</i> as anagram app	<b>Special Guest:</b> Greg Whitehead (creator of OKBOS)	<b>Post:</b> <i>Kim</i> Reading Journal post
Thur 11/30			<b>Post</b> <a href="#">Progress of your 21st-Century Presentation</a>
Tue 12/5	<b>21st Century Presentations</b>		
Thur 12/7	<b>21st Century Presentations</b>		<b>Post:</b> Review of 5 (from different days) presentations by Friday 5pm
<b>FINAL EXAM: Final Essay Due (no class meeting)</b>			
December 19, 7:30am-9:45am			