

San José State University, Department of English & Comparative Literature  
**ENGL 60: The Emergence of British and American  
Literatures, 1680-1860**  
Monday/Wednesday 12 - 1:15 pm  
Spring 2022

Instructor:	Lukas Moe
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Class Location:	Boccardo Business Education Center 122
Office Hours:	Monday and Wednesday, 10:30-11.45 (or by appointment)
Office Location:	FOB 115
Prerequisites:	English 1A
Format:	Lecture, Discussion

## COURSE DESCRIPTION

English 60 explores drama, poetry, fiction and essays by authors writing in the United States and United Kingdom between the late 17th and 19th centuries, taking up questions of selfhood and imagination in transatlantic contexts.

NOTE: This course includes the following 1-unit enhancement: *Increased course content and collateral readings, including additional research and writing.* Students should expect to spend a minimum of 12 hours per week preparing for and attending classes, and completing course assignments.

## COURSE FORMAT & TECHNOLOGY

You will need a computer to submit assignments and access the course Canvas page. Please read all announcements you receive through Canvas. The use of computers and tablets is permitted in class for class-related reasons. During class meetings over Zoom (1/26-2/9), please have your cameras turned on.

## TEXTBOOKS

Frederick Douglass, *Narrative* (9780451529947)

John Gay, *The Beggar's Opera* (9780199642229)

Mary Shelley, *Frankenstein* (ISBN 9780143131847)

Henry David Thoreau, *Walden and "Civil Disobedience"* (9780451532169)

Wright, ed. *English Romantic Verse* (9780140421026)

## **Learning Outcomes**

**(For the English Major)** Students will demonstrate the ability to:

- 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) 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.

**(CLOs)** Upon successful completion of this course, students will be able to:

CLO 1: Read closely in a variety of forms, including poetry, the novel and the short story in English, and articulate the value of close reading in the study of literature.

CLO 2: Show familiarity with major British and American literary works and genres from the period of 1680 to 1860.

CLO 3: Write clearly, effectively, and creatively, and adjust writing style to the content, the context, and nature of the subject and in a range of forms, including in-class writings, a proposal, annotated bibliography, and a research-backed interpretive essay.

CLO 4: Develop and carry out an extended research project, locate, evaluate, organize, and incorporate information effectively.

CLO 5: Articulate the relation between particular texts and their cultural, historical, and geographical contexts.

## **COURSE WORK & GRADE PERCENTAGES**

- **Essay 1: Close Reading, 10% (500-750 words) [CLO 1, 2, 3]**
- **Research Proposal and Annotated Bibliography, 10% (300-500 words) [CLO 4]**
- **Essay 2: Research Paper, 25% (1,250-1,750 words) [CLO 1, 2, 3, 4]**
- **Three Reading Responses, 10% (300 words each) [CLO 1, 2, 3]**
- **Discussion Questions, 5% [CLO 2]**
- **Midterm Exam, 10%**
- **Final Exam, 15%**
- **Pop Quizzes, 5%**
- **Participation, including discussion boards 10%**

## **ESSAY SUBMISSION, FORMATTING & CITATION**

Essays for this class should be submitted on Canvas (under “Assignments”) as a Word doc or docx file (if you’re using an open-source word processor, such as Libre Office, please convert ODT files to doc). Please do not submit essays in PDF. Use Times New Roman or Garamond 12 pt. font, double spaced. Your essay should be formatted and cited in MLA or

Chicago style. For guidelines, see [owl.purdue.edu](http://owl.purdue.edu). I strongly encourage you to visit (virtually) the SJSU Writing Center, which provides one-on-one tutoring. Make an online appointment at [sjsu.edu/writingcenter](http://sjsu.edu/writingcenter)

## ATTENDENCE AND PARTICIPATION

Participation is essential for succeeding in this course. By participation, I mean the following: attending class\*; completing assigned readings; posting on the discussion board in a thoughtful and timely manner. If you don't feel comfortable speaking in large groups, send me an email letting me know, and we'll think of alternative ways for you to fulfill the participation requirement.

\*If you need to skip class due to illness or care-taking responsibilities, let me know. If you're symptomatic, please don't come to class. We'll catch you up.

## ASSIGNMENTS (\*Please read carefully\*)

All written assignments should be submitted on Canvas, under "Assignments."

- **Essay 1 (Due March 6):** In your close reading essay, you should in 500-750 words identify and describe a particular feature or passage of one of the readings from class. Then, show us how that feature functions formally and/or thematically in the text. How does the meaning of the text arise from its internal logic and structure? How is it put together in terms of events or actions? How is it patterned—symbolically, sonically or visually? In what ways does it, or doesn't it, make sense? How does it use rhetorical devices to express, and in turn, inspire, attitudes, beliefs, ideas, etc.?
- **Research Proposal and Annotated Bibliography (Due March 27):** Based on the novel you choose for awesome book club, write a proposal of 300-500 words describing the question you will answer in your research paper, including a list of five library resources (academic books or journal articles) indicating how each is useful to you.
- **Essay 2 (Due May 13):** In your research-driven essay, you will answer a question about the novel you've read, drawing upon at least three library sources. The essay ought to make a claim that's narrow enough to be explored fully in 5-7 pages, while broad enough to be interesting to a reader who's not already familiar with your topic. You should contextualize this question in an introductory paragraph or two that uses textual evidence to motivate your interest in a particular question or problem you've identified in the novel and its critical reception. The rest of your essay ought to answer this question in coherently organized paragraphs that establish stakes and motivation for your claims in response to the question/problem.
- **Reading responses (DUE the day after the reading assigned, by 11.59 pm):** For any three class readings throughout the semester, respond in about 300 to moment(s) in the text you found fascinating, perplexing, funny, sad, or somehow interesting. Draw from your own analysis and our discussion in class.

- **Discussion Questions:** You will have the chance to lead a classroom discussion of a text of your choice (sign-ups will happen in the second week of class). Compose 3-5 thoughtful questions that incite us to think about the reading in detail. You might ask us to consider the strange syntax in a poem, for example, or the subtle change in a narrator's voice. Feel free to make connections beyond ENGL 60. Submit your questions before the day of the assigned reading, under the "Student-led Discussions" thread in the "Discussions" tab of Canvas.
- **Discussion Board Posts:** Every week, there will be a "Discussions" thread where I'd like you to post a short reply to question(s) about the assigned readings. You may respond to your classmates' posts, but you should say something that uniquely builds upon, complicates, disagrees with, or departs from previous posts. To receive credit, your post must respond directly and substantively to the question(s). There will be 14 discussion boards in total; you must post to 12 out of 14 to receive full credit as part of your overall Participation grade.

## 1-UNIT ENHANCEMENT

Otherwise known as "awesome book club," this additional component of English 60 asks you to choose a nineteenth-century novel to read and discuss with a group of classmates, meeting periodically outside class. Essay 2, the research paper, will be on a topic related to this novel and inspired by your group's discussions. Cheap paperback copies of each of these titles are widely available. Choose from the following:

- 1) *Sense and Sensibility*, by Jane Austen
- 2) *Great Expectations*, by Charles Dickens
- 3) *Jane Eyre*, by Charlotte Bronte
- 4) *Incidents in the Life of a Slave Girl*, by Harriet Jacobs
- 5) *The House of the Seven Gables*, by Nathaniel Hawthorne
- 5) *Moby Dick*, by Herman Melville

## EXAMS & QUIZZES

- **Midterm:** The midterm will consist of short written analyses of quoted passages and/or terms from readings and lecture materials, as well as a short comparative essay analyzing two or more works covered during the first half of the semester.
- **Final:** The final will be like the midterm, but in greater depth, consisting of written analyses of quoted passages, characters, and terms, as well as a comparative essay analyzing several works from the entire semester.
- **Pop quizzes** happen in class, and cannot be made up unless for an approved absence.

## GRADING (\*Please read carefully\*)

Reading responses, discussion posts, quizzes and exams will be assessed on the basis of accuracy, thoroughness, use of specific evidence, and making sense. Essays will be assessed in three respects: argument/analysis, organization, and prose style.

- The “A” essay develops an argument from clear and persuasive use of evidence drawn from the text, lecture materials or secondary sources if appropriate. It uses paragraphs effectively, and makes fluid transitions out of topic sentences that advance the argument. The prose is polished and free of errors. The essay leaves the reader with fresh insights about the topic and suggests new ways of solving an important problem.
- “B” essays are organized coherently and stake claims in evidence, using paragraphs with clear topic sentences; claims do not necessarily add up to an argument larger than the sum of its parts; lacks the originality and creativity of the “A” essay; the prose is mostly free of errors.
- “C” essays make some attempt to argue claims grounded in evidence, but lack the clarity, specificity and organization to do so effectively most of the time. It suggests an understanding of the subject matter, but its ideas are too general. The prose is held back by issues with mechanics, word choice and sentence structure, and paragraphs aren’t used effectively.
- The “D” essay demonstrates a lack of effort and/or understanding in its argument, organization and prose style. Organization is poor and ideas are unclear; it may contain serious mechanical problems that suggest the author has not taken advantage of available resources such as the Writing Center; misunderstands or fails to meet basic requirements.
- “F” is assessed to work that is more incomplete than complete; work that is not submitted or ignores the requirements.

## LATE WORK POLICIES

Extensions for Essay 1 and the Research Proposal/Annotated Bibliography may be granted as long as you request the extension by emailing me at least 24 hours before the paper’s due date. Extensions will not be granted for Essay 2, unless for extraordinary circumstances.

If the deadline has passed and you did not receive an extension, I will deduct 10% from the grade for a paper submitted within one week of the original deadline. It will be at my discretion to grant extensions for papers submitted later than one week after the deadline. Reading responses may be submitted no later than one week past the deadline, assessed a 10% deduction. Discussion questions and discussion board posts will not be accepted late.

## EXTRA CREDIT

You can earn the equivalent of one reading response or two days of participation credit by attending a literary event on campus and writing a reflection (250-300 words) that makes some connection to our class. The deadline for all extra credit work is the final class meeting of the semester. See [clasanjose.org](http://clasanjose.org) for the Spring schedule of events.

## PLAGIARISM

To plagiarize is to pass off someone else’s ideas as one’s own, whether to the letter or in spirit, intentionally or not. Plagiarism will result in a grade of F.

## UNIVERISTY POLICIES

Per SJSU policy S16-9, university-wide information relevant to all courses, such as academic integrity, accommodations, etc. is posed at the Office of Graduate and Undergraduate Program website, [sjsu.edu/gup/syllabusinfo/](http://sjsu.edu/gup/syllabusinfo/)

## COURSE SCHEDULE

Week	Date	Readings, Deadlines <i>RV= English Romantic Verse</i> ; hyperlinked readings and pdfs are located in the Unit module
1	W 1/26	Introduction; William Blake, “The Tyger,” <i>RV</i> , 4 (in class)
	<b>Unit 1</b>	
2	M 1/31	Mary Rowlandson, Preface, Removes 1-10 in <i>A True History</i> (hyperlink) Select novel for awesome book club by 11.59 pm
	W 2/2	Finish Rowlandson, <i>A True History</i>
3	M 2/7	Excerpts from Nequatewa, Hammon, Marrant; intro by West (hyperlink) Phillis Wheatley, “On Being Brought from Africa to America” (hyperlink)
	W 2/9	Jonathan Edwards, from <i>Personal Narrative</i> (hyperlink) Samson Occom, “Autobiography” (pdf)
4	M 2/14	Joseph Addison, <i>Spectator</i> #1; Benjamin Franklin, from <i>The Autobiography</i> ; Judith Sargent Murray, “Desultory Thoughts...” (hyperlinks)
	W 2/16	Thomas Grey, “Elegy” (hyperlink); William Wordsworth, “Lines” <i>RV</i> , 109-113
	<b>Unit 2</b>	
5	M 2/21	John Gay, <i>The Beggar’s Opera</i> , vi-xvi, 4-47
	W 2/23	Finish <i>The Beggar’s Opera</i>
6	M 2/28	Mary Shelley, <i>Frankenstein</i> , 7-77
	W 3/2	<i>Frankenstein</i> , 81-127
	Su 3 /6	<b>Essay 1 due by 11.59 pm</b>
7	M 3/7	Finish <i>Frankenstein</i>
	W 3/9	Blake, “The Fly,” “The Human Abstract,” “A Poison Tree” (pdf); Percy Bysshe Shelley, from <i>The Mask of Anarchy</i> , <i>RV</i> , 235-239
8	M 3/14	<b>Midterm Exam</b>
	W 3/16	Frances Ellen Harper, “The Slave Mother,” “Lines,” “Songs for the People” (hyperlinks)

9	M 3/21	Frederick Douglass, <i>Narrative of the Life</i> , 13-105
	W 3/23	Douglass, finish <i>Narrative</i>
	Su 3/27	<b>Research Proposal / Annotated Bibliography due by 11.59 pm</b>
	M 3/28	NO CLASS, SPRING RECESS
	W 3/30	NO CLASS, SPRING RECESS
	<b>Unit 3</b>	
10	M 4/4	Edmund Burke, from <i>A Philosophical Inquiry</i> (pdf); Shelley, “Ode to the West Wind,” <i>RV</i> , 246-9; John Keats, “Ode to a Nightingale,” “Ode on a Grecian Urn,” “To Autumn,” <i>RV</i> , 276-280, 282-3
	W 4/6	John Stuart Mill, from “Thoughts on Poetry” (pdf); Wordsworth, “Resolution and Independence,” <i>RV</i> , 121-125; Samuel Taylor Coleridge, “This Lime Tree Bower My Prison,” <i>RV</i> 153-155, “Frost at Midnight,” <i>RV</i> 175-177
11	M 4/11	Wordsworth, “Ode: Intimations of Immortality...” <i>RV</i> , 133-139; Walt Whitman “Out of the Cradle Endlessly Rocking” (hyperlink)
	W 4/13	Emily Dickinson, poems (hyperlink); In-class prosody activity
12	M 4/18	Henry David Thoreau, “Civil Disobedience,” in <i>Walden</i> , 275-297
	W 4/20	Douglass, “What to the Slave is the Fourth of July?” (pdf)
13	M 4/25	<b>In-class mini presentations (3-5 minutes) on research topics</b>
	W 4/27	<b>In-class mini presentations (3-5 minutes) on research topics</b>
14	M 5/2	Thoreau, <i>Walden</i> , 3-23; 43-44; 56 (“For more ...”)-64 (“...worthies of the world”)
	W 5/4	<i>Walden</i> , 66-80; 106-116; 178 (“Our whole life...”)-181; 260-271
15	M 5/9	Edgar Allan Poe, “The Gold Bug” (pdf)
	W 5/11	Nathaniel Hawthorne, “Wakefield” (pdf)
	F 5/13	<b>Essay 2 due by 11.59 pm</b>
16	M 5/16	Exam Review; Conclusions
	M 5/23	<b>Final Exam, 9:45 am -12 pm</b>