

ENWR106 College Writing II: Writing and Literary Study
Literature: The Human Experience
(Created by Barbara Hamilton; adapted by Catherine Keohane)

NOTE TO FACULTY: Please review the sections of this sample syllabi that are italicized and in brackets. These are notes to you regarding departmental policies.

Instructor:

Office Hours:

Office Location/Phone:

Mailbox:

E-mail:

Include class meeting times, location, and section number

Required Texts:

- Abcarian, Richard, Marvin Klotz, and Samuel Cohen. *Literature: The Human Experience*. 10th ed. Boston: Bedford/St. Martin's, 2010.
- Hacker, Diana. *A Writer's Reference*. Montclair State University custom edition. 2012.
- Notebook for guided writing, reflections, and reading notes. Folder for the portfolio.
- A good college level dictionary (or a website like www.m-w.com, www.dictionary.com)

Websites:

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

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

Course Overview: College Writing II builds on the basic writing strategies taught in College Writing I and extends the goal of helping students become effective writers of intellectual arguments. Students continue to practice and develop as writers, with a new focus on reading and interpreting literature--drama, poetry, and fiction.

Expectations: Course expectations and outcomes are articulated in the prefatory chapter (the chapter that precedes the "first" chapter) of the Montclair State University edition of *A Writer's Reference* (available in Course Documents section of Blackboard if you have a different handbook). *[Faculty will decide where this document will be located in their specific courses]* Please read this chapter very carefully as it is an essential supplement to your syllabus. A few points of elaboration follow.

Course Requirements:

[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.]

Your course work will be weighted as follows (see below for exceptions):

Class participation, in-class writing, peer review, and homework, Live Lit!:	20%
Four unit essays (20-22 final draft pages in total, detailed in each assignment)	60%
Final, revised portfolio (including a 2 page final reflective essay)	20%

Explanation of Course Requirements

Preparation, Class Participation, Classwork, and Homework:

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 also 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 draft copies.

Participation: Participation includes raising questions about the texts, responding to others' questions, proposing interpretations, and making connections between our assigned texts. 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 productively to the conversation.

Classwork: Classwork will include group work as well as in-class writing assignments, such as freewrites, directed writing, worksheets, peer review, and reading quizzes, both announced and unannounced. 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.

Homework: Both the reading and written homework assignments are an important aspect of the course. These are listed on the semester schedule. The written assignments are due at the beginning of class and are a place for you to start thinking about the readings we will be discussing. Unless otherwise noted, your response should be approximately 400-500 words (or 1½ - 2 pages) long. For clarity, please follow standards for punctuation, capitalization, spelling, and paragraphing.

Live Lit! You are required to attend one Live Lit! event this semester (see handbook). For more information, see Live Lit! link at <http://www.montclair.edu/writing/>. *[Individual instructors should specify here whether they require that students provide some proof of attendance such as a response paper or a signed or stamped form.]*

Essays: Four formal unit papers are required, approximately 6000 words (weighted 10%, 15%, 15%, 20%). One of these will be a documented essay, requiring some outside reading and appropriate integration of secondary texts within your own analysis of a literary text. Each unit essay will develop an argument that grows out of your analysis of assigned literary texts; assignments will be distributed in advance. Each essay will undergo revision and rewriting, with the assistance of peer review, instructor feedback, and your own further thinking. All essays will adhere to MLA format, including documentation. There will be penalties for short, late or missing drafts and for short or late essays.

Portfolio: The portfolio assignment will ask you to further revise two unit essays and to write a two- to three-page reflective essay. The portfolio will be due during the university's exam period and will take the place of an in-class final exam. You will be required to hand in the newly revised version and the original, graded version of the essays you select for your portfolio, so be sure to save your work.

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. *Exception:* Late unit 4 essays and portfolios will be accepted only because of a documented emergency.

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 (Montclair-8- Montclair-10).

Other factors that affect your course grade: Your course grade will be calculated using the percentages described above with the following **exceptions:** excessive absence and submitting plagiarized work.

Attendance policy/excessive absence: *[Individual instructors may vary slightly on attendance and class participation policies--no more than 2 to 3 absences without penalty-- however, a fully articulated policy that explains instructors' expectations and consequences for missed classes and final grades should appear here.]*

You are expected to attend class regularly and on time. You will be allowed three absences during the semester, no questions asked. These are meant to cover emergencies and non-emergencies. After three absences, your final grade will be affected as follows: between 4-6 absences, a grade deduction will be taken. That is, if you accumulate four absences and your final grade is a "C", that "C" becomes a "C-" and so on. Beyond six absences, an F will be assigned for the course. Excessive lateness or leaving early will count as an absence.

You are responsible for all assignments and are expected to come to class prepared each day, even if you were absent the previous class. It is your responsibility to find out what happened; consult the schedule, Blackboard, or a classmate.

Academic Honesty and Plagiarism: Definition of Plagiarism (from p. Montclair-12 of A Writer's Reference)

It is the policy of the first-year writing program that a student who is found to have plagiarized will fail the course and be referred to the Dean of Students' office for disciplinary sanctions, which may include suspension or expulsion. This policy will be adhered to in this classroom.

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.

The Center for Writing Excellence: (CWE):

Students are encouraged to take advantage of the services offered by the Center for Writing Excellence, located on the first floor of the Library. www.montclair.edu/cwe. 973 (655-7442). More information about the CWE can be found in *A Writer's Reference* on pages Montclair13-14.

Disability Resource Center (DRC):

[Accommodations: While this section is optional, many instructors find it helpful to include a statement similar to the following: "Reasonable accommodations are available for students with a documented disability. If students require accommodations to fully participate in this class, they should visit the Disability Resource Center (DRC) to receive a letter for their instructor requesting accommodation. All requests must be approved by the DRC (Morehead Hall 305, x5431, <https://www.montclair.edu/health/drc/faculty.html>)]

Schedule of Reading & Writing Assignments

[Instructors may wish to indicate whether they would like to receive essays and drafts in hardcopy or via Blackboard or email]

IMPORTANT: This schedule is subject to minor change, and the Blackboard version will always be more accurate than anything you print out in the beginning of class. Refer to the Blackboard Assignments page for paper and portfolio assignments mentioned on the syllabus.

Unit 1: Why Literature?

Week One, Day One

In-class reading of Mezey, "My Mother (178)

Homework: Read "Why We Read Literature" (3-22) along with the following poems: Yeats, "Sailing to Byzantium" (1191), Housman, "Terence, This is Stupid Stuff" (146), Brehm, "At the Poetry Reading" (167), Halliday, "Seventh Avenue" (660-1), and Ferlinghetti, "Constantly Risking Absurdity" (157-158).

Write: After reading the section written by our anthology's editors, write a 1-2 page personal response to the following question, referring to one of the poems as an example: How is or is not literature meaningful or important to you? How does literature function in your life? (**Homework 1**)

Week One, Day Two

Why are we supposed to read literature? In-class sharing and discussion of homework and the poems.

Homework: Choose any single poem, short story, play, or novel that you have read and find a Master Plots summary, Cliff or Spark Notes, or similar text that supposedly tells you what the literature means. Write a 1-2 page discussion of how the "supposed" meaning differs from or is similar to your own meaning. How are you affected by the "supposed" interpretation? Be sure to bring in a copy of the literature (if you can) and the source you found (**Homework 2**).

Read Menard, "The Graduates" (278-80) and Wallace "Commencement Speech" (280-5).

Week Two, Day One

What is the connection between reading, education, and "the good life"? Short background on traditional definitions of success (civic, social, financial, ethical, individual). Discussion of Homework 2 and the two readings. In-class writing on the topic: What is the role of literature in _____? (You fill in the blank). This will be the first draft of essay 1: For this paper you will need to write a cogent, clear, and focused response to this question. Include at least one reference to a literary work—one we read or one you read for your homework assignment—and at least one reference to the commentaries on literature (Menard, Wallace).

Homework: write 2-3 page second draft of essay 1, typed. Bring 3 copies.

Week Two, Day Two:

Mid-process draft of essay 1 due.

Peer Review.

Homework: Write final draft of essay 1 (3-4 pages); as you revise, consider peer comments, class work, and your own re-thinking. With the final draft, submit your peer review sheets, drafts, and any notes you have taken.

Unit 2: Family Matters

In this unit we'll read several pieces written on the theme of family relationships. Because we are all products of families of some sort, each one of us is personally invested in what that means. These basic instincts guide our interpretations and reactions to literature, but we don't have to stop there. [Instructors may wish to choose additional or alternate texts from among the following: Virgil Suárez, "A Perfect Hotspot" (132-7), Smith, "To Carry the Child" (153), Soto, "Behind Grandma's House" (180), and Garrison, "Sestina for the Working Mother" (692-3).]

Week Three, Day One

Final Draft of essay 1 is due at the beginning of class.

Introduction to Unit 2. In class, read and do group work on Hughes, "Mother to Son" (176) and Meinke, "Advice to My Son" (177)

Homework: Read Baldwin, "Sonny's Blues" (560-583).

Write: In a one-page response, explain which brother you sympathize with. Give reasons for your response from the text, including, perhaps, reasons why you might be personally inclined to take one brother's side over the other (**Homework 3**).

Week Three, Day Two

In-class discussion of responses to Baldwin. Read and discuss Hayden, "Those Winter Sundays" (944)

Homework: Read Tan, "Two Kinds" (352-60) and Walker, "Everyday Use" (590-6). In a 2 page response, consider these two questions: "How do the cultural differences between the immigrant mother and Americanized daughter intensify their struggle?" and "How is the tension between Dee and her mother also a matter of culture?" (**Homework 4**).

Week Four, Day One

Limitations of the Personal Point of View. In-class discussion of the two stories and the limitations of reading from a purely personal point of view.

Homework: Write a 2-3 page first draft of essay 2. Choose one literary text that we have read to explore your initial, personal interpretation of the piece and then contrast this with an alternative interpretation you developed after further thought, discussion with peers, and class discussion. Present both interpretations by drawing on the text as well as the experiences or beliefs that support them. In the end be sure to reflect on the strengths and limitations of personal interpretation.

Week Four, Day Two

First draft of essay 2 due.

In-class: large and small group peer review.

Homework: begin to revise based on peer review. Read "Writing About Literature" (38-51) and "Some Matters of Form and Documentation" (73-7).

Week Five, Day One

Writing Workshop: Conventions, Citation, Avoiding Plagiarism. Drafts returned.
 In-class: review of conventions for writing literary interpretation papers, appropriate citation, and plagiarism. Discussion of papers and work needed for final draft.

Homework: Write your final draft (4-5 pages). Submit your paper along with peer review comments, my comments, your drafts, and any notes. Papers that do not include drafts and notes will not be accepted.

Unit 3: To Do the Right Thing

In this unit we'll consider multiple critical perspectives as we look at the role of morality in literature and the purpose of literature in shaping and defining our moral questions.

Week Five, Day Two

Final draft of Paper 2 is due. In class: Introduction to the unit. Thinking about definitions of morality and their connection to culture. Read and discuss Forche, "The Colonel" (423-4).

Homework: Read Kingston, "No-Name Woman" (1065-73) and Cofer, "American History" (269-74). Make a list for each story of the most important details influencing your interpretation of it. **(Homework 5).**

Week Six, Day One

Discussion of Kingston and Cofer. Presentation of different critical theories (1343-52).

Group work: Choose one of the critical theories in our text and use it to interpret either Kingston or Cofer. What are the most important details in the story that lead you to choose one critical apparatus over another? Make a list of them and use them in your interpretation.

Homework: Read Glaspell, *Trifles* (1050-1062). Write a 1-2 response, taking up the issue of whether justice is served by the end of the play. Why or why not? **(Homework 6).**

Week Six, Day Two

In-class: staging of play and group activity. In groups, make a chart of the various theories and use them to interpret Glaspell. Use specific details from the play to **support** your interpretations. What do different readings do to the text?

Homework: Read Kunzru, "Raj, Bohemian" (361-370) and Alexie, "This is What it Means to Say Phoenix, AZ" (597-605). Come in ready to answer the question, "Why is this essay in a unit on morality?" **(Homework 7)**

Week Seven, Day One

Discussion of Kunzru and Alexie.

Homework: 3-page draft. Building on the homework writings you've already done, choose one critical theory and apply it to any of the short stories in this unit, or to Glaspell's play. Create and support a central claim about the way the theory affects your reading of the text. How does it open it up or limit it? References to morality, ethics, culture, and judgments will be smiled upon. (Your draft should be at least 50% different from your earlier assignment. It must include quotations from the literary text and the theory—properly documented, of course.)

Week Seven, Day Two**Draft of essay 3 due.**

In class: Activity working with the drafts. Peer review.

Homework: final draft of essay 3 (5 pages)

Unit 4: Love and Desire—the Documented Essay

In this unit we'll consider differing definitions of love. After reading various poems and stories, you'll write about the cultural use of literature to celebrate, instruct, and create expectations about love, while at the same time providing a vehicle for questioning and even destroying those assumptions. You will write a **6-7 page paper** making reference to at least two of the Unit 4 readings and four scholarly sources.

Week Eight, Day One**Essay 3 due.**

Love as an Ideal and an Antidote. Introduction to the unit. In class reading and discussion of Paul "I Corinthians 13" (1063) and Bradstreet "To My Dear and Loving Husband" (917).

Homework: Read: Arnold, "Dover Beach" (920), Donne "A Valediction" (914), and Shakespeare "Sonnets 29 and 116" (910).

Write a 1-2 page response to the vision of love given in the poems covered in class and that you read for homework. Do you believe this kind of love can exist? Is this your ideal of love? If not, what is? What cultural purpose would advancing this image of love serve?

(Homework 8)

Week Eight, Day Two

Work with poems and responses.

Homework: read Min, "Courting a Monk" (815-25) and Packer, "Drinking Coffee Elsewhere" (834-48).

Write a 1-2 page response in which you address the following: How do these modern renditions of love or desire compare and contrast with those of previous generations? How can we account for the difference? **(Homework 9)**

Week Nine, Day One

Discussion of Min and Packer.

Homework: Read Szymborska "A Happy Love" (927-8), Sexton "Cinderella" (169-72), Hacker "Conte" (173-4), Machan "Hazel Tells Laverne" (175), Lau "Solipsism" (167-8). Write a 1-2 page response to **one** of these poems, **making a point about the way it reflects or challenges a cultural definition of love.** **(Homework 10).**

Week Nine, Day Two

Sharing reader response criticism of the poetry. Are these definitions more realistic than those we encountered earlier in this unit? More cynical? Do they deepen our understanding of love or cloud it?

Homework: Read Fisher, "Dumped!" (1080-4) and Kipnis, "Against Love" (1085-92). Write a 1-2 page response that explores how either Fisher's or Kipnis's ideas about romantic love might be proven or disproved by one of the literary texts we have read this unit.

(Homework 11).

Week Ten, Day One

Love and its aftermath. Discussion of today's readings.

Create an annotated bibliography of the four scholarly sources you will refer to in your paper (see documented essay assignment for full instructions). Bring your handbook to class!

Week Ten, Day Two

Bring your Hacker (or any) handbook to class! Discussion of ways of approaching the first draft. In-class review of annotated bibliographies.

Homework: Write a 3-page first draft of paper 4 on the intersection of literature, culture, idealism, and reality, referring to at least one of your scholarly sources. Bring two copies to class for more work.

Week Eleven, Day One

First draft of paper 4 is due. In-class peer review.

Homework: Continue to work on your documented essay, finding better sources if necessary.

Week Eleven, Day Two

Workshop on the documented essay.

Homework: 4-5 page mid-process draft of Paper 4 referring to three of your scholarly sources. **Bring 3 copies to class on Thursday** for peer review and submission. Your paper must contain references to and quotations from at least **two** of the unit 4 readings.

Week Twelve, Day One

Mid-process drafts of paper 4 are due. Peer review.

Week Twelve, Day Two

Mid-process drafts are returned with comments. Paper workshop.

Homework: Write your final draft of paper 4 (6-7 full pages, not counting the Works Cited page, using four scholarly sources and making reference to two of our readings.

Unit 5: Portfolio Review**Week Thirteen, Day One**

Final draft of Paper 4 is due.

In class: Review of everything we've covered in the class.

Homework: Bring all papers with you to class for the beginning of Portfolio work.

Week Thirteen, Day Two

Portfolio Introduction and Planning session. In-Class Portfolio Work

Week Fourteen, Day One

Homework: Write a draft of your 2-3 page “My Reading Life” essay and bring two copies for peer review.

Week Fourteen, Day Two

Work through revisions via peer review, guided revision exercises, and instructor conferences. Share a draft of your reflective essay with a classmate for review.