

**San José State University**  
**Department of English**  
**ENGL 70: Emerging Modernisms and Beyond**  
**Section 1**  
**Fall 2022**

## **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 3:00-4:15 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. *Sula*. 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](mailto: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 completed 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](mailto: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 your final paper due at the end of the final exam 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

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.

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

### *Four (4) 500-word writing assignments: 20% of course grade*

This course employs a process approach to writing papers. These short writing assignments will serve as the basis for drafts of papers. At least one of the 500-word assignments will be written during class. In-class writing assignments are submitted at the end of the class meeting. Late submissions are not accepted.

### *Two (2) research assignments: 10% of course grade*

For each of the two formal papers, students will be required to submit bibliographic information about sources they will incorporate into their papers. In-class workshops will prepare students for these assignments. All required writing for this course must include citations for any works consulted. Students are strongly encouraged to consult with the course instructor if they have any questions about this rule.

*Two (2) first drafts: 20% of course grade*

First drafts of both formal papers are required. Drafts are due at the beginning of the class period on the day they are due. Students are welcome to make individual appointments with me to receive feedback on their drafts.

*Two (2) final drafts: 40% 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.

### Graded Assignments

Due	Assignment	Points
Sep 9	500-word analysis—1a	7
Sep 26	500-word analysis—1b	7
Sept 28	First draft paper 1	10
Oct 3	Works Cited paper 1	6
Oct 5	Final draft paper 1	20
Oct 19	500-word analysis—2a	7
Nov 21	500-word analysis—2b	7
Nov 30	Works Cited paper 2	6
Dec 5	First draft paper 2	10
Dec 12\	Final draft paper 2	20
<b>TOTAL</b>		100

### 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. These standards 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, incorporating approved secondary sources that support the student’s original analysis. The essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will contain original ideas expressed in sentences distinguished by syntactic complexity and variety. Such essays will follow Modern Language Association formatting and citation guidelines and be essentially free of grammatical, mechanical, and usage errors.

**The “B” essay** will demonstrate competence in the same categories as the “A” paper. 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. Or it may contain plagiarized material.

## **Course Schedule**

The course schedule below is a plan that is subject to change as the semester unfolds. Changes in the course schedule will be announced at least one week in advance via Canvas.

Please consult our Canvas course site for the most up-to-date calendar of assignments.

ENGL 70	Spring 22	Course Calendar
Sec 1		<b>The course schedule below is subject to change as the semester unfolds. Schedule changes will be announced at least one week in advance via Canvas. Please consult our Canvas course site for the most up-to-date calendar.</b>
Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug 22	Introducing ourselves. What is imagery? Ezra Pound. Key terms. <b>Homework for next class meeting:</b> Read course syllabus, "What is Romanticism?," "What is Imagism?," and poems by H.D. and Williams (all in Modernism packet)
1	Aug 24	Discussion of course syllabus. Romanticism, Modernism, and Imagism. Setting in poetry. Building your poetry toolkit. <b>Homework for next class meeting:</b> Read and markup "What is Modernism?" & "The Love Song of J. Alfred Prufrock" (in Modernism packet).
2	Aug 29	Setting, character and plot in poetry: focus on Prufrock <b>Homework for next class meeting:</b> Read and markup "What is the Harlem Renaissance?" and Claude McKay/Langston Hughes poems (in Harlem Renaissance packet).
2	Aug 31	Setting, character and plot in poetry: focus on Hughes How to research a poem
3	Sep 7	<b>In-class writing assignment:</b> Using your toolbox to analyze poetry. <b>500-word analysis due Sep 9 by 11:59pm in Canvas.</b> <b>Homework for next class meeting:</b> Read "Elements of Fiction" and Hurston, "The Gilded Six-Bits" (in Harlem Renaissance packet)
3	Sep 12	Elements of Fiction; close reading exercise <b>Homework for next class meeting:</b> Read <i>In Our Time</i> , pp. 1-63
4	Sep 14	Elements of Fiction; Hemingway's Iceberg Theory Close reading exercise <b>Homework for next class meeting:</b> <i>In Our Time</i> , pp. 63-112.
4	Sep 19	Repetition and the unsaid in Hemingway Identifying areas of inquiry for research in Hemingway and Hurston <b>Homework for next class meeting:</b> <i>In Our Time</i> , pp. 113-157.
5	Sep 21	Fiction analysis workshop; paper #1 assigned. <b>Homework for next class meeting:</b> Write 500-word analysis on Hemingway or Hurston passage <i>or</i> on a poem in our packet not discussed in class. Submit analysis via Canvas BEFORE class starts on Sep 26.
5	Sep 26	<b>500-word analysis due by beginning of class.</b> Writing Workshop <b>Homework for next class meeting:</b> Complete first draft of Paper #1. Submit in Canvas BEFORE class meeting on Sep 28.

ENGL 70	Fall 22	Course Calendar
Sec 1		The course schedule below is subject to change as the semester unfolds. Schedule changes will be announced at least one week in advance via Canvas. Please consult our Canvas course site for the most up-to-date calendar.
Week	Date	Topics, Readings, Assignments, Deadlines
6	Sep 28	<b>Complete first draft of paper #1 due at beginning of class.</b> Writing Workshop. Incorporating research into your draft <b>Homework for next class meeting:</b> Works Cited list for paper.
6	Oct 3	<b>Works Cited list due at beginning of class.</b> Writing Workshop. <b>Homework for next class meeting:</b> Final draft of paper #1 due Mar 9 at 11:59 pm.
7	Oct 5	<b>FINAL DRAFT OF PAPER #1 due at 11:59pm. NO CLASS MEETING.</b> Prof McSharry will be available on Zoom during the regularly scheduled class time. <b>Homework for next class meeting:</b> Read <i>To the Lighthouse</i> , pages 3-54 (Part I, Chapters 1-9).
7	Oct 10	Virginia Woolf's stream of consciousness. Close reading exercise <b>Homework for next class meeting:</b> Read <i>To the Lighthouse</i> , pages 54-82 (Part I, Chapters 10-16)
8	Oct 12	Virginia Woolf's psychoanalytic approach to character Tracking motifs in <i>To the Lighthouse</i> <b>Homework for next class meeting:</b> Read <i>To the Lighthouse</i> , pages 82-143 (Part I, Chapters 17-19; Part II)
8	Oct 17	The Dinner Party and "Time Passes" Identifying research questions in <i>To the Lighthouse</i> <b>Homework for next class meeting:</b> Read <i>To the Lighthouse</i> , pages 145-209.
9	Oct 19	Symbol and character in <i>To the Lighthouse</i> <b>In-class writing on <i>To the Lighthouse</i></b>
9	Oct 24	Adrienne Rich, "Diving into the Wreck" and selected poems from "21 Love Poems" (in post-World War II poetry packet) <b>Homework for next class meeting:</b> Read <i>Sula</i> , pages 1-66.
10	Oct 26	Setting in <i>Sula</i> <b>Homework for next class meeting:</b> Read <i>Sula</i> , pages 67-111.
10	Oct 31	Character in <i>Sula</i> <b>Homework for next class meeting:</b> Read <i>Sula</i> , pages 112-174.



ENGL 70	Fall 22	Course Calendar
Sec 1		The course schedule below is subject to change as the semester unfolds. Schedule changes will be announced at least one week in advance via Canvas. Please consult our Canvas course site for the most up-to-date calendar.
Week	Date	Topics, Readings, Assignments, Deadlines
11	Nov 2	Plot in <i>Sula</i> <b>Homework for next class meeting:</b> Gary Snyder selected poems (in post-World War II poetry packet)
11	Nov 7	Gary Snyder selected poems (in post-World War II poetry packet) <b>Homework for next class meeting:</b> Read Maus I, pages 1-40.
12	Nov 9	How to read Comix <b>Homework for next class meeting:</b> Read Maus I, pages 41-95; watch Art Spiegelman interview: The Holocaust Through the Eyes of a Maus (Art Spiegelman) <a href="https://www.youtube.com/watch?v=BLVG3GNvHkU&amp;t=709s">https://www.youtube.com/watch?v=BLVG3GNvHkU&amp;t=709s</a>
12	Nov 14	Analyzing graphic text Identifying appropriate secondary sources <b>Homework for next class meeting:</b> Read Maus I, pages 95-159
13	Nov 16	The Second Generation in Holocaust Literature <b>Homework for next class meeting:</b> 500-word analysis of passage from Woolf, Rich, Morrison, Snyder, or Spiegelman due
13	Nov 21	<b>500-word analysis due</b> <b>Homework for next class meeting: Have a happy Thanksgiving!</b>
14	Nov 28	Integrating source material into your papers <b>Homework for next class meeting:</b> 3 sources for your paper due
14	Nov 30	<b>3 sources for your paper due</b> <b>Homework for next class meeting:</b> First draft of Paper #2 due at beginning of class
15	Dec 5	<b>First draft of Paper #2 due at beginning of class</b> Course evaluations Writing workshop
<b>Final paper due</b>	Dec 12	<b>Your final paper is due in Canvas at 11:59pm.</b> I will be available for drop-in office hours during the final exam period, which is 2:45-5pm.