

San José State University
School of Humanities and Arts
Department of English and Comparative Literature

English 100W, Writing Workshop, Section 2
Spring 2015

Course and Contact Information

Instructor:	Cynthia M. Baer
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Office Hours:	T, 12 noon to 1:00 p.m.; W, 3:00-4:00 p.m.; and by appointment
Class Days/Time:	TTh 9-10:15 a.m.
Classroom:	BBC 123
Prerequisites:	A passing score on the Writing Skills Test (WST), upper-division standing (60 units), and completion of core GE.
GE/SJSU Studies Category:	Area Z: This course must be passed with a C or better as a CSU graduation requirement.

Faculty Web Page and MySJSU Messaging

You are responsible for regularly checking with the messaging system through MySJSU to learn of any updates to our schedule or this syllabus. Please, update MySJSU with your current email address. I will use Canvas to post assignments, handouts, and readings. All assignments are to be submitted as paper documents, but also uploaded to Canvas so that they are available electronically.

Course Description

Literary theorists, critics, and teachers . . . are not so much purveyors of doctrine as custodians of a discourse. ~Terry Eagleton, "Political Criticism."

And what, in fact, is the main effort of the analytical interpreter . . . if not . . . to extort the secret of the text, to compel the language of the text--like that of a child--to confess or to avow: to avow its meaning as well as its pleasure; to avow its pleasure and its meaning to the precise extent that they are unavowable. ~Shoshona Felman, "Henry James: Madness and the Risks of Practice."

English 100W is, according to the official department course description, "an integrated writing and literature course in which students will develop advanced proficiency in college-level writing . . . to include mastery of the discourse specific to the field of English studies." The purpose of the course is to introduce you to the tools, procedures, protocols, modes, and methods of writing in our discipline.

Terry Eagleton would, I believe, describe English 100W as a course that teaches you to talk and write in certain ways—the ways of the literary critic: "Becoming certificated by the state as proficient in literary studies is a matter of being able to talk and write in certain ways." The task of those who teach it is "to preserve this discourse, extend and elaborate it as necessary, defend it from other forms of discourse, initiate its newcomers into it, and determine whether or not they have successfully mastered it."

Eagleton's description, coming from a Marxist perspective, emphasizes the conservative forces that operate to define this course—its power politics—and places you in the role of initiate to/of that politics of mastery. Another way to think about this same process is to consider those who do English studies as a group of people who gather to use language for a very particular and specialized job: discussing and explaining literature. What defines this group, no matter their politics or position in the hierarchy of literary knowing, is a keen interest in how words work and have worked within the traditions of literary exchange. The forces at work in such a literary conversation are, thus, not solely coercive and conservative, but communal and productive.

Viewing the profession this way, you can consider yourself as a new member of that group, yes, but one who shares with your audience a common motivation and interest. In this course you are going to learn how to enter a literary conversation with this group and become part of the dialogue about literature that has gone on for centuries.

Your Role as Writer---Critic

The position you will take up in this class, the position of writer-critic, will demand of you a new relationship to the books you read and to the people with whom you share those books. It is the position Shoshona Felman describes, enacts, in her reading of Edmund Wilson's reading of Henry James's *The Turn of the Screw*: the position of the reader-analyst-correspondent uncovering the meanings available to us in texts and responding to the meanings others have located in those same texts. You will not only read and enjoy texts, but also read and explain how, why, to what extent texts engage you as reader, how texts work on your head—what meanings you find there and why those meanings are important to the community of the text. Not only everything you read but also everything you think and feel as you read is the subject of your study. Not only your reading but also the reading of others is matter for your pen.

As you enter this course, you are part of a community of readers and writers interested in what literature is, how it works, and why we read. As you participate in this community and engage its discourse, you will find that you have to start honing your reading skills, defining your audience and the conversation in which you are engaged, and, ultimately, extending your written language skills.

Honing your reading skills: In this course your main job is to engage each text you read fully and critically. As a writer your job is to locate those moments of reading that arrest your attention, engaging you in new and interesting ways. Your writing will in turn seek to engage your readers in that same experience of the text—to reproduce the experience of that reading for us, to capture its turns and twists— and ultimately the meaning that it produces. To do this, you will need to learn to read texts analytically, to attend to the forms of the text and their effect on your head—to practice the sort of literary analysis, close textual analysis, that is the foundation of successful critical writing.

Defining your audience and the conversation: The topics you explore as you read will be defined by your own instincts and angles of vision, by your own presence in the text and among your fellow readers. The arguments you engage in your critical papers will be defined by the conversation you discover as you listen to and read what other writer critics say and have said about the text you are exploring—as you discuss texts with your peers in class and as you research other critics' and scholars' discussions of those texts. Critical writing, like any other genre, can, in fact, be defined by the peculiar relationship it establishes between audience and writer, reader and the text being shared—by the nature of the conversation that it defines among those three elements of the rhetorical moment: audience, writer, text/subject.

As you write you will need to remember that your response to a text is only one voice in a much larger literary conversation about that text. You will need to research that conversation and reference it as you write. Your essays will define for your readers the conversation in which you find yourself involved as

reader, not only to explain your own response to a text but to locate your contribution to the conversation about the text: how does your reading extend, elaborate, redirect the dialogue that readers have so far shared about this text?

For every critical essay you write, I will ask that you define clearly your subject, occasion, audience, purpose—and the particular conversation in which you are engaging your audience as they contemplate your subject.

Extending your language skills: Like all good writing, good critical writing demands that you understand the craft of writing well. It will demand that you learn to convey complex responses clearly, accurately, directly—that your writing be “clear and strong”:

Good writing has an aliveness that keeps the reader reading from one paragraph to the next, and it's not a question of gimmicks to "personalize" the author. It's a question of using the English language in a way that will achieve the greatest clarity and strength. ~William Zinsser, On Writing Well.

As you read critical essays this term you will begin to appreciate how difficult a job this is—“clarity and strength” is sometimes a stretch even for an experienced literary critic!

Course Goals and Student Learning Objectives

As a course that satisfies the SJSU Area Z general-education requirement and counts toward the academic majors housed in the Department of English and Comparative Literature, English 100W has two sets of Student Learning Objectives.

In this course, we will engage in all phases of those reading, thinking, researching, and writing processes that produce clear and purposeful critical essays that demonstrate an understanding of and illuminate for others how literature contains and conveys its effects and meanings. By engaging this work, students will accomplish all of these objectives.

How Area Z Learning Goals Will Be Met

GE Learning Objective (GELO)	How will this GELO be achieved?
GELO 1: Students shall be able to produce discipline-specific written work that demonstrates upper-division proficiency in: language use, grammar, and clarity of expression.	Students will participate in workshops that require attention to revision and editing strategies and standards.
GELO 2: Students shall be able to explain, analyze, develop, and criticize ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse.	All essay assignments will require students to express effectively their readings of literary texts. Both bibliographic and critical essays assignments will require students to engage in research and argumentation: incorporating, synthesizing, deliberating and discussing the other critics' readings of the texts they are studying.
GELO 3: Students shall be able to organize and develop essays and documents for both professional and general audiences.	The three different genres of literary criticism that students write this term will engage them in conversations with peers and with published critics.
GELO 4: Students shall be able to organize and develop essays and documents according to appropriate editorial and citation standards.	Students will learn to use MLA standards for organizing and citing primary and secondary sources.
GELO 5: Students shall be able to locate, organize, and synthesize information effectively to	Writing assignments are designed to introduce students to the process of reading, research, and

accomplish a specific purpose, and to communicate that purpose in writing.	revision that leads to successful critical essays in the discipline.
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How English and Comparative Literature Goals for B.A. Will Be Met

Department Learning Goal	How will this goal be achieved?
• 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	Students will learn to closely read poetry for half of the term, then focus on two narrative forms: the short story and drama. Students will also read critical essays.
• show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature	The readings for this course are drawn from both British and American literature.
• write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject	The writing assignments in this course will ask students to write to at least three different literary essay forms for at least two different audiences, sometimes simultaneously. Students will need to attend to matters of form and style across these audiences and purposes.
• develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively	Both units, on poetry and on narrative, ask students to research and incorporate information into their arguments.
• articulate the relations among culture, history, and texts	Papers students write and the discussions of texts in class will necessarily involve cross-cultural, trans-historical, and inter-textual reading.

Required Texts/Readings

You will need several texts to complete your studies in this class. And you will want to explore several more, I would think, as you embark on developing a professional library of your own.

Required Texts. There are three required texts for this class:

- Kelly J. Mays, editor. *The Norton Introduction to Literature*, the portable 11th edition.
- Baer, Cindy, editor. *English 100W, Course Reader*. (Available at Maple Press, on San Carlos between 10th and 11th. Phone: 297-1000.)
- Lunsford, Andrea. *The Everyday Writer*, with exercises. 5th edition. (This handbook is now officially the SJSU handbook, used across campus in all disciplines.)

Recommended Texts. I also recommend that in the next month you read one of the recommended texts, either *A Poetry Handbook* by Mary Oliver, or Ellen Voigt's *Art of Syntax*, or Lewis Turco's *Book of Forms*. The first two are very short, readable discussions of how poetry works and will help you learn a vocabulary for analysis that you will find useful in your first essay. (Two of the chapters from Oliver are already reproduced for you in the reader.) Turco's book is much more detailed, but it is probably the most comprehensive reference available for the study of poetry.

You should also acquire an MLA handbook—the style guide for critics and scholars in languages and literature. (The Modern Language Association is the professional organization for professors and students of languages and literature.) The handbook is now in a seventh edition.

As an English major, you will also find useful books like Richard Lanham's *Handlist of Rhetorical Terms* and Hohman's *Handbook to Literature* (which you can order yourself, if you do not already have such reference tools). The handlist offers definitions of literary and rhetorical terms used for critical analysis. The handbook provides full definition and discussion of literary terms and concepts, including historical periods, genres, critical theories.

Library Liaison

Our library liaison is Toby Matoush. Her email address is Toby.Matoush@sjsu.edu. Her webpage—a library guide for English majors—can be accessed at <http://libguides.sjsu.edu/profile.php?uid=14949>.

Our library orientation date has yet to be confirmed. A tentative date is listed for week six of the term, on the schedule below; I will announce in class when we have both confirmation and a room number for our session.

A Note on Classroom Protocol

I am told by the magic template of syllabi that I am supposed to comment in this space on participation, attendance, tardiness, behavior, safety, and cell phone use. The request seems odd to me since most of what I will include here is known to students who have been through two years of college!

- You should come to class every day prepared to participate.
- Attendance is its own reward, and therefore, among the sane and sincere, need not be commanded.
- Tardiness is an obscenity, and can only be overlooked with great pain from those affronted with it. Adults already know how to behave. You're an adult.
- You should stay safe—your mother probably told you that. Beyond that, be assured, the University has in place protocols about emergency procedures and faculty and students are drilled in them regularly, to the accompaniment of truly horrific wailing—from the alarms, not those alarmed by them. The University Police offer classes in personal safety.
- Cell phones are an abomination of modern life and ought to be gutted—or at least silenced—before class starts. (You can replace the guts and turn them back on after class, if you're so wired—but you should
- beware the ghost of Edward Abbey when you do so. He's been known to haunt those who read his books and nonetheless engage such technonsense.)
- Electronic tools are useful to students and teachers. Students and teachers use them responsibly to engage course material and to collaborate as a class. Used responsibly, electronic tools do not distract students from learning but help them to engage learning fully. Such use of electronic tools is welcome in class!

My Professional Policies

I have developed these policies over the last thirty-three years of teaching composition. They are intended to ensure the smooth operation of the class and to encourage a professional working environment congenial to all.

- Office hours are yours: you paid for them; use them. (Make this YOUR policy.)
- I do not accept late work. Deadlines are to be honored.
- I cannot accept papers via email. Nor is email a suitable vehicle for student-teacher conferencing. Please, use email to schedule appointments or to advise me of an absence. I will use email to update you on schedule changes or to advise you of my absence.
- Please, to conserve paper, type all papers single-spaced. (Note that this is a required modification of MLA form for this class specifically. Don't try this in your other classes without clearing it with your professor first.)

- I reserve the right to publish your work to the class as part of our workshop activities.
- If you need to record class sessions, you must advise me in writing so that I may seek permission from the class for such a recording. I will need to know what will be recorded, when, how and why, as well as how the recordings will be stored and used. No recordings of the class may be uploaded or shared electronically without written consent from me.
- Work completed in class cannot be made up. This includes discussions and workshops. Workshops are an essential part of the writer's working experience. Your participation in workshops is mandatory. These workshops are conducted in class: You *must* bring to workshops 3 typewritten copies of your completed draft, and you *must* turn in to me the 3 workshop copies as well as the final, revised draft of the essay. (Only with documented reason and prior approval will I allow you to complete workshops with your group via email.)
- In-class essays can be made up only with a doctor's note or other documentation of a serious and compelling reason for the absence on that day. I will expect an email advising me of the absence and requesting the makeup.

Course Requirements and Assignments

SJSU classes are designed for successful learning through immersive study; it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week—that is nine hours a week per 3-unit course), including preparing for class, participating in course activities, completing assignments.

[The math works out like this: 1 class = 3 units x a minimum of 3 hours per week = 9 hours per week studying. 3 hours per week are spent in class, so a minimum of 6 hours per week are spent out of class studying (reading, researching, and writing, in this case). And note: this is a minimum number of hours. In my experience as an English major, often reading a novel a week in more than one class, the figure was closer to 60 hours of study per credit—and I loved every minute.]

Graded coursework includes six writing assignments and a final self-reflection essay. Workshops are mandatory: essays not accompanied by workshopped drafts will not earn credit.

Writing Assignments. You will complete six writing assignments: three on poetry, three on fiction and/or drama. You will write three different kinds of essays on each form: an explication, a bibliographic essay, and a critical paper. These three types of essays will work together in a series: explication of the text will precede mapping of the critical conversation, and these two will be combined to produce a critical essay.

All writing will be based on readings selected from the *Norton Introduction to Literature*; you will choose the text and the focus for your analysis, research and argument.

Explications. You will write two explications. These will be short essays, written in class, which provide your readers with a close analysis of the text you've chosen to discuss. The purpose of these essays will be to illustrate the meaning of the text as you experience it, highlighting for your audience the key features of the text—those textual elements that produce the experience of reading this particular text. These papers will not involve any research beyond the text. You may bring to class your laptop to type these essays directly into Canvas, which will be open during the class period, or you may write by hand.

Bibliographic Essays. You will write two bibliographic essays. These essays will be two to three pages typed single-spaced, and they will summarize the critical conversation on the text that you explicated in your previous paper. They will also explain briefly the insight you will contribute to that conversation in the critical essay that will follow. These are research essays and must follow the MLA guidelines for research papers.

Critical Papers. You will write two critical essays. These essays will be longer, four pages typed single-spaced, combining close textual analysis that documents your own reading of the text, in conversation with other critics' responses to the text; these essays will, then, build on the two earlier papers in the series to provide your audience a clear and fully developed literary argument—one that is effectively informed by a specific critical conversation in the field. These are research essays and must follow the MLA guidelines for research papers.

The Final Exam. On May 21, you will sit for the final exam, which counts as 10% of your course grade.

Workshops. All of the out of class writing you do this term will be workshopped in class. Workshops are listed on the Schedule of Reading and Writing Assignments; they are conducted in class in small groups, and workshop participation is mandatory. That means that I will not accept the essay for a grade unless it is accompanied by workshop drafts. You will need to come to the workshops prepared to present openly your work and to respond critically to the work of your peers. You will bring to each workshop session three clean, typewritten copies of a *complete* draft of your essay in progress. You will be given guidelines to keep the workshop focused and productive.

Grading Policy

Grades in this course are based on your performance in writing. You do not earn points for reading and coming to class: reading is its own reward; attendance is its own reward.

Your writing performances are measured against specific criteria that will be presented to you in workshop guidelines, self-reflection exercises (cover sheets to your essays), and scoring guides. All of these will be made available to you on workshop days—before you turn in essays to me for evaluation and grading.

How I Determine Course Grades

I will determine your grade in the course based on the assignments outlined above and using the following criteria to evaluate individual performances. Grades will be assigned in accordance with the official department policy on grading.

Grading Criteria: The following paragraphs sum up the meaning of each grade A through F. Individual assignments will be evaluated using a scoring guide. Scoring guides will be available to you before you turn in each assignment.

Generally, letter grades correspond to the quality of writing, as follows:

An "A" is awarded to work that is consistently excellent. The essay is thoughtfully developed and designed to engage a real literary audience in a carefully defined conversation on the chosen text. That subject is treated intelligently, as is the audience, and the language does justice to the complexities of the subject matter, occasion, audience, and purpose of the piece.

A "B" is awarded to work that is consistently above average—and occasionally excellent. While a "B" essay may not exhibit the same flawless control of material, audience, or language as the "A" essay, it consistently demonstrates a grasp of the principles of literary analysis and composition that will, with revision, produce excellence.

A "C" is awarded to work that is rigorously competent. The author, while not yet accomplished in the craft of literary writing and analysis, is developing a command of these specialized forms. The writer already commands the basic forms and principles of effective composition—the various forms and genres of the essay, the paragraph and the sentence, their coordination and subordination, the role of audience, purpose and

conversation in shaping prose—even as he or she struggles to produce effective analytical writing. The struggle is clear, but so is the vision.

A "D" is awarded to work that is developing competence. The author does not clearly command the forms and principles of literary analysis or composition and may have trouble articulating a coherent vision of the text, though he or she is in command of the mechanics of competent writing—sentences, grammar, punctuation, documentation.

An "F" is awarded to work that demonstrates incompetence. The author commands neither the forms and principles of literary analysis and composition, nor the mechanics of good writing.

The Department Policy on Grading. The Department of English affirms its commitment to the differential grading scale as defined in the official 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.

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. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

Relative Weights for Determining the Final Course Grade: To compute final grades, I will weigh the grades for individual assignments as follows. (Yes, I do some math here. Trust me.)

Participation (discussions and workshops)	10%
Explications (in class writing)	20%
Bibliographic Essays	25%
Critical Essays	35%
Final Exam	10%

Credit Toward Graduation: Meeting General Education, Area Z

You must pass this course with a C or better to meet the CSU graduation requirement for Area Z.

University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU’s policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See University Policy S90–5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

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 section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. 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](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

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

- “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.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> 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](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

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](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) 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](http://www.sjsu.edu/aec) (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](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

Student Technology Resources (Optional)

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections (Optional)

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center (Optional)

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR



Reader to scan this code.)

SJSU Counseling Services (Optional)

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an

individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

English 100W, Writing Workshop, Spring 2015,

Course Schedule

Please, note that the schedule is subject to change. Changes will be communicated by email, using your campus account as indicated on my class roster. Please make sure that you have current information on file with the university about your email contact.

[In the table below, “NITL” is an initialism for the *Norton Introduction to Literature*.
GELO = General Education Learning Outcome; ECL = department learning goals]

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 22	Syllabus; Chasin, “The Word Plum” (on handout)
2	January 27	Benchmark Essay 1: (in-class)
2	January 29	Whitman, "When Lilacs . . . "; and Vendler, "Whitman's "When Lilacs. . ." (course reader)
3	February 3	Marvell, “On a Drop of Dew” (<i>NITL</i>) and “The Garden” (course reader); Bennett, “Andrew Marvell” and Baer, sample explication (course reader)
3	February 5	Williams, "The Red Wheelbarrow" & "This Is Just to Say" (<i>NITL</i>); “The Corn Harvest” and Jackson, “Virtues /Attending” (course reader)
4	February 10	Pastan, "To A Daughter Leaving Home" (<i>NITL</i>); Winters, "At the . . . Airport" (<i>NITL</i>); Oliver, “Sounds” and “Lines” from <i>Handbook/Poetry</i> (course reader)
4	February 12	Arnold, "Dover Beach" (<i>NITL</i>); Owen, “Dulce Et Decorum Est” (<i>NITL</i>); Wilbur, "Love Calls Us . . ." (<i>NITL</i>)
5	February 17	“External Form” (<i>NITL</i>): all sonnets.
5	February 19	Essay #1: Explication of a Poem (in class) [GELO 1-3; ECL 1-3, 5]
6	February 24	Library orientation
6	February 26	Gilman, "The Yellow Wallpaper" (<i>NITL</i>); Glaspell, <i>Trifles</i> (<i>NITL</i>); Kolodny, "A Map for Rereading" (course reader)
7	March 3	Discussion of your explications (a general workshop; no draft due)
7	March 5	Draft of Essay #2: Bibliographic Essay/poem (workshop) [GELO 1-3; ECL 1-5]
8	March 10	Essay #2 due [GE 1-3; ECL 1-5]; Poe, "The Cask of Amontillado" (<i>NITL</i>)
8	March 12	Baldwin, "Sonny's Blues" (<i>NITL</i>)

Week	Date	Topics, Readings, Assignments, Deadlines
9	March 17	Faulkner, "A Rose for Emily" (<i>NITL</i>)
9	March 19	Draft of Essay #3: Critical Essay/poem (workshop) [GELO 1-3; ECL 1-5]
10	March 24	Spring Break
10	March 26	Spring Break
11	March 31	Holiday
11	April 2	Essay #3 due [GELO 1-3; ECL 1-5]; Conrad passage (on handout)
12	April 7	Tan, "A Pair of Tickets" (<i>NITL</i>); Marquez, "A Very Old Man . . ." (<i>NITL</i>)
12	April 9	Essay #4: Explication of a passage from a short story or play (in class) [GELO 1-3; ECL 1-3, 5]
13	April 14	Wilson, <i>The Piano Lesson</i> (<i>NITL</i>)
13	April 16	Wilson, cont.
14	April 21	Draft of Essay #5: Bibliographic Essay (Roundtable workshop) [GELO 1-3; ECL 1-5]
14	April 23	Roundtable workshop, cont.
15	April 28	Essay #5 due [GELO 1-3; ECL 1-5]; Shakespeare, <i>Hamlet</i> , Scene 1
15	April 30	Shakespeare, <i>Hamlet</i> , soliloquys
16	May 5	Draft of Essay #6: Critical essay/narrative (Roundtable workshop)
16	May 7	Roundtable workshop, cont.
17	May 12	Essay 6 due; Workshop for Final Exam
Final Exam	May 21	7:15-9:30, BBC 123 Final Exam