

San José State University
Department of English and Comparative Literature
English 56B, British Literature Survey 1800-Present, Fall 2014

Instructor: Dr. Katherine D. Harris
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Office Hours: Tues & Thur 12:30-1:30pm
Class Days/Time: T/R 9-10:15am
Classroom: Clark 111

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 Student Learning Objectives

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- 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/Materials

Available in the bookstore & via [Amazon List](#)

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.

[Turnitin](#) account (free)

WordPress blog account (free) — see [instructions](#)

[Twitter](#) account

Grading Policy

10% Class Discussion & Participation (CLO 1)

10% Weekly Blog Posts (CLO 3)

15% Mini Exams (CLO 1, 2)

10% [Dickens Blog Post](#) (CLO 1, 4)

15% [Tweet as Character Project](#) (CLO 1)

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

20% [Final Project](#) 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.

- 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 the history of literature over the span of 200+ years and will travel through a variety of literary genres, and even a role playing game. Since we will build on our definitions of 235 years of literature, culture, and information 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.

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.*

See [instructions](#) on setting up your WordPress blog.

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.

Special Collections & Dickens Serials Blog Post

This assignment comes during our study of the Victorians and will require you to spend some time in Special Collections at King Library. Since this is a significant project, it will count more than than a weekly blog post. This assignment allows you to study original serials published in the mid-nineteenth century and is accompanied by a few video lectures. See [instructions](#).

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? Your final analysis, along with an archive of your tweets, will be submitted. See [instructions](#).

Collaborative Project on the Material Text

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 19th-century and 20th newspapers, literary annuals, serialized novels, magazines, and more groups will investigate the materiality of the text as 19th-century or 20th-century audiences would have experienced it – complete with advertisements, thin newsprint paper, disappearing ink, incendiary topics, and shifting literary modes.

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. See [instructions](#).

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. See [instructions](#).

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 8480211 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.

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 chat/video chat. 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+ Hangout ID: dr.katherine.harris

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/>.

Estimation of Per-Unit Student Workload

Success in all courses is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical, and practical. Other course structures will have equivalent workload expectations as described in the syllabus.

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.”

SJSU Academic integrity

A student’s commitment to learning, as evidenced by his or her enrollment at San Jose State University, and the University’s Academic Integrity Policy require all students to be honest in their academic course work. Faculty are required to report all infractions to the office of Judicial Affairs. The policy on academic integrity can be found at <http://www.sjsu.edu/senate/docs/S04-12.pdf>. The SJSU rules against plagiarism are set forth in the SJSU Catalog, which defines plagiarism as the act of representing the work of another as one’s own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements.

Plagiarism at SJSU includes, but is not limited to: (1) the act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another’s work, without giving appropriate credit, and representing the product as one’s own work. It is the role and obligation of each student to know the rules that preserve academic integrity and abide by them at all times. This includes learning and following the particular rules associated with specific classes, exams, and/or course assignments. Ignorance of these rules is not a defense to the charge of violating the Academic Integrity Policy.

Campus Policy in Compliance with the American Disabilities Act

If a student needs course adaptations or accommodations because of a disability, or if a student needs special arrangements in case the building must be evacuated, please make an appointment with the instructor as soon as possible. Presidential Directive 97-03 requires that students with disabilities register with DRC to establish a record of their disability. The DRC website is <http://www.drc.sjsu.edu>.

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>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

English 56B, Fall 2014, Course Schedule

Date	Topics	Reading Due	Assignment Due
Tues 8/26	Introductions: You, Me and a Different Kind of Course	Greensheet Policies, Schedule, and Assignments Assess laptop access for individual students	Establish WordPress & Twitter (hashtag #56Bsjsu) accounts Fill in Blog Roll Create About bio page with the following information: <ul style="list-style-type: none"> • How long have you been at SJSU? • Why are you an English major? (or other major?) • Have you used technology in a classroom for reading or assignments?
Thurs 8/28	Narrating the 19th-century in Magazines, Serials & more	Moved to Clark 111 for remainder of semester! Literary annuals, serial novels, magazines, newspapers (you'll work with original 19th-century materials during class)	In-Class: Name your table team & put into our Class Google Doc In-Class Blog Post due by Friday, 10pm (counts toward

Date	Topics	Reading Due	Assignment Due
		<p>Exercise (in-class)</p> <ul style="list-style-type: none"> • Romantic Period Timeline • Maps of the British Isles • Oxford English Dictionary Database (SJSU log-in) English LibGuide • Google N-Gram Viewer • Making Sense of Evidence <p>Discussion (in-class):</p> <ul style="list-style-type: none"> • See Geographic Nomenclature in Norton (A31), Map of London (A33), British Money (A34), chart of costs (A37) • London to Luton Hoo (1767) • Great Britain in the 19th C • Greenwood's Map of London (1827) • Maps of London through the 19th Century • British History Online • Current Value of Old Money • Purchasing Power of British Pounds from 1245 to Present <p>Exercise</p> <ul style="list-style-type: none"> • Metadata Games – discovering how much historical material is out there! 	<p>participation grade; no points, just a check mark) on interpreting the material text in 19th-century publishing (tag: material culture):</p> <ol style="list-style-type: none"> 1. The entire team author a description & image of your artifact (2-3 sentences including title, author, publisher, size, etc.) 2. Use the Making Sense of Documents articles to create a list of 3-5 bullet points to help you interpret/analyze your artifact or a portion of your artifact 3. Search Google NGram Viewer for a

Date	Topics	Reading Due	Assignment Due
			<p>significant concept from your artifact; collaborate on 3-5 sentences about what you find; include term/phrase, years searched, corpus</p> <p>4. Add the URLs for all of your teammates into your blog post</p>
Tues 9/2	<p>The Romantics: Apocalypse & Revolution</p>	<p>Readings:</p> <ul style="list-style-type: none"> • Introduction (3-27) • “The Revolution Controversy” (183) • Burke, <i>Reflections</i> (187-193) • Wollstonecraft, Excerpt from <i>Vindications of Rights of Men</i> (194-198) & Dedication/ Introduction from <i>A Vindication of the Rights of Woman</i> (211-216) • Barbauld, “The Rights of Woman” (48-49) • Hemans, “Casabianca” (886) <p>Discussion (in-class)</p> <ul style="list-style-type: none"> • Hints for Reading Fiction (pdf) • Hints for Reading Poetry 	

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • “revolution” in Google NGram Viewer • “Do You Hear the People Sing” from <i>Les Miserables</i> • Wollstonecraft Vindications of the Rights of Woman • 19th C Timeline • The Cost of Reading Materials in the 19th C • British Newspaper Coverage of the French Revolution 	
Thur 9/4	The Romantics: Landscape, Tourism & Beauty	<p>Readings:</p> <ul style="list-style-type: none"> • Wordsworth, “Lines Composed a Few Miles Above Tintern Abbey” (288-292) & Wordsworth’s Guide to the Lakes • Shelley, “Ozymandias” (776) — See For Better or Verse for elements of poetry • “Ozymandias,” Breaking Bad • Keats, Letter to George & Thomas Keats (942), “Ode on a Grecian Urn” (967) • Wollstonecraft, from <i>Letters Written during a Short Residence in Sweden, Norway & Denmark</i> (239-252) <p>Discussion:</p> <ul style="list-style-type: none"> • Landscape, Tourism & Beauty: Romantic Authors (Landscape Lecture PPT) • A Picture of Britain, BBC • Lyrical Ballads Table of Contents Comparison • Wordsworth, “I Wandered Lonely as a Cloud” as a rap song 	<p>Blog Post due by 9am (tag: revolution)</p> <p>Discuss in-class Collaborative Project instructions</p>

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • D. Wordsworth, <i>Alfoxden & Grasmere Journals</i> • Smith, “On Being Cautioned” 	
Tues 9/9	The Romantics: Gothic, Satan & Byronic Heroes	<p>Readings:</p> <ul style="list-style-type: none"> • Shelley, <i>Frankenstein</i> (Vol. I) • Byron, “Prometheus” • “The Gothic & the Development of a Mass Readership” (584-586) <p>Videos (watch before class):</p> <ul style="list-style-type: none"> • Introduction to the Gothic Lecture • Frankenstein Lecture 1 • Frankenstein Lecture 2 <p>Discussion:</p> <ul style="list-style-type: none"> • Moving from Nature to Beauty with the Romantics • Gothic Novel Background (PPT) • The Gothic Tradition, Gothic Novel, Gothic Hero Definitions (pdf) • The Byronic Hero, the Gothic Tradition, & Shelley’s Frankenstein • Lamb, Glenarvon excerpt • Scott, “Wandering Willie’s Tale,” (424) • Coleridge, “Rime of the Ancient Mariner” (443), “Kubla Khan” (459) • Robinson, “To the Poet Coleridge” (86) 	<p>Blog Post by 9am (tag: beauty)</p> <p>In Class: During class, teams will edit this blog post to include definitions of “beauty” from the OED, Google N-Gram, & Wikipedia</p> <p>In-Class Blog Post for participation: How do the concepts and philosophies about Romanticism show up in <i>Frankenstein</i> Volume I? Chose a specific literary element from Volume I to discuss. (tag: Frankenstein)</p>
Thur 9/11		<p>Readings:</p>	<p>In-Class Blog: for participation</p>

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • 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) <p>Video (watch before class):</p> <ul style="list-style-type: none"> • Frankenstein Lecture 3 <p>Discussion (in-class):</p> <ul style="list-style-type: none"> • A Look at Frankenstein's Legacy with Byronic Hero and Daemon (PPT) • Thomas Edison's silent film, Frankenstein • Young Frankenstein Trailer • It's Alive scene, Young Frankenstein • Creation scene, Mary Shelley's Frankenstein • Young Frankenstein in 5 Minutes: 	<p>points, work with your team to define “picturesque” using the OED, Wikipedia, & N-Gram (tag: picturesque)</p>
Tues 9/16		<p>Shelley, <i>Frankenstein</i> (Vol. III)</p> <p>Discussion (in-class)</p> <ul style="list-style-type: none"> • What Will Your Verse Be? (iPad Air commercial) 	<p>Blog Post: prompt provided in 9/11 class (tag: picturesque)</p>
Thur 9/18	Mini-Exam on Romanticism		<p>Romanticism Mini-Exam on Google Drive</p> <p>Video Recitation due as part of Mini-Exam by 9am</p>
Tues 9/23	The Victorians	<p>Introduction, from <i>Popular History in Victorian Magazines Database</i></p>	<p>Discuss Serials & Special Collections</p>

Date	Topics	Reading Due	Assignment Due
		<p>Videos (watch before class):</p> <ul style="list-style-type: none"> • Watch Introduction to Victorians Video Lecture <p>Readings:</p> <ul style="list-style-type: none"> • Introduction & Timeline (1017-1044) • All of Industrialism: Progress or Decline? in the Norton (1580-1607) • Darwin, <i>Origin of Species</i> (1539-45) • Dickens, “A Visit to Newgate” (see Norton table of contents for page number) — or read online <p>Accompanying Information:</p> <ul style="list-style-type: none"> • Transition to the Victorians (pdf) • 19th C Timeline (pdf) • Database of Mid-Victorian Images (keyword search) 	visit & blog post
Thur 9/25	The Victorians: A Narrative in Pictures & Developments in Print	Visit to Special Collections to read Dickens serials; see the online schedule for your time slot	
Tues 9/30	The Victorians: Dickens	<p>Continue visits to Special Collections</p> <p>Readings:</p> <ul style="list-style-type: none"> • Our Mutual Friend Advertisements <p>Video (watch before class):</p>	Blog Post due by 9am (prompt & tag embedded in video lecture)

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • Talking about Dickens Video Lecture 	
Thur 10/2	The Victorians: Dickens	Continue visits to Special Collections	
Tues 10/7	The Victorians: Scribbling Women & the Imperial Gothic	<p>Readings:</p> <ul style="list-style-type: none"> • <i>Jane Eyre</i> (pub 1847), Preface & Chps 1-17 • Kipling, “White Man’s Burden” (1880-1882) <p>Videos (watch before class):</p> <ul style="list-style-type: none"> • Watch Jane Eyre Introduction Video Lecture 	Blog Post due by 9am (prompt & tag embedded in video lecture)
Thur 10/9	No class session KDH in Tulsa, OK for a conference)	Finish working on your Dickens Serial Blog Post (due by 10pm today)	Dickens Serials Blog Post due by 10pm
Tues 10/14		<p>Readings:</p> <ul style="list-style-type: none"> • continue <i>Jane Eyre</i>, Chps. 17-38 • All of Empire & National Identity in the Norton (1636-1668) <p>Videos (watch before class):</p> <ul style="list-style-type: none"> • Watch the British Empire Video Lecture 	Blog Post due by 9am (prompt & tag embedded in video lecture on Empire)
Thur 10/16	The Victorians: The Angel in the House	<p>Readings:</p> <ul style="list-style-type: none"> • Patmore, “Angel in the House” (1613) • Tennyson, “Lady of Shalott 	

Date	Topics	Reading Due	Assignment Due
		(1161-1166) <ul style="list-style-type: none"> • Morris, “Defence of Guenevere” (1513-1522) • R. Browning, “My Last Duchess” (1282) • E.B. Browning, <i>Sonnets from the Portuguese</i> (1129-1130) 	
Tues 10/21	Mini-Exam on The Victorians		Video Recitation due as part of Mini-Exam
Thur 10/23	Modernist Experiments	Readings: <ul style="list-style-type: none"> • Introduction & Timeline (1887-1914) • Woolf, <i>Mrs. Dalloway</i> (<i>pub.</i> 1925) – read at least half • Pound, “In a Station of the Metro” (2069) • Eliot, “The Love Song of J. Alfred Prufrock” (2524-2527) Videos (watch before class): <ul style="list-style-type: none"> • Introducing Modernism • TS Eliot, Part 1 • TS Eliot, Part 2 • TS Eliot, Part 3 	Collaborative Presentations on the Victorians
Tues 10/28	The Modernists: Professional Women	Readings: <ul style="list-style-type: none"> • finish <i>Mrs. Dalloway</i> • Woolf, “<i>Professions for Women</i>” (2272-2276) • <i>Blast</i> (A Modernist magazine!) (2070-2077) Videos (watch before class):	Blog Post by 9am Discuss Tweet as a Character Essay

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • Blast Lecture <p>Discussion (in-class)</p> <ul style="list-style-type: none"> • Pulp Fiction as Typography 	
Thur 10/30	Mini-Exam on the Modernists		Video Recitation due as part of Mini-Exam
Tues 11/4	Postmodernism: Performing Postmodernity	<p>Readings:</p> <ul style="list-style-type: none"> • Pinter, <i>The Dumb Waiter</i> (2816-2836) 	Collaborative Presentations on Modernist text
Thur 11/6	Postmodernism: Realizing Postmodern Frankensteins	<ul style="list-style-type: none"> • <i>A Clockwork Orange, Introduction & Part I</i> <p>Video (watch before class):</p> <ul style="list-style-type: none"> • A Clockwork Orange, Part I <p>Discussion (in-class):</p> <ul style="list-style-type: none"> • Study Questions for A Clockwork Orange 	
Tues 11/11	No Class Session — Veteran's Day		
Thur 11/13		<p>Reading:</p> <ul style="list-style-type: none"> • <i>A Clockwork Orange, Part II</i> <p>Video (watch before class):</p> <ul style="list-style-type: none"> • A Clockwork Orange, Part II Lecture 	Blog Post Due by 9am

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • A Clockwork Orange, Part II, Chpt. 7 Lecture <p>Discussion (in-class)</p> <ul style="list-style-type: none"> • Postmodern Literature (definition in addition to class lecture) • Clip from movie Clockwork Orange (the film/eye open scene) 	
Tues 11/18		<p>Reading:</p> <ul style="list-style-type: none"> • <i>A Clockwork Orange</i>, Part III 	Discuss final project
Thur 11/20	Postmodernism: A New Depthlessness	<p>Reading:</p> <ul style="list-style-type: none"> • Cunningham, <i>The Hours</i> (pub. 1998), read all <p>Discussion (in-class):</p> <ul style="list-style-type: none"> • Don Draper Says “What” • Pulp Fiction as Typography 	
Tues 11/25	Late 20th Century Afterings	<p>Reading:</p> <ul style="list-style-type: none"> • <i>Wide Sargasso Sea</i>, read all • Re-read your blog post on colonialism in <i>Jane Eyre</i> <p>Discussion:</p> <ul style="list-style-type: none"> • Wide Sargasso Sea Trailer (video) 	Final Project Topic due by 9am (as Google Doc) Collaborative Presentations on PostModernist textMini-Exam on Postmodernism due on Monday, 12/1 by 10pm Video

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • Emancipation Act of 1833 	Recitation due as part of Mini-Exam by Monday, 12/1 by 10pm
Thur 11/27	Thanksgiving — No Class Session		
Tues 12/2	Late 20th-Century Counterculture: Comics & Zines	<p>Readings:</p> <ul style="list-style-type: none"> • “1980s Counterculture, and its Legacy, in Zines“ • “The Loneliness of the Long Distance Reader” (article) • “The Novel is Dead (this time it’s for real)” (article) <p>Exercise (in-class):</p> <ul style="list-style-type: none"> • Database of Underground & Independent Comics, Comix, & Graphic Novels (requires SJSU log-in) <p>Discussion</p> <ul style="list-style-type: none"> • Ergodic & Radial Reading (PDF) • Definition of “narrative” (wikipedia) • “Remaking the Western Canon” (blog post) • GNook (user-generated author associations) 	Tweet as Character Essay due by 9am
Thur 12/4	21st Century: The Uncontrollable Page	<p>Readings:</p> <ul style="list-style-type: none"> • <i>Nox</i> • Review of <i>Nox</i> (article) • <i>Helvetica</i> (video in-class) 	In-Class Blog Post: <i>Nox</i> , narrative, and your photo (tag: <i>Nox</i>) Collaborative Presentations on 21st Century “text”

Date	Topics	Reading Due	Assignment Due
		<p>Videos (watch before class):</p> <ul style="list-style-type: none"> • Typographic Ballet (video) • Matthew Carter: My Life in Typeface (TED Talk, 16 mins) <p>Discussion:</p> <ul style="list-style-type: none"> • Your photo from <i>Nox</i> • Can't We Talk about Something More Pleasant (memoir in cartoons) • NY Times review of Can't We Talk... • September 11 Digital Archive • Hints for Reading Fiction (pdf) • Definition of “narrative” (wikipedia) • Calliois’ “Typology of Play” • Full article on Calliois: Roger Callois “Man, Play and Games” Chapter 1 pp 3-11 	
Tues 12/9		<p><i>Diablo III</i> (in class play & discussion) — bring a mouse for easier play</p> <ul style="list-style-type: none"> • “High Tech Push Has Board Games...” (<i>NYT</i> article) • Watch Jane McGonigal for Thursday’s class: Gaming to save the world (watch entire video) • Review Calliois’ “Typology of Play” • Review Diablo III Wiki • Review the List of Actors • Review Interviews with some of the actors 	<p>Blog Post (due Wednesday, 10am [tag: play]): Answer the following</p> <ul style="list-style-type: none"> • What is the significance of your hero? • Did you listen to the Lore, Quests, Journals, and townspeople

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • Game: “Ever, Jane: The Virtual World of Jane Austen” • Article: five-bookish-iphone-games-you-should-be-playing-right-now <p>Potential Games: <i>World of Warcraft</i>, Guild Wars, <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></p> <p>or</p> <p><i>Diablo III</i> Developer Diary, Parts 1-5 (YouTube – you will need to have a YouTube account to see these)</p> <p><i>Diablo III</i> (in class play & discussion)</p> <p><i>Diablo III</i> Wiki: http://diablo.wikia.com/wiki/Diablo_III</p> <p><i>Diablo III</i> Official Site: http://us.blizzard.com/en-us/games/d3/</p> <p>Setting up to play <i>Diablo III</i></p> <ol style="list-style-type: none"> 1. Add your Battle.net name to the Blog roll (move all the way to the last column) 2. Watch Jane McGonigal for Thursday’s class: Gaming to save the world (watch entire video) 3. Review Calliois’ “Typology of Play” 4. Review Diablo III Wiki 	<p>e? What did you discover?</p> <ul style="list-style-type: none"> • What are the rules of this game — that you can discover so far? • At what level did you conclude the play? How much money has your hero found? • What’s in the inventory? • Was anything sold, repaired, or bought with the merchant? • What skills are available to your hero? • How can this kind of gaming “save the world”? (Make reference to the McGonigal video)

Date	Topics	Reading Due	Assignment Due
		<p>5. Review the List of Actors</p> <p>6. Review Interviews with some of the actors</p> <p>Read/Watch:</p> <p>1. SouthPark episode about World of Warcraft (watch entire video)</p> <p>2. Developer Journals (read at least 3 entries)</p>	<ul style="list-style-type: none"> • How can gaming represent narrative (or not)? <p>Blog post by 8am on December 17 (on participation; see course policies on participation grades) — <i>no points for this blog post</i></p>
<p align="center">Final Exam Day: Wednesday, December 17, 7:15-9:30am</p> <p align="center">Final Project & Pecha Kucha Presentation due in class</p>			