

ENWR106 College Writing II: Writing and Literary Study
Literature: Reading to Write
(Created by West Moss, Gerrie Logan & Maria Giura)

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

[NOTE TO FACULTY: Please review the sections of this sample syllabus that are italicized and in brackets. These are areas you may want to alter to fit your own course and teaching style.]

ENWR College Writing II: Writing and Literary Study
106:__: [Dates/Times of class session]
Room: [Place where class will meet]

Prof. _____
Office in _____ [building] Room _____
Office Hours:
Instructor Email: _____@mail.montclair.edu
English Department Web Site: <http://www.montclair.english.edu>

Required Texts:

- Howells, Elizabeth. *Literature: Reading to Write*. Boston: Longman-Pearson, 2011.
- Hacker, Diana. *A Writer's Reference*. Montclair State University custom edition. 2012.

Course Aims

This course has two principal purposes. As a writing course, it aims to help students improve their abilities to write well: to develop focused, thoughtful, and analytic essays. As a literature course, it aims to develop students' abilities to respond to, interpret, and analyze complex literary works and to appreciate literature as both art and representation.

More specifically, as a writing course students will continue with many of the methods that they became familiar with in College Writing I. For instance, they will write multiple drafts, give and receive peer critique, and carefully edit their formal work. They will further develop their abilities to cite and incorporate others' work, and they will learn some of the methods that college students use to write about literature. As a literature course, it will not only develop students' abilities to interpret-- make meaning of--literary texts, but it will also help students think and write about the context in which literary texts are written and read. In particular, students will consider the social, cultural, historical and political contexts that bear upon the production--the writing, publishing and disseminating--and reception of literary texts. Finally, students and instructors will ask basic questions about the role of literature: How does it function in individuals' lives? How does it function in school? And perhaps most importantly, how does it function in the culture at large?

For the full course description of ENWR106 College Writing II, including expected outcomes, see pages Montclair-21 through 24 of the prefatory chapter of *A Writer's Reference* (Hacker handbook).

The Specifics: What Classes Will Do

Over the course of the semester, students will read a range of different literary genres, including short fiction, poetry, and drama, written by a fairly diverse group of writers. They will approach these texts in four units. Each unit will begin with reading of literary texts and end with a sequence of essay drafts, culminating in a final essay, due at the end of each unit. During the reading portion of each unit,

students will have homework and in-class activities aimed at developing their abilities of interpretation. They will receive feedback on their writing from peers and from their instructor, and will be offered opportunities to revise their work based on this feedback. The final unit will be the creation of the portfolio.

COURSE REQUIREMENTS/GRADING

[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, broken down as follows: 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. If a student is more than 10 minutes late to class, it will be counted as a half of an absence.]

Class Participation, In-Class Writing, Homework, and Activities (20%)

Papers (60%)

Portfolio (20%)

Class Participation, In-Class Writing, Homework, and Activities (20%)

Homework is due, even when a student must be absent from class. Students should speak with the instructor if faced with an extraordinary circumstance. Students are expected to come to class prepared: willing to be an active discussant and listener, and willing to read from their own writing, occasionally. During class, students will be asked to write, respond to their peers' writing, and participate in small and full class discussion.

Papers (60%)

Four papers are required with a total of roughly 6,000 words over the course of the semester. In these papers students are expected to draw out some aspect of the literature that interests them and then develop a short, cogent response. For some essays students will have specific writing assignments; for others they will be expected to develop their own questions and arguments. Students may not submit book reports or plot summaries. They should focus on argument, interpretation, and analysis of the literary text(s). Paper four will be a documented essay, requiring some research and appropriate integration of secondary texts. More on this later.

Portfolio (20%)

The portfolio assignment is intended as an opportunity for students to re-revise *[two or three]* of their papers. In addition, they will be required to write a two to three 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.

Drafts

Students will write four formal essays. Drafting and revision are critical to success in this class, and to that end, students must keep all drafts and feedback from the instructor, their classmates and from the Center for Writing Excellence (CWE). *[Instructors should include the penalty, if any, for missing drafts. One example might be, "Because revision is such a central focus of this course, any missing drafts when the final paper is handed in will result in a grade no higher than a D."]*

Reading

Student reading load will vary a little depending on what is being read, but students should expect to read between 50 and 75 pages a week during the reading portion of units. If students are not keeping up with the reading, as will be evident from class discussion and in-class writing,

quick quizzes may be given.

Substantial work between drafts must also be evident. If students were given notes during a peer review, their effect on the student's writing should be apparent. Spell-checking and format changes are not enough to constitute a new draft.

Texting is not acceptable in university classrooms during class time. If students are texting in class, instructors may mark students as absent for that class session.

Attendance: Regular attendance is expected. In-class writing, discussion, and occasional lectures provide information and processes essential to understanding the texts and to writing strong essays. *[The handbook states, "Students can expect final grade penalties for missing more than one or two classes." Specific deductions taken for absences and/or "lates" should be noted in detail here. For instance, "Attendance and punctuality are critical for success in this course. Students are allowed two absences FOR ANY REASON. After that, every absence lowers the student's final grade. If students arrive after the instructor has begun, they are late. Two "lates" equal an absence."]*

[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>)]

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

Formatting: See page Montclair-6 of the Hacker handbook, and sample student essays found therein, for proper formatting.

The rest of the syllabus can be found in the prefatory chapter of the Hacker handbook or under Course Documents on Blackboard. Students are responsible for reading that chapter carefully, paying particular attention to: *[Instructors will decide where any additional documents will be located]*

- The Purpose of First Year Writing Courses and College Writing II
- Guidelines and Expectations for First-Year Writing Courses at MSU including what constitutes a First, Second and Final draft.
- Essay Criteria and Essay Grades: A – F papers
- The Center for Writing Excellence
- Academic Honesty and Plagiarism, Montclair State University Definition of Plagiarism*

Essay Criteria

A detailed description of the First-Year Writing Essay Criteria can be found in the *Hacker* handbook, pages Montclair-8 and 9. The criteria are: central claim, development, organization, analysis, and clarity of prose.

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 at the back of the reference section behind Café Diem. More information about the CWE can be found in the Hacker handbook on pages Montclair-13-14. Their Website can be found at: www.montclair.edu/cwe/. Their phone number is: 973-655-7442.

Academic Honesty and Plagiarism: *Definition of Plagiarism (from p. 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 followed in this classroom.

Course Outline for *Literature: Reading to Write*

[Instructors will need to select the readings and assignments for their individual courses. What follows is an outline of suggested readings, pedagogical materials to go with each unit, and suggested class exercises. At the end of the overview is a framework for creating your own course schedule. The completed syllabus must include a schedule of specified readings, due dates for drafts and page requirements for final drafts.]

Unit 1: What is Literature? Coming of Age

Suggested Readings:

“What is Literature?” (2-18).

Margaret Atwood “There Was Once” (16-18)

Charles Perrault “The Sleeping Beauty in the Wood” (8)

John Updike “A & P” (215)

James Joyce “Araby” (Electronic Anthology)

Jamaica Kincaid “Girl” (322-23)

Robert Frost “Nothing Gold Can Stay” (Electronic Anthology)

Robert Frost “Birches” (Electronic Anthology)

Introduce original fairy tales and their revisions (Online versions found at University of Pittsburgh Folk texts and tales website: <http://www.pitt.edu/~dash/folktexts.html>)

Pedagogical Options:

“Reflecting on the Writing Process” (23-25)

“Active Reading” (28)

“Writing About Your Reading Experience” (29)

“Thinking Critically About the Text” (30)

“Critical Thinking Acts” (32-34)

“Literary Contexts: Making Meaning of Fiction” (35)

“Guidelines for Active Reading” (Hacker handbook p. 68)

“Writing About Literature” (Hacker handbook p. L3 – L22)

In-class Exercises:

1. In-class reading of “There Was Once” by Margaret Atwood. Discuss why writers revise and re-imagine works of literature, specifically fairy tales.
2. Compare the last paragraphs of “Araby” and “A & P.” What attitudes connect the protagonists in both stories?
3. What do you remember about your parents’ lectures? What did they assume about you and what did they expect from you?
4. Reflect on the simplicity of the childhoods portrayed in two of the readings.
5. Individual and group reviews for each stage of the drafting process.

Suggested Topic Options for Unit Essays or Homework Assignments:

1. Write a 1-2 page comparison of the poem “There Was Once” by Margaret Atwood with Charles Perrault’s “The Sleeping Beauty in The Wood.” Focus on the following questions when writing your response: How are Perrault’s story and Atwood’s poems examples of literature? Discuss how they reflect the definitions of literature on page three.

2. Choose two characters from the assigned readings and examine their views about romance. Which are the most compatible with yours when you were thirteen? How have your views about romance changed since that time?

Unit Two: Love Through the Ages

Suggested Readings:

Li Ho "A Beautiful Girl Combs Her Hair" (56)
Robert Herrick "Upon Julia's Clothes" (58)
William Shakespeare "Sonnet 18" (62)
William Shakespeare "Sonnet 130" (130)
Edna St. Vincent Milay "Love Is Not All" (63)
Wisława Szymborska "True Love" (64)
Kate Chopin "The Story of an Hour" (Electronic Anthology)
Sharon Olds "Sex without Love" (65)
Guy de Maupassant "The Necklace" (68)
Bobbie Ann Mason "Shiloh" (74)
Ursula K. LeGuin "The Ones Who Walk Away From Omelas" (323)

Pedagogical Options:

"Summarize to demonstrate your understanding" (Hacker handbook 72)
"The Act of Interpretation" (59-60)
"Literary Contexts: Making Meaning of Poetry" (42)
"The Act of Analysis" (107)
"Writing an Analysis: The Elements of Style" (193)

In-class Exercises:

1. Debate the following questions: What is love? How do we know it's real? How do we know when we are loved? How do we know when we are "in love"? How is love represented in literature? Do these representations confirm or challenge our ideas about love? Has love changed over time? Who is talking about love, and what is being said and why?
2. Have you ever been in a relationship that has changed dramatically over time? Can dramatic change be good for a relationship? Is it bad? Necessary? Inevitable? When should you give up on a relationship?
3. Individual and group reviews for each stage of the drafting process.

Suggested Topic Options for Unit Essays or Homework Assignments:

1. Choose at least two pieces from the selected readings from this unit. Consider how they reflect the attitudes and sentiments toward love from the time period they were written. How have these perspectives changed? Why?
2. When you talk about love, do you have to talk about sex? What happens when sex enters the conversation? Does it help or hinder a relationship? Analyzing two pieces of literature studied in the Love Unit (variable depending on syllabus) develop an argument in response to the above questions.

Unit Three: Oppression and Social Change

Suggested Readings:

Charlotte Perkins Gilman "The Yellow Wallpaper" (310-20)
Susan Glaspell *Trifles* (337-47)
Toni Cade Bambara "The Lesson" (170)
Nathaniel Hawthorne "Young Goodman Brown" (Electronic Anthology)
Nathaniel Hawthorne "My Kinsman, Major Molyneux" (Electronic Anthology)
Herman Melville "Bartleby the Scrivener" (Electronic Anthology)
Edward Arlington Robinson "Richard Cory" (Electronic Anthology)
Virginia Woolf "Shakespeare's Sister" (Electronic Anthology)
Langston Hughes "Theme for English B" (333)

Pedagogical Options:

"Writing in the Disciplines" (Hacker handbook 100)
"Literary Contexts: Making Meaning of Drama" (41)
"Writing an Analytical Argument from a Critical Perspective" (347)

In-class Exercises:

1. Debate whether or not justice was done in *Trifles*. Analyze how and why Mrs. Wright was justified in her actions. Also, how and why were Mrs. Hale and Mrs. Peter's actions justified?
2. What is the value of literature in influencing social change? How have inequality and oppression been represented in literature? Has literature helped to produce a more just society? Should it?
3. Individual and group reviews for each stage of the drafting process.

Suggested Topic Options for Unit Essays or Homework Assignments:

1. Write an essay that explores the type of stereotyping and oppression exposed in the literature from Oppression and Social change unit. How does oppression affect a certain group of people: i.e. women, children, African-Americans, etc.? How does it impact how these people locate themselves in the larger culture? Why?

Unit Four: The Documented Essay

Suggested Readings:

Tennessee Williams *The Glass Menagerie* (117-169)

Pedagogical Options:

"Research for Writing" (465-558)
"Researching" (Hacker handbook 329-368)
"MLA" (Hacker handbook 369-440)
"Using Secondary Sources" (Hacker handbook L22-25)
Schedule a Literacy Information Session with reference librarians from Sprague Library.

In-class Exercises:

1. Write an argument either for or against Tom’s decision to leave his family. Does he abandon his responsibilities or is his foremost responsibility to himself? What are his priorities? Does he have a duty to take the place of his absent father? What would have happened if Tom had stayed?
2. Individual and group reviews for each stage of the drafting process.

Suggested Topic Options for Unit Essays or Homework Assignments:

1. Using one critical approach listed on page 347, students will develop an argument for *The Glass Menagerie*. Support this argument with research from outside sources.
2. Develop an argument about a specific familial, social, and/or political issue addressed in Williams *The Glass Menagerie* with another previous work of literature covered this semester.

Unit Five: The Final Portfolio

Suggested Readings:

Donald Murray “The Maker’s Eye” (First Year Writing Website – Teaching Resources) [*this document can be downloaded to Bb*]

In class exercise:

Read and discuss Donald Murray’s “The Maker’s Eye.” Write a 1-2 page essay on the topic of revision. What did revision mean to you prior to this course? How have your views on revision changed/or not changed? What benefits or drawbacks exist with the drafting process and revision, specifically?

1. To help students select the essays that they wish to revise for the portfolio ask them to fill in the blanks of the following sentences, and then discuss their responses:

My favorite essay of the semester was _____ because

My least favorite essay of the semester was _____ because

My weakest essay of the semester was _____ because

My most successful essay of the semester was _____ because

[Encourage the students to come up with thoughtful reasoning to explain why they liked or disliked a particular essay that relates to the writing process, rather than merely stating things such as "I got the highest grade on the essay that is why it is my favorite" etc. This exercise is designed to help them assess their strengths and weaknesses as writers.]

Schedule Framework

- *[While there are 14 weeks in the semester, the syllabus has been constructed to allow instructors an extra week to use for conferences or other activities at their discretion.]*
- Read and write activities listed for each day are to be completed for that day.
- Please note that this schedule is subject to minor change.

Week One, Class One: Introduction to Unit 1

In-class Reading and Discussion:

Week Two, Class Two:

Read:

In-class:

Write: Homework Writing 1

Week Two, Class One:

Read:

In-class:

Write: Homework Writing 2

Week Two, Class Two: Peer Review

In-class: Large and small group peer review.

Write: Exploratory Draft of Essay One Due (2-3 pages)

Week Three, Class One: Writing Workshop: Conventions, Citation and Plagiarism

In-class: Review and practice writing conventions for writing literary interpretation papers, appropriate citation, and plagiarism. Discussion of papers and work needed for the final draft.

Write: Mid-Process Draft Due (3-4 pages)

Unit 2

Week Three, Class Two: Introduction to Unit 2

In-class:

Read:

Write: Final draft of Essay 1 Due (4 pages). Be sure to submit your paper along with your peers' comments, the instructor's comments, your first draft, your mid-process draft, and any notes you have taken. Papers that do not include all drafts and notes will not be accepted.

Week Four, Class One

In-class:

Read:

Write: Homework Writing 3

Week Four, Class Two

In-class:

Read:

Write: Homework Writing 4

Week Five, Class One

In-class:

Read:

Write: Homework Writing 5

Week Five, Class Two: Writing Workshop

In-class: Discussion and activity for working with the rough drafts.

Write: Exploratory Draft of Essay 2 Due (2-3 pages)

Week Six, Class One: Peer Review

In-class: Group review of one author and peer review.

Write: Mid-Process Draft of Essay 2 Due (3-4 pages)

Week Six, Class Two: Paper Presentation

In-class: Collect papers and read several out loud.

Write: Final Copy (with rough draft, mid-process and peer review). (5 pages)

Unit 3

Week Seven, Class One

In-class:

Read:

Week Seven, Class Two

In-class:

Read:

Write: Homework Writing 6

Week Eight, Class One

In-class:

Read:

Write: Homework Writing 7

Week Eight, Class Two: Writing Workshop

In-class: Discussion and activity for working with the rough drafts.

Write: Exploratory Draft of Essay 3 Due (2-3 pages)

Week Nine, Class One: Peer Review Day

In-class: Whole class peer review of one student sample paper and small group peer review.

Write: Mid-Process Draft Due (3-4 pages)

Unit 4: Analyzing Drama and the Documented Essay

Week Nine, Class Two: Introduction to Analyzing Drama

In-class:

Read:

Write: Final Copy of Essay 3 (with rough draft, mid-process, and peer review). (5 pages)

Week Ten, Class One

In-class: Discussion of homework and play

Read:

Write: Homework Writing 8

Week Ten, Class Two

In-class: Discussion of homework and end of play.

Read:

Write: Homework Writing 9

Week Eleven, Class One

In-class:

Write: Exploratory Draft of Documented Essay Due (3-4 pages)

Week Eleven, Class Two

In-class: Research Day

Read:

Week Twelve, Class One: Peer Review Day

In-class: Peer Review

Write: Mid-Process Draft of Documented Essay Due (4-5 pages)

Week Twelve, Class Two

In-class: review Works Cited Lists

Write: Complete draft of Works Cited List

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

Class One

Write: Final Draft of Documented Essay Due (6-7 pages)

Class Two

Week Thirteen, Class Two: Portfolio Review

Portfolio is due on exam day.