

ENWR105 College Writing I: Intellectual Prose

Changing Society

Spring 2011

(Adapted from Jennifer Maloy's Fall 2010 syllabus. Updated by Bonnie Dowd, December 2011)

(First Unit adapted from Stacy Rubis' Fall 2010 syllabus.)

Faculty – the information in red ink contains notes for your use only. They may offer options or outline department policy. Please make sure you remove these before finalizing your syllabus. Remember that the policies you include in your syllabus that are required (attendance, grading, plagiarism) are parts of a contract between you and your students. These cannot be changed once the course begins.

[Individual Instructor Information: name; office location and hour; email address; section number and semester identifier, class meeting times and location(s)]

Texts

Hacker, Diana and Nancy Sommers. *A Writer's Reference*. 7th ed. Montclair State University custom edition. New York: Bedford/St. Martin's, 2012.

Schwab, Jerome, and Amy Love. *Changing Society: Readings for the Engaged Writer*. Prentice Hall, 2010.

Websites

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

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

Why College Writing I? (Course Objectives)

David Foster Wallace, a well-known writer, has taught writing at several colleges, and has had plenty of experience with the kinds of problems college students tend to have when they come up against the culture of higher education. During a college graduation speech he said: "The liberal-arts cliché about 'teaching you how to think' is actually shorthand for a much deeper, more serious idea: 'Learning how to think' really means learning how to exercise some control over how and what you think" (Kenyon College Commencement Speech, 2005, http://www.coplac.org/liberal_arts/Wallace.htm).

And since, when it comes to higher education, thinking and writing are inseparable, the purpose of this course is not to teach you how to write (or how to spell, punctuate, use a word-processing program, etc.), but rather it is to teach you how to exercise greater control over how and what you write. Moreover, the control you're meant to be learning is of a very specific kind: it concerns the things that writers need to control in order to write successful, persuasive arguments. You probably know something about making a persuasive argument, and that knowledge may still be useful to you *outside* of the University. But making persuasive academic arguments (the kind that are valued *inside* the University) is a specialized skill, and that's what you're here to learn. As with the learning of all specialized skills, this involves discipline. If it were easy, you wouldn't need a college course in order to learn it. The University recognizes this, and expects you to do so, as well.

Those of us who teach college writing do realize that students may not be interested in learning to make persuasive arguments in the way that serious scholars do. I will try during the semester to make the case for why you should be interested because I don't think that your interest is something that I can take for

granted. But please bear in mind that the standard for success (and for excellence) in this course is the quality of your writing as persuasive academic argument.

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.

Plagiarism: Instructor should articulate, discuss, and personalize their philosophy here for students. Also, review pages 1-11 of Hacker Handbook with specific regard to instances of plagiarism and consequences of it in this class as well as the University for which students are held responsible.

Attendance and Class Participation: Instructors should articulate their own policy here. This is an example of one: If you miss more than two classes, your final grade will be discounted; for each additional absence beyond the two that are allowed your grade will be lowered a half grade (e. g., C+ to C). Additionally, come to class prepared and on time. You must always bring the assigned text (and there will always be an assigned text to bring). If I see that you don’t have yours, you will receive a zero for the daily participation grade. Also, you must always be prepared to submit your discourse analysis notebook for review. No excuses, please. Finally, participate. The reason for coming regularly, on time, and fully prepared is so that you can take an active part in advancing the work. There will be plenty to talk about, and we will all find the class more interesting if everyone contributes to the conversation. Most importantly, by speaking up you alter your relationship to the learning process: shifting from the passive role of the observer to taking an active role in the shaping of your own education. 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.

Grades: 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.

Faculty have some individual discretion regarding the weighting of course work; however it's expected that 75-85% of the grade consist of the portfolio and essays. Portfolios should be worth 10 - 20% of grade and essays 55- 75% of the grade. The remaining 15% - 25% should be allotted for other course work such as homework, peer review and/or class participation. Following is one example.

Course Requirements (Weights are used as examples)

Daily Participation Required

Reading Notebook 15%

4 Interpretive Essays 50%

Documented Essay 20%

Writing Portfolio 15%

Writing Exercises Required

Explanation of Course Requirements

Daily Participation

Participation includes questions about the texts, responses to others’ questions, interpretations of the texts, and connections between the assigned texts and other texts that have been assigned in the past. Any contribution that is recognizably analytic, interpretive, reflective, or comparative will qualify, provided that it is tied directly and specifically to an assigned text. (No points are afforded to this area because it is a baseline expectation; if you are not achieving in this area your grade will be lowered.)

Reading Notebook (for example 15%)

For each assigned reading, you are required to make a notebook entry in response to a question or prompt included in the assignment; also, each entry should include a brief definition exercise. I will collect notebooks in class, without prior warning; zero credit will be assigned for each ungraded entry in the event that a notebook is not available when I call for it. Please note that the penalties for plagiarism apply to notebooks as well as to writing assignments and essay drafts.

Note: It is necessary to demonstrate that you are meeting the Program's minimum requirement of 6000 words of revised polished prose in the final drafts and the self-reflective essay from the Portfolio.

Include page lengths here or in the schedule.

4 Interpretive Essays (for example: 10%, 10%, 15%, 15%)

Each of these essays will develop an argument derived from your analysis of a combination of texts. Each essay will undergo revision and rewriting, with the assistance of peer review and instructor feedback (quality of both revision & peer review will be factored into the final grade for each essay). All essays will adhere to MLA format for research papers (including documentation). There will be penalties for late essays.

Documented Essay (for example: 20%)

You will develop your own research project for the final paper, and you will write an essay based on your findings. I suggest that you consider the kinds of questions that our class reader, *Changing Society*, raises. You may also use one essay from *Changing Society*, though it may not be one of the essays that I have assigned for another unit. I will provide you with a formal description of the Documented Essay later in the semester, but I recommend that you not wait until then to think about possible topics for the project.

Writing Portfolio (for example: 15%)

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.

Writing Exercises

Writing exercises 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 accepted as being in support of the writing of whichever essay happens to be upcoming.

Center for Writing Excellence

Students are encouraged to take advantage of the services offered by the Center for Writing Excellence, located on the first floor of the library. At the CWE, trained writing consultants offer free tutoring on all aspects of the writing process. Students are most benefited if they make regular appointments, but drop-in's are also available. Please note: the CWE is not a place to drop off your paper to get it fixed! For more information, please go to <http://www.montclair.edu/cwe>.

Schedule of Reading & Writing Assignments

⚠ IMPORTANT ⚠

This schedule is subject to minor change.

“Read” and “write” activities listed for each day are to be completed **FOR** that day.

[Note to instructors: Although syllabus indicates that students are writing a second draft of Essay 1 due on the fourth day of class, you do not need to collect and comment on that draft. Its purpose is to have students begin the work so that they're ready to submit the final draft on fifth day. You will have provided comments on the earlier draft.]

Unit 1: Spring Placement Topic

Note: Include the placement readings and assignment in the first unit in place of the generic information.

Class 1

Introductions. Discuss **Placement Readings** and the Placement assignment.

Class 2

Writing Assignment: Draft 2 of Essay 1. In light of discussion and activities from the first day and from your own rereading and reflecting on the assigned *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.

It's important to your successful development as a writer that you be placed in the correct writing class. If I have any concerns about your placement, I will send your paper on to the First-Year Writing Program (FYWP) for further review. If appropriate, a staff person in the FYWP will contact you to discuss and arrange for a more appropriate class. Please be assured that students who have already successfully completed ENWR100 Introduction to Writing will not be required to take the course again.

Class 3

Write: Journal What's the author's main point? (Central Claim)
Hacker, *A Writer's Reference* on central claims (14-17), 57-59 and Montclair 11-14 on active reading.

Class 4

Read: Hacker handbook on on plagiarism (Montclair 9-11, 341-47). Note any questions you have about plagiarism and academic honesty. Bring Hacker guide to class. Bring new draft to class.

Sample Student Paper for Group Peer Review

Class 5

Write: Final Draft of Essay 1 due at beginning of class

In-Class: Review prefatory chapter from Hacker's *A Writer's Reference*. Instructor will answer questions on the program, course expectations, grading, and plagiarism policy.

Unit 2: Digital Generation

Unit 2 Essay Question: Take a position on the role technology should play in the college classroom or in earning a college degree. Here are some questions to consider: Some find online learning attractive because they can work alone at their convenience. What, if anything, are they missing? Others argue that peer interaction is essential to learning, but are online chats, message boards and e-mail as good or better than face-to-face relationships? How does technology affect the relationships between students and their classmates, other students, and teachers? To what extent, if any, can technology (computers, hand-held devices, cell phones) become a distraction in the college classroom or learning in general? Use at least three readings from this unit to develop your argument (Adapted from *Changing Society*, pg. 127).

Class 6

Read: Richard Wood's "The Next Step in Brain Evolution" (71-74) and Sarah Kershaw's "Hooked on the Web: Help is on the Way" (93-8) [Journal/HW writing: Do you think technology affects the way we think? Does it affect the way we relate to others? Use one personal example to consider one or both of these questions.]

In Class: Writing Exercise 1: Taking a position on an issue [introduce concept and ask students to take a position related to readings]

Class 7

Read: Emily White's "School Away from School" (101-8), Stephanie Dunnewind's "Internet Creates Opportunities for Cheating, but Also Learning" (112-5), and Kristin Bagnato's "Learning, Virtually" (118-23) [Journal/HW writing based on "Reflection and Discussion question 2 on pg.108]

In Class: Writing Exercise 2: Brainstorming and coming up with an argument for Essay 2

Class 8

Write: Exploratory draft of Essay 2 due

In Class: Loop Writing and Peer Review

Class 9

Write: Mid-Process Draft of Essay 2 due

In-Class: Activity on Argument and Claim; Self-Evaluative Review of Essays

****By 5:00pm tomorrow, submit a revised mid-process draft to your instructor via SafeAssign. You will receive feedback on your draft by the end of the weekend.****

Note: instructors will want to insert the method of collection of these and all subsequent drafts.

Class 10

Write: Final Draft of Essay 2 due at the beginning of class (staple all previous drafts and peer reviews to the back of your final)

In Class: Writing Exercise 3: *A Writer's Reference* Scavenger Hunt

Avoiding Plagiarism Workshop [Instructor will define plagiarism and show how citing sources will help students to avoid unintentional plagiarism].

Unit 3: Cultural Heroes, Icons, and Idols

Unit 3 Essay Question: In this unit, you are asked to think about how society defines heroes. Write an argumentative essay in which you discuss cultural definition(s) of a hero and state whether you agree with these definitions or whether they need to be reconsidered. Start out by thinking about the personality traits and/or physical characteristics we associate with heroes. Then think about the following questions (although you DO NOT have to answer all of them in your essay): How does the media influence our definition of a hero? *Should* the media influence our definition of a hero? How does a "hero" compare to a role model? An icon? An idol? What types of people should inspire us individually or as a society? Why? *Quote from at least two sources from your textbook. Feel free to use examples from popular culture, sports, movies, or television to support your argument.*

[Additional Readings: Nancy Clark's "Mirror, Mirror on the Wall...Are Muscular Men the Best of All?" (302-5) and "The Ugliness Problem" (310-2) and add Writing Exercise 5: Describing and Analyzing Images in which students analyze visual images of cultural heroes and connect these descriptions to the readings]

Class 11

Read: Peter H. Gibbon's "What is a Hero?" (222-28), Robert Winston's "Heroism and Biology" (218-21), and Maxine Singer's "Heroines and Role Models" (228- 30) [Journal/HW writing: Choose one person you consider a hero and describe the physical, intellectual, or moral qualities this person possesses that you admire. This person can be someone you know or a public figure.]

In Class: Writing Exercise 4: Summarizing, Paraphrasing, and Quoting [Use today's readings; instructor will first go over definitions and uses of paraphrasing and quoting.]

Class 12

Read: Jason A. Scorza's "The Ambivalence of Political Courage" (231-9) and Gwen Knapp's "Facing Away from the Flag" (435-7) [Journal/HW writing: Adapted from "Writing Matters" question 1 from pg. 437: Explain your feelings about Smith's protest. Is she being disrespectful

of the flag? If so, how? Is she exhibiting courage or trying to draw attention to herself? How would you react in the face of a protest like hers? Lastly, what do you think Scorza would say about Smith's protest? How does this differ from your view?]

In Class: Writing Exercise 5: Using Quotes [Students work in groups to find and explain the importance of a quote from one of the readings. Students also may pose a question to the class related to the quote.]

Class 13

Write: Exploratory Draft of Essay 3 due

In Class: Go over *A Writer's Reference*, 355-8 about supporting a central claim and 24-36 about paragraph development. Peer-review based on Hacker reading.

Note: Instructors may or may not decide to cancel classes to hold conferences. If it is decided to do so, do not cancel more than a week of classes at a time. Additionally, instructors may want to consider requiring an online activity in place of the classes, such as peer review or a discussion forum.

Class 14

FORMAL CLASS CANCELED: CONFERENCES

****Mid-Process Draft of Essay 3 due at conference****

Class 15

FORMAL CLASS CANCELED: CONFERENCES

****Mid-Process Draft of Essay 3 due at conference****

Unit 4: Crime and Punishment

Unit 4 Essay Question: How do media influence public perception and/or response to the criminal justice system? Look at movies, books, and TV programs that remind you of issues addressed in these readings. How is the justice system and prison depicted in the media? How does this compare to what you have learned in this unit? Also, you may want to think about writers, artists and media personalities who have spoken out about prison conditions. What differences, if any, do you find between those who have been imprisoned themselves and those who haven't? To what extent do you support celebrities acting as experts on such issues? Refer to at least two readings from this unit as well as at least two outside sources/examples to support your position (Adapted from *Changing Society*, pg. 421).

Class 16

Write: Final Draft of Essay 3 due

In Class: Free-write: Think about the real life heroes and role models you have had growing up. What have these role models taught you? How have they helped you in life? Then, consider what it would be like if these people were not in your life. How would your life be different if you didn't have these positive influences in your life?

Begin reading William Jelani Cobb's "My So-Called Life" (386-93).

Class 17

Read: William Jelani Cobb's "My So-Called Life" (386-93), "Hotel California: Prisons and Punishment" (394-7), and Lawrence T. Jablecki's "Changing the Lives of Prisoners: A New Agenda" (414-20)

Class 18

Read: Kit R. Roane and Dan Morrison's "The CSI Effect" (276-81)

In Class: Look at crime television clips, considering the portrayal of criminals, lawyers, jurors, judges. Also discuss how justice system is depicted.

Class 19

Write: Exploratory Draft of Essay 4 due

Read: "Constructing Reasonable Arguments" in *A Writer's Reference* (67-73)

In Class: Workshop on supporting your central claim with evidence [Discuss what counts as evidence in court cases vs. what counts as evidence in academic papers.]

Class 20

Write: Mid-Process Draft of Essay 4 due

SUBMIT DRAFT VIA SAFEASSIGN AND BRING ONE PAPER COPY TO CLASS

In Class: Peer Review

Class 21

In Class: Editing Workshop

Unit 5: The Documented Essay

Unit 5 Essay Question: TBA by instructor [instructors may choose topic or may encourage students to come up with a topic related to what has been discussed during the semester].

Class 22

Write: Final Draft of Essay 4 due

In Class: Go over requirements for Documented Essay. Writing Exercise 6: Choosing a Research Topic

Class 23

In Class: Discussion of Documented Essay and Writing Exercise 7: Choosing a Research Topic Continued

STUDENTS SHOULD E-MAIL THEIR PROPOSAL FOR THE DOCUMENTED ESSAY BY THE END OF THE DAY.

Class 24

Write: Exploratory Draft of Documented Essay due

In Class: LIBRARY RESEARCH DAY

Class 25

Read: "Researching" in *A Writer's Reference* (317-347)

Write: Mid-Process Draft of Documented Essay due

In Class: Writing Exercise 8: Summary and Quoting in Research Papers

Class 26

Write: Final Draft of Documented Essay due

In Class: Portfolio Introduction

Unit 6: Portfolio

[See FYW website for sample portfolio assignments]

Class 27

In Class: Portfolio Work: Share draft of “Me as a Writer” essay to classmate for review.

Class 28

In Class: Portfolio work and optional teacher-student conferences

Portfolio due at final exam day (in lieu of exam).

Instructors: In order to help you plan your calendar the following link will take you to the academic calendar for Spring 2012:

http://www.montclair.edu/registrar/schedulebook/spring/calendar_spring.html

Note: The calendar contains a link to the final exam schedule as well.

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