

San José State University
Department of English and Comparative Literature
British Romanticism: Bigger 6 (Engl. 232), Spring 2016

Instructor: Dr. Katherine D. Harris
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Office Hours: Thur 5-7pm & by appointment
Class Days/Time: R 7-9:45pm
Classroom: Clark 111

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

#Bigger 6: Decolonizing British Romantic Literature (1775-1835) through Print Culture

In the last few years, we have seen a rise in provocative efforts to expand and challenge the ways that scholars study and engage with British Romantic literature beyond the “Big 6” authors (Byron, Keats, Shelley, Wordsworth, Coleridge, Blake) and instead look towards the multi-vocal representations of the Romantic spirit, especially through the overwhelming amount of print materials aimed at both reinforcing and resisting the British Empire. Starting with Mary Shelley's 1818 *Frankenstein* as our ur-text, participants will learn about decolonizing British Romantic literary study by engaging in the international conversations on Twitter (hashtag [#bigger6](#)); engaging in archival study of women authors in the [Stainforth Library of Women's Writings](#); participate in Skype lectures by international scholars on “brown Romantics” and women authors; creating a project using a 19th-century iron press in collaboration with Santa Clara University; and performing archival research to construct a literary history (digital projects welcome!). Students will come to understand that the literary voices heralding the Industrial Revolution and mechanization of print culture were immigrant, non-white, or female. Assignments include a variety of weekly written assignments along with a culminating project.

Course Goals and Student Learning Objectives

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 Romanticism.

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 in the British Romantic period.

Required Texts/Materials

At [SJSU Bookstore](#)



FRANKENSTEIN:LONGMAN CULTURAL EDITION

REQUIRED | By *SHELLEY*

EDITION: 2ND 07

PUBLISHER: PEARSON

ISBN: 9780321399533



WOMAN OF COLOUR:A TALE ANONYMOUS

REQUIRED | By *DOMINIQUE*

EDITION: 08

PUBLISHER: BROADVIEW

ISBN: 9781551111766



BROADVIEW ANTH...,CONCISE,V.B-W/ACCESS

REQUIRED | By *BLACK*

EDITION: 2ND 13

PUBLISHER: BROADVIEW

ISBN: 9781554811335



LETTERS WRITTEN IN SWEDEN,NORWAY+....

RECOMMENDED | By *WOLLSTONECRAFT*

EDITION: 09

PUBLISHER: OXF

ISBN: 9780199230631

Grade Distribution

20% Lab Reports (x5)

15% Team Introductions

20% Individual Presentation

5% *Keats-Shelley Journal* 50 Voices submission

40% Digital Exhibit Project

Grading Policy

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.

- 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.

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.

Course Requirements and Assignments

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.

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.

Lab Reports

Five lab reports will provide information about particular activities conducted throughout the semester. Like the Discussion Posts, the lab reports will be written using formal language. See instructions for each individual lab report (worth 20 pts each but graded on a letter scale).

1. Krishnaswamy Visit on "Orientalism"
2. Leuner Visit on Stainforth, women poets, and Digital Humanities Projects
3. Chander virtual Visit on "Brown Romantics"
4. Grindstaff Visit on 18th & 19th-century Letterpress & Print Culture
5. Printing Workshop

Introducing Visitors - Team Project

Throughout the semester, we will host four visitors to our class sessions. In the background for all visiting lectures and discussions is the groundwork laid to create a stimulating intellectual interaction between the visitor and the audience. The role of the Introduction & Moderating Teams will include logistical coordination as well as intellectual coordination and then guidance on the day of the visit. As moderators, the teams will ensure that the direction of the conversation and discussion is never dull and always engaged.

Individual Presentations

As with any graduate course, an individual presentation allows the presenter to engage deeply with a particular area of the material set to be studied in this course. The presenters will provide guiding infrastructure and engaging queries for general discussion after framing the discussion for us by using one primary text and two secondary texts from the schedule for his/her assigned day. In addition, to allow for exploration and already acquired expertise, the presenter will bring in one primary text that is not already on the syllabus schedule for presentation, interpretation, and discussion for that particular day. The presenter will be in charge for half of our class session (longer if the discussion ensues).

Keats-Shelley Journal *50 Voices Submission*

The *Keats-Shelley Journal* has sent out a call for flash essays (500 words max) on new ways to investigate John Keats, Percy Shelley, Mary Shelley, and all of their related cohorts. The journal editors are inviting all levels of scholars to submit with special attention paid to graduate students. Because Bigger 6 addresses the gaps in the Big 6 authors (PB Shelley and Keats included), we'll use our class as an opportunity to foreground your own submission of a flash essay to the journal. We will have a drafting and peer reviewing session during Spring Break before the May 1 deadline for submission. Even if your essay is not selected for publication, the editors may invite you to participate in a symposium or event later on.

Digital Exhibit Project

Using either Omeka or Scalar and relying upon original versions of *Bengal Annual* (1835) and *Oriental Annual* (1840), the culminating project will be to create a digital exhibit of these serials in a capacity to be determined by the class participants. In other words, we will spend the semester learning about the British Romantic period, print culture, and the British Empire. The final digital project will offer an opportunity to construct a visual representation of a final seminar paper, one that is collaborative along with the other members of the class. In this way, participants will not only work in archival studies with original materials, but will also be asking research questions that haven't been answered in the scholarly community about these particular 19th-century materials. Because the materials are visually-oriented (bindings, engravings, page layout, etc.), a digital project will afford an opportunity to weave discussions about the material artifact into the arguments about British Romanticism beyond the "Big 6." We will

engage our literary critical skills, literary history knowledge, as well as learn project management while integrating the material text into our work. The digital exhibit project culminates in a final presentation day on the final exam day. This is a scaffolded project which means that we will have waypoints and markers to gauge progress of the project during the final 5 weeks of class with much of the readings and discussions front-loaded before approaching the digital apparatus. The digital project will be a collaborative project about little-studied literary texts produced in the British Empire and representative of the British Romantic period.

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 weekly posts.

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: Th 5-7pm & by appointment, FO 214

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

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 232, Spring 2019, Course Schedule

Note: Syllabus subject to change

Texts & Textbook Abbreviations

- **BV** = Broadview Anthology (see [Announcement](#))
- **PDF** = Articles provided as pdf copies from the below anthologies
- **CHB** = *A Companion to the History of the Book*. Eds. Simon Eliot and Jonathan Rose. Wiley Blackwell: 2009.
- **BH** = *The Book History Reader*. 2nd ed. Eds. David Finkelstein and Alistair McCleery. Routledge: 2006.

Date	Topic	Reading	Assignment
Jan 24	Introductions	<p>Lecture Topics - Introducing the Romantics</p> <ul style="list-style-type: none"> • <i>Based on</i> Broadview - Intro to Romanticism (1-31) <p>Handouts</p> <ul style="list-style-type: none"> • 19th-century timeline • 19th-century reading materials • Romantic Era Poetic Forms • KSJ 50 Voices CFP 	
Jan 31	Sublime & Identity	<p>Discussion</p> <ul style="list-style-type: none"> ○ Our Research Question ○ Opportunity to share research @ CESTA Stanford ○ “oriental” - Google NGram Viewer ○ 19th-century Print Culture Intro (slides) ○ Elements of Gothic (pdf) ○ Male vs. Female Gothic (pdf) ○ Terror vs. Horror (pdf) ○ Gothic Novel, Byronic Hero, Frankenstein ○ Timeline of Events in Frankenstein ○ 1831 Frankenstein frontispiece • Frankenstein character map 	<ul style="list-style-type: none"> • Discuss Grade distribution • Discuss finalized syllabus schedule & assignment • Select Visitor Introduction Teams (in-class) • Select Presentation Days (in-class) • Discuss The Oriental Annual & The Bengal

			Annual facsimiles
Feb 7	Nature & the Individual	<p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • <i>Frankenstein</i> (all) <p>Keep in mind</p> <ul style="list-style-type: none"> ○ FRAMING THE READING: Nature, sublime, women's issues, growth of the individual, poet's mind/technology, horror/terror, landscape/picturesque, monster as slave ○ Elements of Gothic (pdf) ○ Male vs. Female Gothic (pdf) ○ Terror vs. Horror (pdf) ○ Gothic Novel, Byronic Hero, Frankenstein (pdf) ○ Timeline of Events in Frankenstein (pdf) ○ 1831 Frankenstein frontispiece (pdf) ○ Frankenstein character map (pdf) 	<ul style="list-style-type: none"> • Discuss #bigger6 on Twitter
Feb 14	Nature & the Individual	<p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • "The Natural...Sublime" (BV 227-276) - <i>choose 3</i> • PB Shelley, "Prometheus" (BV 366) • Austen "Plan of a Novel" (pdf) • Wordsworth, "Tintern Abbey" (BV 145-147) • Barbauld "Rights of Woman" (BV 40-41) • Wollstonecraft, <i>Vindication</i> (BV 85-102) - <i>skim</i> • Preface, <i>Lyrical Ballads</i> (BV 147-154) • Wollstonecraft, Letters - <i>choose 1</i> as representation of Gilpin's picturesque • Arnold, Observations on Insanity... - <i>skim</i> (published 1782 - <i>pathologizes imagination as the first step towards insanity if overused</i>) 	

		<p>Supplemental</p> <ul style="list-style-type: none"> • Broadview - Intro to Romanticism (BV 1-31) - <i>skim as refresher for overall view of British Romantics</i> • Harris <i>Frankenstein</i> brief, mini-lectures: video 1, video 2, video 3 • Harris mini-lecture on an introduction to the Gothic (video) • Nature defined by Wordsworth & PB Shelley (pdf) 	
Feb 21	Slavery	<p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • <i>A Woman of Colour</i> (all) • P.B. Shelley, “Hymn to Intellectual Beauty” (BV 397) <p>Supplemental - A Woman of Colour</p> <ul style="list-style-type: none"> • Matthews, Review • Fielder, “Black Atlantic” <p>Supplemental - Slavery & Slave Trade</p> <ul style="list-style-type: none"> • Contexts on the Abolition of Slavery (BV 345-360) • See Resources page, section on Slavery & Imperialism • History of Race (pdf) • “A Soldier in Suriname Accidentally Wrote an Anti-Slavery Narrative” <p>Supplemental - Historical Context</p> <ul style="list-style-type: none"> • Rhodes, “Coverture” (podcast) • Brewer, “Authors, Publishers, and the Making of Literary Culture” (BH) • Pear’s Soap ads (pdf) 	
Feb 28	Orientalism	<p>Presenter: Keith Giles</p> <p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • The Oriental Annual & The Bengal Annual (presenter chooses 2-3 texts from each title for class to read & discuss) 	<p>Consider requirements of Lab Report: Prof. Krishnaswamy Visit & Orientalism</p>

		<p>Supplemental - Literary Annuals & Publishing</p> <ul style="list-style-type: none"> • Harris, “A Family History of British Literary Annuals” (pdf) • Harris Lecture on American Literary Annuals (video) • Conder, “Reviewers Reviewed” (pdf) • Southey, “1814 letter” re reviewers’ role in creation of art critique <p>Supplemental - Historical Context</p> <ul style="list-style-type: none"> • Contexts “India and the Orient” (BV pdf supplement) • “Rethinking Company Paintings” <i>Romantic Circles</i> • The Containment & Re-Deployment of English India, a <i>Romantic Circles</i> collection of essays -- choose 1 • Heinowitz, “The Allure of the Same: Robert Southey's Welsh Indians and the Rhetoric of Good Colonialism” <p>Supplemental - Print Culture</p> <ul style="list-style-type: none"> • “Reading Writing” (BV 211-226) • White, excerpts from <i>From Little London to Little Bengal</i> • Banham, “Industrialization of the Book” (CHB) • Eliot, “From Few and Expensive” (BH) 	
Mar 7	Orientalism (contd) & Women Romantics	<p>Visitor: Dr. Revathi Krishnaswamy (confirmed)</p> <p>Introduction Team: Michelle & Keith</p> <p>Readings</p> <ul style="list-style-type: none"> • Schwab, “Oriental Renaissance” (pdf) • Said, excerpt from Orientalism (pdf) • Krishnaswamy, “Nineteenth Century Language” (pdf) <p>-----</p> <p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • Charlotte Smith, from <i>Elegiac Sonnets</i> 	Consider requirements of Lab Report: Dr. Chander & Brown Romantics

		<p>(BV 43-46)</p> <ul style="list-style-type: none"> • Hemans, “Casabianca” (BV 425) • Landon, “The Chinese Pagoda” <i>Fisher’s</i> 1833 <p>Supplemental - Women Authors</p> <ul style="list-style-type: none"> • Charlotte Smith Story Map, <i>Romantic Circles</i> • Example of Ekphrasis, excerpt <i>From Song to Print</i> • Fang, on ekphrasis by poet Landon <p>Supplemental - Print Culture & Publishing</p> <ul style="list-style-type: none"> • Ledbetter, “Using Periodicals in Research” (pdf) • Price, “Cultures of the Commonplace” (BH) • Wald, “Periodicals” (CHB) 	
Mar 14	Brown Romantics	<p>Visitor: Dr. Manu Chander @profchander (tbd)</p> <p>Introduction Team: Dan Dirilo & Catherine</p> <p>Readings:</p> <ul style="list-style-type: none"> • Chander, Introduction & Chp 1, <i>Brown Romantics</i> (pdf) • Derozio, “To India My Native Land” <p>-----</p> <p>Presenter: Taylor-Dawn Francis</p> <p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • Prince, <i>The History of Mary Prince</i> (BV 327-344) OR <i>A Woman of Colour</i> contd.? <p>Supplemental - Colonial Point of View</p> <ul style="list-style-type: none"> • Land, “Sierra Leone” at BRANCH • Gibson, “Transforming Late Romanticism, Transforming Home” from <i>A History of Indian Poetry in English</i> • Fhlathuin, excerpts from <i>British Indian</i> 	Lab Report on Dr. Krishnaswamy’s visit & “orientalism”

		<p><i>and Victorian Literary Culture</i></p> <ul style="list-style-type: none"> • Circulations: Romanticism and the Black Atlantic in <i>Romantic Circles</i> - related to <i>The History of Mary Prince</i> - choose 1 	
Mar 21	Periodicals & Imagined Communities	<p>Presenter: Dan Dirilo</p> <p>Literature - Primary Texts</p> <ul style="list-style-type: none"> • The Oriental Annual & The Bengal Annual (presenter chooses 2-3 texts from each title for class to read & discuss; use the digital facsimiles available online) • <i>Lyrical Ballads</i> comparison <p>Supplemental - Secondary Criticism</p> <ul style="list-style-type: none"> • Queering Romanticism (issue of <i>Romanticism on the Net</i> - choose 1 article) • Ahmed, ““An Unlimited Intercourse”: Historical Contradictions and Imperial Romance in the Early Nineteenth Century” <p>Supplemental - Print Culture History & Theory</p> <ul style="list-style-type: none"> • Anderson, “Imagined Communities” (pdf) • Synopsis of "imagined communities" by Benedict Anderson (video) • Andrews, “Ephemera” (CBH) • Patten, “When is a Book Not a Book” (BH) 	Lab Report on Dr. Chander’s visit & “brown romantics”
Mar 28	Print Culture, the Letterpress, and Printing Press Workshop?	<p>Visitor: Professor Beverly Grindstaff (confirmed)</p> <p>-----</p> <p>Printing Press Workshop -- entire class session (tbd)</p>	
April 4		SPRING BREAK	<p>Submit KSJ 50 Voices for peer review to class by April 1; peer review completed by April 9</p> <p>By April 4: Lab Report: Prof. Grindstaff & 18-19c Print Culture</p>

April 11	Digital Project & Omeka Workshop	<p>Visitor: Dr. Kirstyn Leuner @KLeuner (confirmed)</p> <p>Introduction Team: Marisa & Taylor-Dawn</p> <p>Readings:</p> <ul style="list-style-type: none"> • About, Stainforth • “Oriental Scenes,” Leuner blog post, Stainforth <p style="text-align: center;">-----</p> <p>Presenter: Marisa (or the following week)</p> <p>History of Gothic Short Stories pub in Literary Annuals</p> <ul style="list-style-type: none"> • Harris, Introduction, <i>Forgotten Gothic</i> (pdf) • Harris, Images from <i>Forgotten Gothic</i> compared in video • Harris, Publication rates of Gothic short stories published in annuals via dynamic visualization <p>Supplemental - Theory</p> <ul style="list-style-type: none"> • Borges, “Tower of Babel” (pdf) • Harris, “Archive” <i>Keywords</i> (pdf) • What is a Book/Archive/etc.? (pdf) <p>Supplemental - Textual & DH Projects</p> <ul style="list-style-type: none"> • Guide to Descriptive Bibliography (pdf) • Creating an argument about material artifacts: Harris, “Feminizing” (pdf) • “Spatial History Project: Intelligent Cities Case Study” - <i>possibility to use these tools for our DH project?</i> • Digitization Advice from SJSU Special Collections (pdf) • Forlini et al, “Mining the Material Archive” • Archive from <i>Digital Pedagogy in the Humanities</i> 	<p>Lab Report on Printing Press Workshop</p> <p>Discuss DH Project & Team division of labor</p>
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		<p>Supplemental - Omeka</p> <ul style="list-style-type: none"> • Omeka Tutorial: video • Examples of Omeka projects • Project Planning before diving in • Signing up for an Omeka.net account 	
April 18	Digital Project	<p>Readings - Constructing Digital Projects</p> <ul style="list-style-type: none"> • Eschner on big data and 19th-century women novelists • Text analysis from <i>Digital Pedagogy in the Humanities</i> • Visualizations from <i>Digital Pedagogy in the Humanities</i> 	<p>Lab Report on Stainforth Project, Digital Humanities, & recovery of British Romantic women's writing</p> <p>Construct a collaborative project grading rubric (in-class)</p>
April 25	Digital Project	<p>Readings</p> <ul style="list-style-type: none"> • Dr. Jim Mussell lecture (1 hr video) - "<i>bibliographical utopianism</i>" will be the focus of our conversation • Risam, "Colonial Violence and the Postcolonial Digital Archive" (pdf) 	<p>Keats-Shelley Journal: 50 Voices 500-words submit by May 1 to journal</p>
May 2	Digital Project Workshop: No class session		Meeting held by Project Manager -- all hands
May 9	Digital Project Workshop		
May 16	Final Presentation Day		Submit/complete DH project on <i>The Bengal Annual & The Oriental Annual</i>