

# Writing Workshop Section 01

## ENGL 100W

Fall 2023 4 Unit(s) 08/21/2023 to 12/06/2023 Modified 09/05/2023

### Course Description and Requisites

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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; satisfaction of Writing Skills Test or completion of ENGL 100A or LLD 100A with C or better; and upper division standing. Allowed Declared Majors: Declared Majors: English majors (including Graduate or Postbaccalaureate level). Other College of Humanities & Arts majors must ask for department consent.

Letter Graded

### \* Classroom Protocols

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#### 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, we may need to have a discussion after

class or via email.

### **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 race and ethnicity, xenophobia, gender, sexuality, and citizenship status. 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.
- In this course, we will work together to develop an critical, intersectional approach to reading and writing about literature that is attentive to the way in which we all negotiate and inhabit multiple identities and varying relationships to power and privilege. This same intersectional approach that informs our course theme should shape how we engage in dialogue with one another in this learning community.
- 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

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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 Goals

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### Course Description:

**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 English 100W, we will explore the theme of "Reading Intersectionality" to guide our thinking and offer a grounding thread throughout the semester. We will read and analyze texts across forms and genres—with a particular emphasis on poetry, short stories, and drama—to explore how authors attend to diverse and divergent experiences of identity, power, and privilege in their work and to develop a reading and writing practice that is attentive to the relationship between literary form and forms of social difference. English 100W will build on the understanding of the various forms and genres, audiences, and purposes of college writing that students have developed in their lower-division composition courses to move toward an advanced understanding and application of the modes of reading and writing specific to literary studies. Students will practice close reading literary texts, writing and revising informal and formal essays of literary analysis, and 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 Learning Outcomes (CLOs)

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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

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*Zoot Suit* is the only text you are responsible for getting access to on your own. You may purchase it through the campus bookstore or online or check it out from our course reserve, the SJSU library, or the San Jose Public Library.

I request that you do have access to a print version of the book in class.

All other course readings will be available on Canvas.

## Zoot Suit and Other Plays

**Author:** Luis Valdez

**Publisher:** Arte Público Press

**ISBN:** 9781558850484

**Availability:** Campus Bookstore & Library Course Reserves

## Library Liason

You may contact Peggy Cabrera ([peggy.cabrera@sjsu.edu](mailto: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

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**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 experiences of educational exclusion. 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 of briefly introducing class to a passage in the assigned reading for the day and offering your own analysis and an open-ended discussion question. You will submit your written analysis and discussion question when you present (300 words)

**Shorter Form Writing Assignments: (500 words each)** These writing assignments are opportunities to practice your explication and analysis of literature and to get feedback as you develop skills that you will use in your longer papers. These assignments include the following:

- Poetry Explication
- Poetry Analysis
- Short Story Analysis
- Short Story Annotations Annotation
- Dramatic Analysis

**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 (1700 words)

**Paper #3: Engaging in Scholarly Discourse in the Discipline:** 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 a text of your choice from our course.

- Rough draft introduction, body paragraph, outline, and works cited (~800 words)
- Final draft (2000 words)

## ✓ Grading Information

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Class participation 15%

Passage Presentation 10%

Shorter-Form Writing Assignments 25%

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

Final Drafts of Papers #1, 2, & 3 35%

**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. However, I can only do this if you communicate with me in advance. Please email me at least 48 hours in advance 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 the instructor's discretion and may receive a deduction

## University Policies

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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

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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	Tuesday 8/22 <ul style="list-style-type: none"><li>Interactive syllabus review</li></ul> Thursday 8/24 <ul style="list-style-type: none"><li>Read Jonathan Culler "What Is Literature and Does It Matter?"</li></ul>
Week 2	Introduction to Poetry	Tuesday 8/29 <ul style="list-style-type: none"><li>Poetry analysis workshop</li><li>Read "Poetry Packet I: Poems about Poetry"</li></ul> Thursday 8/31 <ul style="list-style-type: none"><li>Read Jonathan Culler "Rhetoric, Poetics, and Poetry"</li></ul>

When	Topic	Notes
Week 3	Understanding Poetic Form	<p>Tuesday 9/5</p> <ul style="list-style-type: none"> <li>• Workshop on poetic form</li> <li>• 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"> <li>◦ Content warning: briefly discusses physical violence and rape within the historical context of slavery</li> </ul> </li> <li>• Read "Poetry Packet II: Poetic Forms" (first three poems)</li> <li>• <b>Poetry Explication #1 due before class via Canvas folder.</b></li> </ul> <p>Thursday 9/7</p> <ul style="list-style-type: none"> <li>• Finish reading "Poetry Packet II: Poetic Forms"</li> </ul>
Week 4	Analyzing Poetry	<p>Tuesday 9/12</p> <ul style="list-style-type: none"> <li>• Poetry analysis workshop</li> <li>• Read "Poetry Packet III: Contemporary Poetry" packet</li> <li>• Read Audre Lorde's "Poetry Is Not a Luxury"</li> <li>• <b>Poetry Explication #2 due by start of class via Canvas folder</b></li> </ul> <p>Thursday 9/14</p> <ul style="list-style-type: none"> <li>• Read Jonathan Culler "Language, Meaning, and Interpretation"</li> <li>• Discuss Paper #1: Poetry Analysis</li> </ul>
Week 5	Analyzing Poetry	<p>Tuesday 9/19</p> <ul style="list-style-type: none"> <li>• Poetry analysis workshop</li> <li>• Read "Contemporary Poetry #2" packet</li> </ul> <p>Thursday 9/21</p> <ul style="list-style-type: none"> <li>• In-class workshop for Paper #1: Poetry Analysis</li> <li>• Bring annotated poem and outline</li> </ul>
Week 6	Paper #1 Writing Workshops	<p>Tuesday 9/26</p> <ul style="list-style-type: none"> <li>• One-on-one required paper conferences with Professor Urcaregui.</li> <li>• <b>Complete rough draft due via Canvas before conference.</b></li> </ul> <p>Thursday 9/28</p> <ul style="list-style-type: none"> <li>• One-on-one required paper conferences with Professor Urcaregui.</li> <li>• <b>Complete rough draft due via Canvas before conference.</b></li> </ul>

When	Topic	Notes
Week 7	Introduction to Fiction	<p>Tuesday 10/3</p> <ul style="list-style-type: none"> <li>• Introduction to fiction workshop</li> <li>• Read selections on close reading</li> <li>• Read Toni Morrison's "Recitatif"</li> </ul> <p>Thursday 10/5</p> <ul style="list-style-type: none"> <li>• Continue Discussion of "Recitatif"</li> <li>• Read Jonathan Culler "Narrative"</li> <li>• <b>Paper #1: Poetry Analysis due by 5:00 p.m. via Canvas folder.</b></li> </ul>
Week 8	Reading Intersectionality	<p>Tuesday 10/10</p> <ul style="list-style-type: none"> <li>• Workshop on uses of figurative language</li> <li>• Read selections from Kimberlé Williams Crenshaw "Demarginalizing the Intersection of Race and Sex" and "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color"</li> </ul> <p>Thursday 10/12</p> <ul style="list-style-type: none"> <li>• Read Roxane Gay "Difficult Women" from <i>Difficult Women</i></li> </ul> <p>Friday 10/13</p> <ul style="list-style-type: none"> <li>• <b>Short Story Analysis Due by 5:00 p.m. via Canvas.</b></li> </ul>
Week 9	Understanding Fiction	<p>Tuesday 10/17</p> <ul style="list-style-type: none"> <li>• Historical and cultural context for "We Came All the Way from Cuba So You Could Dress Like This?"</li> <li>• Read Achy Obejas "We Came All the Way from Cuba So You Could Dress Like This?" from <i>We Came All the Way from Cuba So You Could Dress Like This?</i></li> </ul> <p>Thursday 10/19</p> <ul style="list-style-type: none"> <li>• Read Carmen Maria Machado's "Real Women Have Bodies" from <i>Her Body and Other Parties</i></li> <li>• Discuss Paper #2: Short Story Analysis</li> </ul>
Week 10	Using Historical & Cultural Context to Analyze Literature	<p>Tuesday 10/24</p> <ul style="list-style-type: none"> <li>• Read Kali Fajardo-Anstine's "Ghost Sickness" from <i>Sabrina and Corina</i></li> <li>• <b>Short Story Annotations due before class via Canvas.</b></li> </ul> <p>Thursday 10/26</p> <ul style="list-style-type: none"> <li>• Workshop with Judi Garcia from Career Center</li> </ul>



When	Topic	Notes
Week 11	Paper #2 Writing Workshops	<p>Tuesday 11/7</p> <ul style="list-style-type: none"> <li>• One-on-one conferences with Professor Urcalegui</li> <li>• <b>Introduction, body paragraph, outline, and works cited due before conference via Canvas.</b></li> </ul> <p>Thursday 11/9</p> <ul style="list-style-type: none"> <li>• One-on-one conferences with Professor Urcalegui</li> <li>• <b>Introduction, body paragraph, outline, and works cited due before conference via Canvas.</b></li> </ul>
Week 12	Introduction to Drama	<p>Thursday 11/14</p> <ul style="list-style-type: none"> <li>• Historical &amp; cultural context in <i>Zoot Suit</i></li> <li>• Read "Introduction" and Act One of Luis Valdez <i>Zoot Suit</i></li> <li>• <b>Paper #2: Short Story Analysis due by 5:00 p.m. via Canvas folder.</b></li> </ul> <p>Thursday 11/16</p> <ul style="list-style-type: none"> <li>• Setting in <i>Zoot Suit</i></li> <li>• Read Act II of Luis Valdez <i>Zoot Suit</i></li> <li>• Read Ashley Lucas "Reinventing the 'Pachuco': The Radical Transformation from the Criminalized to the Heroic in Luis Valdez's Play 'Zoot Suit'"</li> </ul>
Week 13	Analyzing Drama	<p>Tuesday 11/21</p> <ul style="list-style-type: none"> <li>• Character and caricature in <i>Zoot Suit</i></li> <li>• Read Act III of Luis Valdez <i>Zoot Suit</i></li> <li>• <b>Dramatic Analysis due by start of class via Canvas folder.</b></li> </ul> <p>Thursday 11/23</p> <ul style="list-style-type: none"> <li>• No class due to Thanksgiving holiday</li> </ul>
Week 14	Thinking/Writing as a Literary Scholar	<p>Tuesday 11/28</p> <ul style="list-style-type: none"> <li>• Watch <i>Zoot Suit</i> film at home and come prepared to discuss (available to rent on various online streaming platforms).</li> <li>• Discuss Paper #3</li> </ul> <p>Thursday 11/30</p> <ul style="list-style-type: none"> <li>• Finding relevant sources and engaging with scholarship</li> </ul>

When	Topic	Notes
Week 15	Paper #3 Writing Workshops	<p>Tuesday 12/5</p> <ul style="list-style-type: none"><li>• In-class writing workshop for Paper #3</li><li>• <b>Introduction, body paragraph, outline, and works cited due before class via canvas.</b></li></ul> <p>Thursday 12/7</p> <ul style="list-style-type: none"><li>• Course reflections &amp; evaluations</li></ul>
Finals Week		<p>Thursday 12/14</p> <ul style="list-style-type: none"><li>• <b>Paper #3 due by 11:59 p.m. via Canvas folder.</b></li></ul>