

San José State University
Department of English
ENGL 70: Emerging Modernisms and Beyond
Section 1
SPRING 2021

Course and Contact Information

Course Instructor: Dr. Kathleen McSharry

Office Location: N/A

Email: kathleen.mcsharry@sjsu.edu

Office Hours: By appointment via Zoom

Class Meeting Times: Mon/Wed, 1:30-2:45 pm, via Zoom

Instructional Mode: Fully online synchronous

Prerequisites: ENGL 1A

Online Course Information

This is a fully online course. Our class will meet on Zoom during the regularly scheduled class meetings. Students will need a reasonably stable internet connection and ideally a computer with a webcam in order to fully engage with the course.

All course materials (syllabus, handouts, notes, assignment instructions, etc.) will be posted on the course website in Canvas, SJSU's learning management system. Students are responsible for checking Canvas regularly to stay apprised of course assignments and due dates, updates to the course syllabus, and messages from the instructor.

Course Description

ENGL 70 is the third course in the lower-division literature survey sequence for English majors. The course engages principal literary works, literary history, and historical events that shape British and American literature from 1860 to the present. Students will learn about the philosophical movements, literary themes, and genres of the time period while engaging in close readings of works by selected major authors. 3 units. Normal grading rules. Prereq: ENGL 1A or equivalent.

Student Learning Outcomes

The English department has established the Learning Objectives below for all major courses. Students will:

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;
2. demonstrate familiarity with major literary works, genres, periods, and critical approaches to British, American, and World literature;
3. write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject;
4. develop and carry out research projects and locate, evaluate, organize, and incorporate information effectively;
5. articulate the relations among culture, history, and text.

Required Texts

All books are available for purchase in the campus bookstore.

Ernest Hemingway. *In Our Time*. NY: Scribner.

Virginia Woolf. *To the Lighthouse*. Boston: Houghton Mifflin Harcourt.

Toni Morrison. *Beloved*. NY: Vintage.

Art Spiegelman. *Maus I: My Father Bleeds History*. NY: Pantheon.

These texts will be supplemented with short stories and poems published on various open access websites. All supplemental readings will be housed in the Canvas course site.

Other Required Materials

For each class meeting, students are required to have the following materials at hand:

1. A copy of the literary text assigned for the day
2. Writing implements
3. A pad of paper for taking notes, drafting responses to texts, and drawing pictures

Technology requirements

Our section of ENGL 70 will be conducted via Zoom during regularly scheduled class meeting times. Students are required to have an electronic device (laptop, desktop or tablet) with a camera and built-in microphone. SJSU has a free [equipment loan](#) program available for students. Students are responsible for ensuring that they have access to reliable Wi-Fi.

Use of Camera in Class

Please turn on your camera when class is in session. Seeing your face and name will help me and other students interact with you. If you have special needs or requests for individual accommodations, please contact me via our Canvas course site messaging system or directly by email at kathleen.mcsharry@sjsu.edu.

Zoom Classroom Etiquette

- **Mute your microphone:** To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- **Be mindful of background noise and distractions:** Find a quiet place to attend class.
 - Avoid video setups where people may be walking behind you, talking, or making noise.
 - Avoid activities that could create additional noise, such as shuffling papers or listening to music in the background.
- **Position your camera properly:** Be sure your webcam is in a stable position and focused at eye level.
- **Limit distractions and avoid multitasking:** You can make it easier to focus on class meetings by turning off notifications, closing or minimizing running apps, and putting your smartphone away (unless you are using it to access Zoom).
- **Use appropriate backgrounds:** If you use a virtual background, it should be appropriate and non-distracting.

Recording of Zoom Classes

I will record all of our class meetings. These recordings will be posted on our Canvas course site no later than the day after the given class session. Reviewing our class meetings via these recordings will enhance your learning. If you must miss one of our class sessions, the recording will provide you with an easy way to see what we discussed. Bear in mind that assignments that students complete in class will be turned in at the end of the given class session. I do not accept late submissions of in-class work.

Policy on late work

If you are experiencing trouble staying current with our course, please let me know as soon as possible. By notifying me promptly of any difficulties, you enable me to work with you to develop a plan for getting back on track. I will not accept late work unless advance arrangements are made. Extra credit is not an option in this course.

Help with writing

All students are encouraged to make use of SJSU's Writing Center, which employs undergraduate students who have been trained to help students improve their writing. Peer tutors in the Writing Center can help with any stage of the writing process, from brainstorming to drafting, revising, and finishing formal paper assignments.

Library Liaison

Associate Librarian Peggy Cabrera is the English department liaison at SJSU. Professor Cabrera can assist you with research questions for any of your English classes at SJSU.

Peggy.Cabrera@sjsu.edu

(408) 808-2034

University Policies

Credit Hour Requirement

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities.

Culminating Activity Requirement

Faculty members are required to have a culminating activity for their courses, which in our case will be an in-class final exam at the time scheduled by the Registrar.

University policies relevant to all courses, such as academic integrity and accommodations, are available on the website of the Office of Graduate and Undergraduate Programs at <http://www.sjsu.edu/gup/syllabusinfo/> ([Links to an external site.](#)).

Course Requirements and Assignments

Course assignments include required readings; papers in various stages of drafting and revising, along with ancillary steps for each writing assignment; active and regular participation in class meetings; and a final exam. Unless otherwise indicated, assignments must be submitted via Canvas.

Class Participation (20% of course grade)

The success of our course rests on everyone's active participation in our class. Students are expected to be online for each class meeting no later than our scheduled start time, equipped with the required text for the day and the required materials for the course (writing implements, paper for taking notes, writing, and drawing).

Many class meetings will include active learning assignments that promote student engagement with literary texts and with one another. Some of these assignments will be submitted at the end of the class period, while others will serve as starting points for homework assignments. Assignments that are submitted at the end of a class period cannot be made up.

In addition, each student will be assigned a class meeting day in which they assist with course delivery. On your assigned day, you will monitor our waiting room and our chat box, alerting me to any issues that arise and generally just helping the class run smoothly.

Formal writing assignments (60% of course grade)

Students will write two out-of-class papers of literary analysis (1500 words each, excluding preliminary assignments), which will demonstrate their abilities to read text closely, to incorporate source materials into their papers, and to develop reasoned analyses of literary texts. Classroom activities and homework assignments are designed to create strong foundations for each of these assignments.

Final Exam (20% of course grade)

The final exam will consist of excerpts from the assigned texts. Students will be required to identify the title and author of all excerpts and write analyses on four of them. Each response will be graded on the extent to which students 1) closely analyze the text, 2) discuss how literary devices contribute to the meaning of the passage, and 3) how the passage relates to the text's and the course's larger concerns. All passages will be selected from those discussed in class.

Grading Information

Class Participation Expectations

Our class constitutes a community of readers and writers who work together to develop their understanding of literature and to produce coherent and compelling papers of literary analysis. At least once a week, students will complete assignments in or out of class that they will hand in at the end of the appropriate class meeting period. Students will also read one another's writing in class and give constructive, helpful feedback to their peers. In-class assignments cannot be made up.

Students are expected to be in the classroom and ready to contribute at the start of every class meeting. Regular, timely attendance, along with a clear engagement with the learning opportunities in class, contributes to a positive environment for everyone's learning.

Your class participation will be assessed as follows:

A : Regular, helpful questions and comments that demonstrate full preparation for class meetings. Active, positive participation in all classroom discussions and activities. Conformity to all course policies as stated in this syllabus.

B: Occasional, pertinent questions and responses; good listening. Conformity to all course policies as stated in this syllabus.

C: Infrequent, tangential questions or comments; attentive. Conformity to all course policies as stated in this syllabus.

D: Inconsistent conformity to policies stated in this syllabus; disengaged from discussion; not prepared for class.

F: Regularly absent, physically or mentally; failure to contribute meaningfully to the classroom's learning community; repeated violations of classroom policies.

Students are STRONGLY ENCOURAGED to review the course calendar in light of their other commitments. The instructor will determine on a case-by-case basis whether or not an out-of-class commitment merits special consideration.

Grading Standards for Papers and Exams

English 70 is an A-F course that conforms to the grading scale defined in the University's official Catalog. In addition to the standard grades of A, B, C, etc., plus (+) and minus (-) grades will be used in evaluating assignments. Work that is assigned a + or – along with a letter grade is somewhat better than or somewhat weaker than the criteria in the standards of achievement described below.

The standards of achievement described below give a general idea of the criteria applied when assessing students' written work. Detailed rubrics for papers and exams will be provided in class.

- The "A" essay will engage in close readings of literary texts. The essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the It will contain original ideas expressed in sentences distinguished by syntactic complexity and variety. Such essays will follow Modern Language Association formatting guidelines and be essentially free of grammatical, mechanical, and usage errors.
- The "B" essay will demonstrate competence in the same categories as the "A" The chief difference is that the "B" essay will show some slight weakness 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 weaknesses in fundamentals, usually development, with barely enough specific information to illustrate or support claims. The sentence construction may be less mature, and the use of language less effective and correct than the "B."
- The "D" essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment. The essay may reveal some problems in development, with insufficient specific information to illustrate or support It will contain grammatical, mechanical, and/or usage errors that are serious and/or frequent enough to interfere substantially with the writer's ability to communicate.
- 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.

Course Schedule

This course schedule is subject to change as the semester unfolds. Changes in the course schedule will be announced at least one week in advance via Canvas.

ENGL 70 Spr '21 Course Calendar		
Week	Date	Topics, Readings, Assignments, Deadlines
1	27-Jan	Introducing ourselves. What is imagery? Poems by Ezra Pound, H.D., and Williams Carlos Williams. Start list of key terms. Homework for next class meeting: Read course syllabus; read and markup "What is Romanticism?," "What is Imagism?," and poems by H.D. and Williams not discussed in class (in Modernism packet).
1	1-Feb	Discussion of course syllabus. Romanticism, Modernism, and Imagism. Setting in poetry. Building your poetry toolkit. Homework for next class meeting: Read and markup "What is Modernism?" & "The Lovesong of J. Alfred Prufrock" (in Modernism packet).
2	3-Feb	Setting, character and plot in poetry: focus on Prufrock Homework for next class meeting: Read and Markup "What is the Harlem Renaissance?" and Claude McKay/Langston Hughes poems (in Modernism packet).
2	8-Feb	Setting, character and plot in poetry: focus on Hughes How to research a poem
3	10-Feb	In-class writing assignment: Using your toolbox to analyze poetry Homework for next class meeting: Read <i>In Our Time</i> , pp. 1-63
3	15-Feb	Elements of Fiction; Hemingway's Iceberg Theory Close reading exercise Homework for next class meeting: <i>In Our Time</i> , pp. 63-112.
4	17-Feb	Repetition and the unsaid in Hemingway Identifying areas of inquiry for research in Hemingway Homework for next class meeting: <i>In Our Time</i> , pp. 113-157.
4	22-Feb	Fiction analysis workshop; paper #1 assigned. Homework for next class meeting: Write 500-word analysis on Hemingway passage <i>or</i> on a poem in our packet not discussed in class. Submit analysis via Canvas BEFORE class starts on Feb 24.
5	24-Feb	500-word analysis due. Writing Workshop: MLA format and citation rules Homework for next class meeting: Complete first draft of Paper #1. Submit in Canvas BEFORE class meeting on Mar 1.
5	1-Mar	Complete first draft of paper #1 due. Writing Workshop. Incorporating research into your draft Homework for next class meeting: Works Cited list for paper.

Week	Date	Topics, Readings, Assignments, Deadlines
6	3-Mar	Works Cited list due at beginning of class. Writing Workshop. Homework for next class meeting: Final draft of paper #1 due before class meeting on Mar 8.
6	8-Mar	FINAL DRAFT OF PAPER #1 due at beginning of class. Approaching Virginia Woolf's <i>To the Lighthouse</i> . Homework for next class meeting: Read <i>To the Lighthouse</i> , pages 3-36.
7	10-Mar	Virginia Woolf's stream of consciousness. Close reading exercise Homework for next class meeting: Read <i>To the Lighthouse</i> , pages 36-82.
7	15-Mar	Virginia Woolf's psychoanalytic approach to character Tracking motifs in <i>To the Lighthouse</i> Homework for next class meeting: Read <i>To the Lighthouse</i> , pages 82-111.
8	17-Mar	The Dinner Party in <i>To the Lighthouse</i> Identifying research questions in <i>To the Lighthouse</i> Homework for next class meeting: Read <i>To the Lighthouse</i> , pages 111-143.
8	22-Mar	Personification and historical references in <i>To the Lighthouse</i> . Developing your list of reference questions Homework for next class meeting: Read <i>To the Lighthouse</i> , pages 145-209.
9	24-Mar	Symbol and character in <i>To the Lighthouse</i> In class writing on <i>To the Lighthouse</i>
	Mar 29- Apr 2	Spring Recess
10	5-Apr	Adrienne Rich, "Diving into the Wreck" and selected poems from "21 Love Poems" Homework for next class meeting: Read <i>Beloved</i> , pages 1-59.
10	7-Apr	Setting in <i>Beloved</i> . Homework for next class meeting: Read <i>Beloved</i> , pages 60-124.
11	12-Apr	Character in <i>Beloved</i> . Historical contexts for <i>Beloved</i> . Homework for next class meeting: Read <i>Beloved</i> , pages 125-186.
11	14-Apr	Plot in <i>Beloved</i> . Historical contexts for <i>Beloved</i> . Homework for next class meeting: Read <i>Beloved</i> , pages 187-247.

Week	Date	Topics, Readings, Assignments, Deadlines
12	19-Apr	History in <i>Beloved</i> . Generating research questions for <i>Beloved</i> . Homework for next class meeting: Read <i>Beloved</i> , pages 248-324.
12	21-Apr	Research and writing workshop: Historical and cultural contexts for literary analysis. Homework for next class meeting: 500-word analysis of passage due
13	26-Apr	500-word analysis of passage due. Writing Workshop Identifying appropriate secondary sources. Homework for next class meeting: 3 sources for your paper
13	28-Apr	3 sources for your paper due MLA citation and format workshop Homework for next class meeting: First draft, paper #2
14	3-May	First draft of Paper #2 due Writing workshop Homework for next class meeting: Final draft paper #2
14	5-May	Final draft paper #2 due How to read Comix Homework for next class meeting: Read <i>Maus I</i> , pages 1-95.
15	10-May	Close reading exercise Homework for next class meeting: Read <i>Maus I</i> , pages 95-159; watch Art Spiegelman interview: The Holocaust Through the Eyes of a Maus (Art Spiegelman) https://www.youtube.com/watch?v=BLVG3GNvHkU&t=709s
15	12-May	The Second Generation in Holocaust Literature Course evaluations and course conclusion Final Exam overview
Final exam	Wed, May 19	The final exam will consist of excerpts from the assigned texts. Students will be required to identify the title and author of all excerpts and write analyses on four of them. Each response will be graded on the extent to which students 1) closely analyze the text, 2) discuss how literary devices contribute to the meaning of the passage, and 3) how the passage relates to the text's larger concerns. All passages will be selected from those discussed in class.