

**San José State University**  
**Department of English & Comparative Literature**  
**ENGL 109, Writing and the Young Writer, Section 01, Fall 2019**

*“I’m not sayin I’m gonna rule the world, or that I’m gonna change the world, but I guarantee that I will spark the brain that will change the world.”*  
- Tupac Shakur

**Course and Contact Information**

<b>Instructor:</b>	Shama Ball
<b>Office Location:</b>	Clark Hall 406A
<b>Telephone:</b>	(408) 924-4741 – not reliable!
<b>Email:</b>	<a href="mailto:shama.ball@sjsu.edu">shama.ball@sjsu.edu</a>
<b>Office Hours:</b>	Tu/Th 10:30 – 11:45, Wednesday 3:00 – 4:00 and by appointment
<b>Class Days/Time:</b>	Wednesday 4:30PM-7:15PM
<b>Classroom:</b>	Sweeney Hall 238

**Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://my.sjsu.edu) at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates.

**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 Goals and Objectives**

Students will have the opportunity to do the following:

- Reflect on and describe their own writing process
- 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 multimedia 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

**Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. This course will have integrated into the syllabus the following 1-unit enhancement:**

Students will conduct a mini-ethnographic case study (multi-genre paper) on the role of writing and writing instruction in secondary schools in the 21<sup>st</sup> century. Students will learn how to take ethnographic field notes before observing a high school (or middle school) writing class for 5 class sessions. Students must take field notes, write research memos/reflections, analyze data, and write up research findings. Students will workshop drafts of write ups during a writer's workshop. Final drafts must include revisions that incorporate feedback from the instructor and the writer's workshop.

## **Student Learning Goals and Objectives: Department of English and 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 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. Course Learning Objectives (referenced on the course schedule below as “CLO”):**

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 (may be purchased online or through the campus bookstore).**

#### **Books**

Romano, T. (2000). *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth, NH: Heinemann. ISBN: 9780867094787

Shakur, T. (2009). *The Rose That Grew From Concrete*. New York, NY: MTV Books. ISBN: 9780671028459

Warner, M.L. & Lovell, J.H. (2014). *Teaching Writing Grades 7-12 in an Era of Assessment*. Saddle, NJ: Pearson. ISBN: 9780133136357

Westbrook, T. (2018) *Educated: A Memoir*. New York, NY: Random House LLC. ISBN 9780399590504

#### **Other Readings**

All other readings can be found on the [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>.

#### **Other technology requirements / equipment / material**

Students in need of laptops should contact ITS for rentals. These last for 30 days. However, each time the laptop turns off, your files will be erased. Please save all files on a USB drive or use a program like Google Docs to save your work to a cloud to avoid losing your work.

#### **Library Liaisons**

Peggy Cabrera is the library liaison for English and Comparative Literature, [peggy.cabrera@sjsu.edu](mailto:peggy.cabrera@sjsu.edu) -

The library liaison for Secondary, Elementary, and Special Education is Teresa Slobuski,

[Teresa.Slobuski@sjsu.edu](mailto:Teresa.Slobuski@sjsu.edu).

#### **Course Requirements and Assignments**

Each of these assignments will evolve through several drafts, incorporating peer responses from writing workshops.

#### **Course Texts, Discussions, In class Journals/Assignment, Small Assignments, Workshops (10%).**

1. Please be prepared to actively participate in small and large group discussions and activities. If you are unable to be present for a class session, please email me ahead of time and check [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com> for details of what you may have missed.

## 2. Writer's Journal (will be discussed in class)

### **Memoir** (20% of your grade)

Drawn from practices in class and the rhetorical study of *Educated*, you will write about a significant event from your past. Paper will be 3 to 4 pages long. You are encouraged to be creative in your use of technology in the construction and presentation of your memoir.

### **Multimodal Poetic Text** (20% of your grade)

Poetry/Alternative Genre Writing Assignment. Drawing from course texts and activities, select one of the following multimodal poetic texts to create: five poems by another accompanied by a PowerPoint, Prezi, or other digital technology; five poems written by you (may use Found Poetry or other suggestion from Ch. 15 of Romano) accompanied by a PowerPoint, Prezi, or other digital technology; three songs (including music) presented digitally in any creative form you choose; Some combination of the previous choices; Students must submit proposals for their multimodal poetic text and receive instructor approval. Other multimedia projects working with these genres may be considered (play, documentary on a passion of yours, etc.) but only after meeting and receiving permission from professor.

### **Ethnography/Multigenre Paper** (20% of your grade)

This paper is based on *Blending Genre, Altering Style*. We'll discuss this further in class. The paper will be approximately 8 pages.

### **Ethnographic Field Experience** (20% of your grade)

For anyone in ENGL 109 who is planning to go into the English Credential program, the following component will also allow you to earn "Early Field Experience" hours toward the 45 needed prior to admission to the credential program.

#### **Expectations (45 hours):**

1. You will observe a high school (or middle school) writing class for 5 class sessions – these sessions are (preferably depending on your schedule) to be on different days and preferably with the same teacher. Some schools are on Block scheduling, so you would stay for the period of the class that is devoted to writing – maybe not the entire class period, but you should have a **minimum of 10 hours of observation (this is a rough estimate)**.
2. During the class you will take ethnographic field notes as discussed in class and as described in the article: Frank & Uy (2004) "Ethnography for Teacher Education" [on Canvas].
3. Immediately after each class, you will write at least a one page Researcher Memo/Reflection on what you observed during that class. The sooner you do this, the better your details will be and the easier the write-up. We will spend class time sharing and workshopping these reflections.
3. You will then review all of your notes and researcher memos and look for patterns emerging across the data, including strategies the teacher(s) uses for supporting young writers; the various writing prompts or checks for understandings used; challenges with student engagement or comprehension and real-time instructional adjustments made; and how the teacher(s) aides students' understanding of the writing process.
4. You will then write roughly 8 page multi-genre paper to illustrate what you observed. This should include coming to qualified general conclusions about what you observed rooted in the texts from class. You should also consider the pedagogical implications in your qualified general conclusions (i.e. strategies for teaching writing that we are using in ENGL 109 that might be applicable for teaching writing in the English classes you've observed). If you are not going into the teaching profession, your goal is to use this as a research opportunity and tailor it to your profession. For example, if you are a creative writing major, you could include creative nonfiction and other creative rhetorical strategies to describe your ethnographic field experience and what you observed. The goal is to make this assignment work for you.

5. Your final draft must include revisions that incorporates feedback from the writer’s workshop and the instructor (we will conference individually during class/office hours depending). Please include a memo that says the ways that you have revised your work based on feedback.
6. You will need to keep a record of the time you spend in observations—I will provide a form that your “host” teacher can simply sign. Also, the classroom teachers have enough to handle with their students, so it is expected you will learn from the teacher, but not add to their workload. Professional behavior is expected. I will also provide for teachers a letter of explanation of this Field Experience Component.
7. Alternatively, you may choose to participate in the [San José Area Writing Project’s Saturday Seminars](#) in order to fulfill this requirement. Keep in mind that there is space for only 12 students, and it is first come first served. Dr. Lovell, the director of the program, will explain this option in detail at our second class meeting and you can notify him (and me) at that time.

*SJAWP Saturday Seminars:*

- 9/28
- 10/19
- 11/16

In addition, those students who would like to earn 2 or 3 extra units (English 180) may participate in a 4<sup>th</sup> Saturday – details to follow.

*Timeline for Ethnographic Field Experience:*

Weeks 1-3 - select school/teacher or SJAWP Saturday Seminars for your 10 observations

Week 4 – Confirm field placement

Weeks 3 - 7 -- Observe four different classes

Weeks 8-9 –Workshop on your field experience/reflections

Weeks 9 – 10 -- integrate feedback on draft

Weeks 10 – 13 – Prepare final write up of Ethnographic/Multi-genre paper and presentation

Week 15—submit roughly 8 page research/Multi-genre write-up & time log for classroom observations

**Final Portfolio** (10% of your grade).

Additional details will be posted on Canvas and discussed in class.

**Final Evaluation**

Students will submit their final portfolio and give in-class presentations/reflection of the semester.

NOTE: EXPANDED PROMPTS FOR ALL ASSIGNMENTS WILL BE AVAILABLE ON CANVAS AND WILL BE REVIEWED IN CLASS.

**Grading Information**

The assignments below specify how grades are assessed and assigned.

Discussions and in class activities: 10%

Portfolio: 10%

Memoir: 20%

Field Experience: 20%

Multi-genre paper: 20%

Multimodal poetic text: 20%

A = 93-100 A- = 90-92	B+ = 87-89 B = 83-86 B- = 80-82	C+ = 77-79 C = 73-76 C- = 70-72	D+ = 67-69 D = 63-66 D- = 60-62	F = below 60
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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, content, style, intentional and thoughtful grammar and punctuation, and use of APA formatting and style. For free APA style guidance, go to [Purdue Online Writing Lab](https://owl.english.purdue.edu/owl/section/2/10/) at: <https://owl.english.purdue.edu/owl/section/2/10/>

Late or missed work must be discussed with professor and is subject to a grade reduction for that assignment. Late papers/assignments will receive ½ grade lower per day late. In class work/journals cannot be made up – exceptions may apply and should be arranged before that class meeting.

### Classroom Protocol

- Meaningful class discussion is a crucial part of the learning experience for students and instructors. I expect everyone to complete the class readings and come prepared for in class writing, sharing, and discussion.
- Preparing for class discussions will rely on students and the instructor thinking deeply about assigned texts, theories and practice—developing defensible interpretations, negotiating meanings, and drawing connections to other works, concepts, pedagogical applications, or phenomena.
- Cell phone use is allowed in class for teaching and learning only.
- If you are unable to be present for a class session, please email me ahead of time and be sure to check Canvas for anything you may have missed.
- Small group participation is essential in this class; think of your group as your writing family. At this level I am comfortable with students choosing who they will write with but keep in mind that for younger students, pedagogically this is a risk!

### University Policies

The following link contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etcetera: [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## ENGL 109: Writing and the Young Writer, Fall 2019, Course Schedule

*Below is a table with the weekly agenda for the semester. The schedule is subject to change with fair notice. Notification of changes will be provided via Canvas Announcements or in class. Please make sure that your email on Canvas is your preferred email.*

*\*TW (Teaching Writing...), Tupac (The Rose that Grew...), Educated, Romano (Blending Genre, Altering Style)*

Week/Date	What's Now: Lesson/Due Dates	What's Next: Homework and Readings
Week 1: 8/21	Introductions/Materials/Confession of an English Major.	PassionTation Due Next week Read <i>Educated Part 1</i> by 9/4 Read <i>TW</i> intro/forward, Ch. 1
Week 2: 8/28	<b>Due: PassionTation</b> Visitors: Dr. Lovell, Andrea Tully Community Building Memoir Assigned	Finish <i>Educated Part 1</i> /Read <i>Part 2</i> ;Draft <i>Memoir</i> – first draft due 9/11; readings TBA Start looking for field site
Week 3: 9/4	Writing Process – what's the hype? Ethnographic field report introduced Meet/choose your writing group	Memoir Draft 1 due next week Field observation site confirmation by next class; Finish <i>Educated</i> ; readings TBA
Week 4: 9/11	<b>Due: Memoir Draft 1</b> <b>Due: Field site confirmation</b> Peer Review/discussion of readings	Finish <i>Educated</i> ; begin observations/sign forms; Read <i>TW</i> Ch. 2 and 3.1, 3.3; readings TBA
Week 5: 9/18	<b>Due: Memoir Final Draft for readings</b> Final discussion of <i>Educated</i>	Read Tupac; Read Romano Ch. 15 continue observations/field notes/reflections; read <i>TW</i> Ch. 4 Bring to class a favorite poem
Week 6: 9/25	Poetry discussion/ <b>share poem</b> Multimodal Assignment introduced	Read “The Contact Zone”; <i>other readings TBA</i> ; Bring “idea” for multimodal/rough sketch next week; bring a field reflection/notes #1
Week 7: 10/2	Workshop Day – <b>multimodal and field observation work</b> : How's it going? Our contact zone – and Tupac's “Changes”	Multimodal presentation due 10/16; start thinking about your research question for your ethnographic report; readings TBA
Week 8: 10/9	Ethnography Explored; prompt assigned and discussion of research options Discussion of readings	Multimodal Presentations Due next week; begin research and exploration of the multi-genre writing of your ethnography Read <i>TW</i> . Ch. 8
Week 9: 10/16	<b>Due: Multimodal Presentation</b>	Readings TBA; bring field notes and reflection #2 next week; continue research/interview/other

Week 10: 10/23	<b>Due: field notes/reflection #2 – how’s it going (confession journal)</b> <b>Workshop</b> Readings Discussed	Read: <i>The Curious Writer/Multi-genre</i> ; readings TBA; continue ethnographic project work Read Romano (Ch. TBA)
Week 11: 10/30	Turning your field work into an ethnography – research workshop Readings Discussed	Bring field notes/reflection #3 next week Read Romano (Ch. TBA) Ethnographic Report draft due 11/13
Week 12: 11/6	<b>Due: field notes/reflection #3 for Workshop (drafting of the ethnog.)</b> Readings discussed; eportfolio	Read Romano (Ch. TBA) Draft of Ethnographic Report Due Next Week; Start planning the eportfolio
Week 13: 11/13	<b>Due: Ethnographic Report Draft 1 for Peer Review</b> Presentations/eportfolio discussed in detail; readings discussed	Finish site observations; prepare final presentation of Ethnographic report Due 12/4 – presentations start 11/27
Week 14: 11/20	Readings Discussed Final preparation for Ethnographic Report/Presentations/ePortfolio	Ethnographic Report/Presentation with all field observations and reflections due 12/4 ; ePortfolio Due 12/17 for potluck final!
Week 15: 11/27	<b>No Class</b>	Ethnographic Report/Presentation with all field observations and reflections due 12/4 ; ePortfolio Due 12/17 for potluck final!
Week 16: 12/4	<b>Due: Ethnographic Report/presentation/field observation notes/reflections</b>	Prepare ePortfolio and presentation – bring something to share for the final!
<b>Final Exam – Portfolio Share December 18th (TBA)</b>		

