

Appendix

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Appendix I — Sample Assignments

A1—Adapt students’ own writing to a variety of purposes, audiences, and composing situations by selecting and using the most appropriate genres.

Sample Assignment:

For this assignment, you are required to make the same case to *four different audiences*: your peers, your parents, the readers of your local newspaper, and your house and senate representatives. You may choose from the following positions:

- The drinking age should be lowered to 18 again
- The driving age should be lowered to 15

Remember that it is crucial for you to adjust your writing to the various audiences. The words you use, the examples you choose, and the form you choose may be persuasive to your friends, but not your parents.

Each case should be no more than 800 words.

A2—Produce a variety of formal and informal kinds of writing, emphasizing the most common academic genres.

Sample Assignment:

English 2010 Essay #1

We've read several essays thus far that have focused on a single theme: *the kids these days*. For this essay, your task is relatively straightforward. You should consider two of the essays we have read, discuss how their arguments relate to one another, and, finally, make an argument that we can draw some conclusion from considering them together that we would not draw from considering them alone.

Support all claims with quotations from the text. Cite all quotations using the MLA parenthetical style.

Five pages, minimum. Essays not reaching the bottom of the fifth page will be penalized. 12-point Times New Roman throughout. Double-spaced.

A2—Continued

Sample Assignment:

Unit 1 – Causal Argument

At the end of this unit, you write a Causal Argument, which typically tries to show how one event brings about another. Causal arguments require close analysis of phenomena and are closely linked to critical thinking.

For this essay, you will study cultural changes and establish correlations between causal factors and effects. This will require research. Your argument will persuade your audience to accept your explanation of the causes or consequences of your chosen cultural change. Within your essay, you should examine alternative hypotheses or opposing views and explain your reasons for rejecting them.

The essay will deal with a “Film Remake.” To get an “A” on this paper, you will need to conduct research and present your argument and the evidence that you have found to support your thesis. This will take time. It is not an essay that can be written in one night!

This essay must be 4-6 pages and should have at least 4 academic sources that are correctly cited in the text and on your Works Cited page.

Detailed instructions follow:

Film Remake Causal Argument

This assignment requires you to write a causal argument/research essay that examines and argues the causes that have happened in our culture between the time when a film was first produced and its later remake – causes that have resulted in cultural context changes in the original film’s recent remake.

For example, in the 1920s, the original *Mummy* film was produced. If you watch this original version and compare it to the latest *Mummy* film made in 1999, you will notice a number of differences that reflect on our culture. For example, most actors will be seen smoking in the

original film – in the newer version, smoking is almost nonexistent. Also, in the original film, women cower in a corner and scream and faint while waiting for a man to rescue them. In the newer version, the heroine, Evie, is a strong woman who fights and defends herself, not waiting on a man to come to her rescue.

So, what happened between the 1920s and 1999 that caused changes in the acceptance of smoking and how women are perceived? Well, we learned that smoking can kill us, and women gained equality in the late 1960s and 70s. If you were writing about these two films, it would be your job to research these changes and gain **academic** evidence to support your argument. Get the idea? Your thesis might be something like: Advancements in our knowledge as a society and culture, such as the fact that smoking kills and that women have the same abilities and rights as men, led to changes in our perceptions of what is the norm and what is acceptable. This can be seen by comparing two films: *The Mummy*, first produced in 1932 and remade in 1999.

So, what do you do?

- **Choose two films:** Your paper will compare a film and its remake in light of the culture (period of history) in which it was made. So choose a film that has been remade. Write your choices in the form of a proposal and submit them to me as soon as you decide, for approval.

Some no-nos: You **may not** use obvious literary remakes that just feature different actors – such as *Pride and Prejudice*, *The Three Musketeers*, *Macbeth*, *Hamlet*, *Dracula*, *Little Women*, *Lolita*, *Superman*, *Batman*, etc. The stories haven't changed with these films – just the actors and directors. However, some of the Shakespeare plays have been totally remade in the context of modern society and could present a viable paper (e.g., *Taming the Shrew*, *Romeo and Juliet*). Also, you may not use animated films.

—A partial list of possibilities:

King Kong (1976 version and either 2005 or 1933 version)

Freaky Friday

King and I/Anna and the King

Cape Fear

Parent Trap

Scarface

Psycho

Ocean's Eleven

Gone in 60 Seconds

The Longest Yard

The Truth About Charlie/Charade

Miracle on 34th Street
The Lady Killers
The Texas Chainsaw Massacre
Cheaper by the Dozen
Yours, Mine, and Ours
Rear Window/Disturbia
The Man Who Knew Too Much
The Mummy
The Thomas Crown Affair
Planet of the Apes
Manhunter/Red Dragon
Born Yesterday
Affair to Remember/Sleepless in Seattle
The Shop Around the Corner/You've Got Mail
Father of the Bride
Sabrina
The Fly
The Italian Job
War of the Worlds
Invasion/Invasion of the Body Snatchers
Flight of the Phoenix
Alfie
Solaris
Guess Who's Coming to Dinner/Guess Who

You may come up with two films not on the list; however, at least one of the two films in your pair must be 10 or more years old – and you must have instructor approval. If you have trouble finding a film you really want to use, you can look at WSU's library, county libraries, Netflix, Blockbusters on line, etc.

There are some pitfalls to avoid.

DO NOT choose a film that is a parody of the original, like *Frankenstein* and *Young Frankenstein*. Also, do not choose a pair of films where one version was made for TV (including the BBC). NO TV MOVIES. Look for a true remake, a film that attempts to reproduce the ideas, characters, and spirit of the original, though it may update the story and visual style in major ways.

- **Develop an analysis:** In your paper, develop an original thesis about the similarities and/or differences between the films using evidence drawn primarily from research. Research on what? Culture. You will need to look at the films and how they have changed and argue that

these changes reflect differences in culture and the causes. **Do not base your thesis around the idea that one film is better than the other: more entertaining, more artistic, or more successful – or it is better because technology has changed and the special effects are better.**

Again, for example, compare women in the old *Mummy* films from the 1920s – they shrink and cower — how does Evie act in the new *Mummy*? Why does she act different? What has changed in our culture/society between the time the first film was made and its remake? Compare how the two films deal with issues and ideas. Then research what has happened in women’s rights between the production of the two films, how women see themselves since the 1920s when the first version was produced. Or, perhaps you watch the original *Ocean’s Eleven*. In it, all the actors are continually smoking. In the new one, smoking is not evident. Why? What changed in our culture between the first production and the more recent version. In some, technology has changed and dictates differences in culture. Look at how people communicate in *You’ve Got Mail* as compared to *Little Shop Around the Corner*.

If one version is more violent than the other, for instance, the thesis should not be simply, “one film is more violent than the other” or “contemporary audiences prefer more violent films.” There’s a reason why films became more violent – research and find out why. A poor paper will fall into the trap of “modern audiences prefer...” more editing, more sex, bigger stars, whatever. The extent to which the film is entertaining or well done is not relevant. This thesis will be about meaning—ideas—not entertainment or profit.

So if you notice that one version is more violent, think about what difference the added violence makes to the film’s meanings or messages, and what impact the violence has on how each film communicates its ideas to the viewer. Particularly, look at how the films respond to social issues (gender, class, race, crime, war, religion, technology, etc.).

One of the best papers I ever received from this assignment dealt with *War of the Worlds*. The original was made in the 1950s when we were concerned about being bombed by the Russians or Cubans – in other words, terror or attack from outside our country. Hence, the aliens flew into our country in flying saucers. However, the remake was made shortly after 9/11. The Cold War was over, and we no longer feared attack from outside – instead, we had just experienced a horrific attack – an attack that came from within. The aliens were among us – hidden under us for years – the attack came from within in the newer version of the film.

- **Now what? Research:** This is where research enters the picture – you will need to research the time period between when the films were made and determine what caused the differences and then argue your point. In order to discuss the symptomatic meanings, you must have an understanding of what was going on socially and culturally when the film was made.

As you know, many DVDs contain directors' commentaries. You are under no obligation to listen to those additional tracks, but if you do, and if you use any of the information contained in the director's commentary in your paper, you must also cite that commentary as you would an interview in a book, with the DVDs title, production company, and publication date.

Now, let's briefly discuss academic research. This does not mean that you go online and start surfing. You will need to go to the WSU library site and do research on, let's say, 1970s Women's Rights Movement or maybe the Civil Rights Movement of the 1960s. Maybe Surgeon General's reports on smoking. Research from .com sources will **NOT be accepted**, unless they are reliable movie critics (come from a newspaper). **Wikipedia WILL NOT be accepted as a source! Look at reliable journals and published articles or books.**

1. **Works Cited Page:** You are required to develop a works cited page for your research. The works cited should have **a minimum of 4 academic sources** – these may pertain to the film or the cultural context (in all likelihood both) – in addition to citations for the two films. **Start Writing:** Include in the paper a little introduction/summary of the films (just enough to get your reader oriented in case they are not familiar with the film's overall story line. The summary should be just that — a summary, not a reiteration of the entire movie. Also, include a clear assertion of what meanings you are going to trace out from the films' structure. Look for implicit or symptomatic meanings, rather than explicit ones. Symptomatic meanings work especially well for this project, since the two films will have been made in different decades. **Most of the differences between them will reflect social change.**

A2—Continued

Sample Assignment:

Reading Responses:

Over the course of the semester, you are to turn in fifteen (15) reading responses. These are to be a minimum of two full pages, typed, and should adhere to the following format: one part summary of the text's argument, one part discussion of connections between and among other texts we have read, and one part evaluation of the argument or topic. Each section is worth a third of the assignment's total grade. Warning: you must stay on top of these. I will not accept them late, and they are due on the day we are to discuss the text.

A2—Continued

Sample Assignment:

Reading Response

For this essay, you need to skim through *Reading Culture* and find an essay (please not one of the sample student essays) that is not on the syllabus, but to which you have a response: either strongly agree or disagree. Find the essay that creates the most emotion in you. It is this essay that you should use as the basis of your response essay.

Locate the author's thesis and purpose for writing. Then decide who you believe is the intended audience. These two things will help you to respond to the author.

Then write a response to your essay of choice (2 ½ to 3 pages in length). First you will need to identify the essay's title and author for your readers: i.e. Jonathan Swift states in his essay "A Modest Proposal" Next, briefly summarize the content of the essay for your reader's sake. Following your summary, you will respond point by point to the author's claims and thesis. You may strongly agree or disagree. Whatever the case, make certain that you have a strong thesis/purpose of your own and that you use the text of the original essay along with your supporting evidence (examples, anecdotes, facts, statistics, etc.) to support your case.

See the syllabus for the due date.

A2—Continued**Sample Assignment:****Creative Project**

Purpose: You will learn how to apply academic research ideas to creative works. You also will learn how to think about and execute rhetorical strategies in other genres and the multi-literacies you are a participant in. This helps us be more responsible in our conversations across the disciplines.

Procedure: After you have handed in your academic research paper, you will complete a creative project that exhibits the same argument and topic as your research paper. I want you to experiment with the multi-literacy that you are a participant in and that we have discussed this semester through pop-culture—examples of this include web pages, blogs, film, advertisements, song writing, poetry, fiction, visual art, etc.

You can choose what kind of creative project you want to complete. Examples include: write and record a rock song, paint an oil painting, write a poem, post a YouTube video or create a website for your topic.

The following will be required:

- Your creative project should obviously reflect the same argument and topic that you covered in your academic research paper in a creative way appropriate for the creative form you have chosen.
- **You should consider your purpose, audience and tone as you have in other assignments.** Think about rhetoric and how it pertains to your project. Also, the audience for your research paper was a general academic audience; for your creative project I would expect you would choose something different—what audience would you want your song/poem/painting/website to speak to?
- Include a unique title that you feel captures your purpose and tone (it does not have to be the same as your research paper title).
- You must provide your creative project in a format that our classroom community can experience. Examples of this may include providing a web link or uploading a file. I will create a space within our course for you to do this.

A3. Demonstrate an understanding of how rhetorical expectations vary from discipline to discipline.

Sample Assignment: Your task in this assignment is to describe a cultural phenomenon from three different academic perspectives: an historian's, a sociologist's, and a psychologist's. You are free to choose those phenomena (e.g. people waiting in line for Apple products, eating popcorn at the movie theater, performing the latest dance craze, reading/watching the latest best-selling novel/movie). Be sure to keep in mind that each of these perspectives will require different forms of evidence and have different sets of expectations about what form such a discussion should take.

A4. Use technologies appropriate to purpose and audience.

Sample Assignment:

Technologies: Just as you earlier had to make the same case to four different audiences, now you must perform the same task using different *technologies*. Your audiences are the same: your peers, your parents, the readers of your local newspaper, and your house and senate representatives. Which one gets a blog post? An essay? A PowerPoint presentation?

(See Appendix A2 for the assignment requiring four different audiences, referred to here.)

A5. Demonstrate an understanding of how emerging technologies create emerging genres.

Sample Assignment:

In this assignment, your task is to evaluate the following technologies: a blog, a Facebook post, and a Tweet. Try to figure out what makes each of them different or unique *as a genre* so that you can attempt to describe what a blog, a Facebook post, and a Tweet tend to be like. Are there certain conventions that appear? Do some appear to be longer? Shorter? More or less personal? Argumentative? Inquisitive? If someone had to ask you what a Tweet tends to be like, how would you describe it?

B1. Demonstrate an ability to read and understand texts of a variety of genres, styles and complexity.

Sample assignment:

Reading Response

For this essay, you need to skim through *Reading Culture* and find an essay (please not one of the sample student essays) that is not on the syllabus, but to which you have a response: either strongly agree or disagree. Find the essay that creates the most emotion in you. It is this essay that you should use as the basis of your response essay.

Locate the author's thesis and purpose for writing. Then decide who you believe is the intended audience. Knowing these things will help you to respond to the author.

Then write a response to your essay of choice (2 ½ to 3 pages in length). First you will need to identify the essay's title and author for your readers: i.e. Jonathan Swift states in his essay "A Modest Proposal" Next, briefly summarize the content of the essay for your reader's sake. Following your summary, you will respond point by point to the author's claims and thesis. You

may strongly agree or disagree. Whatever the case, make certain that you have a strong thesis/purpose of your own and that you use the text of the original essay along with your supporting evidence (examples, anecdotes, facts, statistics, etc.) to support your case.

See the syllabus for the due date.

B1—Continued

Sample Assignment:

How to Read Predict and Annotate

1. Read the title and the first paragraph.
2. Jot down 2-3 issues you predict the article will cover, and 2-3 questions you have about those issues.
3. List 3-4 things you already know about the topic. Also list 3-4 things you want to know about this topic.
4. Annotate the essay as you read, using a pen/pencil (not a highlighter!). If you don't want to write in your book, you can make a photocopy, use Post-its, or scan it and use OCR software to create a text document to comment in.
5. As you mark passages, try to emphasize short phrases (5-8 words) to help you remember key ideas: use circles, boxes, squiggles, double-underlines, etc.
6. Aim to include 3-5 short, word-based comments per page. You can include short reactions (aha, huh?, heh, eek, wha-a? hmph, nah, ick), as well as questions, connections ("like Coontz essay," "contrast w/Jefferson"), and/or short summaries of an idea you want to remember ("silence voices in head").
7. Alternately, TXT to the text: use quick, familiar abbreviations: LOL, OMG, etc.
8. When you're done reading, compose 2-3 Discussion Questions of your own. Try to write real questions that you don't know (and want!) the answer to, rather than "teacher-like" questions ("what is the most important theme in this essay?").
9. You may write questions that ask the author something, ask about the author or other writers' experiences, wonder about "what if's," suggest links to other topics or readings, ask

your classmates for input, or ask about related issues. If you get stuck, think about questions that begin with "How..." or "Why...."

10. When you're done reading, list 3-4 things you've learned about the topic from reading. Were any of your questions answered? What else do you still want to know?

B2. Demonstrate an understanding of how texts are structured in specific ways for specific reasons.

Sample Assignment:

In-Class Assignment During Peer Review: As you review your peers' essays, take time on the first two pages to explain what the relationship is between each paragraph and the ones that come before and after it. Identify words or phrases that refer back to information from the previous paragraph or allude to the topic of the following one. Also note the relationships between paragraphs (contrast, cause and effect, claim and narrative example, etc.) suggested by the transition words in each paragraph. If the relationship of a paragraph to the others around it is not clear, indicate this for the essay's author and suggest structural change(s) that could remedy the problem.

B2, Continued

Sample Assignment:

Audience Analysis

Purpose and Audience

AUDIENCE

Part of prewriting

Considerations:

Age, Income level, Education level, Marital status, Interests or Hobbies

PURPOSE

1. What is the intended audience?
2. What does the intended audience already know about the topic?
3. What does the intended audience need to know about the topic?

4. What do you want the intended audience to do as a result of this written account?
5. What part of my topic will interest the audience the most?
6. How can I best get the attention of my audience?
7. What emotion do I want to trigger in my audience?
8. What type of document would be most appropriate for the intended audience (e.g. story, essay, letter, report)?
9. What stylistic aspects of writing should be considered for the intended audience (e.g. word choice, tone, sentence structure, amount of detail, length)?

Audience Analysis 2

Audience analysis worksheet – magazine

Factors to consider: age, sex, location, economic level, educational level, hobbies or interests

1. Look over your magazine and take notes for the following, answering the questions.

A. What is the title of the magazine? What can you tell about the intended audience from the title?

B. Who publishes the magazine? Do you know anything about that group?

C. Look over the table of contents. What are the majority of the articles about? Is there a point of view being promoted? What can you tell about the intended audience from the titles of the articles?

D. Skim through the magazine. Look only at the advertisements. What kind of ads are there? What is the intended audience for these ads?

E. Choose one article to examine. Write down the title of the article. Who is the author of the article? Why or how is this person considered an expert? What has this person written in the past about this topic? Read the first paragraph of the article. Read the last paragraph of the article. What is the subject of the article? What is the topic of the article? Can you detect bias? Is the article intended to be serious or humorous? How long is the article (a paragraph or two, less than a page, several pages)? Does it use a lot of facts? statistics? quotations? Is the vocabulary fairly simple and commonly-used or is it more specialized or difficult? Are the sentences noticeably long? noticeably short? What can you tell about the intended audience from the treatment of the subject matter and style of writing of this article?

F. Do you have a sense of what the audience probably knows about the subject? Do you have a sense of what the audience probably thinks about this subject?

2. Using the information you have gathered from examining this magazine, pretend you are writing an article for this particular magazine. Write a brief article. It should reflect who your audience would be (what subject they would be interested in, the viewpoint they would expect,

and the style of writing that would appeal to them). You will have one hour to complete this assignment. Turn the article in with your notes attached.

B3. Demonstrate an ability to understand and evaluate a text's organization.

Sample Assignment:

In-Class Assignment: the stack of slips of paper before you right now is the reading assignment for the next class period—cut into its individual paragraphs, each numbered randomly. Your assignment today is to pair up and decide in what order the slips should go. By the end of class, you should turn in a sheet detailing what order the slips should go in and, more importantly, an explanation of why you think each paragraph should go where you think it is.

B3—Continued

Sample Assignment:

In-Class Assignment During Peer Review: As you review your peers' essays, take time on the first two pages to explain what the relationship is between each paragraph and the ones that come before and after it. Identify words or phrases that refer back to information from the previous paragraph or allude to the topic of the following one. Also note the relationships between paragraphs (contrast, cause and effect, claim and narrative example, etc.) suggested by the transition words in each paragraph. If the relationship of a paragraph to the others around it is not clear, indicate this for the essay's author and suggest structural change(s) that could remedy the problem.

C1. Use writing and reading for inquiry, learning, thinking, and communicating.

Sample Assignment:

In-Class Writing: Before we begin discussing today's reading, take five minutes and write about what you think about this topic. How did you respond to it? Do you have an opinion about it? Why? Why not?

C1—Continued

Sample Assignment:

Paper 1: Making Connections/Personal Narrative

Topic: You will write a three to four page essay (double-spaced), where you analyze a piece of artwork and connect that artwork to your own life. First, choose a piece of visual art that poses some kind of meaning, argument or statement either about the subject of the art, or the situation it is a part of. You will then write a personal narrative that describes an experience that is in some way connected to the meaning of the artwork. Your paper will draw out the connections between the art and your own experience.

Purpose/Objective: Your purpose in writing this essay is to learn to analyze, make connections and create meaning out of personal experience and rhetoric you encounter, whether that rhetoric is visual, audible, or literary. You will learn to write a personal narrative in a logical manner and by using interesting detail and imagery, so as to make your experience meaningful to the reader/audience. In writing this paper you should learn the difference between summary and analyzing, and put into practice organizational skills.

Process:

1. Your first task is to pick a piece of visual art that poses some kind of argument, meaning, or statement about the subject of the art, or the situation it is a part of. The artwork you choose should make a statement or have meaning, just like a piece of writing you would choose for this kind of assignment would have argument—as opposed to something merely informational. **Your image can be from any visual genre (painting, photography, comic strip, advertisement, sculpture...etc).**

Remember to keep track of *where* you find your artwork (such as a web address); you will be required to include a Works Cited page for the art used.

2. You now need to **summarize the image**. In other words, write an **objective description** of the image. Remember to only describe and not interpret. Try to see what is there before you interpret or assign the image value. Try to accurately describe without interpreting, agreeing, or disagreeing. You would do the same thing if you were summarizing an article. In summarizing a text, you would not tell us what you *think* about the writing, you would only tell us what the author said. For instance, if you take Dorothea Lange’s “Migrant Mother” photograph—instead of describing “a mother with her children gathered around her”, you would say, “a woman with children gathered around her.” We cannot assume they are her children and give the woman the

“value” of being a mother. We just describe what we see. **Your summary should be one paragraph.**

3. Thirdly, now you can **interpret/analyze**. You might say that the subject of the photograph is poor. Why do you think she is poor? What in the composition of the photograph leads you to this conclusion? **Your interpretation should be at least one paragraph long.** As you analyze what you see—you might answer the following questions to help you:

Was the image created in a certain way, for a certain reason? Why?

What is the purpose of the art? Does the artist accomplish their purpose? What in the photograph leads you to this conclusion, such as what strategies does the artist use to accomplish their purpose—light and dark contrasts, colors, texture, or line?

What kind of rhetorical appeals do you see being made in the artwork? (We discuss some of these in Unit 1—emotional, logical, ethos or authoritative, historical, scientific, etc.)

Who do you think the audience of the image is?

What is the artwork saying about the situation it is a part of?

4. Now you will write a personal narrative that relates to or illustrates the meaning of the artwork and/or the situation it is a part of.

Experiment with some of the pre-writing skills we have discussed, such as free writing and brainstorming. After you brainstorm some ideas, choose one to write about for your paper. Begin by describing the situation and setting. Think of details that could bring your narrative to life. (Unit 1 goes over the difference between concrete and abstract language.) Use verbs that best describe the actions, as well as adjectives and nouns that create realistic images. It may help to make a list of the order of events before you begin. The experience can be one specific moment, or it may include years of time. Describe and narrate the event.

The personal narrative portion of the paper should be *at least* one page long.

5. At some point you should honestly evaluate the meaning of the experience, and how it relates to the meaning of the artwork you chose. I always think it is best to be sincere about what something means to you. You should discuss how the experience contributes to the meaning of the artwork, or, vice versa, how the artwork helps you interpret your personal experience. In other words, does the artwork teach you something about your personal experience, or does your experience teach you something about the art? You might also write about the rhetorical situations of both your experience and the art—for instance, what overall situation do both your

personal experience and the art have in common in the community (local, national, or global)? **If you would like to make other connections about how your experiences with both overlap, please do. I don't want to limit your ideas for this paper.**

Your paper should include a thesis statement where you make a statement/claim involving the content of step # 5 above.

6. Finally, organize the above steps into one coherent paper. You may organize the steps in any order you find appropriate. Your final product will include:

1. A description of the artwork you chose (summary).
2. Your interpretation of the art you chose (analyze).
3. Your personal narrative about an event in your life that relates to the artwork chosen. (Remember, the personal narrative portion should take up *at least* one page of writing.)
4. A reflection that ties both the artwork and your experience together (part of this should be a thesis statement).

Last details: Give your paper an **interesting title**. Also, make sure your paper is as clean and error-free as you can make it. Write and then edit your work. Remember, spell check doesn't catch everything. Let the paper reflect the amount of time you spend on the assignment. I want you to care about how the paper looks and reads when you hand it in.

Your paper should be in MLA format, including a Works Cited page with an entry for the artwork you chose. Remember, your paper should be 3 – 4 pages minimum, double spaced. The Works Cited page does not count as a page.

****Please insert a copy of the image at the end of your paper so that I can see what you wrote about. Please don't go to any great expense to accomplish this—I don't mind if it is low resolution.**

C2. Recognize personal and authorial bias when approaching texts, issues, and ideas.

Sample Assignment:

In-Class Writing: Respond to Sebastian Mallaby's "Progressive Wal-Mart. Really." by answering the following questions: 1) What are your opinions about Wal-Mart? What do people who disagree with you about Wal-Mart tend to say? 2) How does Mallaby manipulate you? How do the questions in the first paragraph manipulate you? 3) How does Mallaby represent the people who disagree with him? 4) Is Mallaby biased or unbiased in his treatment of this subject? Is he fair? What evidence from the article can you use to support this assessment?

C2—Continued**Sample Assignment:****Recognizing Purpose, Bias****Unit 2 Essay and Group Presentation**

You should carefully read this assignment sheet. It is very detailed and contains all the information needed to successfully complete both the essay and the group assignment.

Essay (200 points):

First, you should carefully read the handout about writing about literature. It provides information about how you will write this essay – and just as importantly what you should be looking for as you read the narratives. As you read the slave narratives, you should keep in mind that they are arguments. Like any other argument that we have discussed earlier in the course, the narratives were written with a purpose and have specific audiences to whom they are appealing.

Now, for the essay, you will write a 4 – 6 page argument essay, following the paper format listed in the syllabus. The essay will deal with one of the topics below that pertain to *Narrative of the Life of Frederick Douglass* and/or *Narrative of Sojourner Truth*. You may also want to include examples to support your argument from other narratives. This is perfectly acceptable and will make your essay stronger.

The essay also **MUST** have at least 5 outside academic (reliable) sources to support your claim and reasons. This should also include a brief (no more than 1 paragraph) bio of the individual(s) whose story your essay deals with.

Essay Topic Options:

1. What was Douglass’s and/or Truth’s purpose(s) in writing their narratives? To whom are they appealing? Which appeals from Aristotle’s Rhetorical Triangle do they use? Provide examples. Make sure you define the appeals being used.
2. What themes does Douglass use to achieve his purpose(s)?
3. Using the slave narratives as a guide/examples, discuss the concept “there can be no freedom without education.” Why is reading important to freedom? Also include research on the education of slaves in the United States.

4. Irony is a literary device often used by authors. Define irony and how it is used in literature. Analyze how both Douglass and Truth use irony to achieve their purpose in their narratives. (Don't forget to include a discussion of their purpose.)
5. Christianity plays an important role in both Douglass and Truth's narratives. Discuss their views of religion and the role it played in both slavery and abolition. Were they successful in their arguments for or against religion?

Group Presentation (200 points):

Each student will be placed in a group, and each group will be assigned a group leader. If the assigned group leader does not want to accept the responsibilities that go with the position, he or she may find a replacement within the group. Each group will be assigned certain chapters from either Douglass or Truth's narratives. It will be each group's responsibility to address the questions provided for their assigned chapters. It will be up to each group to develop a PowerPoint presentation that deals with questions I provide. These may be used by the entire class to help in the development/writing of their essay. In addition, each group should develop at least one Discussion topic and a quiz for their respective chapters.

Chat rooms are set up for each group to allow Group Discussions necessary to develop the group's presentation material. Now, I am fully aware that it is not possible to get everyone to participate. Therefore, the Group Leader will send me a report telling me who participated and to what extent. Group Presentation Points will be based upon this report. So, don't think that you can just wait until the last minute and then try to join your group – if the assignments are already made and work done – you will just be out of luck and will receive a 0 for this major assignment.

All of the group assignment (PowerPoint, Discussion topics, and quiz) will be due by 5 p.m. on the Sunday prior to their assigned week. These should be submitted as email attachments.

If you have any questions about any part of this assignment, you should email me or schedule a chat session.

Group Presentation:

Carefully read the following:

Group Leader — The member noted with an * is the group leader (at least initially). During the initial meeting, the group leader may request that another group member step up and take over the job. This is fine – just send an email to the instructor with the name of the new team leader.

Initial Meeting — It is the group leader's responsibility to set an initial "meeting" for group members. This may be done in a number of ways: if the group members are local, you may want to meet in person at a designated site and time. If members are not local, you may use chat (rooms are available on the home page for each group), or email. So what happens at this meeting?

- **Appoint/Reaffirm Group Leader.** If the designated team leader does not want to be team leader, elect another as group leader, who will be responsible for coordinating group meetings, interaction with professor, coordinating assignments.
- **Assign Team Tasks.** Decide which team members will be responsible for what parts of the "teaching" assignments. These minimally require:
 - a. **PowerPoint Presentation:** The PowerPoint presentation should address questions/points provided by the instructor by chapters. It should be divided by chapters in the presentation. You may provide additional information if you think it is important. However, THIS SHOULD NOT JUST BE A SUMMARY OF THE ASSIGNED READING, but an analysis of the chapters, looking at literary points such as themes, plots, irony, maxims, anecdotes, etc. Pointing out and discussing ironic passages is especially important. What you are addressing should have relevance to the essay topic options.
 - b. **Quiz:** The quiz should be short answer, multiple choice and/or true/false. You must provide an answer key as well as questions.
 - c. **Discussion Topics:** You should provide at least 1 or 2 possible discussion questions. You may want to provide an important quote and ask the class to analyze and provide their opinions of the quote.
 - d. **Submitting:** The PowerPoint presentation and other presentation material (i.e., quiz and at least one discussion topic) MUST be sent to your professor via an email attachment by 5 p.m. on the Sunday prior to your Presentation Week. You may send the material earlier (earlier will be appreciated). The presentation will be "published" on the course site, and everyone MUST "visit" the PowerPoint and participate in other assignments during the week. The quiz should be short answer, multiple choice and/or true/false. You must provide an answer key as well as questions.

I will be available to participate in chats discussions with any group if necessary and invited.

Groups and Chapter Assignments:

- **Group 1** – Week 9: This group is responsible for Chapters 1 through 5 of Frederick Douglass's narrative. Questions and points to consider:
 1. Chapter 1: Why would slaveholders want to keep a slave ignorant of such a simple thing as the date of his birth? Why do the children of masters suffer more than other slave children?

What is the purpose of Chapter 1? Look at the following quotes and provide analyses of how they relate to the overall theme/argument of the narrative: “By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters to keep their slaves thus ignorant.” “It was a blood-stained gate, the entrance to hell of slavery, through which I was about to pass.”

2. Chapter 2: Why does Douglass suggest that slaves sing out of sorrow rather than out of joy? “The same traits of character might be seen in Colonel Lloyd’s slaves, as are seen in the slaves of political parties.”

3. Chapter 3: What is ironic about Colonel Lloyd’s treatment of his horses compared to the treatment of his slaves? What is a maxim? Explain the slave maxim, “a still tongue makes a wise head.” Discuss the prejudice that existed among slaves from different plantations. Examine the irony of this prejudice.

4. Chapter 4: Why is Mr. Austin Gore a “first rate overseer”? What is the irony of this description of him? What is ironic about his name? Why does Douglass provide examples of incidents of slave murders? Explain the maxim: “It is better that a dozen slaves suffer under the lash, than the overseer should be convicted, in the presence of the slaves, of having been at fault.”

5. Chapter 5: “Why was Douglass so happy to leave the plantation? Why did he particularly want to go to Baltimore? Discuss/analyze the quote “I may be deemed superstitious, and even egotistical, in regarding this event as a special interposition of divine Providence in my favor.”

- **Group 2** – Week 10: This group will be responsible for Chapters 6 – 9. Questions and points to consider:

1. Chapter 6: Provide a discussion of learning to read and explain its importance – especially in relation to Douglass and slaves. Include in the discussion the irony of what Mr. Auld taught Douglass when he forbid Mrs. Auld to teach him to read. Why is Mr. Auld angry when he finds that Mrs. Auld is teaching Douglass his letters? Why does Douglass call Mr. Auld’s forbidding his learning how to read “invaluable instruction”? Why does the inability to read keep men enslaved according to Douglass and Mr. Auld? Who teaches Douglass why black men are not taught to read? Why is this lesson so important to him? Include a discussion/analyses of the following quotes: “In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both.”

2. Chapter 7: Why is it ironic that Douglass bribed little white boys to teach him to read? What irony does Douglass find in this statement: “It is almost an unpardonable offence to teach slaves to read in this Christian country”? How does Douglass learn the meanings of the words abolition and abolitionist? Why is learning to read so important to practicing freedom? Did the slave owners understand that learning to read was important to practicing freedom? Provide examples to support your analyses. Discuss the concept of learning as a curse rather than a blessing.

3. Chapter 8: What happened to Douglass's grandmother after the deaths of Lucretia and Andrew? How does this anecdote help explain the value of slaves? How are slaves valued when compared to livestock? [Point out that ironic comparison of slaves to livestock is a continuous theme of the narrative.] Discuss Whittier's poem. Why does Douglass include this poem in his narrative immediately after the anecdote about his grandmother?

4. Chapter 9: Discuss the irony of the Christian slaveholder. Why does Douglass find irony in the fact that the slaves' Sabbath school is discontinued? Master Thomas proposes to "break" Douglass – why is the use of the verb 'to break' ironic? Why does Douglass suggest that Mr. Covey's "pious soul" adds to "his reputation as a 'nigger-breaker'"? Make sure you discuss the importance (appears throughout the rest of the narrative) of the quote: "After his conversion, he found religious sanction and support for his slaveholding cruelty." Douglass points out many ironies in this chapter – be sure to point out several of these.

- **Group 3** – Week 12: This group is responsible for Chapters 10, 11, and the Appendix. Questions:

1. Chapter 10: Frederick makes the point that although he is still a slave "in form," he is no longer a slave "in fact." What did he mean? Discuss Douglass's idea about why slaves are given the Christmas holiday. Douglass makes the point that many slaves would "rather bear those ills we had, than fly to others, that we knew not of." What does this mean? What would the slaveholders like the slaves to do on the Sabbath? Why is this ironic? Why does Douglass include anecdotes about the two religious slave holders Mr. Hopkins and Mr. Weeden? What point is he attempting to make? Why does Mr. Covey hire Mr. Harrison, a married man? What irony does Douglass find in that?

2. Chapter 11: This chapter deals, among other things, with the names of slaves. Frederick Douglass changed names three times. Discuss why he changed named. Why did Mr. Johnson choose the name Douglass for him? Douglass makes the point that he is initially uncomfortable speaking to a white audience because he still felt like a slave. However, with the encouragement of Mr. Coffin, he does speak and soon gains a new sense of freedom and ease. What do these points say to the teacher? There is a syndrome known as the Pygmalion syndrome. How does it relate to Douglass' experience? What two reasons does Douglass tell us for why he cannot relate the means of his escape? What had Douglass believed about life in the North? Was he correct? What does he find about life in the North?

3. Appendix: Why did Douglass add the Appendix? What does he mean by "slaveholding religion"? Read the hymn/poem. What point is Douglass making by inserting this poem? Douglass points to many ironies in how slaveholding Christians practice their religion. Discuss these ironies. Read and discuss the parody Douglass "copies." What is his intent in using it in his narrative? In this parody is he only criticizing the Christians of the South or is he also criticizing Christians of the North?

Sojourner Truth's Narrative – The final two groups will be responsible for Truth's narrative, which begins on page 575. I have not broken suggestions up by headings. It will be up to you to find material in the narrative that you think is important in relation to writing the final essay. Be sure to include the use of literary devices, such as irony and metaphors and themes that you might recognize from Douglass's narrative. The idea is to see the differences between a woman slave in the north and a male slave in the south, while also recognizing the similarities of themes. As the previous groups, you are responsible for a PowerPoint presentation, quiz, and discussion topics.

- **Group 4** – Week 13: This group is responsible for the first half of *Narrative of Sojourner Truth, a Northern Slave*. Begin with “Her Birth and Parentage” and end with “Finding a Brother and Sister” on page 626. **Points to be considered:** Look closely at Truth's word choice – for example, when she chooses to use the word “in-mates” on page 576, what visual image is she conveying through this word choice? Also, not unlike Douglass, Truth draws metaphors relating slaves to animals (pg. 576). She also uses irony at the bottom of the section titled “Accommodations” on page 576. Also, look at the irony connected to the freedom of Mau-mau Bett (pg. 579). It is said on page 585 that Isabella's trials in life began when she was 9 years old. What happened? Throughout this portion of the book, Isabella often makes reference to her religion. What was her faith and how does she refer to it? Explain slave marriage. What happened to Isabella's son? Truth's narrative mentions Douglass's views of holidays – why does she draw on Douglass's thoughts, and does she agree with him? It states on page 619 that “It has been said that the freedom of the most free of the colored people of this country is nominal; but stunted and limited as it is, at best, it is an *immense* removal from chattel slavery. What does this mean? How does this relate to the feelings expressed by Douglass?
- **Group 5** – Week 14: This group is responsible for the final half of the Truth narrative – beginning with “Finding a Brother and Sister” through the end of the narrative on page 661. Discuss literary devices and points within this section that you feel are necessary to formulating your essay as well as to understanding Truth and her argument and appeal made through this narrative. You might want to look at the different name changes that Truth underwent – draw a comparison with Douglass.

***This presentation assignment will require a lot of work. Do not wait to get started on this. If you have questions, do not hesitate to contact me.

C3. Recognize contradictions and logical problems in texts.

Sample Assignment:

In-Class Presentation: Logical Fallacy Treasure Hunt. Each student is required to find examples of logical fallacies in the wild (newspapers, magazines, ads, speeches, etc.). At mid-term, students bring in their examples, explain the fallacy, and explain why this fallacy is a problem for the text.

C3—Continued

Sample Assignment:

Modes of Persuasion

The students watch online clips from a series of films. These include: *A Time to Kill*, *Twelve Angry Men*, *Dead Poet's Society*, *Legally Blonde*, *Troy*, *The Patriot*, and *Milk*. This assignment is to prove their understanding of pathos, ethos and logos, as well as the aims of argument (persuade, convince, inform, mediate). The assignment follows:

Watch the film clips using the appropriate link under Week 3.

Argument is most effective when you recognize your audience and use pathos, ethos, and logos to either persuade or convince your audience.

For this assignment, write a short (microtheme) essay that demonstrates your understanding of Aristotle's rhetorical triangle (pathos, ethos, and logos) and how these modes of persuasion are used in argument. After watching several clips from different films, you will write a paper that

- defines pathos, ethos, and logos;
- analyzes how these modes of persuasion were used in the clips (e.g., were they used to persuade, inform, convince, mediate); and
- analyzes whether the argument was successful or not and why.

Remember this is an essay – as such it should have an introduction (that contains your thesis), body, and conclusion. Do not just provide a definition for the three appeals and then go in numerical order through the clips answering the questions. Make this a coherent essay. One recommendation for writing this essay is to begin with an introduction that discusses generally Aristotle's triangle and how these appeals are used in argument. Then move through each of the appeals, defining each and providing examples from the various clips to demonstrate how they are used and if they were successful (i.e., the speaker knows his audience). After you move through all three, then wrap it up in a conclusion.

Some of the scenes shown may be up to interpretation as to which appeal they fit. How well you argue whether it is pathos, ethos, or logos (based on the correct definition) will play a large part in your grade. In other words, if I think something is logos and you think it is pathos – it will be your job to convince your reader (in this case, me) that you are correct in your interpretation. This is accomplished through reasons and evidence.

The essay will be at least 3 pages in length and will follow conventions used for writing about film (i.e., name the director and actors/characters on first reference. Film titles should be underlined. The director should be named on first reference to the film. Actors should be named on first reference to a character – the character is who does the action in a film, not the actor. You do not need to use parenthetical citations within your paper or include a Works Cited page. This essay is based on your interpretations and your use of evidence (examples).

You may find information about the clips from the file titled "Clip Information" under this week's folder. This information should be used when you refer to a character because you should also name the actor on first reference. For example: Mr. Keating (played by Robin Williams). It also puts the scene in context because you're not watching the entire film. You may use this to help you explain why you think the argument in a specific clip defines the use of a certain appeal.

If you have questions about this assignment, ask.

C4. Demonstrate an understanding of the relationships between language, knowledge, and power.

Sample Assignment:

In-Class Writing: We have been discussing manipulative language today. In the first paragraph of Radley Balko's essay, identify individual words that you think are designed to manipulate the reader. For example, Bradley describes the *Time* magazine and ABC News sponsored prime-time special "How to Get Fat Without Really Trying" as a "pep rally" for "nutrition activists." Explain how phrases such as "pep rally" and words such as "activists" are manipulative and reveal Balko's attempt to bring you over to his side. Find as many examples as you can. Explain how they work.

C5. Recognize complex ideas and positions in arguments and attempt to understand diverse perspectives.

Sample Assignment:

In-Class Writing: As we move toward essay #3, we need to begin moving beyond simple agreement/disagreement with the readings. Thus far, we have read a series of essays about obesity in America, all of which lay blame in different places—Campos argues that the diet industry is largely to blame for the way we think about weight; Zinczenko argues that corporations are to blame for aggressively marketing unhealthy foods to us from the time we are toddlers; Balko argues that this is ultimately a matter of personal responsibility; Engler, like Zinczenko, takes on the corporations; Banzhaf argues that we should use the courts to regulate the fast-food industry just like we did with the tobacco industry; Schlosser argues that McDonald's advertising to children is profoundly unfair; Orbach argues that western notions of beauty have rendered women's bodies unsatisfactory as they are—they must "conform to an ideal physical type." Here is the task for today: explain why all of this is complicated. I understand that, for some of you, this is a simple issue of personal responsibility. But consider that, if that were the case, this problem would be easily solved. What is it, then, that makes obesity in America such a complex issue? As you explore this complexity, refer to the perspectives from various texts we have read as well as to your personal observations.

C5—Continued

Sample Assignment:

Essay Assignment

In this section of the course, we have been reading about obesity and its causes. Considering the question I have been asking you about each reading, it should come as no surprise that your task in this essay is to discuss this topic in terms of why it is complex. **In short, your assignment is to compose an essay in which you explain why obesity in America is such a complex topic.** I expect you to draw from all the readings in this section of the course and **one source from outside our textbook.**

6 pages, minimum. Times New Roman, 12-Point. Double-spaced throughout. We will turn in final drafts via Google Docs. Due 3/9.

C6—Identify connections between and among texts and their ideas.

Sample Assignment:

Essay #1 Description

Thus far this semester, we've read a number of texts concerned with how we understand the world around us. Your task in the first essay assignment is very similar to the in-class writing I've been asking you to do thus far: you are to **explain how we can see the ideas in either**

Plato’s “Allegory of the Cave” or Bacon’s “The Four Idols” at work in one other text and, more importantly, discuss why this is important. In order to accomplish this, you will need to be certain that you have adequately explained the texts and ideas with which you are dealing, and, more importantly, that you rely upon direct quotations from the texts in order to support your argument and that you cite your sources using MLA in-text citations.

5 pages minimum. Essays not reaching the bottom of the 5th page will be penalized. 12-point Times New Roman font. One-inch margins all around.

C6—Continued

PAPER #2 / SYNTHESIS AND ANALYSIS

PURPOSE: In this essay you will ask and address a “focusing question”. Your focus for the essay should be the question at hand (topic) and answering it (thesis).

Not only will you ask a constructive question that will lead to meaningful inquiry, but you will analyze the rhetorical strategies of a film and synthesize the ideas in the film with that of a written text of your choice. You will make connections between the two sources (film and text) and their diverse perspectives. You will also have the chance to employ organization skills as you structure the essay.

PROCESS:

1. You will have the choice of watching one of three different films: *The Road Home*, *Baraka*, or *Surrogates* (see movie information below). You will choose a topic to write about that is addressed in the movie you choose.

I would suggest: As you watch the film, what topics stand out to you? What questions arise? What would be an interesting topic to write on? When the film is over, take your focus and question and brainstorm, free-write, or idea-map an answer to your question—at least one page. This will help you generate ideas for your paper, and a thesis statement.

2. Some of the topics the movies address are technology, virtual reality, identity, relationships, cultural traditions, marriage and family, global community, environment, art and religion. You are to choose **one written source** besides the film that will help you answer the question/explore your topic. Some of the readings from Unit 2 and Unit 1 cover the same topics as the film. This being the case, you can choose a source we have read for class as a written source for this paper, but you are not required to. **The source you choose to accompany the film needs to be a written source, in any genre.**

3. Answer your focusing question through synthesis (**synthesis puts things together in a new way**, as we will discuss). So, you will use the movie and your written source as a means to come up with new ideas.

For example: What *new* connections and insights do the sources provide? What textual evidence and examples from the sources can I use as evidence to help answer my question? (As you can see it will be important for you to take notes while watching the movie.)

Your paper should show how you have wrestled with the different perspective (movie and text) on the question, and have synthesized these ideas to arrive at your own new view. Remember to include examples from the movie and textual evidence/examples in your paper. (This means you should use specifics, such as quotes).

4. **You will need to include a short rhetorical analysis of the film in your paper.** (What was the purpose? Audience? Genre? What kind of methods did they use to get across purpose, such as ethos, pathos, logic, evidence, or any visual/film techniques? I will provide you with instruction on rhetorical analysis. **Again, it will be important to take notes while watching the movie**).

5. Because I may not have read, heard of, or seen the written source you choose, you will need to include a **summary** of the written source in your paper.

6. The paper should be in MLA format, including a Works Cited page. I'm expecting at least four pages. You will also need to include in-text citation for your sources—this means you need to cite in your paper when you use and quote each source. (I will provide instructions.)

Something to remember NOT to do: Your paper should not be just two gigantic plot summaries with a conclusion at the end. Your paper should wrestle with the topic and use the sources to help you discuss that topic.

Make sure you include everything outlined above; you can use the list as a checklist.

WHERE TO FIND THE FILMS

Baraka: I have placed *Baraka* on reserve in the WSU Stewart Library at the main campus. You can check *Baraka* out and watch it there in one of the viewing rooms.

Surrogates and **The Road Home:** I don't want watching the films to be a financial expense, but I wasn't able to get these titles on reserve in the library; however, *Surrogates* and *The Road Home* are both available online at www.netflix.com, on Netflix "watch instantly". Netflix offers a 30

day **free** trial for “watch instantly” movies (**but if you do this remember to cancel before 30 days is up, otherwise they will charge you \$8**). I am confident that any video rental store will have these titles, but I know that costs money and video rental stores are harder to find these days. You might also check your local city libraries as well. I have provided YouTube links with the trailers for each film.

Movie Info:

Baraka. 1992. Director: Ron Fricke. Genre: Documentary. A movie with no conventional plot: a collection of expertly photographed scenes of the environment and humanity all over the world.

The Road Home. 2000. Rated: G. Director: Yimou Zhang. Writer: Shi Bao. Stars: Ziyi Zhang, Honglei Sun and Hao Zheng. Genre: Drama, Romance. A city businessman returns to his village for the funeral of his father, the village teacher. Prompted by the grief of his mother and her insistence for traditional customs, he recalls the courtship story of his parents. (imbd.com)

Surrogates. 2009. Rated: PG-13. Director: Jonathan Mostow. Stars: Bruce Willis, Radha Mitchell, and Ving Rhames. Genre: Action, Sci-Fi, Thriller. Set in a futuristic world where humans live in isolation and interact through surrogate robots, a cop is forced to leave his home for the first time in years in order to investigate the murders of others’ surrogates. (imbd.com)

Research Paper, APA, Research, Sources

D1. Compose writing that is structurally coherent and unified.

Sample Assignments:

Structural coherence is expected in virtually all student work for ENGL 1010 and ENGL 2010. See “Reading Response” and “Causal Argument”---Appendix A2, above---for examples of assignments that explicitly detail the requirements for unified, structurally coherent writing.

D2. Compose writing assignments with a clear thesis or main idea.

Sample Assignments:

Since all writing assignments for ENGL 1010 and ENGL 2010 are expected to have a clear point or main idea, any writing assignment featured in this Appendix can be used to illustrate this outcome. See “2010 Essay #1” and “Causal Argument”---Appendix A2, above---for two explicit examples of writing assignments requiring a clear thesis.

D3. Control such surface errors as syntax, grammar, punctuation, and spelling.**Sample Assignment:**

In-Class Assignment During Peer Review: As you review your peers' essays, take time on any three consecutive pages to identify errors in spelling, syntax, grammar, and punctuation. Mark the errors in the essay, and then suggest a correction. For problems with grammar or punctuation, do your best to refer the essay's author to relevant page numbers in our handbook by writing the page numbers in the margins of the essay near the error. If you recognize an error in syntax or grammar but do not have a suggestion for fixing it, discuss the error with the essay's author, explaining the problem, and collaborating on its solution. Refer to the handbook for guidance as you work out the solution.

D4. Use a style manual to find answers to grammar or usage questions.**Sample Assignment:**

See "In-Class Assignment During Peer Review"---Appendix D3, above---for a sample assignment relating to this outcome.

E1. Demonstrate an understanding of how effective writing is a recursive process.**Sample Assignment:**

See "Making Connections: Personal Narrative"---Appendix C1, above---for a sample assignment requiring multiple stages of writing and reflection on ideas shaped during these stages.

E2. Develop flexible pre-writing, drafting, peer response, and revision strategies in composing written assignments.**Sample Assignment:**

See "Audience Analysis"---Appendix B2, above---for a sample reflecting a flexible pre-writing and drafting process. See "In-Class Assignment During Peer Review"---Appendix B2 and Appendix D3, above---for sample peer response and revision strategy assignments.

E4. Demonstrate an understanding of how electronic technologies can enhance the way we compose and share texts.

Sample Assignment:

See “Technologies”---Appendix A4, above---for a sample assignment addressing this outcome.

F1—Use library resources to locate appropriate sources for research.

Sample Assignment:

See the “Film Remake Causal Argument”—Appendix A2, above—which directs students to locate academic library sources specific to their individual essay projects, guides students to consider relevant search terms, and suggests standards for determining what sources are credible and appropriate to the type of essay they are writing.

F2—Evaluate potential source material for credibility and usefulness.

Sample Assignment:

In preparing to write the “film remake” causal essay, you need to locate source materials to learn more about the time periods in which each film was made and to support your claims about specific cultural changes reflected in the films. Since the causal essay assignment requires academic sources, you will need to search WSU library databases, books, microfiche, etc. to locate these materials. Refer to our classroom discussions and your library resource instruction as you decide where and how to conduct the search. Also, please feel free to ask the reference librarians for help as needed.

One aspect of locating source materials is evaluating what you find. For each item of source material you decide to use, write the following information in an annotated bibliography:

- The MLA citation of the source, as it will appear on the works cited page of your essay
- A brief summary of the aspects of the source material relevant to your essay and an explanation of how they are relevant

- An explanation of why you deem the source to be credible (This could refer to the author’s authority on the subject, the peer-reviewed nature of the publication, and/or any other aspect of credibility we have discussed in class.)

Alphabetize each source in the bibliography as indicated in your MLA citation guide. Include the summary and credibility information in a paragraph located directly below each citation. Submit the bibliography no later than two (2) weeks before the first draft of the causal essay is due.

(See the “Film Remake” Causal Essay—Appendix A2, above—for a complete description of the sources required for this assignment.)

F3—Use sources to make arguments.

Sample Assignments:

See the “Film Remake Causal Argument”—Appendix A2, above—which directs students to use source materials in order to argue that specific cultural changes have occurred in the time between an original film version and its remake and that these cultural changes are reflected in the attitudes, behaviors, and values represented in the remake.

See the “Essay Assignment”—Appendix C5, above—which asks students to argue their reasons for why obesity is such a complex issue in the U.S. and which requires students to refer to both course-based readings and an outside source to support their arguments.

F4—Summarize, paraphrase, and use quotations appropriately.

Sample Assignment:

See the “Essay #1 Description”—Appendix C6, above—which asks students to adequately explain the texts and ideas from all texts used in the assignment. To do so, students must necessarily summarize portions of the texts and paraphrase specific ideas relevant to the essay. Additionally, the assignment requires students to support their arguments with direct quotes from the texts and cite the sources using MLA in-text citations.

F5—Use MLA citation format and be familiar with one other citation method (preferably APA).

Sample Assignment:

Final: Research Paper and Creative Project

Part 1: Research Paper

Purpose: The purpose of this last paper is to familiarize you with various avenues of research, both online and through the library. You will use these research tools for many classes and future projects, both in academia and in daily life. You will also learn how to implement that research into a purposeful persuasive essay on a pop culture topic and demonstrate your understanding of semiotics (study or observation of signs and symbols). This paper is a culmination of everything we will have covered this semester: synthesis, analysis, argument, research, and pop culture.

Procedure: Write a 7-8 page essay educating your audience on the topic you have chosen and persuading them, through poignant and well-explained evidence, that your argument on the topic is not only a well-informed one, but the best. **Choose at least 2 essays from the textbook as sources.** (Find those essays that relate best to your chosen topic.) Use the dialectic strategies you have developed (logical discussion to investigate the truth of an opinion or theory) to help you come to a kind of middle ground with your issue and to help you represent several sides of the issue fairly. **Please reserve forming a definitive argument on the subject until after you have researched it well.** This will allow you to more fairly represent several sides of the issue and present yourself as a reliable, educated source.

Continue to consider your audience, tone, and purpose as you have in past papers. Assume that your audience does not know the topic well and does not agree with you.

The following must be in place for the final paper:

- At least 6 sources on your topic. This means 2 of the essays from the textbook and 4 sources you find on your own. Refer to the list of kinds of evidence, which I will provide for you.
- A correctly formatted Works Cited page. (Refer to your Handbook under MLA citation. You should be familiar with the basics by now, but be aware that different sources require different citation formulas.)
- A unique title that you feel captures your argument on the topic.
- You do have the **option** of formatting this paper in APA format, instead of MLA. If you do so, refer to the guidelines I provide and refer to your handbook for APA citation. The formulas and methods are different for APA.

As you get closer to putting together your paper, you should note possible “plans” or outlines for organization I will provide, but for now please be aware that you need to actively research the topic, keeping it both specific enough to cover it well in 7-8 pages and open enough that it will appeal to a wide audience.

Part Two: Creative Project

Purpose: You will learn how to apply academic research ideas to creative works. You also will learn how to think about and execute rhetorical strategies in other genres and the multi-literacies you are a participant in. This helps us be more responsible in our conversations across the disciplines.

Procedure: After you have handed in your academic research paper, you will complete a creative project that exhibits the same argument and topic as your research paper. I want you to experiment with the multi-literacy we have discussed this semester through pop-culture and that you are a participant in—examples of this include web pages, blogs, film, advertisements, song writing, poetry, fiction, visual art, etc.

You can choose what kind of creative project you want to complete. Examples include: write and record a rock song, paint an oil painting, write a poem, post a YouTube video or create a website for your topic.

The following will be required:

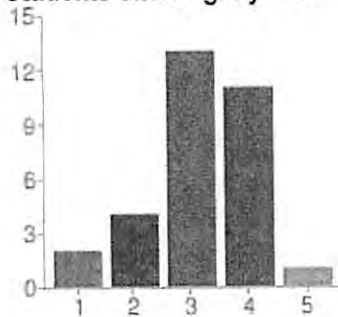
- Your creative project should obviously reflect the same argument and topic that you covered in your academic research paper in a creative way appropriate for the creative form you have chosen.
- **You should consider your purpose, audience and tone as you have in other assignments.** Think about rhetoric and how it pertains to your project. Also, the audience for your research paper was a general academic audience; for your creative project I would expect you would choose something different—what audience would you want your song/poem/painting/website to speak to?
- Include a unique title that you feel captures your purpose and tone (it does not have to be the same as your research paper title).
- You must provide your creative project in a format that our classroom community can experience. Examples of this may include providing a web link or uploading a file. I will create a space within our course for you to do this.

Appendix:**II — Preliminary Assessment Data**

31 responses

Summary [See complete responses](#)

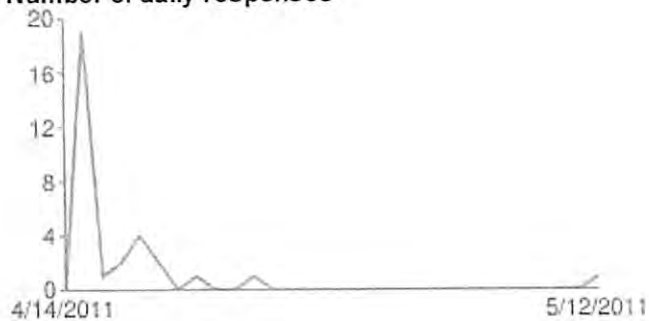
Students entering my ENGL 2010 sections tend to be adequately prepared for the course.



1 -Strongly Disagree	2	6%
2	4	13%
3	13	42%
4	11	35%
5 -Strongly Agree	1	3%

Strongly Disagree Strongly Agree

Number of daily responses



demonstrate knowledge and understanding of the history, underlying theory(ies), and applicable ethical standards in a particular discipline in the arts or humanities.	1 (Strongly disagree) to 5 (Strongly agree)	3.20	1.64	5	3.92	0.85	188	3.86	0.90	334	-	-	-
9 This course required me to understand and evaluate a text's organization.	1 (Strongly disagree) to 5 (Strongly agree)	4.00	1.22	5	4.12	0.71	191	4.10	0.77	345	-	-	-
10 This course required me to use writing and reading for inquiry, learning, thinking, and communicating.	1 (Strongly disagree) to 5 (Strongly agree)	4.20	0.84	5	4.39	0.69	191	4.30	0.71	346	-	-	-
11 This course required me to recognize personal and authorial bias when approaching texts, issues, and ideas.	1 (Strongly disagree) to 5 (Strongly agree)	4.00	0.71	5	4.32	0.71	191	4.13	0.79	343	-	-	-
12 This course required me to recognize contradictions and logical problems in texts.	1 (Strongly disagree) to 5 (Strongly agree)	4.20	0.45	5	4.23	0.70	188	4.06	0.80	339	-	-	-
13 This course required me to demonstrate an understanding of the relationships between language, knowledge, and power.	1 (Strongly disagree) to 5 (Strongly agree)	4.00	0.71	5	4.13	0.75	188	4.04	0.84	334	-	-	-
14 This course required me to recognize complex ideas and positions in arguments and attempt to understand diverse perspectives.	1 (Strongly disagree) to 5 (Strongly agree)	4.20	0.84	5	4.29	0.68	190	4.14	0.75	346	-	-	-
15 This course required me to ask constructive questions that could lead to meaningful inquiry.	1 (Strongly disagree) to 5 (Strongly agree)	4.40	0.55	5	4.15	0.75	190	4.09	0.79	345	-	-	-
16 This course required me to identify connections between and among texts and their ideas.	1 (Strongly disagree) to 5 (Strongly agree)	3.80	0.45	5	4.23	0.64	187	4.16	0.70	340	-	-	-
17 This course required me to compose writing that is structurally coherent and unified.	1 (Strongly disagree) to 5 (Strongly agree)	4.20	0.45	5	4.39	0.68	190	4.28	0.73	344	-	-	-
18 This course required me to compose writing assignments	1 (Strongly disagree) to 5 (Strongly agree)	4.40	0.55	5	4.50	0.66	191	4.43	0.70	347	-	-	-

demonstrate knowledge and understanding of the history, underlying theory(ies), and applicable ethical standards in a particular discipline in the arts or humanities.	1 (Strongly disagree) to 5 (Strongly agree)	3.75	1.04	8	3.78	0.95	146	3.86	0.90	334	-	-	-
9 This course required me to understand and evaluate a text's organization.	1 (Strongly disagree) to 5 (Strongly agree)	4.43	0.53	7	4.07	0.83	154	4.10	0.77	345	-	-	-
10 This course required me to use writing and reading for inquiry, learning, thinking, and communicating.	1 (Strongly disagree) to 5 (Strongly agree)	4.43	0.53	7	4.21	0.74	155	4.30	0.71	346	-	-	-
11 This course required me to recognize personal and authorial bias when approaching texts, issues, and ideas.	1 (Strongly disagree) to 5 (Strongly agree)	4.14	0.69	7	3.92	0.88	152	4.13	0.79	343	-	-	-
12 This course required me to recognize contradictions and logical problems in texts.	1 (Strongly disagree) to 5 (Strongly agree)	4.29	0.49	7	3.87	0.92	151	4.06	0.80	339	-	-	-
13 This course required me to demonstrate an understanding of the relationships between language, knowledge, and power.	1 (Strongly disagree) to 5 (Strongly agree)	4.14	0.69	7	3.94	0.95	146	4.04	0.84	334	-	-	-
14 This course required me to recognize complex ideas and positions in arguments and attempt to understand diverse perspectives.	1 (Strongly disagree) to 5 (Strongly agree)	4.29	0.49	7	3.95	0.84	156	4.14	0.75	346	-	-	-
15 This course required me to ask constructive questions that could lead to meaningful inquiry.	1 (Strongly disagree) to 5 (Strongly agree)	4.29	0.76	7	4.02	0.83	155	4.09	0.79	345	-	-	-
16 This course required me to identify connections between and among texts and their ideas.	1 (Strongly disagree) to 5 (Strongly agree)	4.14	0.69	7	4.09	0.77	153	4.16	0.70	340	-	-	-
17 This course required me to compose writing that is structurally coherent and unified.	1 (Strongly disagree) to 5 (Strongly agree)	4.57	0.53	7	4.15	0.79	154	4.28	0.73	344	-	-	-
18 This course required me to compose writing assignments	1 (Strongly disagree) to 5 (Strongly agree)	4.57	0.53	7	4.34	0.74	156	4.43	0.70	347	-	-	-

q1 = Overall, this COURSE was:

q2 = Overall, this INSTRUCTOR was:

Course	Semester	Instructor	responses	q1 avg	q2 avg	Format
1010	Fall 09		5	3.6	3.8	F2F
1010	Fall 09		6	4.17	4.8	F2F
1010	Fall 09		9	4.11	4.78	F2F
1010	Fall 09		13	3.85	4.15	F2F
1010	Fall 09		21	3.86	3.33	F2F
1010	Fall 09		2	4	4	F2F
1010	Fall 09		7	4.43	4.71	F2F
1010	Fall 09		17	3.65	4.06	F2F
1010	Fall 09		13	3.69	3.85	F2F
1010	Fall 09		7	4	4.17	F2F
1010	Fall 09		8	4.63	4.88	F2F
1010	Fall 09		6	3.5	3	F2F
1010	Fall 09		14	3.36	3.64	F2F
1010	Fall 09		8	3.88	4.63	F2F
1010	Fall 09		10	3.4	3.5	F2F
1010	Fall 09		7	3.57	3.71	F2F
1010	Fall 09		4	4.25	4	F2F
1010	Fall 09		6	4.17	4.17	F2F
1010	Fall 09		8	4.13	4.25	F2F
1010	Fall 09		10	4.7	4.9	F2F
1010	Fall 09		2	4	3.5	F2F
1010	Fall 09		5	4	4.6	F2F
1010	Fall 09		7	4.29	4.71	F2F
1010	Fall 09		4	4.25	5	F2F
1010	Fall 09		9	4.22	4.78	F2F
1010	Fall 09		11	4.09	4.36	F2F
1010	Fall 09		5	4.2	4.4	F2F
1010	Fall 09		6	4	3.5	F2F
1010	Fall 09		12	4.75	4.92	F2F
1010	Fall 09		14	3.79	4.5	F2F
1010	Fall 09		3	3.33	5	F2F
1010	Fall 09		7	4.71	5	F2F
1010	Fall 09		6	4.5	4.5	F2F
1010	Fall 09		5	4.4	4.4	F2F
1010	Fall 09		18	3.94	4.33	F2F
1010	Fall 09		13	3.69	4	F2F
1010	Fall 09		8	4.25	4.25	F2F
1010	Fall 09		18	4.11	4.44	F2F
1010	Fall 09		5	4.4	4.4	F2F
1010	Fall 09		5	4	4	F2F
1010	Fall 09		5	3.6	3.8	F2F
1010	Fall 09		13	4.46	4.54	F2F
1010	Fall 09		11	3.55	3.6	F2F
1010	Fall 09		12	4	4.33	F2F
1010	Fall 09		9	3.89	4.11	F2F
1010	Fall 09		13	4.38	4.38	Onl

1010 Fall 09		9	4	4.33 Onl
1010 Fall 09		12	3.33	3.67 Onl
1010 Fall 09		11	3.91	4.09 Onl
1010 Fall 09		15	4.6	4.67 Onl
1010 Fall 09		9	4.56	4.67 Onl
1010 Fall 09		8	4	4 Onl
2010 Sum 09		7	4.14	4.14 Onl
2010 Sum 09		5	3.8	3.8 Onl
2010 Sum 09		6	3.17	3 Onl
2010 Fall 09		15	4.67	4.87 Onl
2010 Fall 09		6	4.33	4.67 Onl
2010 Fall 09		5	3.2	3 Onl
2010 Fall 09		11	4.64	4.91 Onl
2010 Fall 09		6	4.17	4 Onl
2010 Fall 09		5	3.8	3.6 Onl
2010 Fall 09		6	4.17	4.17 Onl
2010 Fall 09		10	4.4	4.6 Onl
2010 Fall 09		5	3.8	3.4 Onl
2010 Fall 09		10	3.8	4.3 Onl
2010 Fall 09		8	3.75	4.13 Onl
2010 Fall 09		5	4.2	4.4 F2F
2010 Fall 09		6	4.83	4.83 F2F
2010 Fall 09		9	3.89	3.67 F2F
2010 Fall 09		4	3.75	4.25 F2F
2010 Fall 09		6	4.17	4.33 F2F
2010 Fall 09		3	3.67	4 F2F
2010 Fall 09		11	4.27	3.8 F2F
2010 Fall 09		8	4.38	4.75 F2F
2010 Fall 09		17	3.82	4.06 F2F
2010 Fall 09		8	4.25	4.63 F2F
2010 Fall 09		8	4	4.38 F2F
2010 Fall 09		15	3.8	4.07 F2F
2010 Fall 09		7	3.71	3.71 F2F
2010 Fall 09		13	3.92	4.08 F2F
2010 Fall 09		12	4.25	4.25 F2F
2010 Fall 09		15	4.27	4.33 F2F
2010 Fall 09		8	3.38	3.5 F2F
2010 Fall 09		6	4	4.17 F2F
2010 Fall 09		8	4	4.75 F2F
2010 Fall 09		9	3.37	4 F2F
2010 Fall 09		7	3.57	3.71 F2F
2010 Fall 09		10	3.9	4.1 F2F
2010 Fall 09		9	3.89	3.89 F2F
2010 Fall 09		16	4.06	4.06 F2F
2010 Fall 09		7	4.14	4 F2F
2010 Fall 09		7	4.14	4.57 F2F
2010 Fall 09		3	5	5 F2F
2010 Fall 09		9	4	3.89 F2F
2010 Fall 09		9	4.33	4.22 F2F

2010 Fall 09		8	4.75	5 F2F
2010 Fall 09		16	4.38	4.31 F2F
2010 Fall 09		5	4.4	4.6 F2F
2010 Fall 09		10	4.5	4.4 F2F
2010 Fall 09		7	4.43	4.86 F2F
2010 Fall 09		10	4.2	4.5 F2F
2010 Fall 09		5	4.2	4.4 F2F
2010 Fall 09		10	3.9	4.1 F2F
1010 Sum 09		1	3	5 F2F
1010 Sum 09		0		F2F
1010 Sum 09		2	4.5	5 F2F
1010 Sum 09		1	3	2 F2F
1010 Sum 09		5	4.4	4.8 F2F
1010 Sum 09		3	5	5 F2F
1010 Sum 09		4	4.5	5 F2F
1010 Sum 09		1	5	5 F2F
2010 Sum 09		2	4.5	4.5 F2F
2010 Sum 09		6	4.83	4.83 F2F
2010 Sum 09		6	4.17	4.5 F2F
2010 Sum 09		10	4.4	4.8 F2F
2010 Sum 09		3	3.33	3.67 F2F
2010 Sum 09		3	2.67	2.33 F2F
2010 Sum 09		4	5	5 F2F
2010 Sum 09		4	4.25	4.5 F2F
1010 Sum 09		5	4.2	4.8 Onl
1010 Sum 09		9	3.56	3.44 Onl
1010 Sum 09		9	4.11	4.22 Onl
1010 Sum 09		7	4.57	4.86 Onl
1010 Sum 09		10	4.6	4.8 Onl
1010 Sum 09		6	4.33	4 Onl
2010 Sum 09		7	4.14	4.14 Onl
2010 Sum 09		5	3.8	3.8 Onl
2010 Sum 09		6	3.17	3 Onl
2010 Sum 09		8	3.5	3.5 Onl
2010 Sum 09		5	4.6	4.4 Onl
2010 Sum 09		8	4.25	4.25 Onl
2010 Sum 09		6	4	4.33 Onl
1010 Spr 09		3	4.67	4.67 F2F
1010 Spr 09		5	3.6	3.6 F2F
1010 Spr 09		9	4.78	4.89 F2F
1010 Spr 09		1	5	5 F2F
1010 Spr 09		1	5	5 F2F
1010 Spr 09		1	5	5 F2F
1010 Spr 09		4	4.25	4.25 F2F
1010 Spr 09		5	4.4	4.6 F2F
1010 Spr 09		7	3.86	4.29 F2F
1010 Spr 09		4	4.5	4.75 F2F
1010 Spr 09		4	4.5	4.25 F2F
1010 Spr 09		3	4	4.33 F2F

1010 Spr 09		1	3	3 F2F
1010 Spr 09		2	4	5 F2F
1010 Spr 09		5	3.8	4.8 F2F
1010 Spr 09		1	3	4 F2F
1010 Spr 09		6	4.83	4.83 F2F
1010 Spr 09		3	3.33	4 F2F
1010 Spr 09		4	4	4.25 F2F
1010 Spr 09		2	4.5	5 F2F
1010 Spr 09		2	4	4 F2F
1010 Spr 09		2	3	4 F2F
1010 Spr 09		3	5	5 F2F
1010 Spr 09		3	4	3.67 F2F
1010 Spr 09		1	5	5 F2F
1010 Spr 09		5	4.6	4.6 F2F
2010 Spr 09		1	2	2 F2F
2010 Spr 09		2	4.5	4.5 Ind St
2010 Spr 09		3	3.33	3.33 F2F
2010 Spr 09		16	4.19	4.06 F2F
2010 Spr 09		14	4.5	4.43 F2F
2010 Spr 09		4	4.75	4.75 F2F
2010 Spr 09		5	4.2	4 F2F
2010 Spr 09		2	4	5 F2F
2010 Spr 09		5	4.2	4.4 F2F
2010 Spr 09		12	4.42	4.58 F2F
2010 Spr 09		1	4	4 F2F
2010 Spr 09		2	4.5	4.5 F2F
2010 Spr 09		5	4.8	4.8 F2F
2010 Spr 09		2	4	4 F2F
2010 Spr 09		4	3.5	4 F2F
2010 Spr 09		7	4.71	4.43 F2F
2010 Spr 09		3	4	4.33 F2F
2010 Spr 09		3	2.67	3 F2F
2010 Spr 09		1	1	1 F2F
2010 Spr 09		10	4.2	4.4 F2F
2010 Spr 09		3	3	3.33 F2F
2010 Spr 09		4	4.5	4.75 F2F
2010 Spr 09		7	3.71	3.86 F2F
2010 Spr 09		4	4.5	4.75 F2F
2010 Spr 09		3	2.33	2 F2F
2010 Spr 09		4	3.75	3.75 F2F
2010 Spr 09		4	3	2.75 F2F
2010 Spr 09		5	4.6	4.6 F2F
2010 Spr 09		5	4.2	4.4 F2F
2010 Spr 09		3	4.33	4.33 F2F
2010 Spr 09		7	4.29	4.43 F2F
2010 Spr 09		4	4.75	4.75 F2F
2010 Spr 09		9	4.44	4.44 F2F
2010 Spr 09		17	4.29	4.47 F2F
2010 Spr 09		3	4.67	5 F2F

2010 Spr 09		6	3.33	3.33 F2F
2010 Spr 09		3	4	4.33 F2F
2010 Spr 09		6	4.83	4.67 F2F
2010 Spr 09		3	4.67	4.67 F2F
2010 Spr 09		3	4.33	4.33 F2F
1010 Spr 09		11	4.55	4.83 Onl
1010 Spr 09		4	4.5	4 Onl
1010 Spr 09		8	4.13	4.5 Onl
1010 Spr 09		4	4.5	4.25 Onl
1010 Spr 09		9	4.22	4.56 Onl
1010 Spr 09		9	4.89	4.89 Onl
1010 Spr 09		6	3.83	3.5 Onl
2010 Spr 09		10	4.6	4.8 Onl
2010 Spr 09		7	3.86	4 Onl
2010 Spr 09		11	4.18	4.64 Onl
2010 Spr 09		6	3.83	4.67 Onl
2010 Spr 09		7	4.29	4.86 Onl
2010 Spr 09		4	4.75	5 Onl
2010 Spr 09		7	3.71	3.43 Onl
2010 Spr 09		10	4.5	4.7 Onl
2010 Spr 09		9	4	4.11 Onl
2010 Spr 09		8	4.5	4.38 Onl
2010 Spr 09		10	4.3	4.2 Onl

**Composition Program Effectiveness
(Program Averages for Course and Instructor Effectiveness)**

	1010		2010	
SP 2010				
Course	3.91		4.08	
Instructor	4.07		4.23	
FA 2010				
Course	4.15		4.08	
Instructor	4.34		4.21	
SP 2009				
Course	4.22		3.98	
Instructor	4.45		4.06	
FA 2009				
Course	4.03		4.11	
Instructor	4.25		4.26	
SP 2008				
Course	4.13		4.18	
Instructor	4.22		4.33	
FA 2008				
Course	4.12		4.04	
Instructor	4.23		4.15	

Appendix

III — Sample Syllabi

English 1010: Introductory College Writing

MWF 10:30 - 11:20 Davis 105 | Instructor: Emily Petersen

Email: emilypetersen2@weber.edu

Office: EH 226 | Office Hours: T 1:30 to 2:30 & Th 10:30 to noon

Course:

First-semester freshman composition is a course dedicated to reading and writing, and this semester we will do a great deal of both. The chief objective of this course is to introduce students to strategies of reading and writing that will benefit them as they move through college (and beyond). But freshman composition is more than just this. It is a course aimed at providing students with the skills necessary to read critically the world around them and the texts they encounter in it, and it prepares students to construct and articulate arguments about that world.

Texts:

The Brief McGraw-Hill Reader: Issues Across the Disciplines. Gilbert H. Muller
Brief New Century Handbook (BNCH): MLA Update Edition. Hult and Huckin.
Weber Writes 2011-2012. Ed. Scott Rogers

Assignments:

Bibliographic Essay: For this essay, you will summarize and connect a minimum of 6 sources (from our reading in class). Your essay should track various ideas and comments on the overarching issue of the sources and discuss who says what and why they say what they say (if possible).

Essays:

2 argumentative essays of graduated length, complexity, and grade weight. Each essay should include the elements of writing we discuss in class.

Readings:

You are to come to class each day ready to discuss each reading.

Reading Responses:

Over the course of the semester, you are to turn in ten (10) reading responses. These are to be a minimum of two full pages, typed, and should adhere to the following format: **1 part summary of the text's argument, 1 part discussion of connections between and among other texts we have read, and 1 part evaluation of the argument or topic. Each section is worth 1/3 of the assignment's total grade.**

Warning: you must stay on top of these. I will not accept them late, and they are due on the day we are to discuss the text.

In-Class Writing:

I will periodically give you questions to write about in class. These will be geared toward preparation for an upcoming essay. These will usually be taken up and graded.

Discussion Questions:

Over the course of the semester, you will write up 15 discussion questions to go with 15 readings. These are due on the day of the reading. I will gather them up and use them to lead the discussion for that day. When you're done reading, compose 2-3 questions of your

own. Try to write real questions that you don't know (and want) the answer to, rather than "teacher-like" questions. You may write questions that ask the author something, ask about the author or other writers' experiences, wonder about "what if's," suggest links to other topics or readings, ask your classmates for input, or ask about related issues. If you get stuck, think about questions that begin with "How" or "Why."

Percentages:

Bibliographic Essay — 15%
Essay 1 — 20%
Essay 2 — 30%
Reading Responses (10) — 10%
In-class Writing — 10%
Discussion Questions (15) — 10%
Final Exam — 5%

Policies:

Attendance is mandatory. I will take roll every day. You may miss this class FOUR TIMES without penalty. Each absence after the fourth will result in a 2-point reduction of your final grade.

Assignments are due at the beginning of class, unless prior arrangements are made. If assignments are not delivered into my hands then and there, they will be considered late.

Assignments must be stapled.

Late work will be penalized 1 point for each day it is overdue. This includes weekends.

I will not accept ANY assignment turned in via email unless prior arrangements have been made. This is for your protection. I receive far too much email on a daily basis, and there is a good chance that your assignment might be lost.

I expect you to behave civilly and respectfully at all times (both to me and to your peers). Should you behave inappropriately (sleeping, reading the newspaper, doing other work in my class, etc.) you will be asked to leave the class and then counted absent. Behave appropriately and respectfully.

I reserve the right to make changes to the syllabus to accommodate the dynamics of the class.

Plagiarism is the attempt to claim another's work as your own. The WSU Student Code defines plagiarism as "the unacknowledged (uncited) use of any other person or group's ideas or work" (Section 6-22, part IV, subsection D). Any attempt to claim credit another's work, in whole or in part, is a violation of this policy and is regarded as a serious offense. Plagiarism will result in failure of the course.

In the event of an **extended campus closure** I will continue to provide instruction and interaction via email. You can expect a message from me on MWF of each week during the closure and you should keep up with your reading and homework assignments. The message will contain a Word attachment with a lecture substitute, directions for assignments or readings, and any other relevant information. Assignments can be turned in by email during such an event.

Accommodations:

Any student requiring accommodations or services due to a disability must contact Services for Students with Disabilities (SSD) in room 181 of

the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary. Weber State University recognizes that there are times when course content may differ from a student's core beliefs. Faculty, however, have a responsibility to teach content that is related to the discipline and that has a reasonable relationship to pedagogical goals. If you, as a student, believe that the content of the course conflicts with your ability to pursue a topic, you may request a resolution from the instructor. Please see WSU policy 6-22 for further clarification on this policy.

Core Beliefs: According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs.”

How To Calculate Your Grade:

Each assignment has a percentage next to it. All you need to do is multiply the score on the assignment by the percentage. Here's what that might look like if you made an 87 on essay one and a 92 on the reading responses:

$$\begin{array}{r}
 87 \times .15 = 13.05 \\
 + \\
 92 \times .10 = 9.2 \\
 \hline
 22.25
 \end{array}$$

For just these two assignments, there are 22.25 points earned. You simply need to continue do this for the remainder of your assignments. Add up the points, and you have your grade.

Where We Are	What We're Learning	Date	What We're Reading	What Is Due
Week One	How to Read	M 8/22	Introductions & Syllabus	
		W 8/24	McGraw Hill pgs. 2-9, 162-163	
		F 8/26	“The Lonely, Good Company of Books” Rodriguez (172)	

Week Two	Annotating	M 8/29	McGraw Hill pgs. 9-15 "The Graduates" Menand (177)	
		W 8/31	"Learning to Read and Write" Douglass (166) "America, Still on Top" Gregorian (180)	
	Connecting	F 9/2	McGraw Hill pgs. 24-27 <i>Weber Writes</i> "Mrs. X" <i>Weber Writes</i> "Ride on the Magic School Bus"	Reading Response 1
Week Three	Paraphrasing	M 9/5	Labor Day – No Class	
		W 9/7	BNCH pgs. 151-159 "Sex Ed" Quindlen (183) "Unplugged: The Myth of Computers" Gelernter (186)	
	Summarizing	F 9/9	BNCH pgs. 160-164 "When Bright Girls Decide that Math Is a Waste of Time" Jacoby (190) <i>Weber Writes</i> "The New Music Industry: Survival of the Smartest"	Reading Response 2
Week Four	Commas	M 9/12	McGraw Hill pgs. 196-197 BNCH pgs. 463-471 "Sex, Lies, and Conversation: Why Is It So Hard for Men and Women to Talk to Each Other" Tannen (70)	
		W 9/14	BNCH pgs. 407-417 "Once More to the Lake" White (200)	
		F 9/16	"Stone Soup" Kingsolver (206) <i>Weber Writes</i> "The Real Cause of Childhood Obesity"	Reading Response 3
Week Five	Introductions	M 9/19	BNCH pgs. 65-70 "An American Childhood" Dillard (214)	
		W 9/21	"Love, Internet Style" Brooks (220) "Once Upon a Quinceañera" Alvarez (223)	
	Conclusions	F 9/23	<i>Weber Writes</i> "Don't Fear the Reaper"	Reading Response 4

			<i>Weber Writes</i> "People and Tanning: A Deadly Love Affair"	
Week Six	Drafting Revising	M 9/26	Drafting	
		W 9/28	Workshopping	
		F 9/30	TBA	Bibliographic Essay Due
Week Seven	Thesis Statements	M 10/3	McGraw Hill pgs. 326-327 BNCH pgs. 71-78 "The Gangster as Tragic Hero" Warshow (330)	
		W 10/5	"Why We Love 'Mad Men'" Goodlad (335) "The Globalization of Eating Disorders" Bordo (349)	
		F 10/7	"Wonder Woman" Steinem (341) <i>Weber Writes</i> "What Are Words on a Page Without Love in Your Heart?"	Reading Response 5
Week Eight	Argument	M 10/10	McGraw Hill pgs. 78-85 "Supersaturation, or, the Media Torrent and Disposable Feeling" Gitlin (354)	
		W 10/12	McGraw pgs. 86-91 "The Gettysburg Address" Lincoln (91) "Escape from Wonderland: Disney and the Female Imagination" Ross (362)	
		F 10/14	McGraw Hill pgs. 386-387 "One Writer's Beginnings" Welty (390) <i>Weber Writes</i> "Santa Claus: Do You Believe?" <i>Weber Writes</i> "A Mother's Choice"	Reading Response 6
Week Nine	Argument	M 10/17	McGraw Hill pgs. 93-98 "Superman and Me" Alexie (396) "Moving Along" Updike (400)	
		W	McGraw Hill pgs. 98-105	Reading

		10/19	"Finding Neverland" Gates (404) <i>Weber Writes</i> "Starting High School Later: Beneficial or a Waste?"	Response 7
		F10/21	Fall Break – No Class	
Week Ten	Pathos Ethos Logos	M 10/24	BNCH pgs. 88-90 "Regarding the Torture of Others" Sontag (409)	
		W 10/26	<i>Weber Writes</i> "How One Teacher Can Make a Difference" <i>Weber Writes</i> "Why Here, Not There?"	
		F 10/28	Handout: "Shooting an Elephant" by George Orwell <i>Weber Writes</i> "Plan B"	Reading Response 8
Week Eleven	Brainstorming Drafting Revising	M 10/31	McGraw Hill pgs. 34-42 "Freewriting" Elbow (61)	
		W 11/2	McGraw Hill pgs. 44-55 "The Maker's Eye: Revising Your Own Manuscripts" Murray (65)	Come ready to draft your paper
		F 11/4	McGraw Hill pgs. 59-61 Revising	Bring draft of Essay 1
Week Twelve	MLA Citation and Documentation	M 11/7	McGraw Hill pgs. 274-275 "The Declaration of Independence" Jefferson (278)	Essay 1 Due
		W 11/9	"Is Texas America?" Ivins (287)	
		F 11/11	"Cyberspce: If You Don't Love It, Leave It" Dyson (294) <i>Weber Writes</i> "Wolves, What Large Populations You Have"	Reading Response 9
Week Thirteen	Evaluating Sources	M 11/14	BNCH pgs. 129-138 "Nickel and Dimed" Ehrenreich (305)	
		W 11/16	"Stranger in the Village" Baldwin (314)	
		F 11/18	<i>Weber Writes</i> "The Meltdown on	Reading

			Nuclear Meltdowns and the Resulting Radiation" <i>Weber Writes</i> "The Death Penalty: An Ineffective Practice with Risk"	Response 10
Week Fourteen	Plagiarism	M 11/21	BNCH pgs. 143-164 McGraw Hill pgs. 430-431 "Children in the Woods" Lopez (436)	
		W 11/23	"The Obligation to Endure" Carson (448)	Discussion Questions due today
		F 11/25	Thanksgiving Break – No Class	
Week Fifteen	Revising	M 11/28	Workshopping	Bring draft of Essay 2 to class
		W 11/30	Workshopping	Bring draft of Essay 2 to class
		F 12/2	Test Review / Class Party	Essay 2 Due
Finals Week	Final Examination: Wednesday, December 7, 2011 10:30 a.m. to 12:20 p.m. in our classroom			

English 1010 – Introduction to Writing – Fall 2011
Evening Classes at Davis Campus
K. Scott Forman – H: 992-3421 – C: 671-6578
kforman@weber.edu

English 1010, Beginning Writing, and Freshman Composition are titles that describe this course. What do these titles really mean? This course is dedicated to reading and writing, the chief objective being an introduction to strategies for reading, writing, and thinking that will benefit the student throughout a college career and into post-college life. This is a General Education or GENED credit class and is required for all students to graduate. It also requires a statement of expected learning outcomes and how those outcomes will be assessed (which will appear later in this syllabus). Students should learn, develop, and use skills necessary to understand the world around them, construct and articulate writing that clearly conveys an understanding of that world, and create a community within the classroom to practice taking part in the larger intellectual conversation. Please see the sections on Outcome Goals, Plagiarism/Academic Dishonesty, Students with Disabilities, and Core Beliefs for specific Department and University policy.

English 1010 Outcome Goals:

Students exiting English 1010 with a C or better should be able to do the following:

Writing

- Compose sentences and paragraphs and essays that are grammatically correct and coherent.
- Understand and use the pre-writing, drafting and revision process in composing written assignments.
- Compose writing assignments with a clear thesis, theme, or point.
- Indicate quoted or paraphrased material properly (including citations).
- Understand differences in tone and voice in their own writing and be able to apply each appropriately to their writing assignments.
- Use topic sentences and transitions effectively.
- Produce writing that requires structure and organization.
- Use a style manual to find answers to grammar or usage questions.
- Use texts in combination to make arguments.

Reading

- Read and understand texts of a variety of genres, styles and complexity.
- Consider critically the texts and ideas presented in the course.
- Understand that texts are structured in specific ways for specific reasons.
- Identify connections between and among texts and their ideas.

Critical Thinking

- Approach issues and ideas in an objective fashion.
- Recognize contradictions and logical problems with issues and ideas.
- Work with complex ideas without over-simplifying or treating them in a reductive manner.

- Recognize a writer's agenda.

Research and Argumentation

- Use sources to make arguments without ceding their own voice.
- Use library databases and/or other online resources.
- Evaluate potential source material for credibility and usefulness.

Plagiarism/Academic Dishonesty: These two are very close: Plagiarism is the uncredited use (both intentional and unintentional) of somebody else's words or ideas, and is not accepted at Weber State University. Academic Dishonesty is basically cheating, for example having someone else write your papers for you. We will discuss this in detail in class. Please read the section in Reading and Writing from Literature on MLA Documentation Style, pp. 138-42, or check out the MLA section at the Online Writing Lab (OWL) at Purdue:

<http://owl.english.purdue.edu/owl/resource/747/01/>

The WSU English Department and University policy states:

Academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, falsification, accessing unauthorized course or test information, using unauthorized resources or breaches of copyright law and will not be tolerated in this class. **The penalty for academic dishonesty in this course will be a failing grade.**

Students with Disabilities: Any student requiring accommodations or services due to disability must contact Services for Students with Disabilities (SSD) in room 181 of the Student Services Center and accommodations will be made, including course materials and syllabi in alternative formats if necessary. Let me point out that there are a number of disabilities, including dyslexia or Attention Deficit Disorder (ADD), which can be accommodated. See me or a member of the SSD staff if you have any questions.

Core Beliefs

The University recognizes that students' core beliefs may make it difficult for some students to fulfill requirements of some courses or majors. In these cases the University will make reasonable efforts to help students reach their academic goals. This may not, however, always be possible. The University assumes no obligation to ensure that every student is able to complete every major. PPM 4-1 VIII, PPM 9-5 II.B.5 and 6, PPM 6-22. This policy does not require faculty to alter course content or to grant accommodation requests except in those cases when denial would be illegal or arbitrary and capricious.

Contingency Planning: the university is especially concerned about infectious diseases and other disasters that could result in the closure of the campus this year. In the Spring of 2009, faculty were asked to include alternative plans to complete classes if such an incident were to occur. The plan for this class focuses on email. It is imperative that you provide a working email and other contact information, such as telephone numbers, as soon as possible to me. The university requires students to maintain Wildcat email accounts.

Conflict Resolution: If you, as a student, believe that the content of this course conflicts with your ability to pursue the topic you may request resolution from the instructor. In other words, if something is offensive (including me), or goes against your beliefs and values, please see me so we can resolve the issue. If you do not feel you can speak to me to resolve your issues, please contact the Department Chair, Dr. Kathy Herndon.

Office Hours: As I am an adjunct professor and have another life, in addition to WSU: I don't have specific office hours, but this semester I plan to be available on the Ogden Campus on Mondays and Wednesdays from 1:00 p.m. to 4:00 p.m. in Room 226 in Elizabeth Hall. I try to make myself available 24/7, and will be available for consultations by appointment or virtually via email/telephone whenever possible. Please contact me and we can set an appointment. I usually check my email several times a day.

TEXTS:

Required by Me:

Reading and Writing from Literature, 3rd Edition, John E. Schwiebert (RWL) – ISBN:061845411X
 Frankenstein, Dracula, Dr. Jekyll & Mr. Hyde – Shelley, Stoker, Stevenson – ISBN:0451523636

Recommended by Me:

The Elements of Style, Strunk & White – ISBN: 020530902X

For all MLA Documentation questions that go beyond the text book, we will be referring to the Online Writing Lab (OWL) at: <http://owl.english.purdue.edu/owl/resource/747/01/>

ASSIGNMENTS/GRADING:

Attendance/Participation

Come to each class prepared to discuss the reading or turn in your writing as required. Each week's reading assignment is clearly listed, below, as well as writing assignment due dates, either for peer review or grading. This is part of Participation and Attendance, and both are graded (100 points). For evening classes that meet once a week students are allowed one unexcused absence. Subsequent unexcused absences will deduct one letter grade from the student's scores (60 points). I'm not particularly fond of late arrivals and early departures without prior coordination. If you have concerns, please talk to me in class, by phone or email, etc. I will work with you if you will work with me.

Discussion

Prior to the beginning of class each week I require a post in the Canvas Discussion area (WSU Online) regarding the material that we will be covering. **For example, if it is Week 4 for a Monday evening class student, she or he would post a comment in the discussion before class – before 5:30 p.m. on that Monday (the earlier the better) - regarding what we will be covering in Week 4.** I prefer content specifically related to the week we are on; however, this

comment may include a thoughts on the readings for that week or any week, current writing projects, questions about a previous week's lecture or class period, or problems you may be experiencing in class. It can resemble an excerpt from a reading notebook or commonplace book, a draft of something you are working on, or just feedback in general. These comments are valued at 10 points-a-piece, and add up quickly (15 weeks = 150 points). Be advised: discussion comments that sound the same every week – Hi, the reading was great, I'm enjoying your class – will eventually become tiresome and worth little to you, or me. You should be able to review what your classmates are saying. These comments have due dates – you can check the Calendar or Assignments section in Canvas for the date and time your discussion comments are due by.

Writing Assignments

There will be four writing assignments over the semester, each will be peer-reviewed in class, edited and revised, and then handed in to me for an additional review. After this process, each student will include a final version of these four writing assignments in a writing portfolio (see portfolio instructions, below). The grading criteria will follow the writing outcomes mentioned above: sentences, paragraphs, and essays are grammatically correct and coherent, drafting and revision process has been applied, clear thesis/theme/point, MLA Style where applicable, demonstration of basic literary terms, such as tone and voice, structure and organization, etc. These assignments will be worth 50 points each, and will take into account your peer reviews.

Final Portfolio

The Final Writing Portfolio will contain **four** pieces of writing, *which can be final versions of the four writing assignments we do in class, or something else you may wish to submit that meets the requirements of good writing* (150 total points). The following is required to be in the Portfolio:

- One essay on **one, some, or all of the novels**. This essay will delve into your understanding, opinion, and ability to write about your chosen topic regarding Frankenstein, and/or Dracula, and/or Dr. Jekyll and Mr. Hyde. It will be done in MLA style and should, at a minimum, include quotations, direct and indirect, from the texts you choose to write about. We will discuss this at length in class.
- One essay examining a piece of literature or a research paper on a topic approved by me. This essay/research paper will be in MLA style. If you select something outside of the text – a piece of literature or a research topic, please get approval from me. This essay can also be on any of the novels. When writing a literary essay there are a number of options, which we will cover in class, but may include an explication of a poem, an argumentative essay making a point about a particular piece, a comparison/contrast essay between two pieces of literature, or two writers, or even an essay examining the relationship of the author to his/her creation.
- Two additional pieces of writing. These can be anything, but it is highly recommended to use work you have completed in class. Some examples could be a short story, an essay, a group of poems, a screenplay, part of a novel, etc.
- **NOTE: one of the four pieces of writing, above, must include all of your drafts, peer reviews, etc.**
- Your portfolio will also include at least two pages of annotations using MLA style (single-spaced). Annotations are comments, ideas, or feelings you write down in the

texts themselves or in a notebook if you are averse to writing in your texts. These musings can convey your personal feelings regarding specific points in your reading and writing, things that come to you during our discussions, and ideas that come to you based on your own writing. They will be the seeds for your writing projects.

- Lastly, the portfolio will be put together with some kind of road map for the reader, for example, an introduction, either overall at the beginning, or in pieces before each piece of writing, possibly an overall introduction of your portfolio, something about you as a writer, or even some commentary on your experience in English 1010, or what you have learned.

Total Points in Recap:

- Participation and Attendance = 100 points
- Discussion = 150 points
- Four Writing Assignments = 4 X 50 = 200 points
- Final Portfolio = 150 points

600 points total – failing to complete any one of the above requirements could result in a one or two letter grade loss.

I grade on simple percentages:

90 – 100% = A

80 – 89% = B

70 – 79% = C

60 – 69% = D

Less than 60% = E/F

You can check your current grades in Canvas and the Calendar tool lists all assignments and when they are due if you need a reminder☺

I do not accept late assignments. If you are absent it is your responsibility to make up what you have missed by talking to a classmate, reading the assignments, annotating, taking notes, getting your peer review done on your own time, etc. I also expect respect in the classroom, not just to me, but also toward your peers. Inappropriate behavior will affect your grade.

Calendar (subject to change as we go along)

– READ: Week # - Date – Reading/Writing Assignments - Comments

Week 1 – Monday 22 Aug/Wednesday 24 Aug – Read the following: The Story of an Hour (221), The Clod and The Pebble (270), Frankenstein (Intro, Preface, Letter, and Chapters 1-3). This week we will be examining a number of topics to get your feet wet regarding the interpretation of literature. Understanding the parts of novels, short stories, and poetry increases one's understanding of literature and one's ability to interpret and communicate meaning. In class we are going to look at the mechanics of the novel/short story, including Point of View, Characters, Dialogue, Plot, Theme, and Setting. For additional information, see the section on short stories starting on page 159 in your textbook. In addition we will be looking at some of the tools used in poetry, including rhyme and sound effects, alliteration, and syntax. Information on poetry starts on page 165 in your textbook. Finally, something that informs written and spoken

communication is Figurative Language. See the chapter on Figurative Language starting on page 199, or the Glossary of Literary Terms in Appendix C starting on page 1168. We will also make an effort to start writing your first paper. Lastly, we'll talk a little about Mary Shelley, the Mother of Science Fiction, and her creation, Frankenstein! Finally, we're going to start work on your first writing assignment for this class.

Week 2 – 29/31 Aug – Read the following: The Yellow Wallpaper (224), The Tyger (501), Frankenstein (Chapters 4-8). This week we examine two new pieces of literature: a short story and a poem. We will also discuss Frankenstein through Chapter 8. Be prepared to start writing: we'll look at some of the basics, including comparison/contrast and explication: a great example of explication can be found starting on page 112 in your text, and some other great examples can be found in Appendix B (see pages 1160 to 1167). We will also do our first peer review, so make sure you bring your first draft of Writing Assignment #1. Learning how to read and give good feedback, as well as learning how to take criticism, can be very helpful in improving your writing. This will be fun☺. Finally, we will cover how to prepare your writing, specifically fonts, pitches, syntax, paper, and using Microsoft Word.

Week 3 – 5/7 Sep – Labor Day Holiday for Monday's class (Come Prepared with Week 3 and 4 complete on Week 4) – Read the following: Eveline (340), Primary Lessons (541), Frankenstein (Chapters 9-16). This week we will examine another short story, this one by James Joyce, and it almost reads like non-fiction. We will also look at a personal essay, Primary Lessons, which will help us examine our own writing. We need to examine things like persona, point of view, style, and diction in our own word choice and stylistic selections. Theme also plays a key role, and sometimes can be considered like a topic or thesis in non-fiction writing. We'll review the information on Essays in your text, starting on page 172. If you are on the Labor Day Holiday you may want to read this. We'll also do a good review of Weeks 1 & 2, and I'll look forward to getting a copy, hopefully, of your improved draft #2 of Writing Assignment #1 (Wednesday students).

Week 4 – 12/14 Sep – Read the following: The Lesson (492), Where I Lived, and What I Lived For (1040), Frankenstein (Chapters 17-21). I have given you an extra long essay by Henry David Thoreau to examine, in addition to another essay, The Lesson, and our regular reading in Frankenstein. Remember, we can chat or email and discuss these things in detail in class. This week we'll start looking at potential topics for your Writing Assignment #2. How goes the Annotations? Are you keeping a Notebook or Journal? We'll discuss these things throughout the semester, and you can find five small sections in your text that talk about them if you're interested (pages 316, 443, 595, 806, or 964, respectively). This isn't required, but if you have time it can be helpful (Monday Night Students, I hope we can cover most of the information from Weeks 3 and 4 tonight – Labor Day – and don't forget to turn in your Writing Assignment #1).

Week 5 – 19/21 Sep – Read the following: Gooseberries (983), Looking at Women (291), Frankenstein (Chapters 22-END). Again, I've given you some pretty difficult reading, but you should have plenty of time during the week prior to class, right? We finish Frankenstein this week: make sure to go back and review your annotations, so we can have a lively chat– this may

be a great time to try your hand at a literary essay on Frankenstein – How about an introduction to Bram Stoker and Dracula?

Week 6 – 26/28 Sep – Read the following: *Barn Burning* (467), *On Friendship* (285), *Dracula* (Chapters 1-4). We'll start with a peer review of Writing Assignment #2 – don't forget to bring it. We'll discuss the reading and review figurative language and the mechanics of short stories and novels in regards to *Barn Burning*, as well as essay style and structure in *On Friendship*. How about an exercise on punctuation?

Week 7 – 3/5 Oct – Read the following: *Birthday Party* (40), *The Other Wife* (237), *Dracula* (Chapters 5-7). First, I'll be collecting your Writing Assignment #2. The reading this week is rather short, but it is packed full of thought provoking ideas that relate directly to our lives and our own writing, and may give you some ideas for your own writing that you can include in the Final Portfolio. We'll be looking at these two short-short stories carefully. In addition, we'll examine what is going on in *Dracula* and begin getting some ideas for topics, theses, or themes in our own writing for the required literary essays. Ever heard of MLA Style? We'll take a peek at it in Chapters 10 and 11 in your text starting on page 116. Remember back in Week 4 when I referred to Notebooks and Journals? We'll check them out, as well as Annotations in conjunction with MLA style.

Week 8 – 10/12 Oct – Read the following: *The Birthmark* (605), *Silk Stockings* (979), *Dracula* (Chapters 8-10). Have I mentioned Notebooks? Journals? Annotations? We're going to take a hard look at these this week, in addition to our usual talk about the reading and *Dracula*. We've passed the halfway point and most of you should have the procedures down – if you would like to know your mid-term grade, please ask. I'll also be giving you feedback on your Writing Assignment #2, and we'll go from there. Next week: Writing Assignment #3 Peer Review. We probably should discuss some literary essay topics, shouldn't we? Maybe we'll just take a break and do something fun.

Week 9 – 17/19 Oct – Read the following: *The Olive Grove* (323), Thomas Hardy poems (274-5), *Dracula* (Chapters 11-14). If we haven't already discussed as much as you can take on Poetry, we will this week. You may want to see the section on Poetry starting on page 165 in your text. We may look at the section on Notebooks and Journals starting on page 183. Also, bring your Writing Assignment #3 for Peer Review.

Week 10 – 24/26 Oct – Read the following: *The Black Cat* (815), *The Demon Lover* (35), *Dracula* (Chapters 15-17). Halloween is my favorite holiday, and the reading this week reflects that. We're going to get into the spirit of the season for next week. We'll probably do a good review of what we've covered so far, start preparing for the Final Portfolio, Writing Assignment #4, and maybe learn about plays through watching a film. You can read up on Plays in your text starting on page 178. Oh yes, don't forget your Writing Assignment #3 is due. Extra Credit Opportunity☺

Week 11 – 31 Oct/2 Nov – Read the following: *The Murderer* (621), *I Wandered Lonely as a Cloud* (502), *Because I could not Stop for Death* (506), *Dracula* (Chapters 18-21). This week there will be an opportunity for two lucky people to get some extra credit, not to say that there

will not be an opportunity for everyone if they need it. I'm looking for two volunteers to read, act, and do a good job of presenting *Death Knocks* by Woody Allen (586) to the class. You don't have to memorize the play, just read it out loud for your peers. We'll also go over the reading and I'll be handing back your Writing Assignment #3.

Week 12 – 7/9 Nov – Read the following: *Stopping by Woods on a Snowy Evening* (1023), *When I have Fears that I May Cease to Be* (1021), *The World is Too Much With Us* (1020), *Dracula* (Chapters 22-25). I'm leaving this week open for questions, concerns, etc. Be ready for some email discussion and something fun for class. Don't forget we will be doing the Peer Review for Writing Assignment #4.

Week 13 – 14/16 Nov – Read the following: Hafiz poems (655-7), *Waiting for the Idiot to Go Away* (18), *Sonnet 18* (269-70), *Dracula* (Chapters 26-END). The usual discussion will follow, and we'll wrap up *Dracula*, probably watch a documentary on *Dracula*, and go from there. Don't forget to hand in Writing Assignment #4, Due now!

Week 14 – 21/23 Nov – Read the following: *Dr. Jekyll and Mr. Hyde*. This week is all about Robert Louis Stevenson and *Jekyll and Hyde*. We'll also be doing the final discussions on your Final Portfolio, wrapping up any questions, I'll be handing back your Writing Assignment #4, and we'll do a Review of the Final Portfolio. Probably watch the documentary on *Jekyll and Hyde* if there is time and you can handle it.

Week 15 – 28/30 Nov – Final Portfolio Due – Semester Wrap Up – Happy Holidays!

English 2010
E-mail: jdrott@weber.edu
Voice mail: (801) 544-3545
TH 5:30 – 8:10

JoLynn Drott – instructor
Weber State University-Davis Room 104
Fall semester 2011
CRN 221378

Required Texts:

Hult, Christina. *The Brief New Century Handbook*. 4th ed. New York: Pearson Education, Inc., 2008. ISBN – 13: 978-0-321-45638-0
Maasik, Sonia. *Signs of Life in the USA*. 5th Edition. Boston: Bedford/St. Martins, 2006. ISBN: 0-312-43133-3

Overview

The overarching goal of composition is to provide students with the necessary skills and understanding to enter the intellectual communities of the university and larger society. This is accomplished by the following:

- Helping our students to think, read, and write critically and imaginatively
- Helping our students to master the basic skills of standard American English and to use it appropriately for the rhetorical situation
- Helping our students to discover ideas about issues that are significant to them and their community, and to communicate these ideas in clear, logical, well-reasoned writing
- Helping our students evaluate and incorporate other voices into their own writing, including library and related research
- Helping our students come to the best possible conclusions from the available reasons

Philosophy

We will become a community of thinkers, readers, writers, and learners engaged in a mutual endeavor that I hope will be interesting and profitable for you. The work of this course is best done together, with every member of the community fully present and participating. I would like to offer the following as guidelines for such a community:

- Come prepared
- Don't miss class casually
- Respect one another's opinions by responding to them intelligently
- Read one another's work carefully with as much thought and input as you would like your own work read

Much of the work will be done in small groups, to make discussion and the workload manageable. Therefore, the work of the class cannot be done as well if everyone is not present. We will discuss the readings from our text in groups and also comment on the drafts of essays in progress. In a sense, the course is one where you practice writing. You can expect to write frequently, so you will need to develop the habits and the discipline of a writer. You will need a regular schedule, a regular place and time for writing. There is nothing fancy about this. You need to learn to organize your time so that there is time for writing, so that it becomes a part of your routine.

Writers need to be able to sit in one place and to think inside of sentences for long periods of time. This requires discipline, a kind of physical training I can best describe as athletic. You'll have to set your own goals. I would suggest four hours a week in two two-hour sessions. These are writing times, when you will be sitting in one place and working closely with words. You should do nothing else during these sessions. You should work in the same place at the same time every week.

Brief description of assignments and course requirements:

Grading: (Please see the tentative course schedule for due dates and point breakdown.) Students who attend consistently usually do better simply because they know more. Missing class will reduce the knowledge and practice of the writing that grades in the class will be based on.

Attendance and Participation will be just over 10% of grade and will be based on active class engagement – reading and assignment preparation, insightful comments, thoughtful in-class writings, and helpful peer reviews. **300 total points.**

Portfolios with Essays covering summary/strong response and argument will be worth **825 points.**

Research Paper: This is a family of documents which includes various exercises on research, drafting, editing, and revising. Each exercise is noted on the grade sheet at the end of this syllabus. A final draft of paper (10 – 12 pages) will articulate your position on a particular topic, based on information you have found, evaluated, and organized. This project will be built from exploratory writings, 10 - 12 outside sources documented in a Works Cited page, and exercises. **975 total points.**

Misc. including final: **400 total points**
Total possible points = 2500

Basic course policies:

- Active participation in the class is required
- No cell phones, reading newspapers, doing homework from other classes, and no text messaging
- Regular attendance is mandatory
- All out of class assignments must be typed: 1-inch margins, 12-point font, double-spaced

Late Paper Policy:

Hard copies of papers are expected in class at the beginning of class on their due dates. Late papers present a major problem for the student and the instructor. Late papers will be given a penalty of one letter grade for every class that it is late. All assignments with points are required. Missing an assignment can also result in a full grade drop, and may result in a failing grade. Handwritten assignments are not accepted. I also will not grade papers that have been emailed to me. Contact me *in advance* if for some good reason you will be unable to turn work in on time. *Always* make and keep a copy of anything you turn in. Each essay is worth a significant part of

the final grade, so failing to turn in one of the essays will usually result in a failing grade in the course.

Incompletes:

Incompletes will be given only under extraordinary circumstances. You must have completed at least 75% of the course and have the means to complete the course within a month. I rarely, if ever, give incompletes.

Course Withdrawals:

See this semester's *Class Schedule* for deadlines and procedures.

Plagiarism Policy:

Intentional plagiarism will result in failure of the course. Plagiarism is the attempt to perpetrate an academic fraud by claiming another's work as your own. It will not be tolerated. The WSU Student Code defines plagiarism as "the unacknowledged (uncited) use of any other person or group's ideas or work" (Section 6-22, part IV, subsection D). Any attempt to claim credit for another's work, in whole or in part, is a violation of this policy and is regarded by the Composition Program as a serious offense. Penalties for plagiarism are at the discretion of each instructor, and may range from, but are not limited to, the following: requiring the student to redo the plagiarized assignment, awarding the student a grade of zero on the assignment, or awarding the student a failing grade for the course.

Accommodations:

Students with Disabilities: Any student requiring accommodations or services due to a disability must contact Services for Students with Disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

Remember to save everything that you write.

Week 1

Aug. 25:

Introduce class

Homework: Read Handbook Ch. 1, 1-4, (pp. 1-51)

Week 2

Sept. 1:

Discuss Chapters 1-4 from Handbook

Discuss Code words in literature and life

Discuss Definition essay– Financial Success

(you are the audience)

- Dictionary: look up origin and meaning of each word separately
- Description: what exactly does Financial Success look like?
 - Partition or division concept: break down the conceptual elements
 - Specific examples
- Contrast: What is opposite? What is Financial Success not? Example: Financial Success is not being able to buy a house for cash; OR Financial Success is the opposite of homelessness
- Comparisons using Figurative Language: Metaphors and Analogies (similes). Describing an unfamiliar thing or concept with a more familiar one.
 - Metaphor: one thing standing in for another. Example: His flame was put out his and soul departed. (flame stands for life).
 - Analogy (Simile): using the words *like* or *as*. Example: He was as tall as a giraffe.
- Synonym: another word stands in for original one. Example: On a boat, a rope is called a line
- Word Choice: avoid code words when defining a code word. Use precise, accurate language with appropriate connotations.

Homework: Write a one-page essay defining Financial Success.

Read SOL “One Nation, Slightly Divisible” by David Brooks, pp. 388 – 395.

Week 3

Sept. 8:

DUE: first draft of definition essay

Peer Review

Discuss the Brooks Essay

Handout: Writing a Summary

Discuss Summary handout

Write out paragraphs in what it says/what it does breakdown

SAYS: main point (in contrast to its supporting details)

DOES: summarizes opposing view, presents supporting evidence, or provides statistical data to support point.

MLA Format and style discussion

Homework: Polish definition essay

Write summary of Brooks essay: 250 words MLA format

Week 4

Sept. 15:

DUE: Summary of Brooks essay

Peer Review of Summary

Respond to peers in your group using the following questions:

1. How could the summary be more comprehensive, balanced, and accurate?
2. How could it be more fair and neutral?
3. How could it use attributive tags more effectively?
4. How could it include and cite quotations more effectively?
5. What could make the summary read more smoothly?

Handout: Writing a Strong Response

Discuss Strong Response

Discuss introductions and conclusions

Homework: Write a Strong Response to Brooks essay. Combine both summary and strong response to create one complete essay.

Read SOL “Kid Kustomers” by Eric Schlosser

Week 5

Sept. 22:

DUE: First Draft Summary/Strong Response essay

Peer Review

Respond to peers in your group using the following questions:

1. How could the writer’s thesis statement be clearer in setting up several focused points about the text’s rhetorical strategies and ideas?
2. How could the body of the strong response follow the thesis more closely?
3. How could the rhetorical points and “your own view” points engage more specifically and deeply with the text?
4. Where do you as a reader need more clarification or support for the writer’s rhetorical and subject-matter points?

In Class: small group discussion of Schlosser essay.

Discuss Research Log – double entry system

Homework: Rewrite and polish essay

Homework: Write a 2-page double entry style Summary/Strong Response to essay.

Week 6

Sept. 29:

DUE: final draft of essay

DUE: Summary/Strong Response

Super Size Me film (rated PG-13)

Discuss Film

Homework: Read Ch. 1, (#6) pp. 70 – 98 from Handbook

Week 7

- Oct. 6: Discuss elements of argument:
- Make a claim
 - Articulate reasons
 - Articulate unstated assumptions
 - Discuss audience and purpose
 - Discuss evidence

Logical Fallacies worksheet

Create a working thesis

Work in small groups to outline argument paper

Homework: Write a 3-page classical argument using the focusing question “Should there be a ban on television ads directed at children under the age of seven?” You may use another question as long as I approve it first in class. Use both summary/strong response essay on Schlosser as well as the film as evidence for your thesis.

Week 8

- Oct. 13: **DUE:** Logical Fallacies worksheet
DUE: First draft of argument paper
Peer Review
Homework: Rewrite argument paper

Week 9

- Oct. 20: **DUE:** Final Draft: Classical Argument paper
In class: Finding the Question Exercise
Focus exercise
Trailhead Question
Homework: Read Ch. 2 from Handbook

Week 10

- Oct. 27: Library Orientation Day – Room 232
Homework: transfer information to your research log by starting with your Trailhead question (Focused Research Question) at top of research log
Homework: Do research using focusing question and double entry system 10 – 12 sources (with proper citation)

Week 11

- Nov. 3: Library Research Day

Week 12

- Nov. 10: **DUE:** Research Log with 10 – 12 sources. Signed and returned.
Reclaiming your topic exercise
Outline of paper
Homework: Write first draft of researched argument paper
Bring a single-sided copy of your paper along with scissors and tape to class

Week 13

Nov. 17: **DUE:** First draft of research paper
Revision: Attacking the draft
Homework: Revise paper

Week 14

Nov. 24: Thanksgiving – no class

Week 15

Dec. 1: **DUE:** second draft of research paper
Peer review – global
Works Cited
Writing a Strong Ending
Homework: Revise paper, then polish

Week 16

Finals: TBA
Final draft of research paper due along with research log
In class written final

WEBER STATE UNIVERSITY
English 2010.21536/21541/21550
Intermediate Writing
Fall Semester, 2011

Instructor: Teri A. Brown
Email: tmalaak2001@yahoo.com (send attachments as doc, not docx)
Home phone: 801-414-0547 PLEASE DO NOT call after 9:00 p.m.
Office: TBA (Make an appointment with me)

REQUIRED TEXTS
BRING TO CLASS

Current Issues and Enduring Questions, 9th Ed., Barnett and Bedau
Handbook
A good dictionary (strongly recommended)

Course Overview

“THINKING IN WRITING IS THE MOST DISCIPLINED FORM OF THOUGHT”
–Donald Murray–

In Intermediate Writing 2010 you will build on the skills you learned in 1010 Introductory Writing. The focus will be on critical thinking and how that translates into academic writing with an emphasis on research, exposition, argumentation/persuasion, the reciprocity of reading and writing, and the production of well-developed analytical arguments.

I expect a lot from you as students. I expect you to do ALL of your homework on time. I expect you to ask questions when you don't understand something. I expect you to be in class on time every day. I expect you to be prepared and motivated to participate in class discussions and group work. I expect you to challenge yourself. I expect you to be responsible students and adults. I expect you to practice critical thinking by making connections about what we do/discuss in and out of class with everyday life. I expect to learn amazing things when I read your papers. I expect you to respect the opinions of other students and help me create an open, learning atmosphere in the classroom. And I expect to see you meet and exceed these expectations.

POLICIES

*Assignments are due **at the beginning of class** on the specified day. **NO LATE WORK WILL BE ACCEPTED UNLESS PRIOR ARRANGEMENTS ARE MADE WITH ME AND ONLY FOR LEGITIMATE REASONS.**

***Attendance is mandatory.** I take roll every day. Each absence after **THREE** reduces your final grade by 1/2 letter. **Habitual lateness will negatively affect your grade.**

*If you are **late**, you will be marked **absent**. Do not leave class early. I *always* notice.

*Behave civilly and respectfully at all times (both to me and to your peers). Should you behave inappropriately (**text messaging**, surfing on laptop computers, sleeping, reading the newspaper, doing other class work in my class, etc.), you will be asked to leave and counted absent. I DO NOT WANT TO SEE **OR HEAR ANY CELL PHONES**. TURN them OFF during class. No laptops at all unless you OK the taking of notes on one with me (I will come around and check to see what you are doing).

*I will not tolerate any sexist, homophobic, discriminatory, or disabling remarks of any kind, either spoken or written.

*Peer Reviews are an integral component of this course. I expect you to have your assignments written and **complete** for the days we do in-class peer reviews, and I expect you to review a peer's paper. If you are not adequately prepared or do not participate in peer reviews, I **will not grade your final assignment**.

***Plagiarism is a violation of the WSU Student Code and is not acceptable in this course. Plagiarism is a serious offense. I view it as an academic crime. I will not tolerate it in any form. Any student who claims another's work as his/her own, in whole or in part, will at the very least fail this course. I am not kidding.**

*Refer to Fall semester's *Class Schedule* for withdrawal deadlines and procedures.

*ADA note: The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. Please contact me at the beginning of the semester to discuss any accommodations you may need.

Assignments

BE WARNED THAT I WILL **NOT ACCEPT** THE FINAL OF AN ASSIGNMENT IF YOU DO NOT COME TO CLASS WITH THE DRAFT(S) THE DAY THEY ARE DUE FOR PEER REVIEWS

ALL WORK (except in-class assignments) must be typed or word-processed. Also:

- 12-point type
- double-spaced
- one inch margins all around
- **proper** documentation — refer to *The New Century Handbook* (when required)
- number pages according to MLA guidelines (in *The New Century Handbook*)
- **single space** name, course number & section, assignment title, and date at top left of 1st page
- **ALL drafts must be turned in with the final for your assignment to be graded!**

Homework, quizzes

I have allowed 150 points for homework and quizzes and/or in-class reading/writing responses that will take place at the beginning of class. HINT: Be on time or you will miss them. (Absolutely no make-up quizzes/responses).

Grading

Because I am an exacting grader, you need to be familiar with my standards for grading:

An “A” paper is excellent in nearly all respects:

- \$ it is well argued & well organized, with a clear thesis
- \$ it is well developed, content specific, interesting, appropriate, and convincing
- \$ it has logical transitions that contribute to the fluent style
- \$ it has few, if any, mechanical, grammatical, spelling, or diction errors
- \$ it demonstrates command of a mature, unpretentious diction

A “B” paper shares most characteristics of an “A” paper, but it:

- \$ may have some minor weaknesses in its organization
- \$ may have some minor lapses in organization and development
- \$ may contain some sentence structures that are awkward or ineffective
- \$ may have occasional mechanical, grammatical, or diction problems
- \$ may be less distinctive in its use of language

A “C” paper is generally competent, but compared to a “B” paper, it:

- \$ may have a weaker thesis and less effective development
- \$ may have serious shortcomings in its argumentation
- \$ may contain some lapses in organization
- \$ may have poor or awkward transitions
- \$ may have less varied sentence structures that tend toward monotony
- \$ may have more mechanical, grammatical, and diction problems

A “D” or “E” paper is unsuccessful work that generally:

- \$ presents no clear thesis
- \$ displays major organizational problems
- \$ lacks adequate support for its thesis
- \$ includes irrelevant details
- \$ includes confusing transitions or lacks transitions
- \$ fails to fulfill assignment criteria
- \$ contains ungrammatical or poorly constructed sentences and/or demonstrates problems with spelling, punctuation, diction, or syntax which impede understanding of content

ENGLISH 2010

Major Assignment Due Dates and Points: *(Subject to change)*

Homework/Quizzes/Responses	150
LABOR DAY – no class M 9/05	
Writing Assignment (WA) #1: ANALYSIS	
Peer Review on F 9/23	10
Peer Review on M 09/26 (required) REVISE for	10
FINAL due on F 09/30	65
FALL BREAK F 10/21	
Writing Assignment #2: ROGERIAN ARGUMENT	
Peer Review 1 on F 10/28 (required) REVISE for	10
Peer Review 2 on F 11/04 (required) REVISE for	10
FINAL due on M 11/07	65
Writing Assignment #3: PROPOSING A SOLUTION	
Peer Review 1 on W 11/16 (required) REVISE for	10
Conferences with me on F 11/18, M 11/21 [no classes] (required)	10
(THANKSGIVING BREAK 11/24)	
REVISE for:	
Peer Review 2 on W 11/30 (required) REVISE for	10
FINAL due on F 12/02	100
Grammar Presentations (various dates throughout semester)	50
<hr/>	
TOTAL POSSIBLE POINTS	500

LETTER GRADE VALUES

500-470 A	400-385 C+
470-450 A-	385-370 C
450-435 B+	370-350 C-
435-420 B	350-335 D+
420-400 B-	335-320 D
	320-300 D-
	BELOW 300 E

***Must have a C to pass this class !!**

MANDATORY CLOSURE INFORMATION

In the event of an extended campus closure I will continue to provide instruction and interaction via email. My email address is **tmalaak2001@yahoo.com** ; you can expect an email message from me on m, Mon., Wed., and Fri. of each week during the closure. The message will contain a (Word) file attachment that will provide a lecture substitute, directions for any written assignments and readings, and any other relevant information. You are to complete the assignments during that same week and submit them as a **doc** attachment to an email message back to me by the following Sunday evening.

It is imperative that you provide an email address linked to an email account that you plan to access on a regular basis and which has adequate storage capacity for transmitting documents. I will collect your email address and verify its availability during the first week of class. Please let me know by the end of the first week of the semester if you do not have access to a computer and/or the Internet from your home.

Grade Sheet for 2010**Weber State University****JoLynn Drott – Instructor**

Name of Student:

Semester: Fall 2011 Contact Info:

Participation/attendance: to be awarded by instructor at end of semester	300 pts
First draft definition essay	25 pts
Peer review – in class	25 pts
Definition Essay	200 pts
First draft of Summary of Brooks essay	25 pts
Peer review- in class	25 pts
First draft of combined essay	25 pts
Peer review	25 pts
Final Draft Summary/Strong Response essay	250 pts
Classical Argument Family of documents:	
Logical fallacies worksheet – in class	50 pts
First draft of argument paper	50 pts
Peer review	25 pts
Final draft of argument paper	350 pts
Library orientation	25 pts
Finding the Question/Focus question/Trailhead exercise – in class:	25 pts
Research Log (10 – 12 sources)	300 pts
Reclaim Topic exercise – in class	50 pts
First draft/cut and paste exercise	50 pts
Second draft	50 pts
Peer review	25 pts
Final draft of Research paper	500 pts
Final:	100 pts
Total = 2500	
NOTES:	

Appendix

IV — Sample Lectures

Appendix

Sample Lectures

1. Introduction to the course and its objectives.

2. The history of the course.

3. The structure of the course.

4. The importance of the course.

5. The role of the course in the curriculum.

6. The relationship between the course and other courses.

7. The role of the course in the profession.

8. The role of the course in the community.

9. The role of the course in the world.

10. The role of the course in the future.

Housekeeping:

- Pass back and take up
- Take roll

Zinczenko:

- General impressions? Likes? Dislikes?

IC:

- What is his argument?
- So what? Why is this important?
 - What does he provide as an explanation?
 - Can you think of other reasons this is important?
- Why is this issue complicated? What are the implications of suing McDonald's for making us fat?
- Does Z. use any manipulative language or imagery?
- Would Campos and Zinczenko agree? Why or why not?

Chores:

Balko, "What you eat is your business"

Turkle, "Can You Hear Me Now?"

- Take roll
- Syllabus questions?
- New students?

- Turkle: General impressions? Likes? Dislikes?

IC:

- What is T's thesis? Find it. Explain why this is the thesis.
- How do the first 3 ¶s relate to the thesis? Explain.
- Claim at the top of 273:
 - What does this claim mean?
 - Is it too much?
- Cartoon on 274. What is the joke? Explain it.
- Is disengaging from our "always on" culture difficult? Why?
- 276: What does this mean? Are you a culture of non-self-reflection?

Chast: Questions 1 and 2 (283)

Chores:

Turkle, "Can You Hear Me Now?"

- Take roll
- Syllabus questions?
- New students?

- Turkle: General impressions? Likes? Dislikes?

IC:

- What is T's thesis? Find it. Explain why this is the thesis.
- How do the first 3 ¶s relate to the thesis? Explain.
- Claim at the top of 273:
 - What does this claim mean?
 - Is it too much?
- Cartoon on 274. What is the joke? Explain it.
- Is disengaging from our "always on" culture difficult? Why?
- 276: What does this mean? Are you a culture of non-self-reflection?

Chast: Questions 1 and 2 (283)

Chores:

Housekeeping:

- Pass back and take up
- Take roll
- Talk about GDocs and the essays. Email. Will be returned as a PDF with comments + grade.
- 2 weeks on essays. Build slowly. Workshop in class.

Citing:

- Walk them through MLA citations.

TSIS:

- p. 71: voice markers. Explain the significance here.
- p. 68: I is perfectly fine.

Disagreeing:

- Templates on 55:
 - Position: "Television is not a subject suited to academic study"?
 - Position: "Facebook and social networks are ruining America's youth."

Agreeing, but with a difference:

- Templates on 57:
 - Position: "Television is not rotting our brains. It is actually making us smarter."
 - Position: "There is nothing wrong with Facebook and social networks, and the kids are just fine."

Yes, But:

- Templates on 60-61:
 - Use one of these templates to articulate your position on any of the issues we have been discussing.

Chores"

Housekeeping:

- Pass back and take up
- Take roll
- Talk about GDocs and the essays. Email. Will be returned as a PDF with comments + grade.
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 - Position: "There is nothing wrong with Facebook and social networks, and the kids are just fine."

Yes, But:

- Templates on 60-61:
 - Use one of these templates to articulate your position on any of the issues we have been discussing.

Chores"

Housekeeping:

- Pass back and take up
- New folks?
- Decode the RRs?

TS/IS:

- Impressions? Likes? Dislikes?
- 18: Context and beginnings
- 20: Anecdotes and beginnings
 - Examples from magazines?
- Do the templates on 22. Have them suggest topics? Full body scanners?
- 23: Connect to Turkle
- 25: The templates and gay marriage? equality? football injuries?
- 27: Expecially F
- 29: Summarizing. Return to the point of the RRs
- 31: Our current discourse
- 36: Introducing quotes!
- 40-43: Quotes. Look at 404-405

Chores:

Housekeeping:

- Pass back and take up
- New folks?
- Decode the RRs?

TS/IS:

- Impressions? Likes? Dislikes?
- 18: Context and beginnings
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- 31: Our current discourse
- 36: Introducing quotes!
- 40-43: Quotes. Look at 404-405

Chores:

Sklar, "The Growing Gulf Between the Rich and the Rest of Us"

- Housekeeping:
 - Pass back and take up
 - Questions about the essays?

- Finish up Orbach

- Sklar:
 - Does she ever articulate her thesis? What is her point?
 - Why does she keep talking about heirs?
 - So what? Why does it matter if the richest 10% control everything?
 - What if wealth is concentrated into a very few and they screw up? Better to distribute economic power, no?
 - How does it weaken the economy?
 - How does it weaken the democracy?
 - How does it threaten the American Dream?

- Chores: Olsson, "Up Against Wal-Mart"

Schlosser and Orbach

- Housekeeping:
 - Pass back and take up.
 - Did they get their essays?
 - Show them how to view the comments.

Schlosser and Orbach:

- General impressions?

Schlosser:

- What do you think the point of Schlosser's piece is?
- Should McDonald's be allowed to tell very young children that Ronald is an expert in everything and they should believe everything he says? Why/Why not?
- Advertising directed at children doesn't really happen until the late 1970s and 1980s. Is this fair to the children? To their parents? Should we advertise to the mentally deficient? In church? In school? Can you even imagine a world where you have not been the target of advertising since birth?

Orbach:

- Is Orbach right on 201 that "fatness point[s] a finger at the failure of women themselves to control their weight"?
- Is Orbach right that "the woman's body is not satisfactory as it is. It must conform to an ideal physical type"?
- Is this the woman's fault? Is this a matter of personal responsibility? In Utah, where the running joke is that all the women are on anti-depressants?

Karen Olsson, "Up Against Wal-Mart"

- Housekeeping:

- Pass back and take up
- Talk a little about quoting.
- More logical fallacies: N of 1/Limited sample/biased sample/hasty generalization/unrepresentative sample

- Finish up discussion of economics. You left them with the question of whether it is in the country's best interests to distribute economic power so that a few people cannot screw up and destroy the universe.

- Olsson:

- What does she want you to think about Wal-Mart when she's done?
- How does Olsson describe the anti-union people? What language does she use? How does it reveal her bias?
- Find examples of logos, pathos, and biased sample.

Chores: Mallaby, "Progressive Wal-Mart. Really."

Mallaby, "Progressive Wal-Mart. Really."

- Housekeeping:
 - Pass back and take up
 - Essay #2 description coming next week

- Mallaby:
 - General impressions?
 - The bio. The kinds fo publications.

- What does M. want you to believe by the end?
- How does he manipulate you? How do the questions in the first ¶ manipulate you?
- How does M represent the people who disagree with him?
- In what ways does M lead you to a conclusion that might not be the only one?

Chores: No class on Monday. Lopez, in WW, on Wed

Johnson/ Goldwasser

Housekeeping:

- Take roll
- Pass back and take up
- New folks?

Thing:

- Make a list of all things that are things.

Goldwasser:

- What is her argument?
- What is she arguing against?
- So what? Does she explain why this is important?

Johnson:

- What is his argument?
- What is he arguing against? What is the context for this essay?
- Find a "they say." How does he pattern them? Where does the IS fall? Can you identify one of the templates from 21-23 in Johnson's essay?
- Look at the last sentence of these ¶s. What do they do? How do they relate to the rest of the ¶ (225-27). This is sticking the point.
- So what? (229)

If we consider Johnson and Goldwasser together, what kinds of conclusions can we reach about the kids these days?

Chores:

Johnson/ Goldwasser

Housekeeping:

- Take roll
- Pass back and take up
- New folks?

Thing:

- Make a list of all things that are things.

Goldwasser:

- What is her argument?
- What is she arguing against?
- So what? Does she explain why this is important?

Johnson:

- What is his argument?
- What is he arguing against? What is the context for this essay?
- Find a "they say." How does he pattern them? Where does the IS fall? Can you identify one of the templates from 21-23 in Johnson's essay?
- Look at the last sentence of these ¶s. What do they do? How do they relate to the rest of the ¶ (225-27). This is sticking the point.
- So what? (229)

If we consider Johnson and Goldwasser together, what kinds of conclusions can we reach about the kids these days?

Chores:

Yves Engler, "Obesity: Much of the Responsibility Lies with Corporations"

- Housekeeping:
 - Essays back this week
 - Generally pretty good! Only ONE dead kitten so far!
 - Pass back and take up

- IC
 - Pick on the bio page. Show them ZMag
 - What does Engler want you to believe by the end of this essay? What is he trying to convince you of?
 - Given that, how does he use manipulative language to get you there?
 - How would Engler respond to Balko?
 - Give quotes. Explain quotes.
 - What makes this issue complicated?

- Nate Silver TED Talk?

Campos, "Being Fat is OK"

Housekeeping:

- See how the essays came out.
- Any problems with the tech?
- Many of them stay up much, much too late on school nights

Campos:

- What is the argument here? Where is it articulated most clearly?
- Who cares? Why is this important?
- What position is Campos arguing against? What is the unstated counterargument?
- What kind of tone does Campos adopt? Formal? Informal?
 - Find examples
 - How does this reveal who his audience is?
- Manipulative language: (ex. "lie")
 - What is the language? How does it manipulate (i.e. as opposed to some alternative)

Homework: Zinkzenko

Banzhal, "Lawsuits Against Fast-Food Restaurants Are an Effective Way to Combat Obesity"

- Housekeeping:

- Essays back tomorrow. Check your email.
- Pass back and take up.

- Walk them through logos, ethos, pathos.

- This was prepared testimony delivered to Congress in 2003. The bill under discussion would have allowed the fast food industry immunity from class-action lawsuits, unlike almost every other industry.

- What Does Banzhaf want the subcommittee to come away thinking?

- How does he attempt to manipulate his audience? What kinds of appeals does he make?

Chores: Schlosser and Orbach

- Housekeeping: Pass back and take up
- Balko: Impressions? Likes? Dislikes?
- Pick on the bio note. How does this manipulate you? How is it different from other bio notes?
- How is Balko manipulating you? First ¶ only.
- What is his argument?
- How would Balko respond to Zinzchenko? To Campos?
 - Give quotes where they are either in agreement or disagreement
 - Explain how the quotes agree or disagree
 - Use template on p. 24

Chores: Engler, "Obesity: Much of the Responsibility Lies with Corporations"