

Writing Workshop Section 01

ENGL 100W

Spring 2024 4 Unit(s) 01/24/2024 to 05/13/2024 Modified 01/23/2024

Course Information

English 100W: Writing in the Discipline is a writing and literature course designed for English majors to develop advanced proficiency in college-level reading and writing within literary study. In this section of ENGL 100W, we'll read poetry, short stories, and drama primarily from 20th and 21st century multiethnic American authors. English 100W will build on the work students have done in their lower-division writing classes as we develop a more advanced understanding and application of the modes of reading and writing specific to literary studies. Students will close read literary texts, write and revise various forms of literary analysis, and participate in peer review and writing workshops. This class will be a collaborative setting in which students are encouraged to develop their own voice as emerging literary scholars and writers!

Course Description and Requisites

Integrated writing and literature course to develop advanced proficiency in college-level reading and writing that broadens and deepens understanding of forms and genres, audiences, and purposes of college writing developed in lower-division composition courses while developing mastery of the discourse and methods specific to the field of English literary studies. Repeated practice in close reading of literary texts, writing and revising informal and formal essays of literary analysis, and peer review of other students' writing.

Writing in the Disciplines: Satisfies the CSU Graduation Writing Assessment Requirement (GWAR) if passed with "C" or better.

Prerequisite(s): A3 or equivalent second semester composition course (with a grade of "C-" or better); completion of core GE; and upper division standing. Or Graduate or Postbaccalaureate level. Allowed Declared Majors: English. Other College of Humanities & Arts majors must ask for department consent.

Letter Graded

Classroom Protocols

Attendance

While attendance is not graded and cannot be per [University Policy F15-12](https://www.sjsu.edu/senate/docs/F15-12.pdf) (<https://www.sjsu.edu/senate/docs/F15-12.pdf>), regular attendance is vital to your learning and success in the course and is ultimately your responsibility. If you are sick, please stay home from class for your own and others' wellbeing. If you are unable to attend class, please email me in advance when possible to discuss how to make up what you missed.

Preparation & Participation:

Please come prepared to discuss the day's materials and participate in class activities. This means that you've completed the assigned reading for the day in advance of class, you have access to those readings during our class discussion (the exception to this is if you accessed the reading through our print course reserves), and you have basic materials like pen/pencil and paper.

Devices:

You are welcome to read and take notes on your phone, laptop, or tablet. However, please respect me and your peers by using your devices for class work only during our time together. If it appears that you are becoming distracted by or distracting others with your devices, I will address this with you one-on-one.

Engaging in Scholarly Discourse & Community:

Our class will explore topics and themes around intersectionality, and, as such, it will cover complex issues, such as but not limited to histories of racism and colonialism, race and ethnic identity, gender, sexuality, and disability. Your respectful, responsible, and self-aware engagement and dialogue will be vital to maintaining a safe and supportive learning community for all. While we will develop community expectations and discussion guidelines together in class, here are some foundational considerations:

- We can disagree and challenge each other's thinking and ideas in a caring, respectful, and generative way as long as that disagreement is not predicated on hate speech, disinformation, or exclusion.
- We will not use sexist, racist, homophobic, transphobic, ableist and other marginalizing language. If harmful language is used in class, we will address it together as a learning moment to the extent it is appropriate and safe to do so. Intentionally violent and exclusionary language (i.e., slurs or insults of any kind), however, will not be tolerated.
- The texts we will read will sometimes use offensive language to illustrate the realities of racist, colonialist, sexist, and queerphobic violence and/or to recuperate and reclaim violent language that has been directed at their community as a member of that specific community. Because our class is a diverse community and we all occupy different identities and positionalities, when a slur appears within a text, please do not say it aloud in class. You may say "first letter of word-word" (i.e., "f-word") or simply note it with a pause. If you are unsure of the history or meaning of a word, please ask about it and/or use language that you know is appropriate.
- Close attention to the language that we read, write, and use is a necessary component of reading and thinking like a literary scholar, which we all are when we enter this classroom. Please be mindful of the language you use, and we will continue to work together to unpack the relationship between and among language, identity, and power.

Course Communication & Emails:

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#). You are responsible for regularly checking both your email and the Canvas messaging system through MySJSU on [Spartan App Portal](#) to learn of any updates. For help with using Canvas see [Canvas Student Resources page](#).

Please be aware that I do not respond to emails outside of traditional business hours, M-F 9-5. If it is not a weekend and I have not responded to your email within 48 hours, please do not hesitate to follow up and send me a reminder (in fact, I would appreciate it).

When you email me, please be clear, concise, and respectful. Include a specific subject that states the purpose of your email as well as a greeting and a signature that includes your name.

Program Information

Writing in the Disciplines (WID) courses develop students' abilities to communicate effectively in their major course of study and in their careers. With an emphasis on critical thinking, these upper-division core courses advance students' understanding of the genres, audiences, and purposes of college writing while preparing them for successful communication in their chosen professions. Completing Writing in the Disciplines with a C or better is an SJSU graduation requirement.

Writing in the Disciplines Learning Outcomes Upon successful completion of a Writing in the Disciplines course, students should be able to:

1. explain, analyze, develop, and critique ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse;
2. organize and develop complete discipline-specific texts and other documents for both professional and general audiences, using appropriate editorial and citation standards; and
3. locate, organize, and synthesize information effectively to accomplish a specific purpose, and to communicate that purpose in writing;
4. produce discipline-specific written work that demonstrates upper-division proficiency in language use, grammar, and clarity of expression.

Writing Practice: Students will write a minimum of 8000 words, at least 4000 of which must be in revised final draft form.

Course Learning Outcomes (CLOs)

By engaging with class readings, assignments, activities, and discussions, students will learn to:

1. Select and analyze textual evidence to develop original ideas and interpretations (i.e., the process of close reading).
2. Discuss, evaluate, and critique ideas presented in literary texts, theory, and secondary criticism.
3. Develop persuasive, compelling arguments by conducting research; selecting, synthesizing, and organizing evidence; and revising writing for both concept and clarity.
4. Respond to a variety of rhetorical situations to write effectively across genres within the discipline.

Course Materials

Luis Valdez's *Zoot Suit* is the only course reading that will not be posted on Canvas. If you would like a print copy, you may purchase this text from the SJSU bookstore, Or check it out from the SJSU and SJPL libraries. There is an electronic version available online through the SJSU library as well.

All other course readings will be available on Canvas

Library Liaison

You may contact Peggy Cabrera (peggy.cabrera@sjsu.edu), our department library liaison, if you would like additional research support for your writing assignments in this course, or if you're interested in learning more about pursuing a career in library science.

Course Requirements and Assignments

Class participation: I encourage you to participate in class discussion not only by sharing your thoughts and asking questions but also by actively listening and creating space for others to share. I understand, however, that we all participate and process knowledge in different ways and that our level of comfort participating in the classroom may be influenced by our own relationships to power and privilege and by our educational experiences. The graded portion of your participation will not be based on how much you talk in class but will be based on a series of informal reflections, free write assignments, and small group activities done in class. These activities are "pop" style and will not be announced in advance; however, if you complete them, you will earn full credit. *If you know in advance that you will be absent from class or if an emergency arises that prevents you from attending class, please email me in advance or as soon as possible to let me know and discuss options to make up participation.*

Passage Presentation: Once throughout the course, you will take responsibility for reading a poem or passage, discussing your annotations/close reading of it, and posing an open-ended discussion question to the class to kickstart discussion of a text.

Shorter Form Writing Assignments: These writing assignments are opportunities to practice your close reading and analysis across literary forms. The feedback you receive on these lower-stakes shorter-form assignments will help you be more successful in the longer papers. These assignments include the following:

- Practice Poetry Analysis (500 words)
- Short Story Analysis (300 words)
- Dramatic Analysis (500 words)

Paper #1: Poetry Analysis: In this paper, you will have the opportunity to showcase your poetry explication and analysis by developing an original argument about a poem of your choice.

- Complete Rough Draft (1200 words)
- Revised Final Draft (1200 words)

Paper #2: Short Story Analysis: In this paper, you will draw on the theory and criticism available in our course materials to develop an original argument about a short story of your choice.

- Rough draft of introduction, body paragraph, outline, and works cited (~800 words)
- Final draft (1500 words)

Paper #3: Final Paper: In this paper, you will conduct your own research to develop an original argument that engages with and contributes to an ongoing scholarly conversation in the discipline by analyzing any text of your choice from our course.

- Rough draft introduction, body paragraph, outline, and works cited (~800 words)
- Final draft (1800 words)

Grading Information

Class participation 15%

Passage Presentation 10%

Shorter-Form Writing Assignments 15%

Rough Drafts of Papers #1, 2, & 3 15%

Final Drafts of Papers #1, 2, & 3 45%

Extensions & Late Work

I am very willing to work with you if you anticipate that you may need extra time to submit your best work in an assignment. Please email me at least 24 hours in advance of a deadline if you would like to request an extension on an assignment. If an emergency or other extenuating circumstance arises that makes this impossible, please contact me, and we can work out a solution. If late work is submitted, it will be graded at my discretion and may receive a deduction.

University Policies

Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Note that this schedule is subject to change at instructor's discretion. While I will never add more work, I may adjust readings, schedule, and assignment deadlines as the semester unfolds. All changes will be announced with fair notice via Canvas.

When	Topic	Notes
Week 1	Course Introductions	<p>Thursday 1/25</p> <ul style="list-style-type: none"> • Course introductions • Review syllabus • Complete syllabus quiz by 11:59 p.m.
Week 2	What is Literature & Does it Matter?	<p>Tuesday 1/30</p> <ul style="list-style-type: none"> • Review Read Jonathan Culler "What Is Literature and Does It Matter?" <p>Thursday 2/1</p> <ul style="list-style-type: none"> • Bring in a piece of literature that matters to you and be prepared to briefly introduce the class to it with a short reading/quotation and reflection.
Week 3	Introduction to Poetry	<p>Tuesday 2/6</p> <ul style="list-style-type: none"> • Read and annotate all of "Poetry Packet I: Poems about Poetry" • Poetry analysis workshop <p>Thursday 2/8</p> <ul style="list-style-type: none"> • Read Jonathan Culler "Rhetoric, Poetics, and Poetry"
Week 4	Understanding Poetic Form	<p>Tuesday 2/13</p> <ul style="list-style-type: none"> • Workshop on poetic form • Read June Jordan "The Difficult Miracle of Black Poetry in America or Something Like a Sonnet for Phillis Wheatley" <ul style="list-style-type: none"> ◦ Content warning: briefly discusses physical violence and rape within the historical context of slavery • Read and annotate "Poetry Packet II: Poetic Forms" (first three poems) <p>Thursday 2/15</p> <ul style="list-style-type: none"> • Finish reading and annotating "Poetry Packet II: Poetic Forms" <p>Friday 2/16</p> <ul style="list-style-type: none"> • Poetry Analysis due by 11:59 p.m.

When	Topic	Notes
Week 5	Analyzing Poetry	<p>Tuesday 2/20</p> <ul style="list-style-type: none"> • Read "Poetry Packet III: Contemporary Poetry Part I" <p>Thursday 2/22</p> <ul style="list-style-type: none"> • Read Audre Lorde's "Poetry Is Not a Luxury" • Discuss Paper #1: Poetry Analysis
Week 6	Paper #1 Writing Workshops	<p>Tuesday 2/27</p> <ul style="list-style-type: none"> • In-class workshop for Paper #1: Poetry Analysis • Bring annotated poem for Paper #1 <p>Thursday 2/29</p> <ul style="list-style-type: none"> • Read Jonathan Culler "Language, Meaning, and Interpretation" <p>Friday 3/1</p> <ul style="list-style-type: none"> • Complete rough draft of Paper #1 due by 11:59 p.m.
Week 7	Paper #1 Writing Workshops	<p>Tuesday 3/5</p> <ul style="list-style-type: none"> • Group One: One-on-one required paper conferences with Professor Urcalegui. <p>Thursday 3/7</p> <ul style="list-style-type: none"> • Group Two: One-on-one required paper conferences with Professor Urcalegui.
Week 8	Introduction to Short Stories	<p>Tuesday 3/12</p> <ul style="list-style-type: none"> • Read Toni Morrison's "Recitatif" <ul style="list-style-type: none"> ◦ Optional listening opportunity on LeVar Burton Reads • Historical context for Toni Morrison's "Recitatif" <p>Thursday 3/14</p> <ul style="list-style-type: none"> • Continue discussing Toni Morrison's "Recitatif" <p>Friday 3/15</p> <ul style="list-style-type: none"> • Final draft of Paper#1 due by 11:59 p.m.

When	Topic	Notes
Week 9	Close Reading Short Stories	<p>Tuesday 3/19</p> <ul style="list-style-type: none"> • Read Kali Fajardo-Anstine's "Ghost Sickness" from <i>Sabrina and Corina</i> • Discuss Paper #2: Short Story Analysis <p>Thursday 3/21</p> <ul style="list-style-type: none"> • Continue discussion of Kali Fajardo-Anstine's "Ghost Sickness" from <i>Sabrina and Corina</i> • Read Jonathan Culler "Narrative"
Week 10	Analyzing Short Stories	<p>Tuesday 3/26</p> <ul style="list-style-type: none"> • Read Carmen Maria Machado's "Inventory" from <i>Her Body and Other Parties</i> • Reflect on writing feedback <p>Thursday 3/28</p> <ul style="list-style-type: none"> • Continue discussion of Carmen Maria Machado's "Inventory" from <i>Her Body and Other Parties</i> <p>Friday 3/29</p> <ul style="list-style-type: none"> • Short Story Analysis due by 11:59 p.m.
Spring Break (April 1-5)		Rest and enjoy your spring break!
Week 11	Paper #2 Writing Workshop	<p>Tuesday 4/9</p> <ul style="list-style-type: none"> • Submit partial draft of Paper #2 due before class • Writing Workshop <p>Thursday 4/11</p> <ul style="list-style-type: none"> • No class meeting. Dr. Urcalegui away on university-approved conference travel. • Work on Paper #2: Short Story Analysis <p>Friday 4/12</p> <ul style="list-style-type: none"> • Paper #2: Short Story Analysis due by 11:59 p.m.

When	Topic	Notes
Week 12	Introduction to Drama	<p>Tuesday 4/16</p> <ul style="list-style-type: none"> • Historical and cultural context for <i>Zoot Suit</i> • Read Jorge Huerta's "Introduction" (pp. 7-16) to <i>Zoot Suit</i> <p>Thursday 4/18</p> <ul style="list-style-type: none"> • Read Luis Valdez's <i>Zoot Suit</i> Act 1
Week 13	Analyzing Drama	<p>Tuesday 4/23</p> <ul style="list-style-type: none"> • Read Luis Valdez <i>Zoot Suit</i> Act Two <p>Thursday 4/25</p> <ul style="list-style-type: none"> • Continue discussing <i>Zoot Suit</i> <p>Friday 4/26</p> <ul style="list-style-type: none"> • Dramatic Review due by 11:59 p.m
Week 14	Analyzing Drama	<p>Tuesday 4/30</p> <ul style="list-style-type: none"> • Watch <i>Zoot Suit</i> film in class • Discuss Paper #3: Final Project <p>Thursday 5/2</p> <ul style="list-style-type: none"> • Watch <i>Zoot Suit</i> film in class
Week 15	Final Preparations	<p>Tuesday 5/7</p> <ul style="list-style-type: none"> • Submit partial rough draft of Paper #3: Final Paper before class • Final Paper Workshop <p>Thursday 5/9</p> <ul style="list-style-type: none"> • Final reflections & evaluations
Finals Week		<p>Thursday 5/16</p> <ul style="list-style-type: none"> • Paper #3: Final Project due by 11:59 p.m.