

English 102

Professor Ryan Claycomb, ENGL 102, Fall 2005, Composition and Rhetoric

Prof. Ryan Claycomb

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Office Hours: MWF, 10:35-11:25, or by appointment

Course Description

Writing, like eating, is a deeply personal, and often a deeply pleasurable experience, and so it follows that writing about food is doubly so. Marcel Proust, in the most literary of terms, remembers his childhood through the scent of cookies, while anyone who has ever read Laura Esquivel's *Like Water for Chocolate* can virtually smell her quail in rose-petal sauce. For most college students, the mere mention of Mom's home-cooked meals can evoke fits of homesickness. But like all pleasurable experiences, writing and thinking about food is also embroiled in debate at every turn, as muckraker Upton Sinclair proved by changing minds and turning stomachs with *The Jungle*. We will try here to touch upon each of these powerful facets of the language of food, starting with those foods that make us melt, and proceeding on to the foods that make us fight. Throughout, students will research their own food fights on topics relating to the ethics and power of food, from genetically modified corn to fair trade coffee to the challenges of local food banks.

Course Objectives:

Please refer specifically to the Outcomes Statement on p 22 of the EAC for specific course objectives, but generally I like to think of us as developing writers in five different areas:

- **Critical Thinking and Writing:** developing new ideas, questioning existing ones, and applying those ideas in innovative ways that impact the world within and beyond this classroom.
- **Rhetorical Knowledges:** Understanding how our work can be crafted to better persuade and impact different audiences for different purposes.
- **Critical Research:** Finding, excerpting and documenting outside resources of course, but also engaging those sources as a peer, challenging them, and using them to support our thinking instead of merely conforming to theirs.
- **Structure and organization:** various genres of writing have different expectations for how arguments are built, how they proceed etc. While we will consider ways to move beyond the five paragraph essay, we will generally be employing the conventions of academic writing, and honing these structural skills in that genre.

- **Grammar and Mechanics:** While this is not a grammar class, understanding and employing the conventions of standard written English is a crucial component of successful writing, and so review and pointers will pop up from time to time.

Together, these make up a fairly comprehensive toolbox of tools for any writer to use, and we're going to strive for more sophistication in your writing in each of these areas.

Texts:

Lunsford, Andrea. *The Everyday Writer*. 3rd ed. Boston: Bedford/St. Martin, 2005.

Ryan, Kathleen J., ed. *Entering Academic Conversations*. 11th ed. Littleton MA: Tapestry, 2005.

Schlosser, Eric. *Fast Food Nation: The Dark Side of the All-American Meal*. New York: Perennial, 2001.

Course Requirements:

- **Attendance and Participation:** Although the attendance policy below articulates why being in class is crucial, merely showing up doesn't cover your obligation to the class (it certainly wouldn't cover mine!). Because we will be working very hard this semester to create a writing community, your participation in that community is necessary.
- **Short Assignments and Quizzes:** Although traditional homework will be rare in this course, occasional short writing assignments will be administered for program research, for skill-building or for class prep. And only if necessary a few quizzes may appear to ensure that reading is happening. Each of these assignments and quizzes will be assessed on a 100-point scale and averaged together. Missed assignments and quizzes cannot be made up and, unless they are accompanied by documentation, will be recorded as zeroes.
- **Writing Assignments:** Several major writing assignments and a few supplementary writing assignments will make up the bulk of your grade in this class. Think of them of the best thinking and writing you can produce in the space of this semester. We will be emphasizing the writing process as much as writing products, but ultimately closer attention to your process should pay dividends by improving the quality of your writing products in the form of these assignments. In no case can you pass the class without completing each of these papers in a timely manner.

Grading and Revision:

Your final grade breaks down as follows:

Encomium: 10% 3-5 pages

Rhetorical Analysis: 15% 5-7 pages

Topic Proposal: 20% 5-7 pages

Final Paper: 25% 8-10 pages

Portfolio: 25% Revisions + documentation

Short Writing & Quizzes: 5% varies

Total 100% 21-29 polished, revised pages

Attendance Policy

The Center for Writing Excellence maintains a uniform policy for all writing classes: For a MWF class, three absences for any reason will adversely affect your final grade. With 6 or more absences, for any reason, you cannot pass the course. Tardiness beyond 10 minutes will constitute one-half of an absence.

Draft Workshops:

You will notice that for each major paper, two class days are devoted to the drafting process. This class time will be devoted to two primary activities: Paired Workshopping and Group Workshopping. On the first day of workshops, the paired workshop, we will pair up and workshop one another's papers based on the guidelines provided by a draft worksheet. Students will use this feedback to revise for the next class, when they should bring enough copies for each member of their group to workshop on the second workshop day. The second day of workshops has students meeting in regular groups during class to provide feedback. Each student will come in having read the drafts of their group-mates, and having written a minimum-one-paragraph letter to the author with constructive feedback for revision. This way, you will develop skills in reading and commenting on one another's work that will benefit you well beyond the scope of this class. Please be aware that coming prepared for draft workshops is a crucial component to constructing a strong community of writers. A writer who comes unprepared to a workshop activity will receive a full letter grade penalty to his/her paper grade. More details on this process later in the semester.

Conferences:

At two different times during the semester, classes will be cancelled for conferences. At midterm, we will meet to discuss your topics and preliminary research for the final two papers. At the second we will do oral grading of your final paper, and brainstorm about strategy for your final portfolio. These are both crucial to your success in the class (which is why so much class time is cancelled for them), and accordingly, missing one of these conferences counts as two absences.

Also, my office and office hours are listed above. Unless an emergency arises, I am always available during that time, so feel to drop by and chat, even if it isn't your turn for a scheduled workshop conference. Studies show that taking a couple of minutes to stop in and get to know your professors is a key indicator of success in school, and I'm one of those professors who loves

to chat with his students outside of class, about writing, about ideas, about whatever, so take advantage of those times. If my office hours are not convenient, we can schedule another time to talk (either in person or by phone).

Format for assignments:

All papers must be typed. *Papers must be submitted with the title of your paper (please be a little creative here!), the assignment, the date, your name and my name.* Please use Times New Roman 12-point. If this is not possible, speak with me and we will decide on a suitable alternative font. *Leave exactly 1-inch or 1.25-inch margins on all borders of your text (although your right margins should be ragged, not justified). Most word processors default at 1.25 inches.* Papers must be double-spaced. * You must spell-check your work: if I find spelling errors that any spell-check program would've caught, I consider it failure to conform to format requirements. * For now, I only accept hard copies of papers. Electronic versions will not be accepted via either disk or email except in extraordinary circumstances to be determined by me. It's your assignment, so you provide the paper. Plus, computer viruses are hell to get rid of. At some point during the semester, I may ask for electronic submission of a paper via email in addition to hard copy submission, but never in place of the real thing.

Papers that do not conform to these requirements will be assessed a penalty of one grade increment. Formatting for individual assignments will be explained during the appropriate unit.

Late Assignments:

Since these assignments have been designed to build on each other, they must be done in the order specified and turned in on time. A paper will drop one full letter grade if it is not turned in during the class in which it is due, (i.e. B to C) and will drop one letter grade every weekday it is late. One week past the due date, it receives an automatic F, and two weeks past the due date I will stop accepting papers. In order to pass this course, you must complete all of the paper assignments. I do not accept late exercises except in the case of excused absence. Late papers are exempt from penalty only in the case of excused absences, NOT technical difficulties.

Special Circumstances:

If you have a registered disability that might affect your performance in this course, let me know as soon as possible and I will make whatever accommodations are warranted. If you have a disability that is not registered, please contact the Office of Disability Services (G30 Mountainlair, 3-6700, TDD3-7740) here on campus as soon as possible in order to get the documentation to me. While I am entirely sympathetic to accommodating disabilities, getting help is your responsibility, and until I have documentation, my hands are tied. If you suspect that some other circumstance may affect your performance this semester (University Athletics, etc.), please let me know as soon as possible.

Academic Dishonesty

Academic dishonesty will not be tolerated. Because the various forms of academic dishonesty have proliferated in the past few years, I have begun to take this problem very seriously. Academic dishonesty cheats you out of your education. Moreover, there is an underlying assumption of absolute disrespect for your classmates, your instructor and your institution. If you are panicking and feel like you might be forced to rely on academic dishonesty, please please please try to see me about other options.

It is your responsibility to be informed about your responsibilities. For more information on the University's Code of Academic Integrity, visit

<http://www.arc.wvu.edu/admissions/integrity.html>

Note: Schedule of readings subject to revision upon notice in class.

- **M 8/22** Introduction to the course; Course policies; Diagnostic Writing
- **W 8/24** Introducing argumentation; Introducing Paper #1 Read Part II of EAC, 19-29; Lunsford 26-30, 79-91; Re-read the syllabus
- **F 8/26** Food Keywords Read Williams, "Comsumer" (handout)
- **M 8/29** Writing Sensory Details Read: Megan Wetherall, "Elegance"; Eve Johnson, "Mango Sticky Rice"
- **W 8/31** Audience and Exigence Read: Audience Handouts
- **F 9/2** Audience and Exigence II
- **M 9/5 Labor Day: No class**
- **W 9/7** Using and Breaking Conventions of Academic Writing Read: Paragraphing Handouts
- **F 9/9** Process vs. Product; Strong thesis statements Read: Lamott, from Bird by Bird Assignment: Bring a draft thesis statement to class
- **M 9/12** Pair Workshops Due: Complete, typed draft
- **W 9/14** Grammar Day Read: Lunsford, 9-22 Due: Revised draft: enough copies for complete group
- **F 9/16** Group Workshops Due: 1-paragraph response to each group draft
- **M 9/19** Rhetorical Analysis and the Rhetorical Appeals Read: Lunsford 70-78, EAC 36-38 Due: Encomium (Paper #1)
- **W 9/21** Rhetorical Appeals II Read: Handouts
- **F 9/23** Common Topics Read: Handouts
- **M 9/26** Reading for Audience Read: Handouts; Selected Press Releases (TBA)
- **W 9/28** Quoting Paraphrasing and Summarizing Read: Lunsford 369-373, EAC 48
- **F 9/30** Discussion: Selling Eating Habits/Selling Food; Introduction to the final project Due: Summary and Audience Analysis
- **M 10/3** Pair Workshops Due: Complete, typed draft
- **W 10/5** Topic Choices; Mid-Semester Evaluations Due: Revised draft: enough copies for complete group
- **F 10/7** Group Workshops Due: 1-paragraph response to each group draft Due: Three-five potential topics

- **M 10/10** Library Day (Meet in Downtown Library, Lower Level Room 136) Read: EAC Section 5 Due: Rhetorical Comparison (Paper #2)
- **W 10/12** Individual Conferences (Class Cancelled for one-on-one meetings W, Th, F) Due: Final Topic
- **F 10/14** Individual Conferences
- **M 10/17** Surveying the Conversation Read: *Fast Food Nation*, Introduction; EAC 33-34 (FFN)
- **10/19** Using Research Well (FFN)
- **F 10/21** Bibliographic Format
- **M 10/24** Framing cited material (FFN)
- **W 10/26** Paired Workshops
- **F 10/28** (last day to drop) Intro to the Final Paper Coming to Conclusions
- **M 10/31** Group Workshops
- **W 11/2** Paper #3 due Parts of a complex argument
- **F 11/4** Academic Integrity
- **M 11/7** Upping the Ante Critical Thinking/Critical Interventions
- **W 11/9** Audiences that matter
- **F 11/11** Bringing the argument home: Conclusions (FFN)
- **M 11/14** Paired Workshops
- **W 11/16** Grammar Day Prep for Portfolio conferences
- **F 11/18** Group Workshops

Thanksgiving Break

- **M 11/28** Portfolio Conferences
- **W 11/30** Portfolio Conferences
- **F 12/2** Portfolio Conferences
- **M 12/5** *Super Size Me*
- **W 12/7** Course Evals
- **F 12/9** *Super Size Me* Final Paper Due