

**ENWR105 College Writing I: Intellectual Prose  
From Inquiry to Academic Writing**

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

**Texts**

Greene, Stuart and April Lidinsky. *From Inquiry to Academic Writing: A Text and Reader*. Boston: Bedford/St. Martin's, 2008.

Hacker, Diana. *A Writer's Reference*, 7<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2009. Custom Montclair State University edition.

Notebook for free writing, reflections, and reading notes.

Folder for the portfolio.

**Websites**

Course Blackboard: <http://blackboard.montclair.edu>

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

**Internet/Web Expectations**

This course uses *Blackboard* extensively. You must have access to it as all handouts for this course will be posted there for you to download, print, and bring to class. We will be using the course email list and the discussion board. Additionally, you will be able to view your grades and track your progress.

**Course Overview**

The focus of this course is identity—what we claim; why we claim what we do about ourselves; what we disclaim; how we represent ourselves and how we are represented by others; and the significance of these claims and representations. We will explore identity by questioning assumptions about race, gender, and education and their influence on us collectively and as individuals. This course will attempt to examine our traditions and customs, values and beliefs through reading and writing assignments and, in the process, acknowledge that each individual writer occupies a subject position that influences his or her ability to interpret and make meaning. How does being male/female; Jewish/Christian/Muslim/Atheist; native-born/immigrant; gay/straight; big/small; old/young; wealthy/middle class/poor; Asian/White/Hispanic/Black/Native American and so on affect how we view the world and how we interact with it? Through exploration of identity, as well as an examination of the familiar aspects of our culture (toys, films, video games, advertising, history, etc.), we will work towards understanding why we believe what we do and how those beliefs inform our interaction with others.

**Attendance and Class Preparedness Policy**

It is essential that you come to class, as each step in the process is vital to your development as a writer. However, life is unpredictable—it often rains when we least expect it— and it may become necessary for you to miss a class. To cover that possibility, you will be allowed three absences during the semester, no questions asked. After three absences, your final grade drops. For example, if your final grade is a B- and you accumulate an additional absence, your final grade is a C+ and so on. It is not possible to pass the course with more than five absences. Repeated late arrivals to class will be counted as an absence. If you find you are absent more than 5 times, take the proper steps to withdraw from the course.

If you miss a class, you are still responsible for the material and content of that class. All assignments must be submitted by the due dates.

The grade for class participation depends heavily on your contribution to class discussion. If you don't actively participate, you cannot get a good grade.

**Classroom Policy**

Our classroom is our writing sanctuary. It is a forum for discussion and development of ideas. All voices are equal and welcome as each student is a valuable part of our dynamic. It is expected that we will treat each other with the respect that is due a colleague. 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.

**Grading**

Your course work is weighted as follows:

Unit Essays:	1	10%
	2, 3, and 5 (15% each)	45%
Documented Essay (4)		20%
Class Participation		10%
Portfolio		15%

Written homework assignments are considered preparatory work for the unit essays. These assignments will receive brief feedback if submitted on time and returned to you promptly. Even if you do not submit a written homework assignment for feedback, you must still submit it with the unit essay. Missing assignments will result in a lower grade for the essay.

The rest of your syllabus can be found in the prefatory chapter on the Hacker handbook. Please read that chapter carefully, paying particular attention to:

- The Purpose of First-Year Writing Courses
- Guidelines and Expectations for First-Year Writing Courses at Montclair State
- Essay Criteria and Grades
- Academic Honesty and Plagiarism
- Attendance and Class Participation

**Syllabus Caveat**

This syllabus, particularly the attached assignment and reading schedule, is subject to change at my discretion in the event of extenuating circumstances. You will be notified in advance of any changes. Grading criteria or policy will not be affected by any changes. The syllabus is our contract with each other. Please read it over very carefully.

**On a Personal Note . . .**

As your instructor of English and a passionate lifelong student, I have both a professional and personal interest in seeing you develop as a writer. If you are having difficulty with some part of the course or don't understand an assignment, please let me know and I will do my best to help you. Office hours are in place for your use and I encourage you to make frequent visits to work on a specific task or just to talk about your writing. Your development as a thinker and writer is of primary importance to me, and I truly look forward to working with you this semester.

**ENWR 105**  
**College Writing I: Intellectual Prose**  
**Fall 2008 Semester Reading and Assignment Schedule**

Note: All readings are from our class text, *From Inquiry to Academic Writing: A Text and a Reader*, unless otherwise noted. Abbreviation Key: Hwk = homework assignment; Bb = Blackboard; DT= discussion topic; ST = skill topic, R = reflection. Homework writing assignments and essay topics are detailed at the end of this overview. Unless otherwise instructed, please bring your writer's notebook and text to each class. Please note those classes to which you will need to bring your Hacker guide. All homework assignments listed are due the following class. See the schedules for each unit for exact dates and additional information regarding class activities.

**Unit 1: What is The Purpose of Higher Education?**

Summer Assignment: What is the Purpose of Higher Education?

**Class 1 Draft 1 of Essay 1 due**

And, come prepared to discuss selection from Horace Mann, "The Report of the Massachusetts Board of Education"; Kelly Field's "A Year of College for All," and the Ford Foundation report, "Reaping the Benefits: Defining the Public and Private Benefits of Going to College." (Note: this assignment was sent to all incoming first-year students in August; students should have been given access to the readings and the accompanying assignment.)

Hwk: Read: William Henry's "In Defense of Elitism" (Bb).

Write: In light of discussion and activities from the first day and from reading and reflecting on William Henry's article, revise – rewrite – your essay for submission of **Draft 2 of Essay 1**. **NOTE: Be sure to bring in TWO HARD COPIES of your essay. Additionally, place on copy in the Assignment section of our Blackboard class community.**

**Please Note:** Your paper will serve two purposes: learning and assessment. One copy will be reviewed to verify that you are appropriately placed into ENWR105. If I, **and** a second reader from the First-Year Writing faculty, believe you will benefit from taking ENWR100 before taking ENWR105, you will be contacted directly, by email, and have your class switched. If this switch occurs, you will take this essay with you to ENWR100, and after successful completion of that course, enroll in ENWR105 in the spring. For more questions, please see the following website: [www.montclair.edu/writing/](http://www.montclair.edu/writing/)

The second copy will be reviewed by me and returned to you on the second day with commentary to direct further revision for final submission (and evaluation) next week.

**Class 2** Workshop and peer review of 2<sup>nd</sup> drafts.  
Peer review demonstration.

**Class 3** Comments on 2<sup>nd</sup> drafts reviewed and clarified  
Introduction to the Hacker guide and textbook  
In class activity on representation in film, toys and play; possible video.

Hwk: **Draft 3 (final) of Essay 1**. Submit with all drafts and notes attached, with comments from peers and instructor.

**Read:** Ann duCille "Dyes and Dolls: Multicultural Barbie and the Merchandising of Difference" (458-77).  
Write homework 2:1.

**Unit 2 - "You've Got to be Carefully Taught" (Rodgers and Hammerstein): Learning ideas of race and gender through toys, films, and play – Who and what represent me? What effect do these representations have on me? On children in general? On society? What are the lessons learned from play?**

- Class 4      **ST:** central claim; MLA overview  
 Hwk: Read: Henry A. Giroux “Children’s Culture and Disney’s Animated Films” (567-90).  
 Write: R 2-1.  
 Write: Hwk 2-1.
- Class 5      **DT:** Giroux – race and gender in Disney films, films as “teaching machines,” representations of history in children’s films.  
**ST:** Vetting sources in print and online – using headnotes and alternate information to verify authority.  
 Film clips – *Aladdin*, *The Lion King*, or *Pocahontas*.  
 Hwk: Read: “From Identifying Issues to Forming Questions” (65-82). Ignore practice sequences.  
**Write: First draft of Essay 2**, keeping the idea of the central claim in mind.
- Class 6      **ST:** Central claim, strategies for generating ideas for writing.  
**Workshop:** Whole class workshop on central claim; the “so what” factor in student drafts;  
 Hwk: Read: Henry Jenkins “‘Complete Freedom of Movement’: Video Games as Gendered Play Spaces” (700-27).  
 Write: R 2-2.
- Class 7      **DT:** Jenkins – “boy culture” and “girl culture” – parallels between literature and gendered play; “borderlands.”  
 Group work: analysis of video games.  
**ST:** Discussion of errors and issues from Essay 1. Avoiding plagiarism with correct citation and documentation. Bring Hacker guide to class.  
 Hwk: Write: **Middle draft of Essay 2** – remember to incorporate quotations/examples from the text.  
 Read: “Integrating quotations” (152-56).
- Class 8      **Workshop:** peer review and review of central claim strategies.  
 Hwk: Write: Final polished draft of Essay 2.  
 Read: Robert Scholes “On Reading a Video Text” (370-75).

**Unit 3 – Lessons of Gender in the Adult World: The social construction of masculinity and femininity – How are men and women represented in adult media? How do our ideas of what is masculine and what is feminine affect behavior? What are the links between our assumptions and violence? How do our assumptions hurt both men and women? How does living with these assumptions affect our lives?**

- Class 9      Introduction to Unit 3: Who defines us? Whose assumptions affect us?  
**DT:** Scholes – “cultural reinforcement,” the power of myth .  
**ST:** Paragraphing - crafting introductions.  
 Group work: practice analysis of ads.  
 Hwk: Read: Jean Kilbourne, “‘Two Ways a Woman Can Get Hurt’: Advertising and Violence” (592-614).  
 Write: Hwk 3-1.  
 Write: R 3-1.
- Class 10     **DT:** Kilbourne – the culture of pornography and violence in advertising  
 Discussion of student analysis of selected ads.  
 Hwk: Read: Michael S. Kimmel “Gender, Class, and Terrorism” (448-454).  
 Read: “Developing paragraphs” (208-220).  
 Write: Hwk 3-2.

- Class 11      **DT:** the construction of masculinity; terrorism and masculinity; “gendered shame.”  
Presentation of findings from newspaper Web site.  
**ST:** Strategies for crafting effective body paragraphs.  
Hwk:      Read: “Drafting conclusions” (220-226).  
**Write: First draft of Essay 3**
- Class 12      **Workshop:** Grammatical and mechanical issues from Essay 2  
**ST:** outlining as tool for organizing; crafting conclusions.  
Looking ahead: discussion of the documented essay and possible topics  
Hwk:      **Write: Middle draft of Essay 3**
- Class 13      **Workshop:** Electronic peer review.  
Individual conferences.  
Hwk:      **Write: Final polished draft of Essay 3** – revise, edit, and proofread.  
Read: Paul Roberts “How to Say Nothing in 500 Words” (hand-out).  
Come to class with some ideas about your topic for the documented essay.
- Unit 4: Locating Ourselves in the Academy: What does it mean to be educated and who decides? Where is the intersection of history and truth? What is gained from education? What defines you as a student? What brought you to the university?**
- Class 14      Introduction to Unit 4: the documented essay.  
**DT:** Roberts – student assumptions about writing, “padding.”  
Whole class discussion of essay topics.  
**ST:** Beginning research and evaluating sources; concision – examples from student papers.  
Hwk:      Read: Mark Edmundson “On the Uses of a Liberal Education” (277-91).  
Write: Hwk 4-1.
- Class 15      **Meet in Sprague for library instruction class.**  
Hwk:      Read bell hooks excerpt from *Teaching to Transgress: Education as the Practice of Freedom*  
(293-307).  
Write: Hwk 4-2
- Class 16      **DT:** Edmundson – consumer culture and education; evaluative subjectivity/hooks – Freire;  
power in the classroom.  
**ST:** Using summary, paraphrase, and quotations.  
Hwk:      Research and write. Refine and expand your plan – add quotations and examples.  
Read: James W. Loewen – excerpt from *Lies My Teacher Told Me: Everything Your American  
History Textbook Got Wrong* (332-352).
- Class 17      **DT:** Loewen – history as fiction; nationalism and distortion.  
**ST:** Appeals to readers – ethos, pathos, logos.  
Hwk:      **Write First draft of Essay 4.**
- Class 18      **Workshop:** Group work on drafts – central claim, argument, sources.  
**ST:** MLA documentation and citation.  
Hwk:      Research and revise.
- Class 19      Conferences  
Hwk:      **Write middle draft of Essay 4.**
- Class 20:      Conferences

Hwk: Loop Writing Activity (Bb)

Class 21 **Workshop** on editing/documentation

Hwk: **Revise, edit, and proofread – final draft of Essay 4.**

**Unit 5 – Crafting Identity: Representing and Misrepresenting Ourselves in Cyberspace – Who do I say I am? To which communities do I aspire? What does it mean to create an identity?**

Class 22 **Essay 4 due**

Introduction to Unit 5: writing in cyberspace.

**DT:** The new community of cyberspace; creating an identity; the cyber identity and reality.

Hwk: Read Marguerite Helmers “Media, Discourse, and the Public Sphere: Electronic Memorials to Diana, Princess of Wales.”

Write: R 5-1.

Class 23 **DT:** Helmers – electronic media and cultural narrative.

**ST:** Errors and issues from student papers.

Presentation of student findings from homework.

Hwk: **Write: draft of Essay 5.**

Class 24 **DT:** *MySpace, Facebook* as online communities; the impact of virtual communities.

Hwk: **Write middle draft of Essay 5.**

Class 25 **Workshop:** Full class review and peer review.

Discussion of Portfolio.

Hwk: Work on essay.

Class 26 Thanksgiving

**Portfolio Review**

Class 27 **Workshop.** Peer review; editing workshop

Hwk: Write final polished draft of Essay 5.

Class 28 **Essay 5 due.**

Bring your portfolio of work to class for group work.

Class 29 Bring your portfolio to class for group work.

Class 30 Portfolio Review

**Portfolios due during exam period; exact date to be announced.**

## Homework Writing Assignments, Reflections, and Essay Topics

A note about the following assignments: all homework writing assignments are due on the date specified in order to receive feedback. All homework assignments must be turned in with the essay packet. Documents missing from the packet will result in points off the essay grade. All drafts of essays must be completed by the due dates in order to receive feedback or to be part of the peer review process. Students without a completed draft for workshop or peer review days cannot take part and must take an absence for that class. Final essay packets must be turned in by the due date. Late submissions will be accepted but will result in a lowering of a grade level for each class it is late.

All writing assignments marked “Reflection” are to be written in your writer’s notebook and brought to class to enhance our discussions. The questions posed in the writing prompts are to help you think about the particular topic. Do not attempt to answer all of these as if you were taking an essay exam. Use them to help you begin to think about a topic so that you can do more than just skim the surface.

### Unit 1

See general instructions offered through first-year writing webpage: [www.montclair.edu/writing](http://www.montclair.edu/writing), and also additional material on Bb and distributed through class.

### Unit 2

**R 2-1:** Reflect on the toys and films from your childhood that you begged your parents to buy or take you to see. Thinking back, what *exactly* was it about them that captured your interest and what intensified that interest to a desire? What did you expect of these objects? How did you see them enhancing your life? Be specific. Create an entry in your writer’s notebook.

**Hwk 2-1:** Look in the Unit 2 folder on Bb under “Critical Voices on Disney and Barbie” and choose one of the brief critical comments to which to respond. Write 1 ½ to 2 pages either agreeing or disagreeing with the sentiments of the critic. Make sure you use some evidence for your assertions. Remember to correctly cite and document the critic.

**R 2-2:** Think about books you read as a child. Reflecting on them now, do you think the books you liked followed the gender patterns of children’s literature that Jenkins discusses? Create an entry in your writer’s notebook.

**Essay 2:** Refer to the handout for the particulars of Essay 2.

**Topic 1:** Giroux refers to animated films as “teaching machines” (para. 2). Use this concept as a tool to write an essay in which you explore children’s toys (drawing on duCille’s text) or video games (drawing on Jenkins’s text) as teaching machines. What exactly is being taught, and with what possible effects? What is machinelike about the ways we interact with these cultural objects? Be sure to correctly cite and document the essay(s) that you use.

**Topic 2:** Giroux’s analysis of Disney’s animated films includes a look at the often negative stereotypes of certain races. Ann duCille is also interested in the way products marketed to children can perpetuate racial stereotypes. Drawing on your insights from both Giroux and duCille, write an essay in which you analyze the racial representations in a specific children’s film or line of children’s toys (not mentioned in either essay). Use the authors’ concepts to help you determine the significance of your findings. Remember to cite and document correctly. (Topics are adapted from our text, pages 591-592.)

**Topic 3:** Disney has adapted some original works (Hans Christian Anderson’s tale, *The Little Mermaid*, for example) into an animated feature. In doing this, the writers and director make decisions to leave in or take out specific facets in the original story. Choose a Disney animated feature that was adapted from an original work. Read the original and make note of the places of departure. Write an essay exploring the choices that were made and the significance of those choices. Use Giroux, duCille, or Jenkins as a model for the type of analysis you will want to do.

### Unit 3

**Hwk 3-1:** Kilbourne’s analysis of ads ties the idea of violence and pornography to selling a product which, she asserts, hurts both men and women. Her essay was written in 1999. Has there been much change in almost a decade? Look at the advertisements in a few magazines that are targeted to women or targeted to men. Write an analysis of one of the ads you find (2 pages). Consider the following: How is gender represented? Does your ad offer a representation of gender that might be healthier for both men and women? What do you notice about the advertised products and the assumptions the advertisers make about the desires and expectations of the target audience? What conclusions can you draw? Attach the ad to your analysis. (Question adapted from our text, page 616.)

**R 3-1:** After reading Kilbourne, think about ads you have seen (either in print or on TV) in the past. Did anything in an ad offend you? Make you wonder what the tie-in was to the product? Write your thoughts about this. If you have never been offended by the contents of an ad or confused about what product was being advertised, think and write about what appeals to you in an ad. What keeps you reading it or viewing it?

**Hwk 3-2:** Visit the Web site of the white supremacist newspaper *The Truth at Last* ([http://www.stormfront.org/truth\\_at\\_last/index2.htm](http://www.stormfront.org/truth_at_last/index2.htm)) and choose an article to read. Analyze the rhetoric you find there, using Kimmel’s strategies to look for evidence of “paranoid politics” (para. 13) or anxiety about masculinity. Either download and print your article with your examples highlighted or copy and paste examples and jot down notes either on the downloaded copy of the article or on a separate piece of paper. Be prepared to present findings to the class. (Question adapted from our text, page 455.)

**Essay 3:** Refer to the handout for the particulars on Essay 3.

**Topic 1:** Both Kilbourne and Kimmel explore the ways violence and masculinity are often connected. Using both authors’ ideas, write an essay in which you analyze an example of popular culture that features masculinity – for example, a film or a series of ads featuring men. How do these authors’ ideas help you analyze your example? What additional or alternative ideas can you bring to your analysis? Given your analysis of the example, organize your essay around a larger point you would like to make about masculinity.

**Topic 2:** You may choose one of the questions in Framing Conversations following Kimmel’s essay (455-456)-- #9 seems especially provocative and useful, even more so in light of the fact that Helmer’s essay is on the semester reading list for Unit 5—or question #8 (616) following Kilbourne’s essay.

**Topic 3:** You can develop your own topic for this essay if you wish, but you must speak with me regarding your choice.

#### Unit 4

**Hwk 4-1:** How well do Edmundson’s descriptions of college students align with behaviors you have seen? Look particularly at passages where he depicts student-teacher interactions in class. How do you account for the similarities and differences between what Edmundson describes and what you have observed? (Question adapted from our text, page 292.)

**Hwk 4-2:** Write a plan for your documented essay. Use the following list of suggestions to help you organize your paper. List your topic with the questions you have about it. What is your purpose in writing this essay? What assumptions have you made about your audience? What do you want to know about your topic? What do you need to research? Where will be the best places to look for the information you need? What is your main claim? What sub points will you need to make to round out your argument? What are the counterarguments you will need to address? Outline your argument and insert the quotations from sources you have found so far under the sub topics where they will likely go.

**Essay 4:** Refer to the detailed handout for the documented essay. For this essay, you will choose your own topic growing out of one of the units or essays of this course. We will discuss options in class but I urge you to consider this project early so that you don’t waste time deciding on a topic when you should be doing research and writing. If you are having

any difficulty at all, please come see me as early as possible so that we might discuss it. You will find this project much more enjoyable if you are really interested in your topic and, dare I say, even excited about exploring it.

## Unit 5

**R 5-1:** In paragraph 5, Helmers claims that “Diana is a heuristic prompting writing that is historical, biographical, and autobiographical.” What does this mean? Create an entry in your writer’s notebook.

**Essay 5:** Please refer to the handout for the particulars of Essay 5.

**Topic 1:** Both Helmers and Henry Jenkins are fascinated by the potential and limitations of cyberspace. In particular, they focus on the way technological spaces reinforce gender roles—or, instead, unsettle such roles by raising questions, or opening new possibilities. Write an essay in which you draw on both authors’ ideas about cyberspace as a place to experiment with authorship, fantasies, and game playing. Include your own perspective in this conversation while grounding the reader in the possibilities and problems of cyberspace that each author describes.

**Topic 2:** Helmers defends her interest in memorial Web sites by claiming that the sites make an important contribution to cultural knowledge: “If cultural literacy means coming to terms with the texts that confront us in daily life, these memorial home pages are just such texts” (para. 8). Mark Edmundson and Mary Louise Pratt are also interested in what “counts” as knowledge and how the analysis of nonscholarly texts (movies, baseball cards, Web sites) might be part of becoming culturally literate. Write an essay in which you stake out your own position in this debate, drawing on the insights of these three authors. What are the implications for education if we believe that analyzing nonscholarly texts is important, or not important, to becoming an educated person?

(Questions from our text, page 700).

**Topic 3:** You have been studying how various writers analyze facets of popular culture. Many of those we have read can provide an excellent model for both analysis and for making the connection from the analytic discoveries to the significance of those discoveries. Write an essay in which you analyze a popular community on cyberspace (*MySpace* or *Facebook*, for example). What do these sites permit regarding identity that is different from real world? What does it mean to be able to create an identity? What do these sites have to do with writing? With autobiography? With fiction? Make sure you provide concrete examples and investigate the **significance** of your analysis.

Updated August 2009