English 149 – TechnoRomanticism
(aka Romantic-Era Survey)
Fall 2009, San José State University
T/R 1:30-2:45pm, Clark 111

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Website: www.sjsu.edu/faculty/harris	**Office Hours**: W 11:30-1:30 & by appt.
Discussion Forum: http:/ic.sjsu.edu/moodle	*See schedule for my furlough days*

COURSE DESCRIPTION

The Romantic-era was perhaps one of the most intellectually and technologically productive eras in all of England: The Industrial Revolution forced citizens to abandon agrarian life and embrace an urban existence that was full of prostitutes, raw sewage, cholera and scientific experimentation. Literature during this time, 1785-1837, reflects the anxiety caused by this shift, but it also reflects an excitement about England's potentially terrifying future. In Mary Shelley's novel, *Frankenstein*, our hero(es) embody all of these aspects of British life. For this reason, the course will center around the themes prevalent in *Frankenstein* but with a slight twist. In "TechnoRomanticism," we'll create our own modern, annotated version of Mary Shelley's *Frankenstein* (complete with film references and any online links, e.g., YouTube, etc.). We'll read into the Romantic period through this 1818 text and then read Shelley's second novel, *The Last Man*, a very futuristic view of the nineteenth century. The course requires that we use Google Apps to create this annotated edition and keep track of our discussions in Moodle. No fears about technology, though – several tutorials and unending help will be offered. In the end, we will also be part of the "techno" in TechnoRomanticism. *Prerequisites:* Upper-division standing.

REQUIRED BOOKS & MATERIALS (on Reserve in King Library or see at Amazon Listmania)

Feldman, Paula, ed. *The Keepsake for 1829*. Toronto: Broadview, 2006. ISBN 1551115859

Mellor, Anne and Richard E. Matlak. *British Literature 1780-1830*. Wadsworth/Cengage Learning, 2006. ISBN 1413022537.

Radcliffe, Ann. *The Veiled Picture; or, The Mysteries of Gorgono*. 1802. Ed. by Jack G. Voller. Valancourt Books, 2006. ISBN 0977784185

Shelley, Mary. *Frankenstein*. 2nd ed. Ed. Susan J. Wolfson. New York: Longman, 2007. ISBN 0321399536

—. *Last Man*. Ed. Morton D. Paley. Oxford UP, 1998. ISBN 0192838652 OR 2008. ISBN 0199552355

Walpole, Horace. *The Castle of Otranto*. Ed. Laura Mandell. Longman, 2007. ISBN 0321398920

Google Account
Moodle Account
Working Email Address

Suggested (all on course reserve in King Library):
A Research Guide for Undergraduates in English & American Literature. MLA, 2006 (ISBN 9780873529242)
A Dictionary of Cultural and Critical Theory. Ed. Michael Payne. Blackwells, 1996. ISBN 9780631207535
MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009.
Hacker, Diana. *A Writer's Reference* (or other writing handbook)
Jackson, Shelly, *Patchwork Girl*. Eastgate, 1995. ISBN 9781884511236 – CD-Rom
Sheck, Laurie. *A Monster's Notes*. Knopf, 2009. ISBN 0307271056
Dictionary, Collegiate-level

COURSE LEARNING OBJECTIVES

- To promote awareness of the Romantic-era's engagement in historical and cultural processes;
- To examine the creative and textual production, dissemination and reception of Romantic-era literature;
- To understand the relations between culture, history, and texts, including ideological and political aspects of the representation, economic processes of textual production, dissemination and reception, and cross-fertilization of textual representations by those of other arts: architecture, sculpture, music, film, painting, dance, and theatre.
- To encourage close reading and understanding of Romantic-era literature.
- To recognize and appreciate the importance of major literary genres, subgenres, and periods in the Romantic-era.
- To respond imaginatively to the content and style of texts.

GRADE DISTRIBUTION

10%	Class Discussion & Participation
25%	Reading Responses & Reflective Blogs
25%	Digital Project Essays (9 total)
15%	Oral Presentation on *The Last Man*
25%	Final Project, Rationale & Presentation

Graduate students see additional requirements for projects

Class Discussion & Participation

This course traces the various political, social and cultural upheavals of the Romantic-era as reflected in literature, politics and culture 1780-1837. Since our readings are organized under the principle of "radial reading" and our investigation of technology and Romanticism will build with each class meeting, your participation in every discussion is imperative. Please come to class prepared with the day's readings and armed with interesting questions. Our meeting space is the technology-rich environment of the Incubator Classroom where we will respond to each other in online forums, evaluate electronic resources and share strategies, successes and failures in our scholarly adventures. The technology, though sometimes daunting, will actually enhance our discussions and has the capability to improve research as well as writing skills. It requires a commitment to participating, though. Media experimentation is welcome, encouraged even (Twitter, anyone?). If you find something relevant to our readings, please bring it in. This type of engagement will only enhance your participation grade. For further tips on performing well in class, see below.

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

- To earn a "C," do the minimum: read and prepare assigned readings so you are never at a loss if you are asked a question, but speak only when called upon, do "ordinary," plain-vanilla presentations and responses. This is the "bottom line" for getting a "C" in this part of the course.

- To earn a "B," prepare assigned readings thoroughly, initiate discussions about them by asking good questions or suggesting ways to interpret readings, do presentations that reveal that you have done good additional work that you can make both interesting and meaningful to our discussions, and participate actively in those discussions.

- For an "A," take it up another level entirely: prepare readings thoroughly, find and talk about connections among them and among other aspects of culture (then and now), take a real leadership role in class discussions, including working actively to get others involved in the talk, make your presentations and responses "sparkle" by bringing to them something really special in terms of your own contributions, interests, skills, and abilities to think in broad even interdisciplinary terms. Most of all, remember that an "A" indicates the very best grade a person can get; that should tell you what sort of work you need to do to earn the grade of "A."

If you miss class, contact a classmate for notes, reading assignments and handouts – or check our Course Website. (Please do not email me to ask "Did I miss anything important?")

Reading Responses & Reflective Blogs
Over the semester, you will produce various types of weekly response: some prepared outside of class and others prepared in class. For Reading Responses, you will produce a a minimum of 300 words to the assigned reading for that week and post this entry to the proper Moodle Discussion Forum by 10am on the due date. These will be used to stimulate your thoughts on the texts and to serve as ideas for your essays. Because these Reading Responses pertain to that week's readings and are not useful after the discussion has been completed, late Reading Responses will not be accepted.

Every two weeks, we will work on our Digital Projects in a designated Digital Workshop Day. At the conclusion of that Digital Workshop, you will write a 300-word blog entry in Moodle that will act as a journal of your experiences. Questions will direct this writing.

Each Reading Response and Reflective Blog is worth 8 points (total of 13). After each forum post or blog entry is submitted, I will email your point score for that entry as well make suggestions for improving your score. Students who write nothing or who write frivolously will not receive credit for the exercise.

Digital Project Essays & A Word About Google Docs
Because this course is premised on producing a (Post) Postmodern edition of Mary Shelley's *Frankenstein*, each student will be responsible for annotating some chapters of the 1818 text. Traditional editing of this type requires much collaboration, editing and researching. We'll do all of this; however, we'll perform this in a digital environment. We will spend multiple days in the Incubator Classroom working on this Digital Project and learning Google Docs, our online platform. Each Digital Workshop Session is preceded by discussion days as well as 9 mini-essays/assignments spread throughout the semester: Timeline/Literary Historical Research Essay; Delicious Links Essay; Explication of a Poem; Analysis of a Minor Character; Investigating Mary Shelley's Manuscripts, Journals & Letters; Review of Reviews; Adaptations; *Keepsake* Authors Mystery; and Peer Review. Detailed instructions will be provided at a later date. Essay lengths range from 300 to 1000 words and will receive up to 11 points each. After submitting the essay for comments, you will integrate the assignment into your Digital Project. My comments are intended to help you revise the mini-essays for the final submission.

Google Docs: Instead of only traditional course website, we will host all of our documents, links, web pages and more on Google Docs, a collaborative environment that allows multiple users to edit documents simultaneously. Google Docs contains programs that are similar to Microsoft Word, PowerPoint and FrontPage, but with less bugs. In addition, this atmosphere resides completely on Google's server – this means that you can access our course documents from anywhere. Registering for and using Google Docs requires very little technical expertise; in fact, if you already have an email address, then you are qualified to use Google Docs. We will go through all of this during our first Digital Workshop. Moodle, a courseware platform (i.e., house) will hold our blogs and discussion fora comments.

Oral Presentation
For this Presentation, each student will research the production, illustrations, reviews, etc. of *The Last Man* and present those findings on an assigned day. A brief piece of writing (300 words) will be submitted to mark your presentation. Each Presentation will be graded on its effectiveness and clarity. There are no make-ups for missed oral presentations. We may revise the source of this oral presentation to include other Postmodern representations of *Frankenstein*, including *A Monster's Notes* (2009) and *Patchwork Girl* (1995). We will discuss this at a later date.

Final Project, Rationale & Presentation
At the Final Exam meeting day, you will present your Final Project to the class. The written Rationale will synthesize not only your scholarly adventures but also the theoretical and critical reasonings associated with your Digital Project. Your Reading Responses and Reflective Blog entries can help you with this Rationale. You

must present in order to receive a grade for this project. Detailed instructions will be provided at a later date.

Graduate Students Only
Graduate students will perform all of the same assignments as undergraduate students. In addition, each graduate student is responsible for presenting on a text from the Related Texts column in the schedule and moderating a discussion (20 minutes). In your Final Project, the Rationale will be appropriate to graduate-level work (10-15 pages) with research into secondary criticism. Plan to meet with me at least twice throughout the semester to discuss your progress and submit a project proposal. Further details will be discussed later.

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. Courses graded according to the A,B,C,NoCredit system shall follow the same pattern, except that NC, for NoCredit, shall replace D or F. In A,B,C,NoCredit courses NC shall also substitute for W (for Withdrawl) because neither NC nor W affects students' grade point averages.

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

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

COURSE POLICIES

Course Moodle (ic.sjsu.edu/moodle) & **Course Website** (www.sjsu.edu/faculty/harris/TechnoRom_F09)
Moodle is the our central location for the blog and discussion forum. The site is accessible by registered users with an enrollment key. We will have a tutorial from the Incubator Classroom staff on the first day of class to help acclimate to all of this technology. If you run into any technical problems while trying to FTP your documents to our classroom server or logging into Moodle from home, please contact the IC staff. Our Course Website will contain all handouts, references made during lectures and interesting things that you would like to add.

Late Assignments/Essays
Reading Responses and Reflective Blogs are not accepted late. If you cannot meet a Digital Project Essay deadline, 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 2 points. 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*.

SJSU Academic Integrity Policy
Students should know that the University's Academic Integrity Policy is availabe at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval

of instructors.

Avoiding Plagiarism
Plagiarism is the unacknowledged use of somebody else's words or ideas and is considered an instance of academic dishonesty that instructors must report. You commit plagiarism by
- buying, stealing, or borrowing a paper;
- hiring someone to write a paper;
- building on someone's ideas without providing a citation;
- or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook. If you have any questions about when or how to document a source, do not hesitate to ask me for clarification. Turning in plagiarized work may result in immediate failure in the course and could result in dismissal from San José State University. See King Library's definition, the University policy and a plagiarism tutorial: www.sjlibrary.org/services/literacy/info_comp/plagiarism.htm

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. The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner.

Classroom Environment
Respect your fellow students and I: Arrive on time (excessive tardiness will effect your participation grade) and do not partake in disruptive behavior. 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.

Email Protocols
Email is the best possible way to contact me (9am-5pm) and has the added bonus of recording our conversations. *Please note that I will be unable to respond to emails on furlough days.* When emailing me, please consider it a formal communication: include the appropriate salutation, your name, your question/comment. Know that long conversations over email are not fruitful merely because of the limitations of technology. If you have an extended question or dilemma, please visit me during office hours. I will amass a class email list and will occasionally send out information regarding our meetings or the readings. *Please provide an email address that you check daily.*

GENERAL INFORMATION
SJSU Writing Center
Visit me during office hours for help with your writing. For even further help, go to the Writing Center located in Clark Hall, Suite 126. Hours: Monday-Thursday 9:30-5:30 and Friday 9-12. Call for appointments at 924-2308 or go online at www.sjsu.edu/writingcenter. Work with tutors in a one-on-one environment.

Library Liaison
For library research questions, contact Toby Matoush, the English Department's Library Liaison: (408) 808-2096 or toby.matoush@sjsu.edu. We will have a library session specific to our research needs. King Library has created an extensive and very useful list of the library's resources specifically for English majors: http://www.sjlibrary.org/research/web/literature.htm.

Peer Mentor Center
The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering "roadside assistance" to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/ .

Student Technology Resources
Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and 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 digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Dropping and Adding Courses
Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-298.html. Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/ Students should be aware of the current deadlines and penalties for adding and dropping classes.

Campus Policy on Compliance with Americans with Disabilities Act
If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with DRC to establish a record of their disability. The DRC website is http://www.drc.sjsu.edu.

SCHEDULE of READINGS & ASSIGNMENTS
English 149 (Fall 2009)
Syllabus subject to change
See course website for most current schedule: www.sjsu.edu/faculty/harris

FR = *Frankenstein*
Letters = *Letters Written During a Short Residence*
MM = Mellor & Matlak anthology

Online = Website**;** see Online Schedule for URL
Digital Workshop = digital skills day

Date	Reading Due	Related Texts	Assignment Due
Tues 8/25	**Introductions: You, Me & TechnoRomanticism** • Greensheet • FURLOUGH DATES & YOU • Radial & Ergodic Reading	• "Introducing the Book" (video) • "Web 2.0: The Machine is Us/ing Us" (video)	Student Questionnaire Intro to Moodle
Thur 8/27	**Defining Techno + Romanticism** • *Lectures on Belles Lettres* excerpt (1812) & *The Statesman's Manual* excerpt (1816), Coleridge (MM 146-48) • "Frankentalk: *Frankenstein* in the Popular Press of Today" (FR 402-424) • "Table of Dates" (FR xxiii-xxxii) • Introduction to 1831 *Frankenstein* (FR 186-191) • "*Frankenstein*: Penetrating the Secrets of Nature," Exhibit at National Library of Medicine (Online) **Handouts** Essay: Timeline: Literary Historical Research Instructions	• *The Journals of Claire Clairmont* (Course Reserve) • Youngquist, "Techno-Prosthetic Romantic Futurism," *Romanticism on the Net* (Critical Article) (Online)	Post 300-word Intellectual Autobiography to Moodle Profile by 10am Grad Students Only: Sign up for presentation day via email by Friday 5pm
Tues 9/1	**Origins** • *Castle of Otranto*, Walpole (pub. 1765) (1-34) • Preface, *Frankenstein* (pub 1818) (FR 3-5) • "To Fancy," "On Being Cautioned," "To the Muse," Smith, *Elegiac Sonnets* (MM 228 & 229) • "Three Essays," Gilpin (MM 138-40) • Letter V, Wollstonecraft, *Letters* (Online)	• Combe, *Tours of Dr. Syntax,* Illus by Rowlandson (fiction) • Combe, *Life & Death of Dr. Syntax* (Online) • Blake, *Milton: A Poem* (Online) • Strawberry Hill Images (Online • Gothic Exhibit, Tate Britain (Online)	Discussion Forum: Reading Response posted by 10am
Thur 9/3	• *Castle of Otranto* (35-71) • Letters (all), *Frankenstein* (FR 5-17) • Advertisement (Handout) & Letter I, Wollstonecraft, *Letters* (pub. 1796) (Online) • Romantic-Era Poetic Forms (Online)	• Godwin, *Memoirs of the Author of Vindication of the Rights of Woman* (Course Reserve)	
Tues 9/8	**Digital Workshop** • Familarizing yourself with Google Apps • Annotate Timeline • Review Character Map • Explore NINES Collex Exhibit Builder **Handouts** Digital Project Overview Instructions		**Timeline: Literary Historical Research Essay** Reflective Blog (in-class)
Thur 9/10	**FURLOUGH DAY - KH ONLY** **No Class Meeting** *Perhaps Trent will let us use the IC in my absence??*		

Date	Reading Due	Related Texts	Assignment Due
Tues 9/15	• *Castle of Otranto* (72-102) • *The Veiled Picture*, Radcliffe chapbook (read all) • 1st Page, *Mysteries of Udolpho* (Online) **Handout** Essay: Delicious Links Instructions	• Chapbooks Exhibit (Online) • Austen, *Northanger Abbey*	Choose chapters/ letters for digital project (via email by Wed 5pm)
Thur 9/17	**Science, Education & Perversity** • Chps. 1-3, Vol. 1, *Frankenstein* (FR 17-36) • *The Botanic Garden* excerpt, Darwin (1789) (MM 109-111) • *Vindication of the Rights of Men* excerpt, Wollstonecraft (1790) (MM 20-24)	• Darwin, *The Temple of Nature* (Poem) (Online) • Hogarth's "A Rake's Progress" (Online)	Discussion Forum: Reading Response posted by 10am
Tues 9/22	**FURLOUGH DAY – ALL FACULTY** **No Class Meeting** *Perhaps Trent will let us use the IC in my absence??*		
Thur 9/24	**Dreams & Mistakes** • Chp. 4, Vol. I, *Frankenstein* (FR 37-42) • *Baby and Child Care* excerpt, Spock (FR 270-72) • "The Rime of the Ancient Mariner," Coleridge (comp 1797, pub 1817) (MM 734-43) • "Kubla Khan," Coleridge (1816) (MM 729) • "To the Poet Coleridge," Robinson (1806) (MM 352) • NASSR Listserv Post re Coleridge (Online) • Freud on dreams (handout in class)	• Freud, *The Interpretation of Dreams* • Modern References to Xanadu (Online) • "Invocation to Horror," Hannah Cowley (Poem) (Online) • "Night," Chp. 5, *Romance of the Forest*, Radcliffe (Novel) • "Tales of Wonder," Etching by Gilray	Discussion Forum: Reading Response posted by 10am
Tues 9/29	**Digital Workshop** • Collaborate on class list of web resources • Submit individual Link assignment • Work on creating effective design for *Frankenstein* pages **Handout** Design Requirements for Web Project	• Plate 43: The Sleep of Reason Produces Monsters, SJMA Goya Exhibit on Youtube	**Delicious Links List & Essay** Reflective Blog (in-class)
Thur 10/1	• Chp. 5, Vol. I, *Frankenstein* (FR 42-48) • "Tintern Abbey," Wordsworth (1798) (MM 571-73) • Chps. 4 & 14, *Biographia Literaria*, Coleridge (1817) (MM 748-750) **Handout** Essay: Explication of Relevant Poem Instructions	• Coleridge, *Biographia Literaria* (Essay) (MM) • Wordsworth, 1800 Preface to *Lyrical Ballads* (Essay) (MM) • *Lyrical Ballads* (Online) • P.B. Shelley, *A Defense of Poetry* (Essay) (MM) • Behrendt, "General Introduction" re 1798 Irish Rebellion (article) (Online)	
Tues 10/6	• Chps. 6 & 7, Vol I; Chp. 1, Vol. II, *Frankenstein* (FR 48-69) • *An Historical and Moral View* excerpt, Wollstonecraft (1794) (MM 415-420) • Letter III, Wollstonecraft, *Letters* (Online)	• British Newspaper Coverage of French Revolution (Online) • Coleridge & Southey, *Fall of Robespierre* (Play) (Online)	Discussion Forum: Reading Response posted by 10am

Date	Reading Due	Related Texts	Assignment Due
Thur 10/8	**Heaven, Hell & the Dæmons** • Chps. 2-9, Vol. II, *Frankenstein* (FR 69-115) • "Prometheus," Byron (1816) (MM 920) • "On Mutability," P.B. Shelley (1816) (Online) • "There is No Natural Religion, "All Religions Are One" & *The Marriage of Heaven & Hell* excerpts Blake (1788) (MM 276-77; 287-94) • See also Blake Archive for accompanying images (Online) • "Daemon," *Oxford English Dictionary* (Online) **Handouts** Essay: Analysis of Minor Character Instructions	• Ginsberg, *Holy Soul Jelly Roll: Poems & Songs* (Music & Online) • Blake, *Songs of Innocence and Experience* (Online) • Equino, *Interesting Narrative* (Biography) (Online) • *Posthumous Poems of Shelley: Mary Shelley's Fair Copy Book* (Course Reserve)	
Tues 10/13	**Digital Workshop** • Annotate your chapter with Explication (linking) • Begin linking to other chapters • Commune with outside student projects • Find images of landscapes and link	• British Landscapes, British Museum (Online) • A Picture of Britain, Tate Museum (Online) • Ansel Adams Exhibit, San Jose Museum of Art	**Explication of Relevant Poem** Reflective Blog (in-class)
Thur 10/15	• Chp. 1, Vol. III, *Frankenstein* (FR 115-122) • *History of A Six Weeks' Tour*, Shelleys (1817) (MM 1063-64) • Revisit "Tintern Abbey," Wordsworth • Books 13 & 14, *The Prelude*, Wordsworth (pub. 1850) (MM 652-56) **Handout** Essay: Shelley's Manuscript, Letters & Journals Instructions	• Smith, *Beachy Head* (Poem) (Online) • Contents of P.B. Shelley's Notebooks, Bodleian Library (Online)	Discussion Forum: Reading Response posted by 10am
Tues 10/20	• Chps. 2-5, Vol. III, *Frankenstein* (FR 123-53) • "Eighteen Hundred and Eleven," Barbauld (1812) (MM 181-85) • *Remonstrance to the French Legislators* excerpt, Coleridge (MM 692-93)	• Images of 19th-Century London (Online)	
Thur 10/22	• Chp. 6-8, Vol. III, *Frankenstein* (FR 153-79) • "A Mastectomy," Burney (1811) (MM 114-18)	• Burney, *The Wanderer* (Novel) (Online) • Fuselli, *The Nightmare* (Painting) (Online) • "The Bridal Ornaments," *Forget Me Not* 1827 (short story) (Online) • "Madness," Penrose (Poem) (Online)	**Analysis of Minor Character**
Tues 10/27	**Digital Workshop** • Annotate Character Map with Minor Characters • Annotate findings from Shelley's MS, Letters & Journal in your Web Project • Begin linking to other chapters **Handouts**: Oral Presentation on Adapting *Frankenstein* Instructions Essay: Review of *Frankenstein* Reviews Instructions *Grad Students only:* Proposal & Final Essay Instructions		**Shelley's MS, Letters & Journals** Reflective Blog (in-class) *Grad Students only*: Proposal

Date	Reading Due	Related Texts	Assignment Due
	See *The Creature* (play adaptation) in SF? **BlackBox Theatre 10/23 - 11/7**		
Thur 10/29	• *The Man Who Wrote Frankenstein*, Lauritsen (excerpt) (Online) • *The Creature, Version 2.0* (Adaptation) (Podcast) (Online – listen to some) **Handouts** *The Last Man* Oral Presentation Instructions		Discussion Forum: Reading Response posted by 10am
Tues 11/3	• *Presumption; or the Fate of Frankenstein*, Peake (1823) (FR 323-68) • See also Reviews, *Romantic Circles* Electronic Edition (Online)	• *The man and the monster! or, The fate of Frankenstein*, Milner (Drama) (Online)	**Review of *Frankenstein* Reviews**
Thur 11/5	**FURLOUGH DAY – KH ONLY** **No Class Meeting** *Perhaps Trent will let us use the IC in my absence??*		
Tues 11/10	**Digital Workshop** • Present your Adapting *Frankenstein* • Annotate with *Frankenstein* Reviews **Handout**: Essay: Identifying *Keepsake* Authors Instructions	• Jackson, *Patchwork Girl* (1996 Hypertext) (Course Reserve) • Sheck, *A Monster's Notes* (2009 Novel)	**Oral Presentation Essay on Adaptations** Reflective Blog (in-class)
Thur 11/12	• Introduction, *Keepsake for 1829* (7-25) • Facsimile Preface, *Keepsake for 1829* (iii-v) • "Sisters of Albano, *Keepsake* (80-100)	• *Forget Me Not Archive* (Annual) (Online) • *Bijou for 1828* (Annual) (Online) • Lost M. Shelley Story Recovered (Online)	***Keepsake* Authors Mystery Resolved**
Tues 11/17	*The Last Man*	• Haydn's Music, inspiration for *The Last Man* (Online) • *The Last Man* Hypertext Edition (Online) • "The Last Man," Hood (Poem) (Online)	Oral Presentations
Thur 11/19	*The Last Man*	• Byron, *Don Juan*, Cantos I & II (MM) • Lady Caroline Lamb (Online)	Oral Presentations
Tues 11/24	**Digital Workshop** • Annotate your chapter with adaptations • Annotate your chapter with *Keepsake* Authors • Link to other chapters • Peer Review of 2 other webpages		**Peer Review of Two Other Webpages** Reflective Blog (in-class)
Thur 11/26	**THANKSGIVING** **No Class meeting**		
Tues 12/1	*The Last Man*	• Contemporary Reviews of *The Last Man* (Online)	Oral Presentations

Date	Reading Due	Related Texts	Assignment Due
Thur 12/3	*The Last Man*	• Vaughan, Brian. *Y: The Last Man* (graphic novel) • The Making of Mary Shelley's *Last Man* (Movie) (Online)	Oral Presentations
Tues 12/8	**Digital Workshop** • Link to other chapters • Create Bibliography for entire project • Create Works Cited for Rationale • Finish linking to other chapters, character map & timeline • Clean up design elements		Oral Presentations Reflective Blog (in-class)
**Final Exam Meeting:** Tues, December 15th, 12:15-2:30pm Potluck & Presentations of Digital Projects		
**For Next semester:** "Frankenstein, The First Hundred Years" Saturday, April 24, 2010, 8pm Memorial Auditorium, Stanford University		

Dr. Katherine D. Harris   Name:_____
Writing Workshop (Engl 149)
Fall 2009   E-mail:_____

STUDENT QUESTIONNAIRE
Please respond using complete sentences

1. Indicate if you are an English major, minor or other. Are you a sophomore, junior or senior?

2. Have you taken any pre-1900 literature courses or post-1900 literature courses? Have you taken Engl. 56A (British Survey to 1800), Engl. 56B (1800 to Present) or Engl. 144 (Shakespeare)?

3. Have you read *Frankenstein*? If so, in what environment or course?

4. Do you have access to a computer at home?   Yes   No
    (If not, become familiar with SJSU's computer labs.)

5. Have you ever blogged, posted to an online forum or used text messaging?
    (I'm assuming you've written emails, yes?)
    How much time do you spend on the Web? Have you ever created your own website?
    Have you ever taken a course with an online or technology component?

6. ***Briefly*** summarize the important policies presented on this syllabus.

7. Write one or two sentences defining "plagiarism."

8. Why are you an English major? (Or any other major?)

    By signing below, the individual acknowledges receiving a copy of the class greensheet and understands the schedule of work, participation requirements, grading criteria and other important information. The individual also acknowledges understanding plagiarism and its consequences.

    Name:_____   Signature:_____