

## Comparative & World Literature 214: 2<sup>nd</sup> Year Written Composition

Syllabus \* Fall 2004 \* San Francisco State University

Section 1 \* MW 14:10 – 15:25 \* BH 344 \* Code: 22481

Prereq: Grade of C or better in Eng 114 or equivalent \* G.E.: Segment 1 Written Eng. Requirement

**Instructor:** Dr. Mark Calkins

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**Office:** HUM 527

**Office Hours:** MW 1:00 – 2:00 and by appt.

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**Dept. Phone Number:** (415) 338-2068

### Course Description

CWL 214 counts as the second of SFSU's two-semester lower-division composition sequence. It provides repeated practice in planning and executing essays, and broadening and deepening your understanding of the genres, audiences, and purposes of college writing. In CWL 214 you will develop:

- sophistication in writing analytical, argumentative, and critical essays
- a mature writing style appropriate to university discourse
- reading abilities that will provide a good foundation for upper-division work
- proficiency in basic library research skills
- mastery of the mechanics of writing
- a critical understanding of a selection of novels, plays, and poems

### Expectations

This course is reading and writing intensive. You will read a play, selected poems, short stories, an essay, a novel, and a novella that is part of a much longer novel. I have chosen texts with which you are likely unfamiliar, but which are regularly assigned in English, French, German, and World & Comparative Literature courses so that you have the opportunity to explore your ideas in relation to texts you might actually encounter on a literature syllabus. Although I am assigning three English-language texts, all readings for this course are likely to cause a sense of estrangement or alienation because they do not derive from your own cultural and intellectual backgrounds. The difficulty of these texts and your experience of estrangement is not a disadvantage, but rather a key to understanding how your ability and/or inability to identify with a writer shapes your understanding of the text. In other words, comparatists often study texts with which they don't identify, i.e. they examine texts that do not elicit an easy cultural recognition. In fact, easy identification with a narrative might actually hinder your ability to engage with the problems and questions that a text poses; it can be argued that the works by Kafka, Woolf, and Proust are intentionally designed to challenge an easy identification with the text.

In this course you will:

- complete six out-of-class writing assignments of various lengths, as well as two in-class essays
- participate in structured reading group discussions on regular basis
- attend a hands-on session in the Library on basic research skills
- meet with me individually once during the semester to discuss your writing
- work on your writing on the level of the sentence
- learn to craft unified and coherent paragraphs
- learn how to write and support a thesis statement
- learn how to correctly document and format a work of expository prose

Your homework will consist of nightly reading and/or sentence-combining assignments, as well as preparation for group work. Expect 3 to 4 hours of homework almost every week, *not* including work on your formal papers.

## Required Books & Materials

Bookstore:

Harris, Muriel. *The Writer's FAQs*. 2<sup>nd</sup> edition. New Jersey: Pearson, 2004.  
 Kischner, Michael and Edith Wollin. *Writers' Choices: Grammar to Improve Style*. Boston: Heinle, 2002.  
 Proust, Marcel. *In Search of Lost Time Volume 1: Swann's Way*. Trans. C.K. Scott Moncrieff, Terence Kilmartin, and D.J. Enright. New York: Modern Library, 1992.  
 Shakespeare, William. *Measure for Measure*. New York: Penguin, 2002.  
 Woolf, Virginia. *To the Lighthouse*. San Diego: Harcourt, 1927.

- One or more "twin-pocket" portfolios (with a pocket for a 3.5" diskette)
- At least two **large** "Blue Books"

Electronic Reserve: <http://eres.sfsu.edu/eres/default.aspx>

Franz Kafka: "The Judgement" and "Josefine, the Songstress or: The Mouse People"  
 Charles Baudelaire: selected poems  
 Virginia Woolf: selections from "A Room of One's Own"

My SFSU Web page: <http://online.sfsu.edu/~mcalkins/>

Reading Group Worksheets  
 Miscellaneous handouts

## Recommended Books & Materials

- A good pocket dictionary, such as The American Heritage Dictionary
- A miniature stapler

## Course Requirements & Grade Distribution

**Grading:** All grades will be recorded as percentages until the final grade converts to a letter grade equivalent: A+ = 97, A = 93, A- = 90, B+ = 87, B = 83, B- = 80, C+ = 79, C = 77, C- = 70, D+ = 67, D = 63, D- = 60, F = 0. I do not round up.

WRITING PORTFOLIO 60% - At the end of the semester you will turn in a portfolio containing a copy of everything you have written for this course: five papers, one annotated bibliography, two in-class essays, perhaps an informal writing assignment or two, and your grammar homework. I will be grading your annotated bibliography and in-class essays with a letter grade, and will use a plus (+), check (✓), or minus (-) to evaluate your grammar work. However, I will not be assigning letter grades to your formal essays. Instead I will base this portion of your grade on my assessment of your Writing Portfolio as a whole at the end of the semester.

GRAMMAR HOMEWORK: 10%

DISCUSSION GROUP WORK: 30%

<b>Course Schedule</b> (subject to change)
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**MM** = *Measure for Measure* **K1** = "The Judgement" **K2** = "Josefine, the Songstress or: The Mouse People" **ROO** = *A Room of One's Own* **TL** = *To the Lighthouse* **SL** = "Swann in Love"  
**WC** = *Writer's Choices* **RG** = Reading Groups

WEEK	DATE	IN CLASS	HOMEWORK
1	8/25	Intro to Syllabus, Grading Rubric, Shakespeare	<b>MM</b>
	8/30	Writers' FAQs, <b>WC</b> , Genre, Close Reading Exercises	<b>WC</b> pp. 1-6, <b>MM</b>
2	9/1	<b>Quiz</b> , Intro Reading Groups	<b>WC</b> pp. 6-9, <b>paper #1</b>
	9/6	<b>Labor Day: no classes</b>	
3	9/8	<b>paper #1 due</b> , <b>Quiz</b> , Thesis Statements	<b>WC</b> pp. 9-13, <b>paper #2</b> , <b>K1</b>
	9/13	<b>paper #2 due</b> , <b>RG K1</b> , Topic Sentences,	<b>WC</b> pp. 14-21, <b>paper #3</b> , <b>K2</b>
4	9/15	<b>Quiz</b> , <b>RG K2</b> , Appositives, Baudelaire	<b>WC</b>
	9/20	<b>paper #3 due</b> , <b>RG Baudelaire</b> , Appositive Adjectives	<b>WC</b> pp. 27-31, <b>ROO</b> pp. 3-24
5	9/22	<b>in-class essay on Baudelaire</b>	<b>WC</b> pp. 38-43, <b>ROO</b> pp. 95-114
	9/27	<b>RG ROO</b> , Compound Sentences	<b>TL</b> pp. 1-62, <b>paper #4</b> , <b>WC</b>
6	9/29	Writing Conferences	
	10/4	<b>paper #4 due</b> , <b>RG TL</b> , Relative Clauses	<b>TL</b> pp. 62-82, <b>paper #4 rev</b> , <b>WC</b>
7	10/6	Writing Conferences	
	10/11	<b>paper #4 rev due</b> , <b>RG TL</b> , Noun Clauses	<b>TL</b> pp. 82-124, <b>WC</b>
8	10/13	Writing Conferences	
	10/18	<b>RG TL</b> , Adverb Clauses	<b>TL</b> pp. 145-208, <b>WC</b>
9	10/20	Library Session	<b>paper #5</b>
	11/1	<b>RG TL</b> , Gerund Phrases	<b>SL</b> pp. 265-323, <b>WC</b>
10	11/3	<b>paper #5 due</b>	
	11/8	<b>RG SL</b> , Participle Phrases	<b>SL</b> pp. 323-378, <b>paper #5 rev</b> , <b>WC</b>
11	11/10	<b>paper #5 rev due</b>	
	11/15	<b>RG SL</b> , Infinitive Phrases	<b>SL</b> pp. 378-433, <b>WC</b>
12	11/17		
	11/22	<b>RG SL</b> , Nominative Absolutes	<b>SL</b> pp. 433-488, <b>WC</b>
13	11/24	<b>Annotated Bibliography due</b>	
	11/29	<b>RG SL</b> , Coordination, Parallelism, and Balance	<b>SL</b> pp. 488-543, <b>WC</b> , <b>paper #6</b>
14	12/1	<b>RG SL</b>	
	12/6	<b>in-class essay</b>	
15	12/08	<b>paper #6 &amp; portfolio due</b>	
	12/13	<b>Final Exam period: 1:30 – 4:00</b>	

## Course Policies

**Second Day Drop:** If you do not attend class on the second day of class I will automatically drop you from the class. If for some reason you cannot attend class on the second day, you must tell me by the end of the first class session.

**Attendance:** While I do not grade you on attendance, because you will be doing group work on a regular basis, missing class will of consequence adversely affect your grade for Reading Group Work.

**Lateness:** Arriving late disrupts class. Class begins according to the time on the clock on the classroom wall. If you will regularly be unable to get from one part of campus to class within the allotted time, please see me before the third week of classes.

**Late Work:** All work must be handed in by the end of class on the day it is due; if you submit a paper via e-mail, it must be time-stamped no later than the time that class ends. I do not accept papers turned into the Department Office, HUM 125, nor slipped under my office door. You are allowed one late essay with the use of the Late Essay Coupon; I do not accept late papers otherwise. In the unfortunate circumstance that you submit more than one late paper, you will receive 57 percentage points for completing the assignment.

**Make-up work following an absence:** Each student is responsible for obtaining class notes and assignment details.

**Use of outside assistance/Plagiarism zero-tolerance policy:** Plagiarism occurs when a student misrepresents the work of another as his or her own. Plagiarism may consist of using the ideas, sentences, paragraphs, or the whole text of another without appropriate acknowledgment, but it also includes employing or allowing another person to write or substantially alter work that a student then submits as his or her own. Any assignments found to be plagiarized will be given an "F" grade. All instances of plagiarism in the College of Humanities will be reported to the Dean of the College, and may be reported to the University Judicial Affairs Officer for further action (from "College of Humanities Plagiarism Resources," <http://www.sfsu.edu/~collhum/plagiarism.html>).

**Cell phones, food & drink:** Please make sure your cell phone or pager is turned off before you enter class, and please do not bring any food or drink into the classroom. Bottled water is permitted, however.

**Access:** I wish to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. You are invited to communicate with me at the outset of the course or at your discretion about any accommodations that will improve your experience of or access to the course. You can also contact the Disability Resource Center at 338-2472 (Voice/Tdd).