

San José State University
Department of English & Comparative Literature
ENGL 109, Writing and the Young Writer, Section 01, Fall 2017

“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

“It’s like if you plant something in the concrete and if it grow and the rose petal got all kinda scratches and marks. You ain’t gonna say ‘damn, look at all the scratches and marks on the rose that grew from the concrete.’ You gonna be like “DAMN! A rose grew from the concrete?”
- Tupac Shakur

“Until the lions have the letters, the jungle will forever glorify the hunter.”
- African Proverb

Course and Contact Information

Instructor:	Dr. Jennifer K. Johnson
Office Location:	Faculty Offices Room 216
Telephone:	(408) 924-4473
Email:	Jennifer.K.Johnson@sjsu.edu
Office Hours:	Monday 11:00AM-12:00PM, 1:00PM-3:30PM; Tuesday 11:00AM-12:00PM, 1:00PM-3:00PM and by appointment.
Class Days/Time:	Monday 4:30PM-7:15PM
Classroom:	Clark Room 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 on the role of writing and writing instruction in secondary schools in the 21st 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 researcher memos, analyze data, and write up research findings. Students will workshop drafts of write up during a writer's workshop. Final drafts must include revisions that incorporates 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 a 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

Rilke, R.M. (1983). *Letters to a Young Poet*. New York, NY: Norton, W.W. & Company, Inc. ISBN: 9780393310399

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

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

Toby Matoush, Toby.Matoush@sjsu.edu. Toby Matoush is the library liaison for English and Comparative Literature. The library liaison for Secondary, Elementary, and Special Education is Teresa Slobuski, 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 and 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 the class agenda, notes, and assignments.

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

Memoir (20% of your grade)

Drawn from practices in class, 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/Script/Soundtrack Writing Assignment. Drawing from course texts and activities, select one of the following multimodal poetic texts to create: five poems accompanied by a PowerPoint, Prezi, or other digital technology; three songs (including music); a short play (around five to eight pages of written text); or a short documentary (accompanied by a synopsis, a documentary review, and closed captioning). Students must submit proposals for their multimodal poetic text and receive instructor approval. Other multimedia projects working with these genres may be considered but only after meeting and receiving permission from professor.

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 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**.
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 on what you observed during that class. The sooner you do this, the better your details will be and the easier the write-up.
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 a 5-7 -page 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 write a creative nonfiction piece about your ethnographic field experience and what you observed. The goal is to make this assignment work for you. If you are not in the prep for teaching program at SJSU, you must meet with Dr. J by week 7 to determine your plan for your write up.

5. In addition to submitting your first draft for instructor's review (which must include your ethnographic field notes), you will bring drafts to class for a writer's workshop.
6. Your final draft must include revisions that incorporates feedback from the writer's workshop and the instructor. Please include a memo that says the ways that you have revised your work based on feedback.
7. 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.
8. You are strongly encouraged to participate in the [San José Area Writing Project's Saturday Seminars](#) in order to fulfill this requirement.

SJAWP Saturday Seminars:

September 9, 2017
September 30, 2017
October 21, 2017
November 4, 2017

Timeline for Ethnographic Field Experience:

Weeks 1-3 - select school/teacher or SJAWP Saturday Seminars for your 10 observations
Week 4 – Confirm field placement (1%)
Weeks 3 - 7 -- Observe four different classes
Weeks 8-9 – Writers workshop (5%)
Weeks 9 – 10 -- integrate feedback on draft
Weeks 10 – 13 – Prepare final write up and presentation
Week 15—submit 5-7 page research write-up (10%) & time log for classroom observations (4%)

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.

Grading Information

The assignments below specify how grades are assessed and assigned.

Discussions and activities: 10%
Portfolio: 10%
Memoir: 20%
Field Experience: 20%
Multigenre paper: 20%
Multimodal poetic text: 20%

A=90-100
B=80-89
C=70-79
D=60-69
F=below 60

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. For example, a paper that would receive an A if turned in on time may result in an A- if turned in late. Late finals will not be accepted.

Classroom Protocol

Meaningful class discussion is a crucial part of the learning experience for students and instructors. Because I expect everyone to complete the class readings and come prepared for discussion as well as anchored discussions (detailed below), we will not have reading responses. This will give more time for development of innovative anchored discussions/lesson plans and individual writing projects around the study of writing. 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 check the class website for the class agenda and assignments.

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 2016, 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 email or in class. Please make sure that your email on Canvas is your preferred email.

Course Schedule

Date	Texts	Activities	Assignments DUE
Week 1 8/28/2017 <i>What does it mean to write and teach writing in the</i>		Writing for Full Presence (WFFP) [CLO: 3] Course overview Notes on texts (Dr. J will show how in class. (Example can be	

Date	Texts	Activities	Assignments DUE
21 st century? [CLO: 1, 2, 5]		found on “Teaching Writing Chapter 1” on Canvas)	
Week 2 9/4/2017		NO CLASS – LABOR DAY	
9/30/2017	San José Area Writing Project Saturday Seminar #1		
Week 3 9/11/2017	<ol style="list-style-type: none"> 1. Chapter 1 in <i>Teaching Writing</i>. [CLO: 1, 2, 5] 2. Frank & Uy (2004) “Ethnography for Teacher Education” (Canvas) 3. Elbow chapter 4 (Canvas) 4. Murray “Teach Writing as a Process” (Canvas) 	<p>Writing for Full Presence (WFFP)</p> <p>Discuss texts</p> <p>Writers’ Workshop</p>	DUE: First draft of Memoir (bring copies for the writers in your writers’ workshop; submit both a written draft and your audio reading of your draft on Canvas)
Week 4 9/18/2017	<ol style="list-style-type: none"> 1. <i>Teaching Writing</i> Chapters 2 & 3 2. Carver (Canvas) 3. Murray – A Writer’s Habits (Canvas) 	<p>WFFP</p> <p>Jigsaw texts</p> <p>Writers Workshop</p>	DUE: Confirm Field Placement
Week 5 9/25/2017	<i>Teaching Writing</i> Chapters 4-6	<p>WFFP</p> <p>Discuss texts</p> <p>Presentation of memoirs</p>	DUE: Final Memoir Ethnography Observations
9/30/2017	San José Area Writing Project Saturday Seminar #2		
Week 6 10/2/2017 (also Spring/Summer 2018 d/1 for graduation application)	<p><i>The Rose that Grew from Concrete</i></p> <p><i>Teaching Writing</i> Chapter 7</p> <p><i>Letters to a Young Poet</i> (read first half)</p>	<p>WFFP</p> <p>Discuss multimodal poetic text assignment</p> <p>Discuss texts</p>	DUE: Field notes Ethnography Observations

Date	Texts	Activities	Assignments DUE
	Jay-Z's The Story of O.J. (in class)		
Week 7 10/09/2017	<i>Letters to a Young Poet</i> (finish reading) Morrell & Andrade Antero	WFFP	DUE: Proposal for multimodal poetic text. Submit online. Ethnography Observations
Week 8 10/16/2017	<i>Teaching Writing</i> Chapter 8-10	WFFP Workshop Ethnography	DUE: First draft of Ethnography Write-Up (bring two copies)
10/21/2017	San José Area Writing Project Saturday Seminar #3		
Week 9 10/23/2017	See Canvas	WFFP Writers Workshop	DUE: First draft of multimodal poetic text. Bring two copies to class.
Week 10 10/30/2017	Romano	WFFP Writers Workshop	
11/04/2017	San José Area Writing Project Saturday Seminar #4		
Week 11 11/6/2017	Romano	WFFP Multimodal poetic texts presentations	DUE: Multimodal Poetic Text Final & Presentations
Week 12 11/13/2017	Romano	WFFP Discuss Romano & Multigenre Paper	
Week 13 11/20/2017	See Canvas	WFFP Writers Workshop	DUE: Three copies of first draft of Multigenre Paper.
Week 14 11/27/2017	See Canvas	WFFP Writers Workshop	
Week 15 12/4/2017		WFFP	DUE: Field Experience Assignment & Presentations

Date	Texts	Activities	Assignments DUE
Week 16 12/11/2017		Writing for Full Presence (WFFP) [CLO: 3] Final session on Multigenre Paper	DUE: Final Multigenre Paper, & Final Presentations Part 1
Final 12/18/2017		Final Presentations in Clark 238, 5:15pm-7:30pm	DUE: Portfolio & Final Presentations Part 2