

Literatures of the Atlantic World, 1680-1860

Section 80

ENGL 60

Spring 2025 Fully Online 4 Unit(s) 01/23/2025 to 05/12/2025 Modified 01/27/2025

Course Information

This course uses ideas of people being, at their core, creative inventive social beings. It uses this premise in considering Atlantic World texts circa 1680-1860. The course is meant to support your growth as scholars, artists, and inquisitive human beings.

Course Description and Requisites

Examination of literatures arising out of the circulation of ideas and people across the Atlantic, with particular focus on the formation of distinctly British and American literary traditions within a global context.

Prerequisite(s): ENGL 1A.

Letter Graded

* Classroom Protocols

a note about questions: It is always best to ask questions openly in class time. If you are thinking a question, chances are that seven other students will benefit from you asking the question out loud in class. Please do ask questions: it helps everyone.

attendance: It just is better for you and the class if you come. Attendance and participation connects you to your peers, your teacher, and the collaborative processing mind of the group. It will offer interesting new ways to learn. I will, also, take attendance. Still...

... if you feel sick: zoom in if you are able. If you can't, email me (with a clear subject heading referring to absence) to let me know what's up and how I can help. Coordinate completion of activities and assignments with your peers. Complete work listed online. We are in strange times, let's keep healthy to meet them.

consultations: There are 2-3 consultations. Each consultation is worth 1% of your grade (calculated in participation) and all you have to do is show up. Not only do I look forward to meeting with you, but I'm trying to help you to get comfortable with showing up to office hours. It will help your academic progress in all classes and in professional settings. It's a secret code to success. And (low-stakes) practice helps.

Program Information

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System").

Grades issued must represent a full range of student performance:

- A = excellent;
- B = above average;
- C = average;
- D = below average;
- F = failure.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

Program Learning Outcomes (PLO)

Upon successful completion of an undergraduate degree program in the Department of English and Comparative Literature, students will be able 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, including structures of power.

Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: www.sjsu.edu/english (<https://www.sjsu.edu/english>)

Department email: [english@sjsu.edu \(mailto:english@sjsu.edu\)](mailto:english@sjsu.edu)

Department phone number: 408-924-4425

Course Goals

This course is meant to help you know more about this specific period of literary and cultural history. You will connect this period to the present through identifying your interests and pursuing them.

As a side effect, the is also designed to help you understand how you best receive information, digest it, and express yourself. Your own best practices may change over time. It is meant to help you articulate your own thoughts and put your ideas in conversation with the world around you. We use multiple modalities as well as exploring various ways to approach writing research projects.

Course Learning Outcomes (CLOs)

Upon successful completion of this course, students will be able to:

CLO 1: Read closely in a variety of forms, including poetry, the early novel in English, and the short story 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 appropriately 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.

CLOs 1, 2, and 5 will be acquired via the reading assignments and class participation, while CLOs 2-5 will be acquired and demonstrated through each and every one of the written course assignments.

Course Materials

The Broadview Anthology of Literature of the Revolutionary Period, 1770-1832

Editor: D.L. MacDonald

Publisher: Broadview

ISBN: 9781551110516

Oroonoko

Author: Aphra Behn

Publisher: Norton

ISBN: 9780393970142

Frankenstein: A Norton Critical Edition

Author: Mary Shelly

Publisher: Norton Critical Editions

ISBN: 0393644022

Narrative of the Life of Frederick Douglass: A Norton Critical Edition

Author: Frederick Douglass

Publisher: Norton Critical Editions

ISBN: 9780393265446

Additional works--including the [Shotgun Players](https://tickets.shotgunplayers.org/Online/default.asp?BOParam::WScontent::loadArticle::permalink=triumph-of-love&BOParam::WScontent::loadArticle::context_id=-) 2023 version of Pierre Carlet De Marivaux's 1732 play [The Triumph of Love](https://tickets.shotgunplayers.org/Online/default.asp?BOParam::WScontent::loadArticle::permalink=triumph-of-love&BOParam::WScontent::loadArticle::context_id=-) (https://tickets.shotgunplayers.org/Online/default.asp?BOParam::WScontent::loadArticle::permalink=triumph-of-love&BOParam::WScontent::loadArticle::context_id=-)-by PDF or link.

Course Requirements and Assignments

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 (3 hours per unit per week) for instruction or preparation/studying or course related activities. Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments.

NOTE: This course includes the following 1-unit enhancement: Increased course content and collateral readings, including additional research and writing. You will select and read a nineteenth-century novel American or British novel, develop a research plan, and write a research paper.

Grading Information

This class uses low-stakes process-based grading, the idea being, by doing the work you learn and your learning is the focus of this class. Each assignment receives a grade connected to the associated rubric. Often I also add comments in the "Assignment Comments" in Canvas. Canvas calculates your grade. More about my use of low-stakes process-based grading is [here](#).

grading criteria:

- "A" range describes you completing the course work thoroughly and on time. It means you have presented detailed original ideas that clearly responded to the prompts. It reflects you giving yourself the most abundant opportunities of staying in the flow of idea development, enjoying collaboration, and learning through the class. You probably feel really good about the work and learning you did.
- "B" range demonstrates good completion in the same categories as an "A," but it also notes some late, incomplete, or partial work. This means you didn't get as much out of the class as you would have with

more engagement, but you were still largely participatory. You probably developed your skills and had some fun.

- “C” range shows you did enough work with prompts and principles to pass, but frequent late work, incomplete participation, and/or missing assignments were likely a barrier to many benefits offered by the curriculum and community.
- “D” range demonstrates minimal engagement.
- An “F” is due to a significant lack of submitted material and participation.

Letter Percentage and Associated Grade: A+ 97-100, A 94-96, A- 90-93, B+ 87-89, B 84-86, B- 80-83, C+ 77-79, C 74-76, C- 70-73, D+ 67-69, D 64-66, D- 60-63, F 0-65. By checking the “Grades” module you should be able to track your progress. Please do ask me for updates any time.

I love assigning A's. Just keep up with the work to get there.

For late work policy and other details please read [extra details about grading](#).

If you use AI in an assignment where we have not discussed and noted it, you may receive a failing grade. Undocumented AI use is a form of plagiarism.

That said, we will explore how AI can be fruitfully used in class through explicit exercises.

Using any idea that is not yours, without noting it's source, is plagiarism. Don't do it. Note your sources.

Criteria

To keep in alignment with low-stakes grading, your major assignments will be graded through multiple smaller assignments that build the larger task.

Breakdown

assignment	CLO	point value
reading reflections	1, 2, 5	30
participation	1, 2, 5	30
research project	2 - 5	10
mid-term project	2 - 5	10
collaborative presentation	2 - 5	10
feedback to peers	4	10

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Spring

-schedule will quite likely shift

-all TBA readings will be communicated to you at least one week before we work with them in class

week	focus	readings to be completed by the start of class
Week 1: starts January 20	The Dawn of Everything (no classes) .	
Week 2: January 27	identifying your interests, social foundation, and digital literacy .	syllabus David Graeber, <i>The Dawn of Everything: A New History of Humanity</i> (pdf in Canvas) "Farewell to Humanity's Childhood Or, why this is not a book about the origins of inequality"
Week 2: January 29	The Dawn of Everything (no classes) .	sign up by going to request access to Adobe Creative Cloud -> Student Adobe Webpage . -> complete the form

Week 3: February 3	Oroonoko [1668]	Aphra Behn, <i>Oroonoko</i> [1688], (read until Oroonoko reaches Suriname)
Week 3: February 5	Oroonoko [1668]	Aphra Behn, <i>Oroonoko</i> [1688], (finish)
Week 4: February 10	setting the stage for the 1700's: ideas of liberty, intercultural exchange, and persuasion	David Graeber, <i>The Dawn of Everything: A New History of Humanity</i> (pdf in Canvas) "Wicked Liberty The indigenous critique and the myth of progress"
Week 4: February 12	setting the stage for the 1700's: ideas of liberty, intercultural exchange, and persuasion	Kandiaronk (1703)
Week 5: February 17	The Triumph of Love [1732] - gender fluidity, upholding class values, and interpretations over time	The Shotgun Players 2023 version of Pierre Carlet De Marivaux's [1732] play The Triumph of Love (watch to second intermission)
Week 5: February 19	The Triumph of Love [1732] - gender fluidity, upholding class values, and interpretations over time	The Shotgun Players 2023 version of Pierre Carlet De Marivaux's [1732] play The Triumph of Love (finish)
Week 6: February 24	brewing social upheaval	1700's C short texts TBA at least one week before we work with them in class

Week 6: February 26	brewing social upheaval	1700's C short texts TBA at least one week before we work with them in class
Week 7: March 3	close readings	1700's C short texts TBA at least one week before we work with them in class
Week 7: March 5	close readings	1700's C short texts TBA at least one week before we work with them in class
Week 8: March 10	intellectual revolutions	Mary Wollstonecraft, from <i>A Vindication of the Rights of Woman</i> [1792], (pp. 385-428)
Week 8: March 12	intellectual revolutions	William Blake, <i>Songs of Innocence</i> [1789], (pp. 265-268); <i>Songs of Experience</i> [1794], (pp. 293-298)
Week 9: March 17	climate and Frankenstein	Mary Shelly, <i>Frankenstein</i> [1818] (pages TBA)
Week 9: March 19	climate and Frankenstein	Mary Shelly, <i>Frankenstein</i> [1818] (pages TBA)
Week 10: March 24	transformations and recollections	Mary Shelly, <i>Frankenstein</i> [1818] (pages TBA)
Week 10: March 26	transformations and recollections	19th C short texts TBA at least one week before we work with them in class
Week 11: March 31 & April 2	spring break	19th C short texts TBA at least one week before we work with them in class

Week 12: starts April 7	"let me count the ways"	Elizabeth Barrett Browning (1806 – 1861) (readings TBA)
Week 12: starts April 7	"let me count the ways"	19th C short texts TBA at least one week before we work with them in class
Week 13: starts April 14	explorations of American labor identity.	Herman Melville, "Benito Cereno" [1855]
Week 13: starts April 14	explorations of American labor identity.	Edgar Allan Poe 1809 – 1849 (readings TBA)
Week 14: starts April 21	Frederick Douglass, Narrative of the Life of Frederick Douglass [1845]	Frederick Douglass, <i>Narrative of the Life of Frederick Douglass</i> [1845], chapters 1-5
Week 14: starts April 21	Frederick Douglass, Narrative of the Life of Frederick Douglass [1845]	Frederick Douglass, <i>Narrative of the Life of Frederick Douglass</i> [1845], chapters 6-11
Week 15: starts April 28	realms of private and of public	Emily Dickenson (1830 – 1886) (readings TBA at least one week before we work with them in class)
Week 15: starts April 28	realms of private and of public	Walt Whitman (1819 – 1892), self-publication and self-review (readings TBA at least one week before we work with them in class)
Week 16: starts May 5	consultation week	work on final project

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Week 17 & 18: May 13 forward	Mon. class only – all work due by May 14 by May 19 (or before) I post all grades in Canvas – any student questions to me by 5pm May 21 – May 23 grades go to University	