

English 193
Senior Capstone: Literature and Self-Reflection
Spring 2015
Department of English and Comparative Literature
San Jose State University

Instructor:	Professor Shannon Miller
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Office Hours:	Thursday 4:30-5:30; Wednesday 12-1 pm; by appointment
Class Meeting Time:	T/Th 3:00 - 4:15 pm
Class Meeting Place:	SH 238

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*, Beaumont and Fletcher's *The Knight of the Burning Pestle*, short poems by John Milton and John Keats, Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, and Italo Calvino's *If on a Winter's Night a Traveler*. 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 produce a short paper and revise a paper from a previous class with the ideas of literary self-reflection as a central component. The focus on recollection and reimagination of our lives and the texts that we have encountered will allow students to look back over your time as a student and reconsider the shape of the major. In two different group presentations, students will engage with current thoughts on the design of English majors, and then in a final group project, design your ideal English major.

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	1, 2, 3	20%
Paper #2	1, 2, 3, 5	15%
Final Paper/Portfolio	1, 2, 3, 5	25%
Short Class Presentation	1, 4	5%
Final Project Presentation	4	15%
Final Project Write-up	1, 3, 4, 5	5%
Participation	1, 2, 5	15%
Totals	1, 2, 3, 4, 5	100%

Assignments:

The assignments in this class will be a mixture of reading and discussion, small group assignments/presentations, 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. The individual written work that you will be asked to produce in this text take this as its focus, while also asking you to rework or rethink a previous paper you produced in an earlier class -- just as these authors do with the forms of theater, fiction, or poetry.

Paper #1 will ask you to engage one or two of the first three texts we will encounter this semester, and you will receive prompts before the assignment is due. Paper #2 will ask you to rewrite a paper you previously wrote, but to do so employing the very principles of self-reflection that is at the

center of all of the writings in this class. You will meet with me in conference to decide which paper you will revise, and then reconsider this through the lens of the self-awareness and self-reflection on literary form at the heart of our readings and discussions. Your final individual writing assignment will be to revise this paper, based on my feedback, which you will submit in a portfolio of all of your writings at the final exam period.

While the substance of the readings and the discussions, as well as your individual written work, will focus on a reconsideration of literary form and practice, your other assignments for the class will be a presentation and final project that asks you to rethink the process of and the organization of the English major itself. In preparation for this final project, students will be placed into small groups (A, B, C, D, E) and assigned to direct a conversation on an article that speaks to substantive issues about the design of, and the thinking behind, an English major. These discussions, scattered throughout the semester, will provide a theoretical framework for the final project, a group presentation that will present your ideas on how an ideal major would be organized. In groups (1, 2, 3, 4, and 5), you will work together to discuss the ideals of, and an ideal, English major, and you will present that to the class in a 30-35 presentation on the final three days of class. While the group presentations will be graded collectively, you will also produce an individual write-up/assessment of your role on these joint projects.

Participation is expected in this small class, and will be key to helping you reframe your own writing and final major revision project: class is meant to give you the intellectual tools necessary to complete the assignments in the class. 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 22	Introduction to class goals, assignments, expectations
2	January 27	Tom McCarthy, <u>Remainder</u> , pp. 3-109
	January 29	Tom McCarthy, <u>Remainder</u> , pp. 110-199
3	February 3	McCarthy, <u>Remainder</u> , pp. 201-308
	February 5	Miguel de Cervantes, <u>Don Quixote</u> , pp. 11-94
4	February 10	Miguel de Cervantes, <u>Don Quixote</u> , pp. 95-204 Guest co-instructor: Professor Lisa Vollendorf
	February 12	Miguel de Cervantes, <u>Don Quixote</u> , pp. 204-288 Guest co-instructor: Professor Lisa Vollendorf

5	February 17	Miguel de Cervantes, <u>Don Quixote</u> , pp. 418-479, 483-525 Guest co-instructor: Professor Lisa Vollendorf
5	February 19	Miguel de Cervantes, <u>Don Quixote</u> , pp. 765-850, 891-902, 971-982 Guest co-instructor: Professor Lisa Vollendorf
6	February 24	Francis Beaumont, <u>Knight of the Burning Pestle</u> , Act 1 - Interlude 2 (pp. 3-58)
	February 26	Francis Beaumont, <u>Knight of the Burning Pestle</u> , Act 3 - end
7	March 3	Andrew Delbanco, "The Decline and Fall of Literature" (Canvas) Presentation by Group A on Delbanco, "Decline and Fall of Literature"
	March 5	Finish Discussion of <u>Knight of the Burning Pestle</u> Paper #1 Due John Milton, "Lycidas" Extra time for Group Presentation work (B, C, D, E)
8	March 10	Poems by John Donne, Mary Wroth Jennifer Summit, "Literary History and the Curriculum: How, What, and Why" (Canvas) Presentation by Group B on "Literary History"
	March 12	Poems by John Keats David Damrosh, "National Literatures in an Age of Globalization" (Canvas) Presentation by Group C on "National Literatures"
9	March 16	Students will meet in individual conferences this week to discuss the paper they will re-imagine for Paper assignment #2; in class, and in our sister English 193, we will have speakers employed in the arts field and the technology industry Guest Lecturer in Professor Douglass' English 193 class, Monday, 3 pm, SH 238 Polyanna Macchianoi from Adobe

9	March 17	Guest Lecturer: Lori Wood, Director of Development, National Steinbeck Center, Salinas, CA Additional time will be used for Group Presentation preparation (1, 2, 3, 4, 5)
	March 18	Guest Lecturer in Professor Douglass' English 193 class, Wed., 3 pm, SH 238 Danielle Roberts from Google
	March 19	Guest Lecturer: Anjee Helstrup-Alvarez, Executive Director, MACLA, (Movimiento de Arte y Cultura Latino Americana), San José Additional time will be used for Group Presentation preparation
10	March 30	NO CLASS-- Cesar Chavez Day
	April 2	Michael Bérubé, "Changing Majors" (Canvas) Presentation by Group D on Bérubé's "Changing Majors" CV Workshop
11	April 7	Tom Stoppard, <u>Rosencrantz and Guildenstern are Dead</u> , Act 1
	April 9	CLASS CANCELLED Paper #2 Due
12	April 14	Tom Stoppard, <u>Rosencrantz and Guildenstern are Dead</u> , Act 2 - 3
	April 16	Sidonie Smith's "The English Major as Social Action" (Canvas) Presentation by Group E on Smith's "The English Major as Social Action" Finish Discussion of <u>Rosencrantz and Guildenstern are Dead</u>
13	April 21	Group work on Final Project
	April 23	Italo Calvino, <u>If on a Winter's Night a Traveler</u> , pp. 3-90
14	April 28	Italo Calvino, <u>If on a Winter's Night a Traveler</u> , pp. 91-198
	April 30	Italo Calvino, <u>If on a Winter's Night a Traveler</u> , pp. 199-260
	May 5	Final Presentations: Groups 1 and 2

15	May 7	Final Presentations: Groups 3 and 4
16	May 12	Final Presentations: Group 5 Finals Week
17	May 18	Portfolios Due Final Assessments of Group Project Due

Required Texts:

Francis Beaumont, The Knight of the Burning Pestle, London: Methuen, 2002
 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
 Tom Stoppard, Rosencrantz and Guildenstern are Dead, Grove: New York, 1969

Materials available on Canvas:

Essays by:

Andrew Delbanco, "The Decline and Fall of Literature" (Review Essay; New York Review of Books)
 Jennifer Summit, "Literary History and the Curriculum: How, What, and Why" (ADE)
 David Damrosch, "National Literatures in an Age of Globalization" (ADE)
 Michael Bérubé, "Changing Majors" (ADE)
 Sidonie Smith, "The English Major as Social Action" (ADE)

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.

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.

University Policies:

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](#) web page located at

http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>.

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](#), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](#) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified as a group project and/or presentation. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors. Because you will be asked to revise a paper from another class in English 193, you will not need to seek approval from your previous instructor to complete this assignment of revising a previous paper.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](#) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](#) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See University Policy S14-7 at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

