

ENWR106 College Writing II: Writing and Literary Study
Literature to Go
(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:

- Meyer, Michael. *Literature to Go*. 1st ed. Boston: Bedford/St. Martin's, 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 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:

- 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 located in the Sprague Library
- 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 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. Montclair-12 of Hacker handbook)

“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.

***Literature to Go* Sample Syllabus**

Semester Schedule Overview

Thematic Unit 1: Relating to Literature as a Form of Critical Knowledge (3-4 weeks)

Thematic Unit 2: Literature About Human/Animal Relationships (3 weeks)

Thematic Unit 3: Literature About Place and the Implications of Social Location (3 weeks)

Thematic Unit 4: Gender Roles and Relationships in Drama and the Documented Essay (3 weeks)

Unit 5: Portfolio Review (2 weeks)

[What follows are suggested literary readings, pedagogical choices for instruction, and activities for each unit. The end of the overview presents a framework for constructing a schedule. The completed syllabus must include a schedule or readings and due dates for drafts with page requirements for final drafts.]

Unit 1: Relating to Literature as a Form of Critical Knowledge

This first unit examines the many different ways that readers relate to literature as compared to other forms of writing. It asks students to focus on how readers' interpretations are personally invested, while also working to develop the skills and techniques of close reading. Students will be introduced to different ways of relating to literature beyond personal readings, including critical lenses.

Possible Texts

Fiction

Jamaica Kincaid, "Girl" (306-307) (great short text to read on the first day of class)

Introduction: Reading Imaginative Literature (1-6)

Anton Chekhov, "The Lady with the Pet Dog" (139-152)

Joyce Carol Oates, "The Lady with the Pet Dog" (153-167)

Alice Munro, "An Ounce of Cure" (168-177)

Alice Walker, "The Flowers" (53-54)

Poetry

William Carlos Williams, "Poem" (400) (or any of the other poems from Chapter 13 on Images for introducing students to the genre)

Margaret Atwood, "you fit into me" (414)

William Carlos Williams, "The Red Wheelbarrow" (513)

Gary Snyder, "How Poetry Comes to Me" 420-421

Helen Chasin, "*The Word Plum*" (463)

Billy Collins, "Introduction to Poetry" (364)

Pedagogical Readings

Reading Fiction (11-22)

Chapter 28. Reading and the Writing Process (929-941)

Chapter 5. Points of View (135-138)

Guidelines for Active Reading (Hacker handbook p. 68)

Writing the Paper (Hacker handbook L-12)

In-Class Activities

1. Read Kincaid's "Girl." Break out students in small groups and assign each group one of the following questions: Who is the narrator of the story and why might this be significant? What does this short story convey about gender or race issues? Is this a monologue or dialogue and why is this significant to the interpretation of the story? How does knowledge of the author affect your interpretation of this story?
2. Review "Guidelines for Active Reading" (Hacker handbook 68). Read Alice Walker, "The Flowers" (53) as a group and have students annotate the text while reading.

Unit 2: Literature about Human/Animal Relationships

This unit explores literature that focuses on animals and perspectives on relationships between animals

and humans. Possible questions to be explored in this unit may include: how do certain biological perspectives on animals compare with some of the literary perspectives on animals in the texts in this unit; why are nature and animals such popular topics in literature; what does anthropomorphism show about our need to project our identities onto the world around us? Instructors may choose to focus this unit primarily on poetry.

Possible Texts

Edgar Rice Burroughs, *From Tarzan of the Apes* (46)

Thomas Lux, "Commercial Leech Farming Today" (555)

John Donne, "The Flea" (568)

Peter Meinke, "The Cranes" (196)

Howard Nemerov, "Walking the Dog" (552)

Anonymous, "The Frog" 515

Elizabeth Bishop, "The Fish" (335)

Marianne Moore, "The Fish" (online)

William Blake, "The Tyger" (476)

---, "The Lamb" (475)

Emily Dickinson, "A Bird came down the Walk—" (450)

---, "A Narrow Fellow in the Grass" (2)

Alden Nowlan, "The Bull Moose" (441)

Ernest Sylman, "Lightning Bugs" (421)

William Stafford, "Traveling through the Dark" (440)

William Butler Yeats, "Leda and the Swan" (587)

Janice Townley Moore, "To a Wasp" (418)

John Updike, "Dog's Death" (346)

Pedagogical Readings

Poetry Questions for Responsive Reading and Writing (951-952)

An Analysis of a Poem: Sample Paper (Hacker handbook L-26)

Integrating Quotations from the Work (Hacker handbook L-16)

In-Class Activities

1. Writing in-between the lines poetry analysis exercise: Select one of the shorter poems from this unit such as “Leda and the Swan” and have each student write it out on a separate sheet of paper leaving space between each line. Ask the students to write their own lines after every line in the poem. Encourage the students to respond to the author’s previous line with a comment, question or impression, image or association and to be as poetic and creative as they like.
2. Round Robin Poem Dissection: Work through a poem one word at a time and have each student explain the significance of each word as you go around in a circle. Encourage them to build off what the previous person said and let them know that if they are totally stumped they can just say what they associate with the particular word. Although this exercise is a bit arduous it helps students to recognize the importance of paying attention to detail when close reading a poem.

Unit 3: Literature about place and the implications of social location

This unit focuses on how literature explores our relationship to place. Possible questions that may be explored in this unit include: how is someone’s identity affected by where they live; how do authors make sense of place using literature?

Possible Texts

Louis Simpson, “In the Suburbs” (393)

John Ciardi, “Suburban” (552)

William Faulkner, “A Rose for Emily” (55)

Fay Weldon, “Out of Love in Sarajevo” (124)

A.S. Byatt, “Baglady” (130-134)

Stephen Crane, “The Bride Comes to Yellow Sky” (209-218)

Dagoberto Gilb, “Love in L.A.” (219-222)

Carl Sandburg, "Chicago" (53)

Matthew Arnold, "Dover Beach" (402)

Robert Morgan, "Mountain Graveyard" (358)

E. Annie Proulx, "55 Miles to the Gas Pump" (329)

William Wordsworth, "London, 1802" (422)

Julia Alvarez, "Queens, 1963" (515)

Tato Laviera, "AmeRican" (517)

May-Lee Chai, "Saving Sourd'i" (69)

Pedagogical Readings

Using Secondary Sources (Hacker handbook L-22)

Unit 4: Gender Roles and Relationships in Drama and the Documented Essay

Possible Texts

Susan Glaspell, *Trifles* (594-611)

Henrik Ibsen, *A Doll House* (788-847)

William Shakespeare, *Othello* (687-787)

Pedagogical Readings

Reading Drama Responsively (593-594, 606-607)

Elements of Drama (607-611)

Drama Questions for Responsive Reading and Writing (966-967)

Researching (Hacker handbook 329-368)

MLA (Hacker handbook 369-440)

Unit 5: Portfolio Project

Possible Texts

Donald Murray "The Maker's Eye" (First Year Writing Website – Teaching Resources) *[this can be downloaded and placed on Bb if you choose]*

In-Class Activities

1. 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?
2. 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.