

ENWR 105 College Writing I: Intellectual Prose Sample Syllabus

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

Required Texts

McCormick, Kathleen. *Reading Our Histories, Understanding Our Cultures: A Sequenced Approach to Thinking, Reading, and Writing*. 2nd Ed. New York: Longman, 2003.
Hacker, Diana. *A Writer's Reference*. Custom Montclair State University edition.

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

One of the primary goals of this course is to improve your writing skills. You will have many opportunities throughout the semester to write and, more importantly, to rewrite your essays. The reading material chosen for this course will prompt you to take a critical stand from a historical as well as a cultural perspective. The ultimate goal of this process is for you to become a more confident writer, one who questions and re-visions assumptions and fixed "answers," and has the ability to offer a compelling, substantiated argument that speaks to you as a college student, as a reader, and as a writer.

Course Requirements:

Please see the prefatory chapter in the Montclair State University edition of Diana Hacker's *A Writer's Reference*, for specific information about requirements.

The course is arranged into **five units**. For each unit you will be asked to read a variety of texts (critical essays/articles, personal histories, tales and stories, student drafts) and respond to these texts. The homework assignments and class discussions are designed to challenge your thinking and to assist you in developing your writing. For each unit you will write an essay (reworked over a number of drafts) that will offer you an opportunity for the full exploration of an idea that interests you. Peer review and instructor feedback will be integral parts of your drafting and re-visioning process. At the end of the semester you will submit a writer's portfolio.

Attendance and Lateness:

You are expected to attend class regularly. You are allowed three absences. Anything more than three absences will result in a lowering of your final grade. If you have six or more absences, you fail the course automatically. Also, you are expected to come to class on-time and prepared. Repeated lateness will ultimately affect your final grade: three lates = one absence.

Grading:**Class Participation, In-Class Writing/Activities, and Homework: (30%)**

You are expected to come to class prepared, to listen actively and to discuss enthusiastically, and to volunteer to read from your own writing occasionally. As you can see from the Breakdown of Assignments section, for every class period there is a reading and writing assignment due. It is imperative that you keep up with the schedule and demands of this course.

Essays (50%)

Five essays are required, including an extensive documented essay (more on this below). In these essays you will be asked to draw upon some aspect of the specific unit that you find compelling. For some essays you will have specific writing assignments; for others you will be expected to develop your own questions and arguments.

Portfolio (20%)

The portfolio assignment is intended as an opportunity for you to re-envision three of your previously-submitted essays. In addition, you will be required to write a one- to two- page reflective essay. The portfolio will be due on the date of the final exam and will serve in lieu of an in-class exam.

Documented Essay: As part of your requirements of this course, you will be asked to write a documented essay (Unit 4 essay). In this essay, you will be asked to advance your thinking about a topic by entering into a dialogue with published writers who have written about or speak to the topic you are exploring. In the process of this essay you will become familiar with effective ways to research and to evaluate source materials, as well as to incorporate the research you find into your writing while still maintaining your voice, your argument, your central claim. In addition, the documented essay will further your academic documentation skills (MLA style).

BREAKDOWN OF ASSIGNMENTS

Unit 1: Locating Ourselves in History and Culture

Day 1

In-Class: Introductions. Question posed to class: How do you define “good” writing?

Freewriting exercise. [Have students read aloud all or part of their freewriting]

Homework (due Tuesday): Read Introductory pages of Chapter 1 (13-18), “Hating Goldie,” Phyllis Rose (19), and “Hair,” Malcolm X (21). In a **1-2- page essay (HW1)**, answer question 3 on page 20 (responding to Rose’s piece) and question 3 on page 24 (responding to Malcolm’s piece)—devote at least ½ page to each question. Whenever possible, point to specific lines from the narratives that speak to your response.

Day 2

In-Class: Class discussion on conflict narratives and homework readings. Group work on Figure 1.3: Six Critical Questions for Reading and Writing Conflict Essays (21). [For this group exercise, we discuss each of these questions and then work, in groups, applying them to each of the readings the students wrote about in their homework assignment]

Homework: Read “Uncle Chul Gets Rich,” Chang-Rae Lee (24) and “Hot Dog,” Mary Gordon (29). In a **2-page essay (HW2)** address question 4 on page 29 (responding to Lee’s piece) AND questions 3 and 4 on page 39 (responding to Gordon’s piece).

Day 3

In-Class: Group discussion on Lee and Gordon, paying particular attention to cultural and historical analyses of these works (see sample group work for Unit 1).

Homework: Read Beginning Writing (40-41) and Writing a First Draft (42-44). Reread Assignment 1: Personal Conflict Narrative (15-17) and brainstorm, freewrite, and choose possible conflicts (have at least 2 or 3 for Tuesday’s class). Bring all notes and writing to the next class.

Day 4

In-Class: Discuss homework readings and center on a conflict (small group work). [We begin in the large group discussing the Personal Conflict Narrative (assignment taken from the text) and then split into small groups (of three-four) to work on narrowing their focus and choosing one conflict from the 2-3 they developed for homework]

Homework: **Write a first draft (2-3 pages)** of Personal Conflict Narrative (15)—this draft will serve as the first draft of your Unit 1 Essay.

Day 5

In-Class: Collect first drafts. Work on Revising: Add Cultural and Historical Analysis. Fastwrite 6 (58). In-class writing: Assignment 3, question 2 (58). Review Unit 1 essay topic (see Assignment 5: Final Essay, page 65).

Homework: **Write a second draft of Unit 1 essay** taking into consideration today’s discussion, classwork, and writing. Bring a copy of this draft to class for peer review workshop.

Day 6

In-Class: **Peer Review Workshop.** Your first drafts will be returned today with comments.

Homework: **Write a final draft of Unit 1 essay (2-3 pages)** taking into account today's peer review workshop and my comments. When you submit your final essay on Friday, be sure to include your first draft (with my comments), your second draft, your peer review sheets, and any notes/freewriting you might have that pertain to your revision process.

Unit 2: Family Portraits: Changing Roles

Day 7

In-Class: **Final draft of Unit 1 essay due.** Introduction to new unit. Fastwrite 1 (140).

Homework: Read "The Nineteenth-Century Retreat: Family and Home," Tamara K. Hareven (144). In a **2-page essay (HW3)** address Historical Question 3 (154) AND Cultural Question 2 (155)—devote one page to each question.

Day 8

In-Class: Discussion of Hareven and homework responses.

Homework: Read "Conquering Themselves So Beautifully," Louisa May Alcott (155), "Families Enslaved," Frederick Douglass (164), and "The Revolt of 'Mother,'" Mary Wilkins Freeman (170). After reading all three selections, **choose ONE (not all 3) of the following questions** to address in a **1-2 page essay (HW4)**: Alcott (Cultural Question 1, page 163); Douglass (Cultural Question 2, page 169-70); OR Freeman (Historical Question 1, page 182).

Day 9

In-Class: Small group work on three homework readings. [Questions are given to each group and they begin working through responses and present these to the class: See sample group work for Unit 2—many of these questions are adapted from the text with my own revisions]

Homework: Read "Beyond the Cult of Fatherhood," David Osborne (191) and "The Gay Family," Richard Goldstein (200). Complete **Fastwrite 7 exercise (209)—(HW5)**.

Day 10

In-Class: Discussion of homework and Unit 2 essay topic distributed. Freewriting exercise on essay topic.

Homework: **Write a first draft of Unit 2 essay (2-3 pages)**.

Day 11

In-Class: **Peer Review session of first drafts.** First drafts will be collected and returned to you on Tuesday.

Homework: Continue working on your Unit 2 essay taking into account today's peer review session. In addition, write at least two questions you would like addressed during Tuesday's Writing Workshop class.

Day 12 Writing Workshop

In-Class: First drafts will be returned. Address student questions (open forum). [On this day I usually speak to trends I noticed in the first drafts (which I am returning today). I gear a discussion based on specific problems/concerns I take note of while I am reading

their drafts and then work on addressing questions they have for me. The scope of the drafts really dictates the content of this workshop.]

Homework: **Write final draft of Unit 2 Essay.** On Friday be sure to submit your essay along with your peer's comments, your first draft (with my comments), and any notes you have taken.

Unit 3: *Beauty and the Beast*: The Tales Within Us

Day 13

In-Class: **Final Draft of Unit 2 essay due.** Introduction to new unit. Fastwrite 1 (224). Why Study a Fairy Tale? (225-228). Fastwrite 2 (228). Large group discussion on both freewrites: Are you surprised (or not) at the connections being drawn, given what you know of *Beauty and the Beast*?

Homework: Read "Cupid and Psyche," Lucius Apuleius (228) AND "The Lady and the Lion," Jacob and Wilhelm Grimm (237). In a **two- page essay (HW6)** address **Historical Question 1** on page 236 (printed after "Cupid and Psyche") **AND Historical Question 3** on page 243 (printed after "The Lady and the Lion")—devote one page to each question.

Day 14

In-Class: Discussion of first two versions of the tale.

Homework: Read "Beauty and the Beast," Madame le Prince de Beaumont (244), "The Tiger's Bride," Angela Carter (278), and Disney Golden Book version of *Beauty and the Beast* (handout will be distributed during Friday's class). In a **two-page essay (HW7)** address **Cultural Question 2** on page 255 AND **Cultural Question 2** on page 290—again, devote one page to each question.

Day 15

In-Class: Large group exercise on different versions of tale, including drawing connections to Disney's version. [For this exercise, as a class we work through the different versions of the tale, paying close attention to what is being changed between versions and why (historical and cultural analyses is heavily underscored here).]

Homework: Read "Resolution and Restoration in *Beauty and the Beast*," Bruno Bettelheim (256), "*Beauty and the Beast*: A Lesson in Submission," Jack Zipes (261), and "Go! Be a Beast," Marina Warner (271). For **HW7 (two pages), Cultural Question 2** on page 270 AND **Cultural Question 3** on page 277.

Day 16

In-Class: Small group work on critical readings (see sample group work for Unit 3—again, many questions are adapted from the book with my revisions); Unit 3 essay topic will be distributed and discussed.

Homework: **Write a first draft of Unit 3 essay (three- to four- pages)**

Day 17

In-Class: First draft of Unit 3 essay due (bring hard copy to class). Peer Review of drafts.
Homework: Write a mid-process draft of Unit 3 essay.

Day 18

In-Class: Writing Workshop day; first drafts are returned with comments
Homework: **Write a final draft of Unit 3 essay.**

Unit 4: Elvis Presley and the American Dream—DOCUMENTED ESSAY

Day 19

In-Class: **Unit 3 Essay--Final Drafts due.** Introduction to new unit; Freewriting exercise: Using all of your senses, freewrite on the American Dream (words, images, sounds, tastes); Fastwrite 1 (366); Discussion of Documented essay
Homework: Read "Introduction: Man or Myth?" (365-68); "TV: New Phenomenon," Jack Gould (373); "Situation Report: Elvis in Memphis, 1967," Stanley Booth (376); "Fanfare," Greil Marcus (386). **In a two- to three- page essay (HW9)**, address two questions on Elvis and the American Dream (devote 1 to 1-1/2 pages to each question): **Historical Question 1 (383)** after Booth's essay AND **Historical Question 3 (393)** after Marcus's essay.

Day 20 "Before Elvis there was nothing." John Lennon (write on board)

In-Class: *Elvis '56* DVD (Pay attention to the America this DVD portrays and what it says about the American Dream. What does it seem to say about success in America for an American?) Note: Gould is responding to Milton Berle Show (June 5, 1956) and Booth speaks to July 4, 1956 concert; distribute Unit 4 essay topic (4-6 pages)
Homework: Read "A Lonely Life Ends on Elvis Presley Boulevard," Clark Porteous (395) "Elvis, or the Ironies of a Southern Identity," Linda Ray Pratt (403); "Among the Believers," Ron Rosenbaum (412), and "The Little Theater," Greil Marcus (handout). **In a two-page essay (HW10)**, address two questions on Elvis and his relationship to the American South: **Cultural Questions 1 & 2 (410)** after Pratt's essay (devote one page to each question).

Day 21

In-Class: View selections from *Aloha:Elvis in Hawaii* ("American Trilogy") and *'68 Comeback Special* (historical context of "If I Can Dream"); Group discussion of homework; Discussion on refining central claims for Unit 4 essay
Homework: Develop two possible central claims for your essay and a tentative Works Cited page (in proper MLA format) showing what preliminary research you have done. Both of these requirements are to be typed and will be collected on Tuesday.

Day 22

In-Class: "Baby Boom Che," John Trudell (368)—play audio clip of Trudell recording of this; Group work on central claims.

Homework: **Write a first draft of Unit 4 essay**

Day 23 LIBRARY RESEARCH WORKSHOP—MEET IN SPRAGUE 203

In-Class: **First Drafts are due**

Homework: Write a mid-process draft (begin incorporating your research), taking into consideration my comments on your central claim and research

Day 24

In-Class: First drafts are returned with comments; Writing Workshop; view excerpts from *Elvis by the Presleys* DVD (“Elvis: After Dark”).

Homework: Write final draft of Unit 4 essay.

Unit 5: Re-Visioning our own words

Day 26

In-Class: **Final Draft of Unit 4 essay due.** Freewriting exercise (thinking about re-vision); Distribute Portfolio Assignment and discuss requirements; Distribute Unit 5 essay topic (will be a re-vision of one of your homework assignments)

Homework: Write draft (considered second) of Unit 5 essay (2-3 pages).

Day 27

In-Class: **Second draft of Unit 5 essay due** (BE SURE TO BRING HARD COPIES OF BOTH YOUR FIRST (ORIGINAL HOMEWORK ASSIGNMENT) AND SECOND DRAFTS)/Peer Review Workshop

Homework: Write final draft of Unit 5 essay taking into consideration today’s peer review session.

Day 28 PORTFOLIO REVIEW

In-Class: **Final Draft of Unit 5 essay due** (Be sure to attach first and second drafts, as well as peer review sheet)/Portfolio Workshop (bring materials to work on your portfolios in class)/Individual conferences with students

Homework: Work on portfolio essays.

Day 29

In-Class: Portfolio Workshop/Complete individual conferences with students

Portfolio due at final exam period

Prepared by Donna Phillips
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