

ENWR100 Introduction to Writing
Made with Words
(Created by Catherine Keohane)

[Individual Instructor Information: name; office location and hour; email address; section number and semester identifier]

Required Texts:

- Isaacs, Emily, et al. *Made with Words*, 2nd ed. New York: Bedford/St. Martins, 2010. Print.
- Hacker, Diana and Nancy Sommers. *A Writer's Reference*. 7th ed. Montclair State University custom edition. New York: Bedford/St. Martin's, 2012.

*Note that both of these books are "custom" texts so you must buy them through the MSU bookstore. *Please bring both texts to class along with any handouts. Be prepared to write in them, to make notations, and to underline.*

Websites:

First Year Writing: <http://www.montclair.edu/writing/firstyearwriting/>

Center for Writing Excellence (CWE): <http://www.montclair.edu/cwe/>

Purpose of Course: The aim of this course is to provide students with the instruction, opportunities for practice, and feedback that will enable them to become capable college writers. Good writers are not good simply because they have "natural writing talent." Rather, good writers have become good through practice, and so that is what you will be doing in this class. Another key to becoming a good writer is learning how to assess your own writing and to use the feedback of others to effectively revise your prose for greater effectiveness.

This course is also designed to be a rigorous, thoughtful and engaging course in intellectual ideas of the contemporary world. More specifically, in this course we will read, write, and talk about the power of language.

Course Expectations: Course expectations are articulated in the prefatory chapter (the chapter that precedes the "first" chapter) of the Montclair State University edition of *A Writer's Reference*. Please read this chapter very carefully as it is an essential supplement to your syllabus. Here are a few points of elaboration.

Course Requirements (see below for exceptions):

Four Visits to the CWE	5%
Unit Essays	50%
Writing Assignments and Participation	25%
Writing Portfolio	20%

Explanation of Course Requirements

The Center for Writing Excellence (CWE): Introduction to Writing students are required to use the tutoring/consulting services offered by the Center for Writing Excellence. At the CWE trained assistants offer students free tutoring on all aspects of the writing process.

Introduction to Writing students are required to consult with a CWE consultant once during each of the four major units. You are welcome to schedule appointments more frequently.

- Each time you visit the CWE, be sure to ask your consultant to send you an email that will simply state that you have attended the CWE on a particular date. It is then your

responsibility to submit this email along with your final draft or assignment for each unit. Be sure to submit your CWE consultant's email along with your final draft.

Preparation: As a member of the class, you are expected to complete all reading, homework, writing, and in-class assignments on time and with care; you are expected to come to class ready to participate actively in small group and class discussions as well as in peer review workshops. You are expected to arrive on time and with assignments completed, to bring the text(s) that we are working with, and, on peer review days, to have the required number of copies.

Participation: Participation includes raising questions about the texts, responding to others' questions, proposing interpretations, and making connections between our readings. If you actively and productively participate in class (by regularly and thoughtfully contributing to class discussions, placing effort into group work, etc.) you will receive full credit for participation. If you are unprepared for, absent from, uninvolved in, or disruptive during class, your participation grade will be lowered accordingly. We will all find the class more interesting if everyone contributes meaningfully to the conversation.

Writing Portfolio: You will submit a portfolio of your revised writing at the end of the semester. This will include a selection of the exercises and essays you will have written over the semester and newly revised. See *Made with Words* (258-59) for more information. **Important: save and carefully label each piece of work as a separate data file for the Portfolio; do not "write over" any existing files when drafting, and be sure to back up your work each time you type.**

Due Dates: Work is due at the beginning of class. Points will be deducted for late work. Unless special arrangements are made *in advance*, no work will be accepted more than one week after the original due date. *Exceptions:* Late portfolios will be accepted only because of a documented emergency. There will be no make-ups of in-class assignments without a documented excuse. Due to its timely nature, however, peer review cannot be made up.

Grading Criteria and Grades: See the prefatory chapter of *A Writer's Reference* for grading rubric (what is expected) as well as descriptions of A, B, C, D, and F essays (MSU-8- MSU-9).

Final Grades: Students in Introduction to Writing can receive grades from A-F or a grade of NC. An NC grade means "No Credit." A grade of NC is given to students who have made significant progress in Introduction to Writing and have completed all required work, but are not yet strong enough writers to take College Writing I. This grade does not lower a student's GPA, but it does require the student to re-enroll in Introduction to Writing the following semester. Final determination of students' placement will be made at an English CNC meeting.

Plagiarism: **Instructor should articulate, discuss, and personalize their philosophy here for students.** Students should all review pages MSU 11-12 of Hacker Handbook with specific regard to instances of plagiarism and consequences of it in this class as well as at MSU for which students are held responsible. Plagiarism is not tolerated and will result in a negative grade evaluation and disciplinary action.

Attendance: Individual instructors may vary slightly on attendance policies; however, a fully articulated policy that explains instructors' expectations and consequences for missed classes and final grades should appear here.

Classroom Policy: Our classroom is a forum for discussion and cultivation of ideas. It is expected that we will treat each other with respect. No form of sexism, racism, ageism, elitism, or other toxic behavior will be tolerated here. All cell phones must be turned to vibrate. Do not text-message or otherwise engage with your electronic devices during class.

Schedule of Reading & Writing Assignments

IMPORTANT

- This schedule is subject to minor change.
- “Reading” and “writing” assignments listed for each day are to be completed **FOR** that day.
 - Page numbers refer to *Made with Words* (2nd ed.) unless otherwise specified

Unit 1: THEME

Writing Focus: Central Claims

Week One, Class One

Reading Assignment: TBA (assigned as placement reading, prior to first class).

Writing Assignment: Draft 1 of Essay 1 due

Sign up for your first visit to the CWE: first visit to be made by end of next week.

Week One, Class Two

Reading Assignment: Hacker, *A Writer’s Reference* 67-72 and MSU 15-16 on active reading. Reread the key sections of your placement reading and practice annotating this section. Bring your annotated copy to class.

Writing Assignment: Draft 2 of Essay 1. In light of discussion and activities from the first day and from your own rereading and reflecting of the placement readings, revise – rewrite – your essay for submission of the second draft. **Bring in a hard copy and also put an electronic copy in the Assignments section of our Blackboard class community (if you have trouble with Bb, e-mail it to me at _____).** Label the electronic copy of your file **LastnameFirstinitialEssay1RD2 (SmithJEssay1RD2)**. Be sure to include your email, phone number, and student ID on the draft.

Please Note: The second draft will serve two purposes: assessment and learning. It will be reviewed to verify that you are appropriately placed. If a faculty review committee determines that you will benefit from taking another class, the English Department will contact you directly by email and switch your class. If this switch occurs, you will continue working on this essay in your new class. For more information, please see the following website:

<http://www.montclair.edu/writing/firstyearwriting/placement.html>.

The hard copy of the second draft will be reviewed by me and returned to you next class with commentary to direct your further revision for the final draft of this essay which will be graded.

Week Two, Class One

Reading Assignment: Donald Murray, “The Maker’s Eye: Revising Your Own Manuscripts” (134-38-- or PDF on Bb)

Do: Bring a copy of your current draft of essay 1 to use in class.

In class: full class and individual peer review; discussion of revision strategies

Week Two, Class Two

Read Hacker, *A Writer’s Reference*, on central claims (16-18) and on academic honesty and plagiarism (MSU-11-12 and 357-65)

Do: 1) *E-mail instructor your revised draft central claim before class.*

2) Start looking for a print advertisement to use in unit 2. It should be one that you find interesting and that you can bring to class.

In class: discussion of central claims and avoiding plagiarism

Unit 2: Advertising
Writing Focus: Supporting Claims with Evidence

Week Three, Class One

Writing Assignment: Final draft of Unit 1 Essay due. Turn in hard copy of the final version along with drafts and peer review worksheets and also submit an electronic copy to Safe Assign on Bb (go to the Assignments section). Be sure to include a copy of your email from the CWE, verifying your visit with a consultant.

In class: read Hacker, supporting claims section A2 (pp. 82-84)

Team essays: introduce and practice ad analysis

Sign Up tonight for a CWE session during the next two weeks.

Week Three, Class Two

Reading Assignment: Jib Fowles, "Advertising's Fifteen Basic Appeals" (26-43).

Writing Assignment: Rough draft of unit 2 essay (2 pages). You will need your print ad for this assignment. Write an essay in which you make a claim about how the ad works--how it conveys its meaning. Make a clear claim and provide reasons to support it by drawing on your own observations about the ad and applying at least one relevant concept from Fowles's article. Bring two copies of your essay to class.

Week Four, Class One

Writing Assignment: Final draft of unit 2 essay due (2½ - 3 pages). Turn in hard copy of the final version along with drafts and peer review worksheets; submit an electronic copy to Safe Assign on Bb too (go to the Assignments section). Submit CWE email confirmation along with the hard copy!

In class: read Firoozeh Dumas, "Hot Dogs and Wild Geese" (22-25)

Unit 3: Language, Education, Identity, and Power
Writing Focus: Working with Sources/ Summary and Quotation

Week Four, Class Two

Reading Assignment: Fan Shen, "The Classroom and the Wider Culture: Identity as a Key to Learning English Composition" (185-95)

Writing Assignment (HW#1): What is the central claim of Shen's article? How does he support the claim? What kind of evidence does he provide? Is the evidence effective--why or why not? (1½ -2 pages total)

Sign Up tonight for a CWE session during the next two weeks.

Week Five, Class One

Reading Assignment: Richard Rodriguez, "Achievement of Desire" (173-79)

Amy Tan, "Mother Tongue" (206-11), Leticia Salais, "Saying 'Adios' to Spanglish" (180-81)

Hacker, *A Writer's Reference*, section A1-c (72-73)

Writing Assignment (HW#2): Following the guidelines in *A Writer's Reference*, write separate summaries of the three assigned readings (each summary should be a good sized paragraph in length). Bring two copies of each summary to class.

In class: Thinking with and against Other Writers exercise

Week Five, Class Two

Reading Assignment: Barbara Mellix, "From Outside, In" (124-33), Malcolm X, "Coming to an Awareness of Language" (120-23)

Writing Assignment (HW#3): Practice summarizing and thinking with and against other writers. In a 1½ - 2 page response, summarize and reflect on these two writers' ideas about how language is valued and judged, and how it is connected to education and to power.

Week Six, Class One

Reading Assignment: John Holt, "How Teachers Make Children Hate Reading" (53-62), Rebecca Wheeler, "'My Goldfish Name is Scaley': There's Nothing to Correct" (Bb)

Writing Assignment (HW#4): Write 1½ - 2 pages in which you take a position with respect to the arguments raised by Holt and Wheeler, using the skills we have been working on so far (making a reasonable claim, summarizing, agreeing and disagreeing).

Week Six, Class Two

Reading Assignment: Hacker, *A Writer's Reference*, section on integrating sources, (379-87)

Writing Assignment (HW#5): 1) Choose one of the previously assigned readings from Unit 3 and complete the "Writing Strategy: Summarizing and Quoting" exercise (236-37).

2) Mid-semester self-assessment: Drawing upon Wheeler's theories, reflect on yourself as a writer. Are there ways in which you find yourself "code switching"? How might a form of code switching make it easier (or harder) for you to improve your academic writing?

In class: work on using quotations productively

Week Seven, Class One

Writing Assignment: Exploratory draft of unit 3 essay due (assignment will be distributed in advance and be on Bb)

In class: Peer review and documentation workshop

Week Seven, Class Two

Individual Conferences; **test** on summary and quoting (on Bb)

Week Eight, Class One

Individual Conferences

Week Eight, Class Two

Reading Assignment: Hacker, on introductions and conclusions (14-19)

Writing Assignment: Middle draft due; in addition to bringing two hard copies of your full draft to class, please e-mail instructor your draft's introductory paragraph before class.

In class: peer review and revising writing exercise (251)

Week Nine, Class One

Final draft of Essay 3 due. Turn in final copy along with drafts and peer review worksheets; remember to submit an electronic copy to Safe Assign on Bb too. Submit CWE email confirmation along with the hard copy!

In class: review the Works Cited List for Unit 3 essay; review academic honesty and strategies to avoid plagiarism

Unit 4: How Words Matter

Writing Focus: Development and Comparison/Contrast

Week Nine, Class Two

Reading Assignment: Lucia Perillo, "Cripple: The Meaning of a Word" (155-59), Martha Irvine, "'Queer' Evolution: Word Goes Mainstream" (66-68), Andi Zeisler, "The B-Word? You Betcha" (225-28).

Writing Assignment (HW#6): These three authors discuss the evolution of particular words used to label individuals or groups. Summarize their arguments about how the meanings of these words have changed and why. Although they are focusing on different words, what similarities do you find in their arguments? What differences? (1½-2 pages total)
Sign Up tonight for a CWE session during the next two weeks.

Week Ten, Class One

Reading Assignment: William Lutz, “The World of Doublespeak” (112-19), Perri Klass, “Learning the Language” (92-95)

Writing Assignment (HW#7): Comparison/ Contrast worksheet on Bb

Week Ten, Class Two

Reading Assignment: Michiko Kakutani, “The Word Police” (76-80), Alleen Pace Nilsen, “Sexism in English: Embodiment and Language” (143-54)

Writing Assignment (HW#8): Write 1½ - 2 pages in which you compare and contrast the arguments made by Kakutani and Nilsen with respect to sexist language. As part of your response, explain which argument is more convincing to you and why.

Week Eleven, Class One

Reading Assignment: Gloria Naylor, “The Meanings of a Word” (139-142)

Audrey Bilger, “On Language: You Guys” (17-21)

Writing Assignment (HW#9): Write a 1½-2 page analysis of Naylor’s and Bilger’s articles, comparing and contrasting their arguments about whether specific words or phrases have impact.

In class: Writing with Professional Writers exercise (244-45)

[Instructors may wish to guide this exercise by providing one of the quotations or concepts]

Week Eleven, Class Two

Writing Assignment (HW#10): Do the Writing with Professional Writers exercise (244-45) again, this time using two of the unit 4 readings that you are likely to use in your unit 4 essay

Week Twelve, Class One

Writing Assignment: Exploratory draft of unit 4 essay (assignment will be distributed in advance and on Bb)

Week Twelve, Class Two

Writing Assignment: Middle draft due

Organization workshop

Week Thirteen, Class One

Reading Assignment: William Zinsser, “Clutter” (229-32)

Bring in two of your earlier essays

Writing Assignment (HW#11): Analyze the strengths and weaknesses of your earlier essays (1 ½ pages)

On-time middle drafts will be returned with feedback

Week Thirteen, Class Two

Final draft of unit essay 4 due.). Submit CWE email confirmation along with the hard copy!

In class: Review; Discuss polishing strategies and review common errors

Revise first essay for your portfolio; bring to class for peer review.

Week Fourteen, Class Two

Revise second essay for your portfolio; bring to class for peer review.

Portfolio due during exam week: exact date will be announced

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