SYLLABUS (DAILY SCHEDULE)

Director’s Availability and Contact Information
If you’d like to meet with me, grab me after class or make an appointment for another time. We can have a chat over lunch or coffee just about any time of any day. We can meet on campus or in town. Just let me know you want to talk, and we’ll make it happen. You can contact me by email or phone:
mgould@usf.edu
(319) 321-9691

Website and Blog
I will continue to update the website through the term of the seminar (and after). It has lots of links to resources, so be sure you have it bookmarked. As you uncover new resources you think may be helpful to others, pass them along and I’ll add them to the site. I’d like us all to collaboratively build a solid collection of web resources that are useful to your K-12 teaching peers across the country.

The Facebook group remains live, so feel to use that forum for circulating information about social activities. And for posting documents or sharing files, you should make use of the seminar’s shared Dropbox folder.

I would like to enlist everyone’s help in maintaining an active blog during the seminar. The blog should capture and publicize the core concepts and “aha! moments” from the seminar and provide a forum for extending our discussions beyond our face-to-face meetings. With this in mind, I will encourage everyone to participate actively on the blog. To make the blog work as a record of our seminar, I will also ask that everyone take a turn posting brief notes from the seminar to the blog.

Final Project
Your final project should be pedagogical in nature, and it should reflect the content of the seminar in some way. That is, your project should focus on a “classical text” (it need not be a nineteenth-century text) and employ adaptation(s) in some significant and academically productive way (for example, a unit in which you introduce your students to a literary text and one or more of its adaptations, or a detailed plan for a lesson on viewing a film adaptation critically, or an assignment that guides your students to creating their own adaptations). You have considerable latitude in choosing an appropriate form for your project. I encourage you to find some way to connect the seminar’s focus and content to your own courses and students. This is your opportunity to adapt the work we do this summer to make it suitable for the work you do the rest of the year.

I will ask that you meet with me by the end of the second week to discuss your ideas. And you will present a preliminary sketch of your project during the last days of the seminar so that you can get feedback and suggestions from your colleagues. You’ll have time to develop and polish your project after the conclusion of the seminar, as the final version of your project will not be due until the end of September. You’ll share these projects with your colleagues via the shared Dropbox folder, and this means that come September, you’ll have a big folder full of ideas and resources you can use in your classroom.
Your final projects will be made available to the wider public via the seminar website (where I will upload them as you complete them). So think about making good use of digital materials in your final projects.

**About the Common Readings**

Please read (or re-read) our two core texts—*Jane Eyre* and *Great Expectations*—prior to your arrival in Santa Cruz. As the schedule is rather tight, you may want also to have read at least some of the other materials prior to the start of the seminar. In fact, I would *highly* recommend that you have completed at least the reading for the first week (or two weeks) prior to your arrival. The more reading you complete in advance of your arrival, the more time you’ll have on the ground in Santa Cruz to work on your projects, collaborate with your peers, and even have a bit of fun.

The critical readings and shorter companion pieces are all available on the seminar’s shared Dropbox folder. You may want to have these readings available during our meetings, so either save them to a laptop/tablet or else print them ahead of time (perhaps before you arrive in Santa Cruz). I will have a master copy of all the critical readings if you prefer to make your own photocopy packet from that upon your arrival.

The films are not optional, but the group screenings are: you may, if you prefer, watch the films on your own time (though I do hope you’ll join us for the group screenings).

Prior to your arrival in Santa Cruz, you will need to purchase the primary texts for the seminar:


I will set up a shopping list on Amazon.com to make text purchases easy and stress-free.

**SEMINAR SCHEDULE**

**Week One: “Jane, Jane, Jane”: Repetition, with a Difference**

**Sunday, 23 June 6:00-8:00 pm**

**Arrivals and Introductions**

Arrivals (Please plan to arrive in Santa Cruz over the weekend, but by no later than 5:00 pm Sunday)

Welcome Dinner (6:00 pm. Location: **Patio at Porter Dining Hall**. Dinner hosted by the Friends of the Dickens Project)

NEH Summer Scholar Introductions
Monday, 24 June  Seminar meets 9:00-12:30, followed by lunch and campus tour
The Active Afterlife of the Nineteenth Century

Overview of the seminar; establishing our common objectives

Discussion Topics
- Teaching nineteenth-century literature: aims and challenges.
- Teaching Brontë and Dickens: approaches, experiences, and issues.
- Teaching film: best practices; when it works and when it doesn’t.
- Literary adaptations: common (mis-)perceptions.
- Rethinking the role of adaptations in the literature classroom.

Following the seminar, we will have a group lunch courtesy of the Friends of the Dickens Project. After lunch, there will be a tour of campus with a focus on facilities. Wear comfortable shoes!

Critical Readings

Tuesday, 25 June  Seminar meets 9:00-12:30; Evening film screening 7:30-9:30 pm
Coming to Terms with Jane Eyre

Primary Text
- Charlotte Brontë, Jane Eyre (1847)

Critical Readings

Film (Evening Screening)
Wednesday, 26 June  Seminar meets 9:00-12:30

*Jane Eyre* from Page to Screen

**Primary Text**
- Charlotte Brontë, *Jane Eyre* (1847)

**Film**
- *Jane Eyre* (1944). Directed by Robert Stevenson. Starring Joan Fontaine, Orson Welles, and Elizabeth Taylor. [Film screened Tuesday, 7:30 pm]

**Critical Readings**

Thursday, 27 June  Seminar meets 9:00-12:30

(Re-)Playing “Plain” Jane

**Primary Texts**
- Charlotte Brontë, *Jane Eyre* (1847)

**Critical Readings**

Friday, 28 June  Seminar meets 9:00-12:30; Pedagogy Roundtable and Workshop 2:30-4:30 pm

(Re-)Considering Fidelity

**Primary Texts**
- Charlotte Brontë, *Jane Eyre* (1847)
Critical Readings

Pedagogy Roundtable and Workshop (2:30-4:30 pm)
As we bring our first week to a close, we'll want to focus particular attention on the ways in which we can incorporate adaptations into the classroom. We'll be joined by three high school teachers who have used adaptations-based activities successfully in their classrooms: Alexa Garvoille, Shelley Karren, and Lingerr Senghor. Alumni of previous NEH Summer Seminars, Alexa, Shelley, and Lingerr will talk to us about how their seminar experience reshaped their teaching and how they found ways to incorporate what they gleaned from the seminar into various types of activities. As this is a roundtable discussion/workshop, I will invite those of you who have used adaptation-based activities in the past to share what you've done and how it has worked. Examples of unit plans, assignments, and rubrics are welcome, and they can be uploaded to our shared Dropbox drive.

I'm hoping this lively and information-packed session will generate lots of ideas for your final seminar projects. It should also give you some preliminary ideas about how you might make use of the library materials we'll see during Monday's visit to Special Collections. It promises to be an exciting and idea-filled end to our first week!

### Week Two: Expectations and Adaptations

Sunday, 30 June Evening film screening 7:30-9:30 pm: *Rebecca* (Optional)

Monday, 1 July Seminar meets 9:00-12:30; Library Experience 2:30-4:00 pm

Refiguring the Classic

**Primary Texts**
- Charlotte Brontë, *Jane Eyre* (1847)

**Critical Readings**
Library Experience (2:30-4:00 pm)
Tour of the library and a visit to Special Collections (we will meet in the library at 2:30. I recommend lunch on campus. Try the Rainforest Café in the library!)

The librarians will show us some of the more interesting and relevant items from their nineteenth-century and Dickensiana collections. Building on last Friday’s pedagogy roundtable, we’ll talk about ways you can use these—and other—archival materials in your own classrooms.

Tuesday, 2 July Seminar meets 9:00-12:30
Reflections of/on Jane

Primary Text
- Charlotte Brontë, Jane Eyre (1847)

Film
- Rebecca (1940). Directed by Alfred Hitchcock. Starring Laurence Olivier and Joan Fontaine. [Film screened Sunday, 30 June]

Critical Readings

Review of Digital Resources
After we wrap up our discussion of Jane Eyre, we will examine some relevant digital resources and discuss how these might be incorporated into various classroom situations. We will also look at some of the digital tools for creating and sharing adaptations, and we’ll discuss ways students can use these tools to create their adaptations as part of creative assignments.

Wednesday, 3 July Seminar meets 9:00-12:30; Optional workshop 2:30-4:00
Great Expectations on Its Own Terms

Primary Text
- Charles Dickens, Great Expectations (1861)

Critical Reading

Optional Afternoon Workshop: “My Best Success”
Following lunch, please join me for an interactive workshop, “My Best Success.” During this workshop everyone will have an opportunity to share their most successful assignment or activity and tell us about how they make it work so brilliantly in their classrooms. The workshop is optional, so if you need the time to go to the library, work on your seminar project, or catch up on your reading, that’s ok (but please do consider coming and contributing to what should be
Thursday, 4 July  
Seminar meets 9:00-12:30

Great Expectations: Reception and Criticism

**Primary Text**
- Charles Dickens, *Great Expectations* (1861)

**Critical Readings [all found in the Norton edition of the novel]**
2. Linda Raphael, from “A Re-Vision of Miss Havisham: Her Expectations and Our Responses.” (Norton, 705-9)

Optional Evening Activity
In honor of the holiday. I’m hosting a group BBQ at my house. All are invited!

Friday, 5 July  
Morning film screening 9:00-11:00 am; Seminar meets noon-2:30pm

The Literary Classic and the Classic Literary Film

**Film**
- *Great Expectations* (1946). Directed by David Lean. Starring John Mills, Jean Simmons, Alec Guinness, and Martita Hunt. [Film screening before seminar]

**Critical Readings**

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**Week Three: Great Expectations Told and Retold**

Sunday, 7 July (7:30-9:30 pm): Group Film Screening (Optional): Great Expectations (2014)

Monday, 8 July  
Morning film screening 9:00-11:00 am; Seminar meets 12:30-3:00

Adapting to New Contexts

**Films**
- *Great Expectations* (2014). Directed by Mike Newell. Starring Helena Bonham Carter and Ralph Fiennes. [Film screened Sunday night]
Critical Readings

Tuesday, 9 July Seminar meets 9:00-12:30
Postcolonial Translations

**Primary Texts**
- Tanika Gupta, *Great Expectations* (2011)
- Charles Dickens, *Great Expectations* (1861)

**Final Projects Presentations**
The first eight volunteers will present brief overviews of their final projects. This will be a great opportunity to get early feedback from your colleagues, feedback that will help you further develop and improve your project.

Wednesday, 10 July Seminar meets 9:30-12:30; Evening film screening 7:30-9:30 pm
Assembling the Pieces

**Primary Texts**
- Charles Dickens, *Great Expectations* (1861)

**Secondary Readings**

**Final Projects Presentations**
Four volunteers will present brief overviews of their final projects. This will be a great opportunity to get early feedback from your colleagues, feedback that will help you further develop and improve your project.

**Film Screening (7:30 pm)**

Thursday, 11 July Seminar meets 9:00-12:30
Cinematic Re-readings

**Films**
Primary Text

- Charles Dickens, *Great Expectations* (1861)

Critical Readings


Friday, 12 July       Seminar meets 9:30-12:30

“Ever so many partings welded together”

Guest Speakers
Jaqueline Barrios and Paul Story, Neighborhood Academic Initiative—Theater Workshop

Final Projects Presentations

The final four volunteers will present brief overviews of their final projects. This will be a great opportunity to get early feedback from your colleagues, feedback that will help you further develop and improve your project.

Discussion and evaluation of seminar, its impact, and future directions

As part of our final discussion, we’ll want to consider in particular the broader and enduring potentials for using adaptation in the classroom:

1. Beyond our two core texts, where/how might we use the ideas and approaches we’ve developed over the past three weeks?
2. How has the seminar changed your ideas of literary “classics” or of adaptations?
3. What are your most important “take aways” from this month?
4. Looking ahead, what are your next steps in building on the ideas we explored in this seminar?
5. How will you share the core concepts and materials of the seminar with your students and colleagues?

Monday, 15 July to Saturday, 20 July: Dickens Universe (Optional)

NEH Summer Scholars are invited to attend all or part of the 2019 Dickens Universe. The registration fee has been waived as part of your seminar membership (attendees are responsible for their own room and board during the Universe week). The Universe week includes lectures by international scholars of Dickens and nineteenth-century literature, discussion of Dickens with Dickens enthusiasts from around the world, and assorted fun activities (Victorian teas, dramatic readings, films, a Victorian dance, etc). There will also be a 4-day workshop on teaching Dickens, specifically designed for high school teachers. It’s a great week of scholarship, collaboration, and frivolity. I highly recommend it (I’ll be staying on for the full week).