

ENWR100 Introduction to Writing
Made with Words
(Created by Jennifer Maloy)

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

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.

Be sure to bring both texts to class every day. I appreciate that this can be burdensome, but you need these texts with you in class. 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, practice opportunity and feedback 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. The other 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 hopefully engaging course in intellectual ideas of the contemporary world. 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. Below are a few points of elaboration.

If for any reason you are unable to meet course requirements, please come talk to me in my office hours (or by appointment) *before* this begins to affect your progress in class.

Course Requirements

Class Participation:	20%
CWE Visits:	5%
Essay 1 (3-4 pages):	10%
Essay 2 (3-4 pages):	15%
Essay 3 (4-5 pages):	15%
Essay 4 (4-5 pages):	15%
Writing Portfolio:	20%

AN IMPORTANT NOTE ON ATTENDANCE: *Good attendance is a requirement of the course* and not just a part of participation. If you miss more than three (3) classes your **final grade** will be lowered; for each additional absence beyond the two that are allowed your grade will be lowered a half grade (e. g., C+ to C).

Class Participation: You are expected to come to class prepared and on time and to participate in discussions and activities. Your participation grade will consist of your level of discussion in readings, your responses to homework and in-class questions related to the readings, and your completion of writing and reading assignments.

As far as class discussion goes, there will be plenty to talk about, and we will all find the class more interesting if everyone contributes to the conversation. The classroom will be a safe place for ideas, and I promise that no one will be punished or humiliated for giving voice to an unusual question or interpretation.

Writing assignments are not graded separately, since you don't get to revise or rewrite them, and I want you to feel free to take risks and make mistakes with these assignments. So, as long as you submit them on time, showing that you have made a good-faith effort to follow the instructions (which will always include a minimum required length), they will be counted towards your participation grade.

Please be aware that using hand-held electronic devices in class or using laptops inappropriately will lower your participation grade. Almost always, I can tell if you are texting or using your phone in class, even when you think you are doing this discreetly. I also can tell when you are using laptops to play games and check Facebook. Just keep in mind that when I see you using technology in a way that is not contributing to class discussion or is generally inappropriate during class, I won't call you out or bring attention to what you are doing, but I will give you a zero participation grade for the day.

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.

Essays: See the first chapter of *A Writer's Reference* for grading rubric (what is expected) as well as descriptions of A, B, C, D and F essays.

Final drafts of all essays should include exploratory and mid-process drafts as well as feedback from your peers and instructor stapled to the back of your final copy, along with your confirmation email from the CWE consultant. Drafts and peer review activities will count for five percent of each essay grade.

Please also keep in mind that I am more than happy to accept essays *before* the deadline (if you know you will be absent); however, no essay that is turned in after the deadline will receive full credit. For *each day* your essay is late, your grade will be lowered a half grade (e. g., C+ to C). Also, I WILL NOT ACCEPT ANY ESSAY THAT IS MORE THAN A WEEK LATE.

Writing Portfolio: You will submit a portfolio of your writing at the end of the semester. This will include a selection of the exercises and essays you will have written over the semester. I will provide you with a detailed description of how to assemble and organize the portfolio well in advance of the due date.

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.

Academic Honesty and Plagiarism:

Honesty is expected of you. It is expected that the work you hand in will always be your own, and that you will never copy sentences, phrases, paragraphs or whole essays from any other person's work—that is plagiarism. Plagiarism is dishonest, and against both University policy and my own. If you are ever unclear about how to cite another person or author's ideas, come see me or consult the staff in the Center for Writing Excellence. It's important to understand that plagiarism is a big deal in this university and in my class. Don't make this mistake. Students who are caught plagiarizing will fail the course and be referred to the Dean of Student's office for disciplinary sanctions.

Students should 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.

Reading & Writing Schedule

Listed below is what is DUE on this day. The same method is employed throughout this syllabus.

Also note: This schedule is subject to minor change. Any changes will be posted on our Blackboard site and discussed in class or via e-mail.

Unit 1: Placement Essay Assignment

[This is a common unit for all English 100 and 105 sections.]

Week 1, Day 1

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

Writing Assignment: Draft 1 of Essay 1 due

In-Class: Questions about essay; introduction to central claims; center of gravity activity; SafeAssign tutorial

Do: Buy *A Writer's Reference*, which is required for all first-year writing classes.

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

Week 2, Day 1

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 2, Day 2

Reading Assignment: Print and read our entire syllabus carefully; come ready to ask any questions you have

In-Class: Talk about course expectations and look over prefatory chapter in *A Writer's Reference*; discussion of revision strategies; mid-process drafts returned to students

Do: Buy *Made with Words*

Week 3, Day 1

BRING IN THE MOST RECENT DRAFT OF YOUR ESSAY

In-Class: Peer review and loop writing; questions about MLA Works Cited page and in-text citation

Unit 2: Advertising's Influence

Week 3, Day 2

Writing Assignment: Turn in final draft of Essay 1 (3-4 pages and Works Cited page) (with previous drafts and feedback from peers and instructor). Be sure to include a copy of your email from the CWE, verifying your visit with a consultant.

In-Class: Self-Assessment for Essay 1; Grammar Workshop: knowing your error patterns; advertisement activity (you'll finish this at home)

Do: Sign up for your 2nd visit with the CWE (if you haven't already). Due at the end of the unit. Be sure to hold to request a confirmation email from your consultant, and to print it out and hold onto it for submission with your final draft.

Week 4, Day 1

BRING IN YOUR AD AND YOUR 1-PAGE WRITE-UP OF YOUR ADVERTISEMENT

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

In-Class: Talk about the Fowles reading and continue to work on Essay 2

Week 4, Day 2

Writing Assignment: Exploratory draft of Essay 2 (1.5-2 pages)

In-Class: William Lutz's "The World of Doublespeak" (112-119) [TAKE NOTES ON READING AS A CLASS]

Week 5, Day 1

Writing Assignment: Mid-process draft of Essay 2

Reading Assignment: Finish Lutz reading

In-Class: Talk about Lutz reading; discussion: weak/adequate/smart central claims and how to develop a central claim

Week 5, Day 2

MAKE SURE YOU CAN ELECTRONICALLY ACCESS THE MOST RECENT DRAFT OF YOUR ESSAY

Reading Assignment: Hacker's "Supporting Claims" Section A2 (82-84);

In-Class: Mid-process draft returned to students; peer review; discussion regarding how to support a claim

Unit 3: Language, Identity, and Power

Week 6, Day 1

Writing Assignment: Final Draft of Essay 2 due (staple all drafts and peer reviews to the back of your final draft)

Reading Assignment: Lynne Luciano's "Male Body Image in America" (105-111)

In-Class: "Revising Writing: Introductions and Conclusions" (251-252); revise introduction and conclusion (specifically, try to base your conclusion on ideas from "Male Body Image in America," considering how your ad may affect body image or self esteem of the viewer. You also can use personal experience or think about the "big picture" of advertising and the role it plays in our lives)

RESUBMIT THE NEW FINAL DRAFT OF YOUR PAPER BY 11:59PM ON **WEDNESDAY, 10/6**, VIA SAFEASSIGN.

Do: Sign up for your first visit to the CWE: third visit to be made by end of this unit.

Week 6, Day 2

Reading Assignment: Amy Tan's "Mother Tongue" (206-11), and Firoozeh Dumas's "Hot Dogs and Wild Geese" (22-25).

Writing Assignment: Tan and Dumas's texts involve a child writing about their (immigrant) parents' use of English. In a 1-2 page reading response, compare and contrast the parents' relationship to English and how they communicate in English in each reading. Then, think about the child-writers' feelings about how their parents use English. How are their feelings about this similar? How are they different?

In-Class: Discuss readings and go over Hacker's "Integrating Sources," pp. 379-87 (including MLA in-text citation). **[PRACTICE USING READINGS]**

Week 7, Day 1

Reading Assignment: Barbara Mellix's "From Outside, In" (124-133) and Richard Rodriguez's "Achievement of Desire" (173-179). Re-read "Integrating Sources" in *A Writer's Reference* and read the sample paper on pp. 436-440 and notice how the writer makes reference to the other writers to which she has referred (signal phrases).

Writing Assignment: Following the guidelines in *A Writer's Reference*, write separate summaries of the assigned readings (each summary should be a good sized paragraph in length).

In-Class: Group work: write a paragraph in which you first summarize the essay in about 3 sentences, then choose a quote that is particularly important, and finally explain why you think this quote is important. Remember to use proper MLA in-text citation and signal phrases.

Week 7, Day 2

Reading Assignment: Leticia Salais's "Saying 'Adios to Spanglish" (180-181), Gloria Anzaldua's "How to Tame a Wild Tongue" (6-16)" and Malcolm X, "Coming to an Awareness of Language" (120-23)

Writing Assignment: Choose Anzaldua or Malcolm X's essay and complete "Writing Strategy: Summarizing and Quoting" (236-237)

In-Class: Talk about readings and freewrite to prepare for Essay 3

Do: Take-home quiz on summary, quoting, and MLA in-text citation.

Week 8, Day 1

In-Class: Discuss readings and talk about Essay 3. Short writing assignment to promote brainstorming and encourage using texts and developing ideas Use. "BRAINSTORMING FOR AN ESSAY," 239].

Week 8, Day 2

Writing Assignment: First draft of Essay 3 due (2 pages)

In-Class: Peer review. Focus on central claim first and then on summarizing, paraphrasing, quoting; "Revising a First Draft" (246-247)

Week 9, Day 1

CLASS CANCELED: INDIVIDUAL CONFERENCES AND PROGRESS REPORTS

Second draft of Essay 3 due at your conference (4 pages)

Week 9, Day 2

In-Class: Individual conferences continue in class; "Revising Writing: Organizing with the Reverse Outline" (252-253)

Week 10, Day 1

Writing Assignment: Turn in final draft of Essay 3 (include all drafts and peer reviews). Don't forget to include CWE confirmation email.

Reading Assignment: John Holt's "How Teachers Make Children Hate Reading" (53-62)

In-Class: Grammar and Style Day!

Do: Sign up for your 4th visit with the CWE (if you haven't already). Due at the end of the unit.

Unit 4: You Can't Say That: Exploring Censorship Debates

Week 10, Day 2

Reading Assignment: Susan Jacoby's "Notes from a Free-Speech Junkie" (72-75) and Charles R. Lawrence III's "On Racist Speech" (96-100)

In-Class: Debate on free speech. Develop three points that support your claim. Use at least two quotes from the readings to support your position and explain *how* they support your position. [GIVE STUDENTS A HYPOTHETICAL SITUATION ABOUT STUDENTS IN A FILM CLASS WHO MADE A SHORT FILM WITH NUDITY, SEXUAL SCENES, AND RACIST AND SEXIST SPEECH. THE STUDENTS SAY THIS FILM IS A WORK OF ART THAT SHOULD BE SHOWN IN THE THEATER WITH THE REST OF THE FILM PROJECTS BECAUSE THEY HAVE A RIGHT TO FREE SPEECH. OTHER STUDENT GROUPS ON CAMPUS HAVE HEARD ABOUT THIS AND SEEN THE FILM AND SAY THAT THIS SHOULD NOT BE SHOWN BECAUSE IT INCLUDES PORNOGRAPHY AND INAPPROPRIATE LANGUAGE.]

Week 11, Day 1

Reading Assignment: Irving Kristol's "Pornography, Obscenity, and the Case for Censorship" (Blackboard reading—print out and annotate)

Writing Assignment: Questions 1, 2, 5, and 6 in "Thinking Critically about the Reading." Write a well-developed paragraph of 5-7 sentences for each question.

In-Class: Discuss readings

Week 11, Day 2

Reading Assignment: Diane Ravitch's "The Language Police" (160-172)

In-Class: Discuss reading [Choose an important quote and develop a paragraph around it. Make sure you explain why you think this quote is significant] and talk about Essay 4. Brainstorming.

Week 12, Day 1

Writing Assignment: Exploratory draft of Essay 4 (2-3 pages)

In-Class: Peer Review. Focus on developing paragraphs and addressing counter-arguments to support your central claim

Week 12, Day 2

BRING MOST RECENT DRAFT OF ESSAY 4

Reading Assignment: Works Cited Exercise. Also, take "[Self-Test](#)" at the Colby-Bates-Bowdoin Plagiarism Resource Site. Print out results.

In-Class: Writing Workshop

Week 13, Day 1: Tuesday, 11/23

CLASS CANCELED: INDIVIDUAL CONFERENCES

Mid-Process draft of Essay 4 due at conference

Week 13, Day 2:

BRING IN MOST RECENT DRAFT OF ESSAY 4

Reading Assignment: Donald Murray's "The Maker's Eye: Revising Your Own Manuscripts" (134-138)
In-Class: Peer review and developing ideas [TRY TO GET COMPUTER CLASS]

Unit 5: Final Portfolio

Week 14, Day 1

Writing Assignment: Final draft of Essay 4 due (include all drafts and feedback from peers and instructor)

Reading Assignment: Pico Iyer's "In Praise of the Humble Comma" (69-71)

In-Class: Word Repair Workshop and discussion of Final Portfolio

Week 14, Day 2

In-Class: Portfolio review and share draft of "Me as a Writer" in pairs

Final Portfolios due on the day of the final exam. Check final exam schedule for details.

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