

English 193
Senior Capstone: Literature and Self-Reflection
Spring 2017
Department of English and Comparative Literature
San Jose State University

Instructor:	Professor Shannon Miller
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Office Hours:	By appointment
Class Meeting Time:	T/Th 12:00 - 1:15 pm
Class Meeting Place:	Sweeney Hall 348

Course Description:

ENGL 193 is meant to be the summative experience of our English majors, and this class will ask students to rethink their experience in the major by making retrospection and literary self-awareness our themes for the semester. We will begin the course with *Remainder* by Tom McCarthy. In this 2005 novel, a man who has lost his memory attempts to fictionally recreate his life through (re)staging his life events. With this entrance into rethinking our own experiences, we will turn to texts from across the literary canon that you may, or may not, have encountered in your time as an English major. Among the texts that we will be reading are: portions of Cervantes' *Don Quixote*, Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, and Italo Calvino's *If on a Winter's Night a Traveler*. We will complete the semester reading *Twelfth Night* by William Shakespeare in conjunction with a required screening on May 4th of the National Theater Live production of this canonical play. All of these texts reimagine the genres of drama, fiction, or poetry across a range of literary periods, asking us to understand how literary texts are constructed, but also revealing the rich intersections between them. In compiling a portfolio for the class, students will consider the role of literary self-reflection in their previous writings, as well as focus on that within the critical work for this class. But this class is designed to look both backwards and forwards in your journey as an English major. We will be undertaking a series of forms of literary and other kinds of writing and communication that will occupy much of the later part of the semester. Students will produce writing on and about this arts, including a professional-level book review, play review, a cultural review, and a grant application. This course will take as its focus both what you have learned as an English major, but also how those skills can be deployed in the workforce as you move forward into your future career.

Course Goals and Student Learning Outcomes:

Students shall:

- 1) demonstrate the ability to 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) show 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 texts.

Assignments: Weightings for Course Grade

Assignment	Learning Objectives	Weight
Paper	1, 2, 3, 5	20%
Portfolio	1, 2, 3, 5	20%
Book Review	1, 2, 3	10%
Play Review	3, 5	10%
Cultural Criticism Piece	1, 3, 4, 5	10%
Grant Application	3, 4	10%
Participation	1, 2, 5	20%
Totals	1, 2, 3, 4, 5	100%

Assignments:

The assignments in this class will be a mixture of reading and discussion, workshoping of different genres of writing, small group work, and papers. In terms of the reading, I have gathered together a group of texts, which range from Renaissance to contemporary literary readings, that highlight issues of self-reflection and self-awareness about the process of producing literature: these range from the critically acclaimed Remainder, by Tom McCarthy, to possibly the greatest--and first--novel ever written, Don Quixote, to texts like Rosencrantz and Guildenstern are Dead and If on a Winter's Night a Traveler that actively reflect on and interrogate the process of theater and fictive practice. Your engagement with these texts will be central for you to frame and reflect on the work in your portfolio.

The paper will ask you to engage one or two of the first three texts we will encounter this semester with attention to how these texts highlight the act of making a work of art. Other writing assignments, a book review, a play review, a grant application, and a work of cultural analysis, will allow you to apply your writing skills to forms of writing relevant to the arts and to the workplace.

Participation is expected in this small class, and will be key to helping you develop the range of forms in which you will write this semester. In order to participate, you must be present. Absences, then, will have a direct effect on the grade you can receive for participation.

Reading and Assignment Schedule

Week	Date	Readings, Assignments, Deadlines
1	January 26	Introduction to class goals, assignments, expectations
2	January 31	Tom McCarthy, <u>Remainder</u> , pp. 3-109
	February 2	Tom McCarthy, <u>Remainder</u> , pp. 110-199
3	February 7	McCarthy, <u>Remainder</u> , pp. 201-308; Review by Zadie Smith
	February 9	Miguel de Cervantes, <u>Don Quixote</u> , pp. 11-94 Guest co-instructor: Professor Lisa Vollendorf
4	February 14	Miguel de Cervantes, <u>Don Quixote</u> , pp. 95-204
	February 16	Miguel de Cervantes, <u>Don Quixote</u> , pp. 204-288 Guest co-instructor: Professor Lisa Vollendorf
5	February 21	Miguel de Cervantes, <u>Don Quixote</u> , pp. 401-479, 483-525 Guest co-instructor: Professor Lisa Vollendorf
	February 23	Miguel de Cervantes, <u>Don Quixote</u> , pp. 765-850, 891-902, 971-982 Guest co-instructor: Professor Lisa Vollendorf
6	February 28	Workshop for Book Reviews
	March 2	CLASS CANCELLED
7	March 7	Tom Stoppard, <u>Rosencrantz and Guildenstern are Dead</u> , Act 1 Book Reviews Due
	March 9	Tom Stoppard, <u>Rosencrantz and Guildenstern are Dead</u> , Act 2 - 3
8	March 14	Finish Discussion of <u>Rosencrantz and Guildenstern are Dead</u>

8	March 16	Grant Writing Group Work
9	March 21	TBA Paper Due
	March 23	TBA
10	April 4	John Milton, "Lycidas"; Resume Workshop
	April 6	Poems by John Donne, John Keats, Mary Wroth Grant Proposal Due
11	April 11	Work from a professional writer; cultural criticism by Constance Grady Selections will include articles on Crazy Ex-Girlfriend, Crazyhead, Trump's Inauguration, The Trump Filter, and the Hunger Games
	April 13	Guest Lecturer: Constance Grady, Writer for Vox.com CLASS WILL BE HELD IN SWEENEY 229
12	April 18	Meet with Professor Miller to discuss portfolio (no class)
	April 20	Meet with Professor Miller to discuss portfolio (no class)
13	April 25	William Shakespeare, <u>Twelfth Night</u> , Act 1 - Act 2, scene 4 Cultural Criticism Piece Due
	April 27	William Shakespeare, <u>Twelfth Night</u> , Act 2, scene 5 - Act 3, scene 3
14	May 2	William Shakespeare, <u>Twelfth Night</u> , Act 3, scene 4 to end
	May 4	Performance of William Shakespeare, <u>Twelfth Night</u> Hammer Theater, 7 pm
15	May 9	Italo Calvino, <u>If on a Winter's Night a Traveler</u> , pp. 3-90
	May 11	Italo Calvino, <u>If on a Winter's Night a Traveler</u> , pp. 91-198 Play Review Due
16	May 16	Italo Calvino, <u>If on a Winter's Night a Traveler</u> , pp. 199-260
17	May 22nd	Portfolios Due at Noon, FOB 104

Required Texts:

Italo Calvino, If on a Winter's Night a Traveler, Orlando: Harcourt, 1981
Miguel de Cervantes, Don Quixote, New York: Penguin, 2001
Tom McCarthy, Remainder, New York: Vintage, 2005
William Shakespeare, Twelfth Night, Folger Shakespeare Edition
Tom Stoppard, Rosencrantz and Guildenstern are Dead, Grove: New York, 1969
Poetry of John Milton, John Donne, Mary Wroth, and John Keats

Library Liaison

Contact Toby Matoush via email: Toby.Matoush@sjsu.edu, or phone: (408) 808-2096 if you have library research questions that have not been answered in class.

Course Policies and Rules:

- Late work (NOT EXAMS) will be penalized 1/3 of a grade for each day that it is late. Each student will be allowed 2 days of a **grace period** on a late paper (this can be spread over 2 papers). I will accept a paper up to two weeks after the deadline.
- In order for you to pass the course, you must turn in all assignments.
- Attendance and participation in this course are expected. If you do not attend the class, you will not pass it because you will receive a zero for participation and for all other in-class related activities.
- All work that you hand in for this course must be your own. Any cheating or plagiarism in this course will result in IMMEDIATE failure of the course and charges of academic dishonesty brought against the student. See University Policy on Academic Integrity below.

Classroom Protocol:

All readings are to be completed before class time, and students are to come prepared to discuss. To facilitate discussion (in addition to assigned articles and class presentations), please read actively, using margins of your texts, a separate notebook, or even a computer tablets to mark interesting passages, confusions, inspirations about the text. Please silence cellphones before class, though if an emergency situation requires that they remain on, consult with the professor.

Course requirements include attendance at the May 4th Hammer Theater screening of the National Theater Live's Twelfth Night outside of the class meeting time. This event will charge an entrance fee of \$14.00. If you anticipate any difficulty in meeting this course requirement, please consult with the course instructor in the first two weeks of the semester.

Department Policies:

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

University Policies

[Syllabus information](http://www.sjsu.edu/gup/syllabusinfo/) (<http://www.sjsu.edu/gup/syllabusinfo/>) contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, dropping and adding classes, the campus writing center, etc.