

Overview Syllabus* English 111 (W) Block 5 2015

Virginia Woolf: Experimental Book Arts & Cinema from *Jacob's Room* to *A Room of One's Own*.

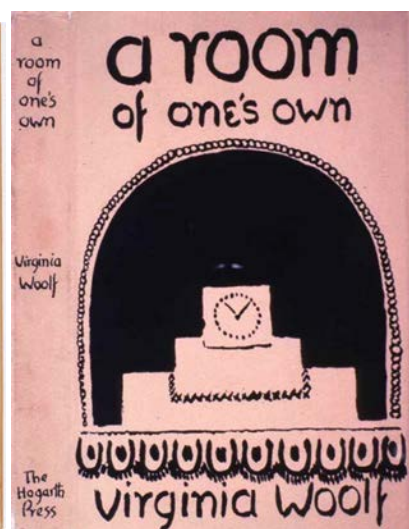
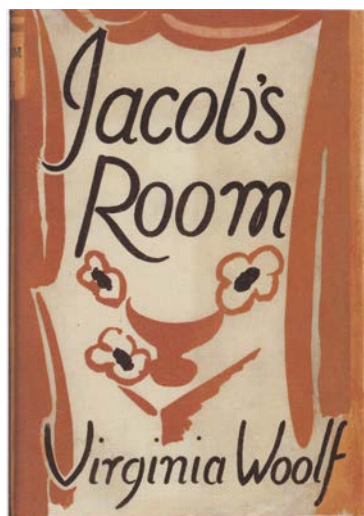
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ENG III/Course/A - Virginia Woolf & Book Arts (W) | Credits 1.00

Virginia Woolf & Book Arts. This course provides an introduction to college writing and literary analysis through an intense engagement with an experimental novel and some essays by one of the 20th century's iconic writers: Virginia Woolf. Considering the book arts and cultural studies, we will delve into the film and print culture of her day (including her role as editor of the Hogarth Press) and focus on one novel. Throughout the course, students will draft and redraft writings, from in-class writing to critical essays to research-informed critical projects. Students will learn how to search for literary and cultural scholarship, using library resources such as search engines and data bases. Challenging writing assignments will help develop critical thinking and critical writing skills. Not open to students who have completed their writing course (W) requirement. HANKINS This course satisfies the following general education requirement: (Writing Requirement (W))



* The DATES & DETAILS section of the Syllabus is posted as a separate file on Moodle

Class Hours: Daily 12-3 with occasional morning classes & variations for conferences & workshops

Additional: Conferences as scheduled, Workshops as scheduled, Library presentations and Writing Studio appointments and presentations, as scheduled.

Office Hours: 3-4 Friday (and by appointment)

In this W course we will write daily: 24/7. English 111 is a very demanding course, with a lot of critical reading, writing, and thinking. Be Prepared for hard work—and also for improvement in your writing. REQUIRED! Check your email twice a day for course information and Moodle alerts!

The course is structured to strengthen critical and creative thinking in 4 major areas: Close Reading (careful attention to literary texts), Close Viewing (careful attention to visual and film texts), Close Study (thorough focused research in specific areas of study), and Close Revision (thorough, comprehensive revision of writing, to incorporate research, to restructure, and to redraft).

How to reach me: I enjoy working with you and encourage you to confer with me. The best way to reach me is by email: lhankins@cornellcollege.edu. My office (205 South Hall) phone number is X4474; please do NOT leave phone messages in emergencies because they may not get to me quickly; instead use email. **Be sure to provide me with your cell phone number so I can reach you if I need to.**

BE PREPARED FOR REGULAR CHANGES IN THE SYLLABUS!!!

Because such an interactive course needs to be revised almost daily, be prepared for changes in the syllabus. Assume class meets 12-3, and, when films and conferences require, 10-3. Please do not schedule appointments or work study hours during the class time of 10-3; academics come first.

CLASS EXPECTATIONS: Please know this information:

See me immediately if you have any problems keeping up with the course. It is more difficult to repair serious gaps as the block goes on.

You must be present in class daily and for all screenings, presentations, conferences and workshops in order to pass the course. All work must be handed in on time. Your classroom presence contributes to your grade; for workshops and discussions, your absence cannot be made up to your peers. You should not have unexcused absences, but be aware that if you do, you may fail the course with more than 2. Late papers may not be accepted, and if accepted may be penalized by at least a letter grade.

You will be expected to write and write and rewrite and revise many times. Writing is like any form of exercise; the more you do it, the more you can do. Draft and redraft and redraft and redraft again. Put time and effort into your writing. Be sure to allow plenty of time for the research project; library research is time consuming and full of dead ends. Be prepared.

I am eager to help you find topics that will be intriguing for you, and welcome conferences. To use the time most effectively, I expect you to be prepared for conferences, to have read the material and to have thought about the projects. You may not have all the answers, but I expect you to have taken some time to formulate a few questions.

Always cite sources and include a Works Cited if you used any sources—and that includes web finds and other students' papers. Learn what correct MLA form is and use it regularly. Plagiarism is a TERRIBLY SERIOUS OFFENSE and may result in failing the course. Read pages about Plagiarism in the *Little, Brown Essential Handbook for Writers*. Using a paper you have handed in for another course, or which someone else has handed in for a course counts as plagiarism. You are in this class to work on your writing; using someone else's writing will not help you. Plus, plagiarism = failure.

Use the Writing Studio regularly! Make appointments to meet with the Writing Associate often. You may be required to make regular appointments with the Writing Associate in addition to the usual appointments. Tap the resources of our Consulting Librarians! Their expertise is invaluable. Of course, no matter how rushed you are, be considerate of their time and make appointments to allow time for calm work.

Disabilities and Accommodation. We would like all students to succeed at the college. If you have a disability that requires special accommodation, please visit the Cornell College registrar and the website about Disabilities Services; please alert the professor and consult the website if you think you require accommodation because of a disability. The student must have appropriate documentation on file at the Registrar's Office in order to be eligible for accommodation, and must request accommodation within the first three days of each term in order to be eligible for accommodation.

Texts:

Being a Writer by Peter Elbow and Pat Belanoff. Boston: McGraw Hill 2003. An extremely valuable and very readable guide to the joys and struggles of writing

Recommended: *The Little, Brown Essential Handbook for Writers*. Nuts and bolts.

Jacob's Room Norton Critical Edition

Essays/fiction by Virginia Woolf we will read:

"An Unwritten Novel" in *Jacob's Room* Norton Critical Edition.

"Modern Novels" in our edition of *Jacob's Room*

"Character in Fiction" (1924) on MOODLE. *The Essays of VW*, Volume 3: 1919-1924. Harcourt Brace Jovanovich, Publishers. San Diego. Edited by Andrew McNeillie. 1988.

"The Cinema" (1926) on MOODLE. *The Essays of Virginia Woolf*. Volume 4: 1925-1928. Edited by Andrew McNeillie. Harcourt Brace Jovanovich, Publishers. San Diego. 1994. [Note: the essay was published in 1926 in two different versions. One is pp. 348-354; one is in the Appendix: pp. 591-595.] Other critical articles and essays as assigned.

Creating an intellectual community: Bring your intelligent, thoughtful, articulate self to class each day, and to all your work. Rather than asking what you have to do, aim for the absolute best you can bring to the course.

Grades: At Cornell College, we want you to do well and to work to your highest ability. We would like to see all students earn the best grades they are capable of earning. Remember, however, that professors don't "give" you grades; you earn them. College grades sometimes come as a jolt after high school and inflated grades, because in college courses the bar is higher; you are expected to earn all grades through diligent, thorough, thoughtful and committed hard work. You don't earn a grade by simply showing up. Consider a sports/arts analogy. Do we think a basketball player has done his or her job by just showing up for the game? Do we think entertainers earn an Academy Award by doing the minimum, learning all the lines and working hard? Or do we expect them to do all that and more, to do a superlative job? Let's apply similar standards for academic work. If you show up regularly and do all the work but not all that well you may earn a D. If you do all the work and do it adequately, you may earn a C. You cannot pass without doing all the work at a passing level, and you are expected to

challenge yourself. To earn a B, show up eagerly, do all the work very well, set high standards for yourself and meet them, contribute to the class in meaningful ways, support your peers and the professor in building an academic intellectual community, and write, research and revise very well. To earn an A, do all of this superbly, going well beyond the class expectations.

GRADE STANDARDS and Guidelines It is important to acknowledge that students earn their grades in college. They are not something the professor “gives” you. You may earn an A or an F or something in between; it depends upon your achievements, which often reflect your effort, though you are not graded for effort alone. You are expected to put solid intense effort into every course on the block plan, and to hand in all work at an acceptable level. You may not pass the course if you are missing ANY assignments. You may fail the course with 2 or more absences.

You may earn an **F** for poor or missing work, failure to carry your share of the load, plagiarism, absences, etc.

You may earn a **D** for slack or poor work that does not come up to the standard expectations.

You may earn a **C** for doing all the work, understanding all the readings, and contributing solid good work that is at the level of basic expectations for a demanding college course.

You may earn a **B** for very good work that exceeds expectations and demonstrates intellectual engagement, thorough understanding of all the readings and materials, and solid, positive contributions to class.

You may earn an **A** for superb work that excels beyond expectations and demonstrates impressive intellectual engagement, outstanding understanding of all readings and materials, and creative and dazzling initiative.

Writing and Thinking Process & Projects for the Course: English III

All writings (and drafts/notes/lists/clusters/freewriting) should be kept in an ongoing portfolio to be collected at the end of the course; individual papers will be collected throughout the course. Keep the version with the professor's comments in your portfolio. If you keep up with a writing journal, that should be included too. Some materials will be graded individually, though the portfolio will be graded as a whole)

More detailed guidelines will be given in class and in separate handouts throughout the course. Stay alert!

1. Paper on "An Unwritten Novel," composed in stages using various Elbow processes; use your close reading notes, freewriting, class workshops and discussions, and your walking/thinking/brainstorming. 3 pages + thoughtful cover letter. You will hand in hard copies of all materials you use to generate the paper in a manila folder, and upload the paper itself to Moodle.
2. Paper on *Jacob's Room* and the experimental book/cinema arts. 3 pages + cover letter.
3. Research Proposal (Prospectus) project, including 1. Works Cited for 2 articles/books/chapters and 2. a one page summary of each article/book/chapter. 3. LOG demonstrating that you worked with many of the search options: library books, on line resources, articles etc. 4. A one-two page proposal presenting a topic for a research project you would like to do based on the research you have done. Alas, you do not have time to complete the research and writing in this course, but this project demonstrates that you have done the promising groundwork to launch such a project and of course, the thoughtful cover letter about the project. You will present the prospectus to class in a day when we share our proposals.
4. Revision of paper 2 developing and expanding the paper (using research or generating new ideas through more freewriting and thinking). 4-5 pages, plus Works Cited and a cover letter about the revision process. You will hand in hard copies of all the materials/notes/freewriting you use to generate the paper, including the first graded version and the professor's comments (and your responses to those comments) and Moodle up the final revised paper.
5. In class final essay exam on *Jacob's Room* & *A Room of One's Own*. (in bluebooks)

At the end of the course, you will hand in all these materials in your portfolio, which at that point will be full full full of massive amounts of writing, all of which will exercise your writing muscles!

Remember! Cover Letter for All Papers

After you complete each paper or project, review the assignment and compose a cover letter to me about the paper. In that letter, you consider the paper-writing process and evaluate your paper as a product. This thoughtful exercise in self-evaluation and reflection about your writing may help you to gain perspective on your writing as a whole. Focus on whatever is most important in your experience of each paper process. Questions to help guide you are the following—though you are not limited to these.

How did the process go? What intriguing things about writing did you discover? What pitfalls? How do you feel about the final product? What are the strengths? Weaknesses? What parts of the assignment were most challenging? satisfying? What writing strategies did you use to tackle the assignment? Were there any surprises? What kinds of feedback on the paper would be most useful to you? Where do you see this paper leading you in terms of your writing?

Details about Readings:

Elbow & Belanoff readings: [Note, with many of the Elbow & Belanoff readings, we do not do the various projects they describe. Do read the readings, though.]

The Writing Skills Questionnaire at the front will give you a good place to start.

“Discovering Yourself as a Writer” pp. 3-13.

(See Elbow & Belanoff on Cover Letters).

Freewriting p. 5

“Drafting and Revising” 109-169.

“Reflecting on Your Writing” 329-350.

Revision, Part II. Drafting and Revision. Special attention to pp.124-6.

“Sharing & Responding” in Elbow & Belanoff, pp. 351-366

“Research” read selectively in this chapter, focusing on what is relevant for this class. 271-327

“Writing Under Pressure” A-1 through A-7 (especially good for writing in class essay)

CORNELL COLLEGE GOALS FOR FIRST YEAR W COURSE

Through the First-year Writing Course, students should. . .

Be introduced to:

- conventions of formal academic writing in contrast to informal writing
- some types of writing assignments in the discipline, e.g. a public policy paper, close literary analysis, a primary research paper analyzing data, or analysis of empirical research

Gain guided practice in:

- critical reading
- analyzing student writing
- writing as a process
- incorporating feedback and revision
- writing appropriately for a given audience

Know:

About writing

- that conventions of good writing are different from spoken language and are dependent on discipline, audience, subject and media
- that writing is an iterative process
- the distinction between topic and thesis (thesis=assertion)
- the distinction between primary and secondary sources

About writing as a process

- that pre-writing, composing, and revising are distinct intellectual activities
- the value of varied pre-writing activities (brainstorming, critical reading, etc.)
- the distinction between revising and editing/correcting
- some useful roles readers can play in the revising process

About academic honesty

- when to document sources
- ethical, legal, and professional reasons for documenting sources

- that citation styles vary among disciplines

Be able to do the following at the basic level:

Literacy

- read critically
- identify a thesis
- identify and paraphrase argument

Writing

- limit scope of argument appropriately
- develop a clear, arguable thesis
- introduce and conclude a topic
- develop and sustain an argument
- target claims to specific text/data
- judiciously select and effectively integrate evidence/supporting details
- follow conventions of formal academic writing
- make appropriate stylistic choices
- cite and document sources properly
- write grammatically
- strive to write with clarity, coherence, and unity, whether writing narrative, argument, or summary