

# Emerging Modernisms and Beyond Section 02

## ENGL 70

Spring 2025 In Person 3 Unit(s) 01/23/2025 to 05/12/2025 Modified 01/28/2025

### Course Description and Requisites

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Exploration of Modernist and twentieth century writings. Class engages literary text, literary history, and historical events that shape the literature of the period.

Prerequisite(s): ENGL 1A.

Letter Graded

### \* Classroom Protocols

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#### ::Classroom Expectations

Class sessions are brief and require your full attention. To ensure a productive learning environment, please follow these guidelines:

- **Technology Use:**
  - Cell phones must be set to silent and stored out of sight upon entering the classroom. All earpieces or earbuds should be removed.
  - Laptops and tablets may only be used to access course readings and assignments. Activities such as checking email, browsing social media, or gaming are not permitted.
- **Respectful Participation:**

Students are expected to actively and respectfully participate in class discussions, listen attentively to others, and offer comments that are appropriate and constructive.
- **Professionalism and Courtesy:**

I expect students to demonstrate consideration and courtesy toward their peers and instructor. Professors should be addressed appropriately, and all communication—both in person and via email—should be professional.

- **Disruptive Behavior:**

Disruptive actions, such as inappropriate use of technology or disrespectful conduct, may result in being asked to leave the classroom.

:: **Attendance**

**Attendance is mandatory.** I understand that illnesses and emergencies happen in everyone's life, but this class is designed to be interactive and participatory. You can't participate if you aren't here. According to [University policy F69-24 \(https://www.sjsu.edu/senate/docs/F15-12.pdf\)](https://www.sjsu.edu/senate/docs/F15-12.pdf): "Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to ensure maximum benefit for all members of the class."

:: **Tardiness**

Punctuality is important for maintaining a positive and productive classroom environment. I provide crucial information and reminders at the beginning of each class, and arriving late can cause students to miss valuable content that contributes to their success in the course. To minimize disruption and ensure that all students receive the full benefit of each session, please make every effort to arrive on time.

- Students who arrive more than **five minutes late** will be marked as **tardy**.
- **Frequent tardiness** (more than **three instances**) may result in a **grade penalty** or being marked absent for the day.
- If you know you'll be late, please **inform me in advance** (via email or Canvas) whenever possible.

**Note:** If you are consistently late due to circumstances beyond your control (e.g., work schedule), please reach out to me so we can discuss possible accommodations.

:: **Late Policy**

Assignments are due at the beginning of the class for which they are due.

## Program Information

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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.

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#### Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: [www.sjsu.edu/english](http://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 Materials

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### : Required Texts and Materials

- There is **no required** textbook for this course; instead, I have uploaded all readings onto Canvas. You will be required to read these materials. You must bring these readings to class, for I will be asking you specific questions and pointing out key passages from the text.
- A journal for class notes, writing exercises, daily observations, workshop responses, etc.
- Dictionary and Thesaurus. Being writers, it is important to know what words mean and to vary your word choice. You should own both. There are free apps available.
- Access to a desktop, laptop, or tablet.

## Course Requirements and Assignments

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### Reading

For students of English and Creative Writing, reading is not just an act of enjoyment—it is an essential part of mastering your craft and deepening your understanding of literature. Author Annie Proulx aptly observed, *“Writing comes from reading, and reading is the finest teacher of how to write.”* In this course, you will practice reading with a dual purpose: to appreciate the artistry of literary works and to uncover the techniques that make them resonate.

This approach asks you to connect your emotional responses (*How does this make me feel?*) with your analytical insights (*What literary techniques or formal choices create this effect?*). By critically engaging with texts, you will not only enhance your appreciation of literature but also refine your skills as both a writer and a scholar. Reading with this level of attention sharpens your ability to interpret, create, and contribute to the ongoing conversation within the literary world.

### **Attendance and Participation**

Attendance and participation are critical to your success in this class. Each class session builds on the last, and missing class can severely impact your understanding of the material and your grade.

- **Attendance:** I will take attendance at the beginning of each class. If you are absent, it will affect your grade. Excessive absences may lead to failure of the course.
- **Participation:** Active participation is expected from every student during class. This includes engaging in contributing to lecture material and responding thoughtfully to assigned readings. Additionally, you will be involved in group work where you will collaborate with your peers to analyze and discuss the readings in depth. The more you engage, the more you'll contribute to our collective learning experience. If you are present but not participating, this will negatively impact your grade.

While I understand that everyone has occasional off days, consistent participation is expected.

### **Reader Responses**

Throughout the semester, you will complete 10 reader responses. These are short, informal writing assignments (250-350 words) designed to help you engage with, analyze, and reflect on the readings. Instead of summarizing the text, focus on developing a specific idea or theme you find intriguing, thought-provoking, or insightful.

Reader responses are due on the day the corresponding reading is assigned. Please refer to the Module Schedule for exact due dates.

### **Essay #1: Analyzing Modernist Themes and Their Relevance**

Choose one Modernist work we've studied in Unit 1 (WWI poetry, Virginia Woolf, Katherine Mansfield, T.S. Eliot, or Imagist poets like Ezra Pound, H.D., and William Carlos Williams). Write a 2-3 page essay that analyzes the themes and narrative techniques of the chosen work and briefly reflects on its contemporary relevance.

### **Essay #2: Exploring Themes of Identity, Change, and Resistance**

In this essay, explore how literary works by Hemingway and Harlem Renaissance writers reflect themes of identity, change, and cultural or personal transformation. Focus on how these themes intersect with issues of race, gender, and sexuality. Analyze how the authors address these topics and their relevance to societal shifts.

### **Essay #3: Beyond the Text: Researching and Analyzing Literary Works**

This assignment requires you to critically analyze a work (or works) by one of the following authors: Angela Carter, Carmen Machado, Junot Díaz, Anthony Vaesna So, Daniella Evans, Jhumpa Lahiri, George Saunders, Viet Thanh Nguyen, Kirstin Valdez Quade, and Nana Kwame Adjei-Brenyah. Your analysis will focus on postmodern, satirical, and contemporary themes such as race, gender, sexuality, immigration, assimilation, and personal identity, using both primary and secondary sources to support your interpretation.

### **Author/Work Selection and Teaching Presentation**

In this assignment, you will select an author and/or literary work from the course readings to teach the class. You will present the key themes, techniques, and context of the work, including a close reading of important passages and discussion of the author's style and choices. After your presentation, you will lead a discussion with your peers, facilitating engagement with the work through thought-provoking questions and class interaction. This assignment encourages you to think critically about how you would teach the material and fosters a deeper understanding of the texts and their broader cultural implications.

## Grading Information

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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 every assignment 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.

## Breakdown

Unless I make changes and announce otherwise, the overall breakdown of graded assignments will be calculated as followed:

- Reader Responses (10): 10 points each / 100 points total
- Author/Work Selection & Teaching Presentation: 50 points
- Essay #1: 50 points
- Essay #2: 100 points
- Essay #3: 100 points
- Attendance and Participation (100 points)

Your active participation in class is essential to your success in this course. Participation will be assessed based on the following criteria:

- **Attendance:** Regular attendance is expected. Absences may affect your ability to engage in class activities and discussions.
- **Class Discussions:** Participation in discussions is vital for the exchange of ideas and development of critical thinking. Your contributions should be thoughtful, respectful, and relevant to the topic at hand.
- **In-Class Writing:** Engaging in in-class writing exercises allows you to apply concepts and practice writing techniques.
- **Group Work:** Collaborative work with peers fosters teamwork and enhances learning. Active involvement is expected during group activities.

Points will be awarded based on your engagement and contribution in each of these areas throughout the semester.

# SJSU Academic Integrity Policy

A student's commitment to learning, as evidenced by his or her enrollment at San Jose State University, and the University's Academic Integrity Policy require all students to be honest in their academic course work. Faculty are required to report all infractions to the office of Judicial Affairs. The policy on academic integrity can be found [here \(https://www.sjsu.edu/studentconduct/docs/SJSU-Academic-Integrity-Policy-F15-7.pdf\)](https://www.sjsu.edu/studentconduct/docs/SJSU-Academic-Integrity-Policy-F15-7.pdf). The SJSU rules against plagiarism are set forth in the SJSU Catalog, which defines plagiarism as the act of representing the work of another as one's own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements.

Plagiarism at SJSU includes, but is not limited to: (1) the act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work, without giving appropriate credit, and representing the product as one's own work. It is the role and obligation of each student to know the rules that preserve academic integrity and abide by them at all times. This includes learning and following the particular rules associated with specific classes, exams, and/or course assignments. Ignorance of these rules is not a defense to the charge of violating the Academic Integrity Policy.

## ON ACADEMIC INTEGRITY AND ARTIFICIAL INTELLIGENCE (AI) TOOLS USAGE

Since reading, writing, and critical thinking are integral to the learning outcomes of this course, all assignments must reflect your own work, intellectual effort, and personal expression. The use of artificial intelligence tools—such as ChatGPT, Grammarly, Quillbot, or any similar systems—to generate, rewrite, or substantially reword your work is strictly prohibited. These tools can alter your unique voice, style, and tone, which are essential to your development as a writer and thinker.

Using AI systems to complete assignments or significantly modify your work undermines the critical thinking, writing, and revision process—key skills you will need for success in this course and in academic and professional settings. Such practices violate the University's Academic Integrity Policy and will be treated as plagiarism.

Students should keep a comprehensive draft history as a precaution. This is the easiest way to protect the integrity of your work in the age of AI. Any submissions that contain evidence of AI usage will require an instructor conference, either in person or via Zoom.

If you have questions about what constitutes a violation of this statement, please contact me.

## University Policies

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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

*Schedule/Calendar below is subject to change. Always check Canvas for the most up to date information on assignments, readings, and due dates.*

Week	Date	Readings, Assignments, and Due Dates
One	Mon Jan 27	<ul style="list-style-type: none"> <li>Go over Course Syllabus, Expectations, and Introductions</li> </ul>
One	Wed Jan 29	<ul style="list-style-type: none"> <li><b>UNIT ONE (January 29th-February 26th)</b></li> <li><a href="#">LECTURE: Modernism</a></li> <li><a href="#">LECTURE: WWI</a></li> <li><a href="#">READING DUE: Rupert Brooke's "The Soldier"</a></li> <li><a href="#">READING DUE: Wilfred Owen's "Dulce Et Decorum Est"</a></li> </ul>
Two	Mon Feb 3	<ul style="list-style-type: none"> <li><a href="#">LECTURE: WWI POETS</a></li> <li><a href="#">READING DUE: Wilfred Owen's "Anthem for Doomed Youth"</a></li> <li><a href="#">READING DUE: Siegfried Sassoon's "Glory of Women"</a></li> <li><a href="#">READING DUE: Issac Rosenberg's "Louse Hunting"</a></li> <li><a href="#">READER RESPONSE #1: The Psychological Toll of War: A Reflection on WWI Poets</a></li> </ul>
Two	Wed Feb 5	<ul style="list-style-type: none"> <li><a href="#">LECTURE: Virginia Woolf and Her Nonfiction</a></li> <li><a href="#">READING DUE: Virginia Woolf's "Shakespeare Sister"</a></li> </ul>
Three	M Feb 10	<ul style="list-style-type: none"> <li><a href="#">Lecture: Influence of Modern Art</a></li> <li><a href="#">LECTURE: Virginia Woolf and Her Fiction</a></li> <li><a href="#">READING DUE: Virginia Woolf's "The New Dress"</a></li> </ul>
Three	W Feb 12	<ul style="list-style-type: none"> <li><a href="#">LECTURE: Katherine Mansfield</a></li> <li><a href="#">READING DUE: Katherine Mansfield's "Miss Brill"</a></li> <li><a href="#">READING DUE: Katherine Mansfield's "The Fly"</a></li> <li><a href="#">READER RESPONSE #2: Exploring Characterization Through Free Indirect Style: A Comparison of Mansfield's Miss Brill and Woolf's The New Dress</a></li> </ul>



Four	M Feb 17	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: TS Eliot's "The Love Song of J. Alfred Prufrock"</a></li> </ul>
Four	W Feb 19	<ul style="list-style-type: none"> <li>• <a href="#">LECTURE: Ezra Pound</a></li> <li>• READING DUE: Ezra Pound's "A Few Don'ts"</li> <li>• <a href="#">READING DUE: Ezra Pound's "In a Station of a Metro"</a></li> <li>• <a href="#">LECTURE: H.D.</a></li> <li>• <a href="#">READING DUE: H.D.'s "The Oread"</a></li> <li>• <a href="#">READING DUE: H.D.'s "Sea Rose"</a></li> <li>• <a href="#">READER RESPONSE #3: IMAGISM</a></li> </ul>
Five	M Feb 24	<ul style="list-style-type: none"> <li>• <a href="#">LECTURE: William Carlos Williams</a></li> <li>• <a href="#">READING DUE: "The Red Wheelbarrow"</a></li> <li>• <a href="#">READING DUE: William Carlos Williams' "Landscape with the Fall of Icarus"</a></li> <li>• <a href="#">READING DUE: "The Great Figure"</a></li> </ul>
Five	W Feb 26	<ul style="list-style-type: none"> <li>• <b>Peer-Review: Essay #1</b></li> </ul>
Six	M Mar 3	<ul style="list-style-type: none"> <li>• <b>UNIT 2 (March 3 to March 26)</b></li> <li>• <a href="#">LECTURE: Hemingway</a></li> <li>• <a href="#">READING DUE: "Hills Like White Elephants"</a></li> </ul>
Six	W Mar 5	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Hemingway's "The End of Something"</a></li> <li>• <a href="#">READING DUE: "Cat in the Rain"</a></li> <li>• <a href="#">READER RESPONSE #4: Analyzing Hemingway's Style and Themes</a></li> </ul>
Seven	M Mar 10	<ul style="list-style-type: none"> <li>• <b>Essay #1 DUE</b></li> <li>• <a href="#">LECTURE: Harlem Renaissance</a></li> <li>• <a href="#">READING DUE: Alain Locke's "The New Negro"</a></li> <li>• <a href="#">READING DUE: Langston Hughes' "I, Too"</a></li> <li>• <a href="#">READING DUE: Langston Hughes' "The Negro Speaks of Rivers"</a></li> </ul>

Seven	W Mar 12	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Claude McKay's "Harlem Dancer"</a></li> <li>• <a href="#">READING DUE: Langston Hughes' "Jazzonia"</a></li> <li>• <a href="#">READING DUE: Countee Cullens' "Heritage"</a></li> <li>• <a href="#">READING DUE: Gwendolyn Bennett's "Heritage"</a></li> <li>• <a href="#">READER RESPONSE #5</a></li> </ul>
Eight	M Mar 17	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Zora Neale Hurston's "Sweat"</a></li> </ul>
Eight	W Mar 19	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Langston Hughes' "The Negro Artist and the Racial Mountain"</a></li> <li>• <a href="#">READING DUE: Angelina Weld Grimke's "The Black Finger"</a></li> <li>• <a href="#">READING DUE: Georgia Douglas Johnson's "The Heart of a Woman"</a></li> <li>• <a href="#">READER RESPONSE #6: Race, Identity, and Artistic Expression: Connecting Hughes' Essay with Johnson and Grimke's Poetry</a></li> </ul>
Nine	M Mar 24	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Claude McKay's "If We Must Die"</a></li> <li>• <a href="#">READING DUE: Countee Cullens' "Yet Do I Marvel"</a></li> </ul>
Nine	W Mar 26	<ul style="list-style-type: none"> <li>• <b>Peer Review: Essay #2</b></li> </ul>
Ten	M Mar 31	<ul style="list-style-type: none"> <li>• <b>SPRING BREAK</b></li> </ul>
Ten	W April 2	<ul style="list-style-type: none"> <li>• <b>SPRING BREAK</b></li> </ul>
Eleven	M April 7	<ul style="list-style-type: none"> <li>• Unit 3 (April 7 to May )</li> <li>• <a href="#">LECTURE: Literary Criticism and Literary Theory</a></li> <li>• READING DUE: Angela Carter's "The Bloody Chamber" (HANDOUT)</li> </ul>
Eleven	W April 9	<ul style="list-style-type: none"> <li>• <a href="#">Lecture on Intertextuality</a></li> <li>• <a href="#">READING DUE: Carmen Maria Machado's "The Husband Stitch"</a></li> <li>• <a href="#">READER RESPONSE #7: Applying a Feminist Lens to The Company of Wolves or The Husband Stitch</a></li> </ul>

Twelve	M April 14	<ul style="list-style-type: none"> <li>• <b>ESSAY #2 DUE</b></li> <li>• <a href="#">READING DUE: George Saunders' "CivilWarLand in Bad Decline"</a></li> </ul>
Twelve	W April 16	<ul style="list-style-type: none"> <li>• <b>READING DUE: Nana Kwame Adjei-Brenyah's "Friday Black" (HANDOUT)</b></li> </ul>
Thirteen	M April 21	<ul style="list-style-type: none"> <li>• <a href="#">Danielle Evans' "Boys Go to Jupiter"</a></li> </ul>
Thirteen	W April 23	<ul style="list-style-type: none"> <li>• <b>READING DUE: Kirstin Valdez Quade's "The Five Wounds" (HANDOUT)</b></li> <li>• <a href="#">READER RESPONSE #8: Exploring Themes and Character Development in "Boys Go to Jupiter" and "The Five Wounds"</a></li> </ul>
Fourteen	M April 28	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Junot Diaz "Drown"</a></li> </ul>
Fourteen	W April 30	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Jhumpa Lahiri's "Interpreter of Maladies"</a></li> <li>• <a href="#">READER RESPONSE #9: Identity and Displacement in "Interpreter of Maladies" and "Drown"</a></li> </ul>
Fifteen	M May 5	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Viet Thanh Nguyen's "War Years"</a></li> </ul>
Fifteen	W May 7	<ul style="list-style-type: none"> <li>• <a href="#">READING DUE: Anthony Veasna So's "The Shop"</a></li> <li>• <a href="#">READER RESPONSE #10: Navigating Refugee Legacies in "War Years" and "The Shop"</a></li> </ul>
Sixteen	M May 12	<ul style="list-style-type: none"> <li>• <b>Peer Review: Essay #3</b></li> </ul>
Sixteen	F May 16	<ul style="list-style-type: none"> <li>• <b>Essay #3 DUE by 11:59pm</b></li> </ul>