

San José State University

Department of English and Comparative Literature
English 100W, Section 2, Spring 2018

Course and Contact Information

Instructor:	Professor Karen English
Office Location:	Faculty Offices Building 221
Telephone:	(408) 924-4506
Email:	Karen.English@sjsu.edu
Office Hours:	M-W 12-1pm; TR 10:30-11:30am or by appointment
100W Writing Fellow:	Brooke Blankenship Office Hours: TR, 11-12 at Writing Center, MLK Library 2 nd floor Contact Information: bblankenship47@gmail.com . (408) 963-1791
Class Days/Time:	TTH 9-10:15am
Classroom:	BBC 128
Prerequisites:	A passing score on the 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.

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

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 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

Department Learning Goal	How will this goal be achieved?
<ul style="list-style-type: none"> • 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 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"> • 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.
<ul style="list-style-type: none"> • 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 require students to practice different kinds of literary analysis.
<ul style="list-style-type: none"> • develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively 	In their critical essays, students will do research on and incorporate information from outside sources into their arguments.
<ul style="list-style-type: none"> • articulate the relations among culture, history, and texts 	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

Water by the Spoonful, Revised Edition, Quiara Alegria Hudes, 978-1-55936-557-4

Good Kings, Bad Kings, Susan Nussbaum, 978-1616203252

The Best of the Best American Poetry: 25th 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 search engine

Other Readings/Viewings:

"Why Medicine Needs Literature" (2016) by Maryam Golafshani

<https://www.youtube.com/watch?v=wCf62ksapll>

"How Reading Transforms Us" (2014) by Keith Oatley and Maja Djikic

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

"The Patient-Physician Relationship" (2001) jamanetwork.com/article.aspx?articleid=194300

"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, Brooke Blankenship, who can be reached at [\(408\) 963-1791](tel:4089631791) or bblankenship47@gmail.com. Her office hours are 11-12, TR, Writing Center, MLK Library, 2nd floor; 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 **four** out of class papers. These papers will be analyses of memoir, fiction, drama, and poetry respectively (1500 words including preliminary assignments). A **final** project will include creating an e-portfolio and writing a self-reflection essay of 1200 words.

Total writing: minimum of 7,200 words. All papers will follow MLA, 7th 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%; papers (Chast)= 20%; 2 (Nussbaum)=20%; 3 (Hudes)= 20%; 4 (Poetry paper = 20%); e-portfolio and self-reflection essay (due on Canvas by May 16) = 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 2018 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 25	Introduction RE-VIEWING: "Why Medicine Needs Literature" by Maryam Golafshani https://www.youtube.com/watch?v=wCf62ksapll READING: Essay: "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 Writing Fellow Introduction
1	Jan 30	Module I: Narrative (autobiographical) READING: <i>Can't We . . .</i> by Roz Chast, 1-49 WRITING: Paper #1 Assigned, GELOs 1-5, CLOs 1-3
2	Feb 1	Narrative (autobiographical) READING: <i>Can't We . . .</i> by Roz Chast, 50-97 WRITING: Possible topics & themes in class Writing Fellow Presentation: MLA 8: Formatting Festival
2	Feb 6	Narrative (autobiographical) READING: <i>Can't We . . .</i> by Roz Chast, 99-155 WRITING: Your topic and theme due on Canvas
3	Feb 8	Narrative (autobiographical) READING: <i>Can't We . . .</i> by Roz Chast, 156-222 WRITING: Thesis assignment due on Canvas

Week	Date	Topics, Readings, Assignments, Deadlines
3	Feb 13	<p>Introduction to Literature and Medicine, I</p> <p>VIEWING: “Honoring the Stories of Illness” (2011) by Rita Charon https://www.youtube.com/watch?v=24kHX2HtU3o</p> <p>READING: Rita Charon on “The Patient-Physician Relationship” (2001) jamanetwork.com/article.aspx?articleid=194300 and Charon on “Narrative Medicine” (2005): http://muse.jhu.edu/journals/narrative/v013/13.3charon.html</p> <p>WRITING: Quotations and Images due on Canvas</p>
4	Feb 15	<p>WRITING: Rough Draft Workshop in class</p> <p>Writing Fellow Presentation: Perturbing Punctuation</p>
4	Feb 20	<p>Module I: Narrative (fiction)</p> <p>READING: <i>Good Kings, Bad Kings</i> by Susan Nussbaum, pp.1-51</p> <p>WRITING: Paper #1 due in class</p> <p>Paper #2 Assigned, GELOs 1-5, CLOs 1-3</p>
5	Feb 22	<p>Narrative (cont)</p> <p>READING: <i>Good Kings, Bad Kings</i> by Susan Nussbaum, pp.52--99</p> <p>WRITING: Your topic and theme on Canvas</p>
5	Feb 27	<p>Narrative (cont)</p> <p>READING: <i>Good Kings, Bad Kings</i> by Susan Nussbaum, pp.99-149</p> <p>WRITING: Thesis assignment due on Canvas</p>
6	Mar 1	<p>Narrative (cont)</p> <p>READING: <i>Good Kings, Bad Kings</i> by Susan Nussbaum, 150-end</p> <p>WRITING: Outside source material (primary or secondary) and quotations from novel due on Canvas</p>
6	Mar 6	<p>WRITING: Rough Draft Workshop in class</p> <p>Writing Fellow Presentation: Conclusions: So What?</p>
7	Mar 8	<p>Introduction to Literature and Medicine, I</p> <p>RE-VIEWING: “Why Medicine Needs Literature” by Maryam Golafshani https://www.youtube.com/watch?v=wCf62ksapll</p> <p>READING: “Narrative Medicine” (2005): http://muse.jhu.edu/journals/narrative/v013/13.3charon.html;</p>
7	Mar 13	<p>Module II: Drama</p> <p>READING: <i>Water by the Spoonful</i> by Quiara Alegria Hudes, pp. 1-34</p> <p>WRITING: Paper #2 due in class</p> <p>Paper #3 Assigned; GELOs 1-5, CLOs 1-3</p>
8	Mar 15	<p>Drama (cont)</p> <p>READING: <i>Water by the Spoonful</i> by Quiara Alegria Hudes, pp. 35-69</p> <p>WRITING: Your topic & theme due on Canvas</p>
8	Mar 20	<p>Drama (cont)</p> <p>READING: <i>Water by the Spoonful</i> by Quiara Alegria Hudes, pp. 70-end</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		WRITING: Thesis assignment due on Canvas Writing Fellow Presentation: Wrangling Writer-Focused Writing
9	Mar 22	WRITING: Rough Draft Workshop in class Outside source material (primary or secondary) and quotations from play due on Canvas
		SPRING BREAK March 26-March 30
9	Apr 3	Module III: Poetry, Speaker and Setting READINGS: "Bored" Atwood 27-8; "How It Will End" Duhamel 70-1 Bring <i>Poetry Worksheet Template</i> and Blank Paper WRITING: Paper #3 due Paper # 4 assigned, GELOs 1-5, CLOs 1-3
10	Apr 5	Poetry: Diction and Tone READING: "Dog" Collins 50-1; "Hate Mail" Muske-Dukes 167-8 WRITING: Bring <i>Poetry Worksheet Template</i> and Blank Paper
10	Apr 10	Poetry: Irony READING: "In Praise of Coldness" Hirschfield 113; "Middle School" Ruefle 186 WRITING: Bring Poetry Worksheet Template and Blank Paper
11	Apr 12	Poetry: Symbolism READING "Facing It" Komunyakaa; "Q" Olds 169 WRITING: Bring Poetry Worksheet Template and Blank Paper
11	Apr 17	Poetry: Image and Imagery READING: "Elegy" Tretheway 221-2; "Time Pieces" Wetzsteon 227-8 WRITING: Bring Poetry Worksheet Template and Blank Paper Your topic & theme due on Canvas
12	Apr 19	Poetry: Figures of Speech READING: "Difference" Doty 65; "Counterman" Violi 223-225 WRITING: Bring Poetry Worksheet Template and Blank Paper
12	Apr 24	Poetry: Sound and Rhythm READING: "Terminal Nostalgia" Alexie 1-2; "The Loaf" Muldoon 161-2 WRITING: Bring Poetry Worksheet Template and Blank Paper Thesis assignment due on Canvas
13	Apr 26	Poetry: Sound and Rhythm READING: "Samurai Song" Pinsky 177; "Country Western Singer" Shapiro 204-5 WRITING: Bring Poetry Worksheet Template and Blank Paper
13	May 1	Poetry: The Sonnet READING: "Necrophiliac" Warren 226 WRITING: Bring Poetry Worksheet Template and Blank Paper
14	May 3	WRITING: Rough draft workshop Completed Poetry Analysis Worksheet for your poem due on Canvas

Week	Date	Topics, Readings, Assignments, Deadlines
14	May 8	Portfolio Workshops/Presentations WRITING: Paper #4 due on Canvas
15	May 10	Portfolio Workshops/Presentations
Final Project	May 16	Portfolio with Self-Reflection Essay due on Canvas GELOS: 1,3,5; CLO: 3