

Overview Syllabus* English 111 (W) Block 3 2015

*** NOTE:** The DATES & DETAILS section of the Syllabus is posted as a separate file

English 111: Virginia Woolf & the Book Arts: *Jacob's Room* to *A Room of One's Own*.

Professor L. K. Hankins, 205 South Hall, lhankins@cornellcollege.edu

Office Hours: 3-3:30 Tuesday, Thursday, Friday & by appointment

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. **Be sure to provide me with your cell phone number so I can reach you if I need to in an emergency.**

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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 cinema, we will delve into the culture of her day and focus on one novel, *Jacob's Room* (1921) and one book length essay, *A Room of One's Own* (1929). 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. Students will design projects in the book arts, using digital resources, such as Adobe InDesign, and vintage techniques, such as letterpress (if possible). Not open to students who have completed their writing course (W) requirement. HANKINS This course satisfies the following general education requirement: (Writing Requirement (W))

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:

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

"How Should One Read a Book?" (1926) MOODLE E Vol. 4. 388-400.

"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.]

Class Hours: Daily 12:30-3 with additional morning classes & variations for conferences & workshops & Writing Studio appointments and presentations, as scheduled.

Our Mission:

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.

This English 111 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).

This course will address all or most of the expectations for a Cornell College W course, articulated below. We will go over these day 1 and then the final day, to assess our progress ; 0

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

EXPECTATIONS IN A NUTSHELL:

On-time, fully prepared all the time attendance is required.

To stay on top of any necessary changes, you are required to check your email twice a day for course information and Moodle alerts!

Please do not schedule appointments or work-study hours during the class time of 10-3; academics should 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.

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. 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 unless the professor is willing to make specific arrangements with you for an extension. 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.

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 may result in failing the course. 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. Please do explore all the research out there and bring in the materials, but cite them fairly and use them as a springboard to your own ideas, not as a replacement for them.

Technology, Food, Attention and Attendance:

*No food in the classroom, please. Eat lunch elsewhere. Eating in class is a distraction for others. Beverages are acceptable.

*Please turn **off** your cell phone when you enter class. It disrupts those around you and the professor to have you distracted by your cellphone; if you do not turn off your cellphone during class you will be counted absent for that day.

Laptops can also be distracting. If you have a documented disability and must use one for note-taking, have it in airplane mode so no one is distracted by email/anti-social media or other alerts.

The Writing Studio Resource and Consulting Librarian Resources

It is a wise practice to use the Writing Studio regularly; make appointments in advance to meet with the Writing Associate often. 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.

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 cannot pass without doing all the work at a passing level, and you are expected to challenge yourself.

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.

Projects for Working/Workshopping Groups:

Bond with your partner and group and form a collaborative, productive intellectual community so you can work well together and not be just an ineffectual social group; learn each other's intellectual strengths and support each other. Don't tolerate flakes; stay on task; work together.

Work on your group skills. Developing a productive working group is a key skill for good citizenship, encouraging students to collaborate with others and to contribute to the community. These skills are crucial to future workplace success and to participation as a citizen in the broader culture.

Writing and Thinking Process & Projects for the Course: English 111

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 tuned!

1. **Paper** on *Jacob's Room* & Close Reading. 3 pages + cover letter. (10)
2. Summary of scholarly article on *Jacob's Room* with MLA format Works Cited (1-2 pages plus Works Cited page). Include Search Log to show search strategies. (10)
3. Summary of scholarly article on *A Room of One's Own* with MLA format Works Cited. (1-2 pages plus Works Cited page). Include Search log. (10)
4. Essay on Virginia Woolf and cinema, considering how you would film *Jacob's Room* or *A Room of One's Own* using Woolf's thoughts in “The Cinema” for inspiration. (20)

5. **Revision of paper 1** 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. Cover letter. (20)
6. In class midterm exam on *Jacob's Room*, *VW and Cinema*, & *A Room of One's Own*. (in bluebooks) (10)
7. Artists statement for Book Arts projects, along with group digital/letterpress project. (2-3 pages)
8. Class participation in workshops, discussions, group projects. (20)

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? What did you learn about Writing through this assignment? What parts of the assignment were most challenging? satisfying? What writing strategies did you use to tackle the assignment? Were there any surprises? Where do you see this paper leading you in terms of your writing? How would you assess the final product (remembering of course that every paper is a draft.

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)

Information on general Cornell College policies & English 111:

1.
 - a. Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."
2.
 - a. Students with disabilities:
 Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see <http://cornellcollege.edu/disabilities/documentation/index.shtml>

 Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.

 At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

Meeting Cornell College Educational Priorities:

The English 111 course meets these objectives and more:

- *In both written and verbal form, effectively articulate, evaluate and critique various production concepts using professional language, theory and standards. (Communication, Reasoning)*
- *To develop and hone skills for reading and writing about challenging texts. (Inquiry, Communication, Reasoning)*
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- *See below for more information*

Educational Priorities	Students will...
Knowledge	integrate and apply knowledge from a focused area of study as well as a broad general education which includes disciplinary and interdisciplinary perspectives in the arts, humanities, sciences, and social sciences.
	We integrate and apply knowledge from the field of Writing across the Disciplines & through interdisciplinary explorations of fiction and essays.
Inquiry	respond to the complexities of contemporary and enduring problems using information literacy tools, research skills, creative thinking, and analysis.

Educational Priorities	Students will...
	We use information literary tools in collaboration with the Consulting Librarian as we learn to search for scholarly articles on <i>Jacob's Room</i> and <i>A Room of One's Own</i> . We use creative thinking and analysis in our papers exploring literary texts and contexts. We respond to the complexities of contemporary and enduring problems of male privilege, women's roles and war.
Reasoning	evaluate evidence; interpret data; and use logical, mathematical, and statistical problem-solving tools.
	We interpret textual data and use logical analysis through close reading strategies that turn a microscope onto the literary text.
Communication	speak and write clearly, listen and read actively, and engage with others in productive dialogue.
	As a W course, this course is centered on developing more effective writing strategies, through conferences, workshops, presentations, and practice, practice, practice.
Intercultural Literacy	connect with diverse ideas and with people whose experiences differ from their own and that may be separated from them by time, space, or culture.
	Through engaging with texts and contexts from early 20 th century Britain, we explore the social milieu of that gender and class hierarchy, one we can relate to lingering issues of white, male and class privilege today.
Ethical Behavior	recognize personal, academic, and professional standards and act with integrity.
	We learn that plagiarism is a death wish.
Citizenship	collaborate with others and contribute in their communities and the larger world.
	Group workshopping builds skills in collaboration that will bear fruit in future workplaces and roles as citizens
Vocation	discover and prepare for the range of opportunities and challenges that await them beyond their college experience.
	Forging an intellectual community and working with others in productive ways build key skills. Likewise, using independent problem-solving and task-management to design and focus

Educational Priorities	Students will...
	papers prepares students to take charge of their education and will be useful in the work future.
Well-Being	respect the ways physical, emotional, spiritual, and intellectual well-being may contribute to a balanced life.