

**SAN JOSE STATE UNIVERSITY**  
**College of Humanities and The Arts**  
**Department of English and Comparative Literature**  
**ENGLISH 109: WRITING AND THE YOUNG WRITER**  
**FALL 2015**

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**Office Hours:** Monday 3-4pm  
**Class Days/Time:** Monday 4:30-7:15pm  
**Classroom:** BBC 125

**Course Description:**

This course is designed to strengthen participants' writing skills in both creative and expository genres and to develop participants' knowledge and skill as future teachers of writing.

**Course Objectives:**

Students will have the opportunity to do the following:

- Reflect on and describe their own writing processes
- Demonstrate collaborative communication skills through participation in the writing workshop process
- Demonstrate facility in creative composition in a variety of genres
- Investigate and apply a variety of methods of prewriting, drafting, responding, revising, editing and evaluating
- Reflect on and analyze initial field experiences in relation to course content
- Employ a variety of software applications to produce both print documents and multi-media presentations
- Recognize and use a variety of writing applications (short story, biographical, autobiographical, expository, persuasive)
- Demonstrate awareness of audience, purpose and context
- Recognize and use a variety of narrative and non-narrative organizational patterns
- Demonstrate and evaluate oral performance in a variety of forms.

## **STUDENT LEARNING GOALS & OBJECTIVES: DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE**

### **I. Preamble: Goals**

The Department of English and Comparative Literature seeks to foster the intellectual development of its majors by encouraging study of literature and writing—whether creative, technical, or other professional writing. The Department strives to make its majors familiar with a wide range of works of British, American, and World literature, including folk and popular forms; and with the nature of the canon and of canon-formation, including issues of culture, history, race, ethnicity, gender, and sexual orientation. The English major requires work in textual analysis, including study of the formal characteristics and historical background of a text, on the one hand, and study of its aesthetic and rhetorical presence—what it is as an experience—on the other. English majors should be aware also that textual analysis can be extended with profit to political, journalistic, commercial, technical, and web-based writing. English Majors should also be able to articulate the relations among culture, history, and texts—for example, ideological and political aspects of representation, economic processes of textual production, dissemination and reception, and cross-fertilization with other arts: architecture, sculpture, music, film, painting, dance, and theatre. And English majors ought to know something of the historical development of the English language and have a sense of the literature written in English from Old English to the present, including that of the Commonwealth nations, U.S. Territories, and other English-speaking populations around the world.

The study of English, Comparative Literature, and Writing proceeds best when it involves students in face-to-face exchanges a of ideas with faculty and peers, and when it makes use of the cultural resources of the broader university, through attendance of talks, panels, plays, and other performances and events. English majors use the resources of the library. English majors engage in independently-conceived projects, including the stating of a problem or issue and the steps involved in organizing, synthesizing, summarizing, and analyzing information in order to communicate conclusions effectively to a larger audience.

The Department's long term goals for its majors include these legacies: That each person who graduates with a BA in English from SJSU will have an enduring interest in language and literature; a sense of the presence of the literary and rhetorical past; an awareness of the depth and complexity of human existence, perceived across the boundaries of time, place, culture, race, ethnicity, gender, socioeconomic class, and sexual orientation; a sense of involvement in aesthetic, cultural, and intellectual life, as well as in social and political issues; a developing understanding of the ability of great literature and language to awaken and challenge people to struggle with profound questions of human identity and values; and a personal critical perspective and sense of intellectual independence.

### **II. Student Learning Objectives:**

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.

## Required Texts:

*A Note Slipped Under the Door: Teaching from Poems We Love.* Nick Flynn & Shirley McPhillips, 2000. Stenhouse Publishers. ISBN: 9781571103208  
*Blending Genre, Altering Style: Writing Multigenre Papers.* Tom Romano, 2000. Heinemann. ISBN: 9780867094787  
*Teaching Writing Grades 7-12 in an Era of Assessment: Passion and Practice.* Mary Warner & John Lovell. Pearson Education. ISBN: 9780133136357  
*Reading Language Arts Framework for California Public Schools, K-12, 2007.* CA State Dept. of Education (Google “California ELA Content Standards” for free downloadable version)

## Course Requirements:

- I. 3 Papers—each of these assignments will evolve through several drafts, incorporating peer responses from writing workshops.
  - a) Memoir Assignment: Drawn from practices in class, you will write about a significant event from your past. Paper will be 3-4 pages (**20%** of grade).
  - b) Poetry writing/PowerPoint assignment: modeled on the exercises in *A Note Slipped Under the Door*. Write five theme-connected poems that you will present to the class in PowerPoint format (**20%** of grade).
  - c) Multigenre Paper assignment: based on *Blending Genre, Altering Style*—the writing of a research paper with voice. We’ll discuss this further in class. The multigenre paper will be approximately 8 pages (**30%** of grade).
  
- II. Field Experience Component—You will observe five periods of instruction in a classroom, you will teach a single writing lesson of about 20 minutes, and you will tutor two to three students in their writing over three conference sessions (**15%** of grade).
  
- III. Portfolio—About a page a week (**15%** of grade). Portfolio topics will be specified as the course progresses and may include the following:
  - Topics suggested in course texts
  - Ideas for your own writing
  - Response to your field experience observing/teaching
  - Response to books or articles for multigenre paper
  - Response to class presentations

## **Grading:**

Memoir:	20%
Poetry PowerPoint:	20%
Field Experience:	15%
Portfolio:	15%
Multigenre Paper:	30%

A=90-100   B=80-89   C=70-79   D=60-69   F=below 60

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU catalog (“The Grading System”). Grades issued will represent a full range of student performance: A=excellent; B=above average; C=average; D=below average; F=failure. In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. Student writing should be distinguished by organization, correct grammar and punctuation.

## **University Policies**

You are responsible for reading the following information online at <http://www.sjsu.edu/english/comp/policy/index.html>

- Course guidelines
- Academic policies (academic integrity, plagiarism, ADA and AEC policies)
- Estimation of Per-Unit Student Workload
- Recording policies
- Adding and dropping classes
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## **University Writing Center:**

The Writing Center (Clark Hall 126) is an excellent resource if you need extra help. Some tutoring opportunities might be available too. <http://www.sjsu.edu/writingcenter>

## Course Schedule (Subject to Change)

\*\*\*Numbers in square brackets correspond to Student Learning Objectives\*\*\*

- AUG. 24: Introduction to the course and the writers' workshop process.  
Assignment: School is Bad for Children by John Holt. Ken Robinson's TED Talk. [1, 4] Assignment: Chs. 1 & 2 of *Teaching Writing*. Read E. B. White's essay. [1, 2, 5]
- AUG. 31: Discussion of Holt/Robinson and *Teaching Writing*. Discussion of E.B. White's essay.  
Assignment: First draft of Memoir due for Writers' Workshop on Sept. 14 (Bring **two** copies). Read *Teaching Writing* Ch. 3. Read Carver's essay. [1, 2, 3, 5]
- SEPT. 7: Labor Day. Campus closed.
- SEPT. 14: Discussion of *Teaching Writing* Ch. 3. Discussion of Carver's essay. Writers' Workshop—First draft of memoir.  
Assignment: Second draft of memoir due next week--Sept. 21. Bring **three** copies. Read *Teaching Writing* Ch. 4 [1, 4]
- SEPT. 21: **Second draft of memoir due** Discussion of *Teaching Writing* Ch. 4.  
Assignment: Read *Teaching Writing* Ch. 5. Read Chs. 1-5 *A Note Slipped Under the Door*. Field Experience Placement confirmed. [1, 2, 3, 4, 5]
- SEPT. 28: Discussion of *Teaching Writing* Ch. 5 and Chs. 1-5 from *A Note Slipped Under the Door*.  
Assignment: Read *Teaching Writing* Ch. 6. **Final draft of memoir due next week (Oct. 5).**
- OCT. 5: Presentation of selected sections of memoirs.** [3]  
Discussion of *Teaching Writing* Ch. 6.  
Assignment: Read *Teaching Writing* Ch. 7 and Chs. 6-7 of *A Note Slipped Under the Door*. [1, 2, 3, 5]
- OCT. 12: Discussion of *Teaching Writing* Ch. 7 and *A Note Slipped Under the Door*, Chs. 6-7  
Assignment: Chs. 8-9 of *A Note Slipped Under the Door*. Begin Poetry PowerPoint project. Begin working on drafts of five poems on a common theme. Each poem should be 10-30 lines.

- OCT. 19: Writers' Workshop—early drafts of Poetry Project. [1, 3] Discuss Chs. 8-9 of *A Note Slipped Under the Door*. Share reflections on Field Experience so far.  
Assignment: Read Chs. 10-11 of *A Note Slipped Under the Door*. Continue working on Poetry Assignment and Field Experience.
- OCT. 26: Discuss Chs. 10-11 of *A Note Slipped Under the Door*. Writers' Workshop of Poetry Project. [1, 3]
- NOV. 2: Poetry Projects PowerPoint Presentations** (How's that for alliteration?!!) [1,3]  
Assignment: **Completion of Field Experience—include verification form and a copy of your lesson plan.**  
Assignment: Reading from Romano
- NOV. 9: Field Experience assignment due.**  
**Continue PowerPoint presentations.** [1, 3]
- NOV. 16: Discuss Romano and the Multigenre Paper  
Assignment: Work on first drafts of multigenre paper
- NOV. 23: Discussion of Romano. Workshop first drafts.  
Assignment: Second draft of multigenre paper for Writers' Workshop next week (Nov.30)  
Portfolios due next week.
- NOV. 30: Workshop of Multigenre paper. **Portfolios due.** [1, 2, 3, 4, 5]  
Assignment: Continue working on Multigenre paper.
- DEC. 7: Final session on Multigenre paper [1, 2, 3, 4, 5]
- DEC. 14: 5:15-7:30pm Final Presentations**