

San José State University

Department of English and Comparative Literature  
English 100W, Section 2, Spring 2017

**Course and Contact Information**

<b>Instructor:</b>	Professor Karen English
<b>Office Location:</b>	Faculty Offices Building 221
<b>Telephone:</b>	(408) 924-4506
<b>Email:</b>	Karen.English@sjsu.edu
<b>Office Hours:</b>	MW 12-1pm; and by appointment
<b>100W Writing Fellow:</b>	Fatema Elbakoury
<b>Class Days/Time:</b>	TTH 13:30-14:45pm
<b>Classroom:</b>	BBC 123
<b>Prerequisites:</b>	<b>A passing score on the WST, upper-division standing (60 units) and completion of CORE GE</b>
<b>GE/SJSU Studies Category:</b>	Area Z: This course must be passed with a C or better as a CSU graduation requirement.

**Canvas and MYSJSU Messaging:** Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas learning management system course website. You are responsible for regularly checking with the messaging system through MySJSU, Canvas, and university email to learn of any updates.

**Course Description:** English 100W is an integrated writing and literature course in which students will develop advanced proficiency in college-level writing. Beyond providing repeated practice in planning and executing essays, and advancing students' understanding of the genres, audiences, and purposes of college writing developed in Written Communication 1A and 1B, English 100W broadens and deepens those abilities to include mastery of the discourse specific to the field of English studies, with an emphasis on close and careful reading of literary texts. This section of English 100W has a special theme of Literature and Medicine.

**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

<b>GE Learning Objective (GELO)</b>	<b>How will this GELO be achieved?</b>
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 classroom activities that require attention to revision as well as 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 writing assignments require students to incorporate their readings of literary texts. Both bibliographic and writing assignments require students to engage in research and argumentation: responding to other critics' readings of the texts.
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 accomplish a specific purpose, and to communicate that purpose in writing.	Writing assignments are designed to introduce students to the process of reading, research, and revision that leads to professional level critical essays in the discipline.

## How English and Comparative Literature Goals for B.A. Will Be Met

<b>Department Learning Goal</b>	<b>How will this goal be achieved?</b>
<ul style="list-style-type: none"> <li>• 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</li> </ul>	Students will read poetry analytically for half of the term; they will study two longer works: a novel and a play. Students will also read critical essays.
<ul style="list-style-type: none"> <li>• show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature</li> </ul>	The readings for this course are drawn from both British and American literature.
<ul style="list-style-type: none"> <li>• write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject</li> </ul>	The writing assignments in this course require students to practice different kinds of literary analysis.
<ul style="list-style-type: none"> <li>• develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively</li> </ul>	In their critical essays, students will do research on and incorporate information from outside sources into their arguments.
<ul style="list-style-type: none"> <li>• articulate the relations among culture, history, and texts</li> </ul>	All reading and writing assignments involve cross-cultural, trans- historical, or inter-textual discourse.

**Required Texts/Readings:** available at Spartan Stores and online vendors

*Can't We Talk About Something More Pleasant? A Memoir*, Roz Chast, 978-1608198061

*W;t: A Play*, Margaret Edson, ISBN 9780571198771

*Lying Awake*, Mark Salzman, ISBN 9780375706066

*The Best of the Best American Poetry: 25<sup>th</sup> Anniversary Edition* Ed. Robert Pinsky ISBN 9781451658880

**Recommended Texts:** available at Spartan Stores and online vendors

Harmon and Holman, *A Handbook to Literature*, 12th ed., ISBN 9780205024018

A college level grammar handbook plus a college level dictionary; or use [www.onelook.com](http://www.onelook.com) search engine

**Other Readings:**

"How Reading Transforms Us" by Keith Oatley and Maja Djikic

[http://www.nytimes.com/2014/12/21/opinion/sunday/how-writing-transforms-us.html?\\_r=0](http://www.nytimes.com/2014/12/21/opinion/sunday/how-writing-transforms-us.html?_r=0)

"Death be not proud" <http://www.poetryfoundation.org/poem/173363>; "If poisonous minerals "

<http://www.poetryfoundation.org/poem/173365> and "This is my plays last scene"

<http://www.poetryfoundation.org/poem/173368>; all by John Donne

"The Patient-Physician Relationship" (2001) [jamanetwork.com/article.aspx?articleid=194300](http://jamanetwork.com/article.aspx?articleid=194300) and "Narrative Medicine" (2005): <http://muse.jhu.edu/journals/narrative/v013/13.3charon.html>; both articles are by Rita Charon

"Honoring the Stories of Illness" (2011) by Rita Charon <https://www.youtube.com/watch?v=24kHX2HtU3o>

**Library Liaison**

Prof. Toby Matoush (Toby.Matoush@sjsu.edu) and her web site is <http://libguides.sjsu.edu/english>

**Writing Fellow:** In this class, we will have a Writing Fellow, Fatema Elbakoury, who can be reached at [Fatema.elbakoury@sjsu.edu](mailto:Fatema.elbakoury@sjsu.edu). Her office hours are 12-1 MW, and she will gladly meet with you by appointment as well. She will be in class with us regularly and her goal is to help you improve your writing. While she does not grade or edit your work, she is here to help with every aspect of the writing process, from brainstorming, to polishing your papers.

**Grading Policy**

**Grades and Grading Statement:** The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU [Catalog](#). Grades issues must represent a full range of student performance. English 100W is an A-F course. A = excellent, B = above average, C = average; D = below average; F = failure. + or – grades will be used in evaluating assignments; this means that an assignment that is assigned a + or – with its letter grade is somewhat better than or somewhat weaker than the criteria in the following grading standard.

Academic Standards for Assessment: The “A” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student's ability to use language effectively and to construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.

The “B” essay will demonstrate competence in the same categories as the “A” essay. 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 the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “B” essay.

The “D” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment that is, too simplistic or too short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. 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.

### **Course Requirements and Assignments**

Students will write **one** diagnostic paper (500 words). In addition students will write **four** out of class papers. Three of the out of class papers will be (1,250 word) analyses of memoir, fiction, and drama, respectively. The third out of class assignment will be a 2,500 word research project (on a topic related to literature and medicine approved by the instructor); this assignment will be shaped by attending a library research class, creating an annotated bibliography (300 words), writing a 200 minimum word rough draft, having a conference on the rough draft, and revising the paper to create a final draft. A **final** essay exam on poetry explication (1,000 words) is given in this course.

Total writing: minimum of 7,200 words, excluding the final examination. All papers will follow MLA, 7<sup>th</sup> edition rules for format and parenthetical documentation. All out of class papers must be typed and submitted on paper. **NO** email submissions for final drafts. *Late papers are accepted only at the discretion of the instructor and will be penalized for lateness.* **NOTE:** Students must complete and submit all written assignments in order to pass the course.

Course Grade Distribution: Class Participation (includes class discussion and oral presentations): 10%; in class diagnostic paper: 5%; papers # 1 (Chast)= 15%; 2 (Salzman)=15%; 3 (Edson)= 15%; 4 (Research project & preliminary assignments) = 30% (total 75%); final exam poetry explication (May 19 at 12:15pm): 10%. There is no extra credit available in this class. *If accepted*, late paper grades are penalized 10% **per class** late after initial due date.

Participation is evaluated by student’s level of preparation and *active* participation in all classroom discussions and writing activities.

### Classroom Protocol

Students are expected to attend all classes and arrive on time. Wireless electronic devices will be used in the classroom *only* with **explicit** instructor permission.

### University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

## English 100W Spring 2017 Schedule of Classes and Assignments

This schedule may be changed at the discretion of the instructor. I will make announcements in class and through Canvas if changes are made. Unless otherwise indicated, poems come from the anthology. Readings satisfy **CLOs 1, 2, and 5**.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 26	<b>Introduction</b> <b>READING:</b> Essay: “How Reading Transforms Us” by Keith Oatley and Maja Djikic <a href="http://www.nytimes.com/2014/12/21/opinion/sunday/how-writing-transforms-us.html?_r=0">http://www.nytimes.com/2014/12/21/opinion/sunday/how-writing-transforms-us.html?_r=0</a> <b>Writing Fellow Introduction</b>
1	Jan 31	<b>WRITING: Diagnostic Essay.</b> Bring large green exam booklet, book dictionary, and pen, <b>GELOs 2, 3, 5</b>
2	<b>Feb 2</b>	<b>Module I: Narrative (autobiographical)</b> <b>READING: <i>Can’t We . . .</i> by Roz Chast, 1-49</b> <b>VIEWING:</b> “Honoring the Stories of Illness” (2011) by Rita Charon <a href="https://www.youtube.com/watch?v=24kHX2HtU3o">https://www.youtube.com/watch?v=24kHX2HtU3o</a> <b>WRITING: Paper #1 Assigned, GELOs 1-5, CLOs 1-3</b> <b>WRITING FELLOW PRESENTATION: MLA Citation Formatting for Graphic Books (and a few other resources)</b>
2	Feb 7	<b>Narrative (autobiographical)</b> <b>READING: <i>Can’t We . . .</i> by Roz Chast, 50-97</b> <b>WRITING:</b> Possible topics & themes in class <b>WRITING FELLOW PRESENTATION: Transitions</b>
3	Feb 9	<b>Narrative (autobiographical)</b> <b>READING: <i>Can’t We . . .</i> by Roz Chast, 99-155</b> <b>WRITING: Your topic and theme due on Canvas</b>

Week	Date	Topics, Readings, Assignments, Deadlines
3	Feb 14	<b>Narrative (autobiographical)</b> <b>READING:</b> <i>Can't We . . .</i> by Roz Chast, 156-222 <b>WRITING:</b> Thesis and counter-thesis due on Canvas
4	Feb 16	<b>Introduction to Literature and Medicine</b> <b>READINGS:</b> Rita Charon on "The Patient-Physician Relationship" (2001) <a href="http://jamanetwork.com/article.aspx?articleid=194300">jamanetwork.com/article.aspx?articleid=194300</a> and Charon on "Narrative Medicine" (2005): <a href="http://muse.jhu.edu/journals/narrative/v013/13.3charon.html">http://muse.jhu.edu/journals/narrative/v013/13.3charon.html</a> <b>WRITING:</b> Quotations and Images due on Canvas <b>WRITING FELLOW PRESENTATION:</b> <i>Conclusions: Not just summary!</i>
4	Feb 21	<b>Module I: Narrative (fiction)</b> <b>READING:</b> <i>Lying Awake</i> by Mark Salzman 1-49 <b>WRITING:</b> Paper #1 due in class Paper #2 Assigned, GELOs 1-5, CLOs 1-3
5	Feb 23	<b>Narrative (cont)</b> <b>READING:</b> <i>Lying Awake</i> by Mark Salzman 50-92 <b>WRITING:</b> Your topic and theme on Canvas <b>WRITING FELLOW PRESENTATION:</b> <i>Thesis vs. Counter-thesis</i>
5	Feb 28	<b>Narrative (cont)</b> <b>READING:</b> <i>Lying Awake</i> by Mark Salzman 93-143 <b>WRITING:</b> Thesis and counter-thesis due on Canvas
6	Mar 2	<b>Narrative (cont)</b> <b>READING:</b> <i>Lying Awake</i> by Mark Salzman 144 to end <b>WRITING:</b> Outside source material (primary or secondary) and quotations from novel due on Canvas
6	Mar 7	<b>Poetry Interlude</b> <b>READING:</b> "Death be not proud" <a href="http://www.poetryfoundation.org/poem/173363">http://www.poetryfoundation.org/poem/173363</a> ; <b>WRITING:</b> Poetry paraphrases in class <b>WRITING FELLOW PRESENTATION:</b> <i>MLA Citation Formatting for Poetry</i>
7	Mar 9	<b>Module II: Drama</b> <b>READING:</b> <i>W:t</i> by Margaret Edson 11-middle of 31 <b>WRITING:</b> Paper #2 due in class Paper #3 Assigned; GELOs 1-5, CLOs 1-3
7	Mar 14	<b>Drama (cont)</b> <b>READING:</b> <i>W:t</i> by Margaret Edson 31-63 <b>WRITING:</b> Your topics & theme due on Canvas
8	Mar 16	<b>Drama (cont)</b> <b>READING:</b> <i>W:t</i> by Margaret Edson 64-85

Week	Date	Topics, Readings, Assignments, Deadlines
		<b>WRITING:</b> Thesis and counter thesis due on Canvas
8	Mar 21	<b>Poetry Interlude, II</b> <b>READING:</b> "This is my plays last scene" ( <a href="https://www.poetryfoundation.org/poems-and-poets/poems/detail/44112">https://www.poetryfoundation.org/poems-and-poets/poems/detail/44112</a> ) <b>WRITING:</b> Outside source material citation (primary or secondary) and quotations from play due on Canvas ;Poetry paraphrase in class
9	Mar 23	<b>Mini-Conferences: FO 221</b>
		<b>SPRING BREAK March 27-March 31</b>
9	Apr 4	<b>Module III: Poetry, Speaker and Setting</b> <b>READINGS:</b> "This is my plays last scene" (Donne); "Bored" Atwood 27-8; "How It Will End" Duhamel 70-1 Bring <i>Poetry Worksheet Template</i> and Blank Paper <b>WRITING: WRITING: Paper #3 due</b> <b>Paper # 4 assigned, GELOs 1-5, CLOs 1-3</b>
10	Apr 6	<b>Poetry:</b> Diction and Tone <b>READING:</b> "This is my plays last scene" Donne; "Dog" Collins 50-1; "Hate Mail" Muske-Dukes 167-8 <b>WRITING:</b> Bring <i>Poetry Worksheet Template</i> and Blank Paper <b>WRITING FELLOW PRESENTATION: On Topic Proposals</b>
10	Apr 11	<b>Poetry:</b> Irony <b>READING:</b> "Death be not proud" Donne; "In Praise of Coldness" Hirschfield 113; "Middle School" Ruefle 186 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper <b>Research Topic Proposal due on Canvas, CLO 4</b>
11	Apr 13	<b>Library Class: MLK 219</b>
11	Apr 18	<b>Poetry:</b> Symbolism <b>READING:</b> "If poisonous minerals" (Donne); "Facing It" Komunyakaa; "Q" Olds 169 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper
12	Apr 20	<b>Poetry:</b> Image and Imagery <b>READING:</b> "Death be not proud" Donne; "Elegy" Tretheway 221-2; "Time Pieces" Wetzsteon 227-8 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper <b>Research Paper preliminary thesis and bibliography due on Canvas CLO 4</b>
12	Apr 25	<b>Poetry:</b> Figures of Speech, I <b>READING:</b> "If poisonous minerals" (Donne); "Difference" Doty 65; "Counterman" Violi 223-225 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper
13	Apr 27	<b>Poetry:</b> Sound and Rhythm <b>READING:</b> All of the Donne sonnets; "Terminal Nostalgia" Alexie 1-2; "The Loaf"

Week	Date	Topics, Readings, Assignments, Deadlines
		Muldoon 161-2 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper <b>Annotated Bibliography for Research Paper due on Canvas CLO 4</b>
13	May 2	<b>Poetry:</b> Sound and Rhythm <b>READING:</b> All of the Donne Sonnets; "Samurai Song" Pinsky 177; "Country Western Singer" Shapiro 204-5 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper
14	May 4	<b>Poetry:</b> The Sonnet <b>READING:</b> All of the Donne sonnets; "Necrophiliac" Warren 226 <b>WRITING:</b> Bring Poetry Worksheet Template and Blank Paper <b>Conferences on Research Papers through Canvas</b>
14	May 9	Research Paper Presentations
15	May 11	Research Paper Presentations
15	May 16	Final Exam practice
Final Exam	May 23	Tuesday. In classroom; 12:15-14:30pm <b>WRITING:</b> Bring Poetry Worksheet Template, book dictionary, and large green examination booklet.