

English 102: Composition and Rhetoric

English 102, Composition and Rhetoric, Spring 2012
CRN 11267, Section 043
TR 2:30pm-3:45pm
403 Armstrong Hall

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COURSE INFORMATION:

CHANGE NOTICE: This syllabus is an outlined plan of the course and I reserve the right to make any changes.

OVERVIEW: Effective writing skills are essential to success in *every* field of study and work. All of you have completed English 101 (or the equivalent) and should already possess some—perhaps considerable—experience in generating ideas, stating your opinion clearly, developing and organizing cogent essays, thinking about who will read your writing and why, and controlling your writing style and mechanics. English 102 builds on these writing abilities and then expands them by emphasizing *research and argument* and giving even greater attention to *revision and organization strategies* to meet the specific needs of an audience and purpose. This course will provide you opportunities to write as a way to explore, understand, and evaluate ideas; as a way to analyze and resolve questions or problems; and as a way to argue effectively and persuasively in a variety of contexts.

Expect to write and revise 20+ pages of writing for this course. English 102 is a modified portfolio course; you will have the opportunity to revise some, but not all assignments. In this course, you will be expected to write an advertisement analysis, a paper proposal, an annotated bibliography, an 8-10 page research/argument paper, and midterm and final reflections.

COURSE GOALS/OUTCOMES: All of the assignments and activities you complete in English 102 will help you master five important course goals: 1) understand writing as a process; 2) argue effectively and persuasively in a variety of contexts; 3) explore and evaluate ideas; 4) integrate research effectively; and 5) know the rules of genre conventions, editing, and source documentation. See *Joining Academic Conversations* (x-xii) for more details.

These five major goals will produce important outcomes that are measurable and applicable to work you will be asked to complete for other courses, too. By the end of English 102, you should be able to:

- Find and assess information
- Think critically
- Choose and distinguish between reliable and unreliable sources
- Organize and develop an argument
- Persuade people in different circumstances by being aware of rhetorical contexts
- Revise, edit, and proofread your own and others' work
- Work collaboratively
- Use technology for research and text production
- Feel comfortable with standardized written English (the English of school and business) and know how to use it in writing.
- Understand the need for and logic of documentation systems, MLA in particular, to give credit to the work and ideas of others.

COURSE POLICIES AND PROCEDURES: Please read the preface to *Joining Academic Conversations* carefully, especially the sections that address attendance, participation, late work, intellectual integrity, classroom etiquette, course concerns, social justice, and special needs (xii-xiv). Please note that the inside front cover of this textbook also provides you with a quick reference to some of the resources you may rely upon during the course.

REQUIRED TEXTS AND SUPPLIES: You must have the required textbooks for this course. You will have assigned readings from these texts for almost every class period. You must bring both textbooks and any assigned material with you to class. I strongly suggest having a folder and notebook that you bring to class daily. Keep all materials for this course until the course is over. I also suggest regular use of the Oxford English Dictionary (available through the library database system). You are expected to look up and understand vocabulary that you are unfamiliar with.

- Dadisman, Jo Ann, ed. *Joining Academic Conversations*. 5th ed. Plymouth: Hayden-McNeil Publishing, 2012.
- Lunsford, Andrea A. *The Easy Writer*. 4th ed. Boston, MA: Bedford/St. Martins, 2010.
- Copies of assigned articles from the library databases, eCampus, and the internet
- Copies of your own work, which will be shared with your fellow classmates
- Any additional material placed on eCampus, given out in class, or emailed to you
- One **2 pocket folder** for your Writing Portfolio (Please do not use a ringed binder for your portfolio.)
- A functional MIX email account and access to eCampus
- You'll also find the libguide for 102 quite helpful: <http://libguides.wvu.edu/english102>

OFFICE HOURS: My office hours are 11:45am-12:45pm on Tuesday and Thursday in G03 Colson Hall. I am also available by appointment. Office hours provide us with an opportunity to talk one-on-one. You may drop in during these times or make an appointment with me to talk about any questions or comments you have about your progress in the course.

EMAIL HOURS: I am happy to talk with you via email as well; I usually respond within 24 hours. You should not expect a response from 8pm to 9am. You should also expect a longer response time over the weekend. I cannot discuss grades via email; if you have questions about your grade please visit my office. **You must check your email daily.** I will communicate important course information to you via your **MIX email account.** You are responsible for checking your email regularly and coming to class informed and prepared.

COURSE REQUIREMENTS:

ATTENDANCE: If you are enrolled in this class, your regular attendance is assumed. Because this course depends on your active preparation for every class and your active involvement during every class meeting, regular and on time attendance and active participation are critical to your success. **Each student is allowed up to two absences.** A third absence will result in the loss of up to one letter grade for the course. Each subsequent absence will result in the further loss of up to one letter grade. Thus, students who miss 5 or more classes will fail the course. Arriving late will also impede your success in class. **Three late arrivals will be counted as an absence; if you are 15+ minutes late you will be recorded as absent.**

There are no excused absences (this includes illness, family issues, transportation challenges, athletics, extra-curricular activities, weather, etc.). Plan for the unexpected and use your absences wisely! If you miss class, you miss important, necessary material; obtain notes, handouts, and information from a classmate. Please keep track of your own attendance; if you notice it becoming a problem arrange a time to talk with me. This policy starts from the moment you are registered for the course. Students who wish to withdraw from the course must do so on their own using the STAR system.

AVOIDING EXTENDED ABSENCES: Students anticipating an extended absence of more than two consecutive class meetings or five or more total absences should take the course in another semester. Multiple absences necessarily limit your academic success in any class. It is much better for you as a writer and as a student to take the course during a semester when your schedule allows you to be present to do your best work.

CONFERENCE ATTENDANCE: As part of this course, you will be required to set up several mandatory conferences with me throughout the semester. Each conference will last between ten and twenty minutes. **If you miss your conference you record an absence for the semester; schedule your conferences wisely and be sure to note the time and location of our meeting.**

PARTICIPATION (10%): Participation includes coming to class prepared and on time, bringing all necessary materials, actively taking part in class discussions, asking questions, contributing your knowledge and insights in whatever form is appropriate, and striving to make all your contributions excellent on a daily basis. It also includes doing the reading and writing for each class. Just showing up is not participating. If necessary, participation also includes unannounced quizzes.

A: You are prepared for every class period and contribute to class discussion every (or almost every) day; this includes bringing the course materials on a daily basis. You have insightful and relevant contributions and go above and beyond an average engagement with the day's readings/activity. You respond to your peers comments and questions and help facilitate dialogue.

B: You are prepared for every class period and contribute to most class discussions; you usually have the course materials. Comments are relevant and insightful and demonstrate a careful reading of the texts assigned. You respond to other's comments on a regular basis and take on an active role in class activities.

C: You are typically prepared for class and contribute to class discussion approximately half of the time; you bring the course materials about half of the time. Sometimes your contributions are off-topic or prevent dialogue from moving forward. During group work, you take on a quiet role.

D: You rarely comment or add insight to class discussion; you rarely bring the course materials. You do not display your preparedness for class, which is reflected by class discussion and/or low quiz scores. You may show little interest in the material and are off task during class (reading non-relevant material, sending text messages, sleeping, etc.).

F: You arrive late to class, are unprepared for class discussion/activities, distract others, intentionally offend others, fail to follow the classroom policies and procedures and/or have missed 5 or more classes.

PEER REVIEW WORKSHOP RESPONSES AND PARTICIPATION (5%): Throughout the semester you will be asked to engage in peer review workshop. **More information available in "Online Peer Workshops."**

MIDTERM PORTFOLIO AND FINAL PORTFOLIO REFLECTIVE MEMOS (5%): You will reflect on your learning and discovery processes as a reader and writer in 2-3 pages in your midterm and final portfolios. Your mid-semester assignment will be to compose a memo about your work so far in the class. Your end-of-semester reflection will introduce your final portfolio. It is a chance for you to reflect on your work as a writer to provide context for a reading and evaluation of the portfolio. In other words, the reflective introduction is the argument for what you've learned and achieved as a writer and reader in English 102 while the portfolio is the evidence of that argument.

SHORT WRITES (SW) (20%): For days marked "SW #" on the syllabus, you will write one well-developed paragraph that responds to the assigned reading as explained below. Occasionally an alternative assignment will replace the typical SW format; instructions will be included in the specific SW assignment. There are 11 SWs, but only 10 SWs will be counted. This one drop should be saved for when you may need to miss class due to an illness or emergency. In addition, there are certain SWs that cannot be dropped. They are noted in the assignments below. If you complete all 11 SWs, the best 10 grades will

be counted. Each individual assignment is listed in the course schedule. In addition, there is an example PCP in the Example Papers folder and the PCP folder on E-campus.

SW Instructions: Paragraphs allow you to develop ideas for class discussion, to practice analyzing texts closely, and to develop coherent paragraph structure. For each SW (unless otherwise noted), a reading is assigned for the same day as the SW; this reading can be accessed via one of the databases on the library website or on eCampus. These readings offer you an opportunity to see what academic writing about popular culture looks like. Your SWs in response to readings should NOT summarize the article or the main argument. You should not simply report on what you read or give your emotional response to the reading (like whether or not you liked the reading or agree with the argument). Instead, make a substantive argument or comment about the assigned reading. Think critically and analytically. First, you should read the article and make sure that you understand the overall argument of the piece. Once you understand the premise of the argument, **apply that argument to another pop culture item, issue, or text that you are familiar with.** You **can not** use the same primary text(s) that the article discusses. For these readings, your paragraph format should look something like this:

- Topic Sentence/Thesis: One to two sentences that clearly articulate the point/argument you are making about the pop culture item of your choice.
- Explanation: A couple of sentences that articulates the main argument of the reading in your own words. Any specific ideas should be cited with MLA in-text citations.
- Quotation/Example: You should then present evidence from the pop culture item that you chose to analyze that connects to the main argument of the reading. You can also include a quotation from the reading that supports your point about the new text.
- Interpretation: This is where you clearly explain how the example/quotation connects to your main point of the paragraph that is articulated in the topic sentence/thesis statement of the SW. This is the most important part of an analysis paragraph. Do not assume that your reader will draw the same conclusions about the pop culture item that you do. You must explain the connections you are making.
- Conclusion: A sentence that brings everything together and concludes the paragraph. In a formal paper, this would be a transition sentence.

SW Goals:

- SW Feedback Form attached to SW (required for each SW; available on eCampus)
- Your paragraph is about one page in length, double spaced.
- Follows the standard of work as outlined in the syllabus (12 pt, Times New Roman font; 1” margins all around, proper heading, header on second page if necessary)
- Uses parenthetical page citations for all quotations or paraphrased information (see MLA in-text citations in *Easy Writer*).
- Movie, TV show, and book titles are properly formatted in italics and article titles in quotations.
- Follows proper paragraph structure as outlined above in “SW Instructions.”
- Thesis is clearly stated; paragraph begins with your analytical idea, not with plot summary or feelings.
- Paragraph is unified; all ideas and sentences relate to the thesis topic.
- Paragraph is coherent; sentences flow logically and smoothly into one another.
- Every paragraph must include a quotation or example from the text being analyzed.

Grading Scale:

- **4:** This paragraph is well-developed, original, and succeeds in mastering the goals for the assignment.
- **3:** This paragraph has been written with considerable care and attention. It is developed and detailed. Aspects of the goals still need work and/or ideas need development.

- **2:** This paragraph is acceptable. The student needs to make more effort to master the goals and/or develop a thoughtful and focused analysis of the text.
- **1:** Student has made some effort to achieve the assignment goals, but basic fundamentals of writing and analysis need improvement.
- **0:** This paragraph does not achieve the assignment's goals and/or it does not present a focused or thoughtful analysis. Or, it does not meet the minimum requirements of the assignment.

102 MODIFIED WRITING PORTFOLIO: The 102 Writing Portfolio consists of the following materials; further instructions for these assignments will be distributed throughout the semester:

- **ADVERTISING ANALYSIS (15%, REVISIONS DUE WITH MIDTERM PORTFOLIO):** Write a 4-5 page essay in which you analyze three specific advertisements. Goals: a clear, well-established thesis statement and abundant, specific evidence to support your thesis statement.
- **RESEARCH PROPOSAL (10%, NO REVISIONS):** Create a 2-3 page research-driven question prompted by your thinking about American Popular Culture and the issues it addresses; immerse yourself in resources that explore that question and develop a plan of action for your work. That is, what do you intend to contribute to the academic conversations on your topic? The proposal helps you to articulate the direction of and purpose for your research.
- **ANNOTATED BIBLIOGRAPHY (10%, NO REVISIONS):** The Annotated Bibliography is an important step in creating your final paper; it will consist of at least 10 entries. An Annotated Bibliography is an alphabetical list of citations to books, articles, and other texts. An annotation, which follows each citation, is a brief summary and evaluation of the source that helps identify the content, quality, and relevance of the source cited. Use the libguide for 102: <http://libguides.wvu.edu/english102>
- **RESEARCHED ARGUMENT PAPER (RAP) (25%, REVISION DUE WITH FINAL PORTFOLIO):** This 8-10 page essay is the culmination of the work begun with your research proposal and extended in the annotated bibliography. Your research allows you to have authority on a topic so that you can present a cogent, well-supported argument. The challenge in this paper is to coordinate several sources with your own arguments to develop an original essay you will present to a diverse audience.

GRADING IN ENGLISH 102: Unless otherwise noted in this syllabus, I will follow the descriptors provided in JAC on pages xvi-xvii. These criteria let you know what is expected of you in terms of participation, informal writing, and your more formal, revised writing for English 102. Please note the course rubric on the inside back cover of JAC. It recognizes the course goals and degrees of mastery that I will use in reviewing and evaluating your final portfolio. If a student wants to discuss his/her grade, s/he can always stop by during office hours.

GRADE BREAKDOWN:

A+ → 100-98	B+ → 89-88	C+ → 79-78	D+ → 69-68	F → less than 60
A → 97-94	B → 87-84	C → 77-74	D → 67-64	
A - → 93-90	B - → 83-80	C - → 73-70	D - → 63-60	

***PLEASE NOTE*:** The best way to be successful in this course is to do the readings, participate and attend class regularly, and complete *all* of the course assignments. *Failure to complete the Advertising Analysis, Research Proposal, Annotated Bibliography, Research Argument Paper (including FFN drafts) and portfolios will result in failure of the course.*

POLICIES AND PROCEDURES:

CLASSROOM BEHAVIOR: Our classroom is a professional community, and I expect appropriate, courteous behavior. This class will discuss a variety of opinions and ideas that you may or may not agree with or find interesting. Respect everyone and come to class curious, not hostile or indifferent. Turn off your electronic devices (including cell phones) before coming to class; there is to be absolutely no text messaging during class. All laptops, e-readers and music devices should remain in your bag unless you make prior arrangements. Students who wish to use laptops or e-readers to view textbooks and/or PDFs

must make an appointment to speak with me and sign an e-Reader/laptop agreement. Do not bring your lunch to class; this is a discussion class and having food in the classroom is unacceptable. Treat your classmates as you wish to be treated; for example, try not to interrupt while others are speaking. Failure to observe these policies will result in an **F** in participation for the semester and possible removal from the class session.



"I suppose you'll use this as an excuse for turning in your homework in late again."

LATE ASSIGNMENTS: Deadlines are non-negotiable after you've missed them. If you ever have a problem with understanding an assignment or meeting a deadline or if you are going to miss class on the day of a deadline, talk to me *at least 48 hours in advance of the deadline* and we may be able to negotiate an extension and/or arrange for submission of the assignment.

I will not accept late homework; this includes assignments *other than* FFN drafts, final drafts and portfolios. In the case of absence, you must turn in the homework assignment prior to the class meeting time or it will not be accepted. I will drop your lowest grade, so you can miss one without penalty. Major assignments (FFN drafts, final drafts, portfolios) will be docked *at least* a full letter grade if they are late; late deductions for FFN drafts will be applied to the final essay. Because I know things happen—PRT, printers breaking, etc.—I will count major assignments as on time if you put it in my mailbox by 4:00 pm the day it is due.

EMAIL AND eCAMPUS SUBMISSION: Assignments are not accepted via email unless the assignment calls for email submission or if you make *prior arrangements*. In cases where assignments require email or eCampus submission, students must meet deadlines. Excuses about email or computer failure are unacceptable; set delivery notification on the email if you are concerned. Make sure you attach your document in .doc or .rtf format; if I cannot open the document, it is late. All assignments must be sent to tpershin@mix.wvu.edu or properly posted on the course eCampus page.

When communicating via email (at school, at work, etc.) it is important to practice professional, courteous writing. Do so by honoring the conventions of the genre. Emails (in all communication other than that with a casual correspondent) should have an address (i.e. hello, dear, etc. and the addressee's name) and a signature (i.e. thank you, regards, etc. and your name), and be written using full sentences and proper grammar (*not* text-speak). Communicating with your professors via email is professional correspondence; please treat it as such.

STANDARD OF WORK (BASED ON THE MLA GUIDE):

- All work, *including daily assignments*, must be typed using MLA guidelines: 12 point Times New Roman font, double-spaced, with 1" margins.
- All assignments must use the appropriate heading: name, course title, instructor's name, assignment name, date. The heading should **NOT** be double spaced.
- Assignments longer than one (1) page must be stapled or clipped together.
- Include page numbers and your last name (in the header) on all assignments longer than one page.
- Carefully edit and proofread all texts to eliminate problems in grammar, spelling, and punctuation. Use spell-check and read your documents aloud so you can hear your errors.
- Do not fiddle with the physical appearance of an assignment in an attempt to achieve the illusion of length. This assumes that I cannot tell the difference between quantity and quality. A paper that is shorter than the assigned length but presented honestly will earn far more respect.
- ***Documents that do not meet these and other assignment-specific requirements will be dropped as much as one full letter grade.*** Pay attention to these details for handing in your FFN and final drafts.

Superficial errors do not signify poor thinking; but they can indicate, for some readers, a lack of precision and nonchalance toward the task. You'll have to plan your writing process to make time for proofreading—printing a just-written paper 10 minutes before class time will not yield terrific results.

- Use *Easy Writer* to aid your writing. This text offers guidelines and activities to help you with mechanics. The Writing Center is another resource available to you—to help you to brush up on your understanding of basic skills, but also to support you in all aspects of the writing process.

WVU WRITING CENTER is located in G02 Colson Hall. Call 304-293-5788 to schedule an appointment or stop by to see if a tutor is available.

Web address: http://english.wvu.edu/centers_and_projects/wcenter/writing_center_home

PLAGIARISM/CHEATING: Academic dishonesty is wholly unacceptable and will be dealt with accordingly. Students are expected to be familiar with the sections on Academic Honesty in the University Student Conduct Code, Policy Bulletin 31 (<http://studentlife.wvu.edu/studentconductcode.html>). If you have any questions about when and how to document sources, or any other question that will help you avoid unintentional plagiarism, please talk to me. You are expected to submit your own original work. When you recycle your own past work or submit essentially the same paper in more than one class, you are self-plagiarizing. For instance, if you are repeating the class, you must talk to me about whether you may use a previous assignment as the basis for further revisions. If you are using a similar assignment for more than one class, permission must be obtained from me and the instructor of the other class. Permission is neither automatic nor guaranteed. Failure to disclose recycled or dual-submission work may result in an automatic F. Cheating and plagiarism are serious offenses that will result in failure of the assignment and/or the course. Plagiarism cases will *always* be filed with the university. If you have questions about plagiarism/cheating or are confused by MLA please visit my office.

SOCIAL JUSTICE: I am committed to a classroom that strives to use inclusive language, minimize assumptions, emphasize respect of difference, honor privacy, and employ topics that allow but do not require exploration of gender, sex, sexuality, race, nationality, ability, class and so on. These topics make for productive, thoughtful, but sometimes tough discussions. If for any reason you find yourself feeling uncomfortable or offended (so much so that you cannot critically respond to the work) come and talk to me. I maintain an open door policy regarding such issues. My only request is that we participate in honest inquiry and respectful, informed debate. I will do my best to ensure that this classroom is a space where everyone feels comfortable and respected. Finally, if you have a conflict between a religious holiday and a graded assignment, please contact me in advance so that we can make appropriate arrangements.

DISABILITY AND ACCOMMODATION: If you have a disability that could affect your progress in this course, please contact the Office of Disability Services (www.wvu.edu/~socjust/disability/). ODS can be contacted at G30 Mountainlair, by phone at (304)293-6700 voice/TDD (304)293-7740, or email at access2@mail.wvu.edu. We can arrange to accommodate your learning style based on ODS recommendations. Please notify me at the semester's beginning of your learning needs.

COURSE SCHEDULE:

NOTE: *Easy Writer* is abbreviated as EW; *Joining Academic Conversations* is abbreviated as JAC. When an article is assigned the MLA citation is followed by the name of a database in parenthesis, like this: (JSTOR). You are responsible for finding the article in the database in order to complete the assigned reading. **Bring all assigned texts to class.** The “in class” section is a tentative schedule and will likely change based on the needs of the classroom and time restrictions; however, the “due” section will not change unless announced in advance.

DATE

REQUIRED READING AND ASSIGNMENTS (DUE ON DATE LISTED)

T., Jan. 10

In class: Introductions; discuss syllabus. What is popular culture? What is critical thinking? How to find an article on the databases; discuss eCampus.

Prepare for the semester: Make sure you have access to the course eCampus page. Also be sure you can access the peer review discussion boards. You may want to print the necessary # of copies of the SW grading rubric and place them in your 102 folder so you always have them. Reread the syllabus and address any questions you have via email or in the next class session.

R., Jan. 12

Due: Read Kidd, Dustin. "Harry Potter and the Functions of Popular Culture." *The Journal of Popular Culture*. 40.1 (2007): 69-89. (MLA International Bibliography). Read JAC 3-5. Read and print Advertisement Analysis prompt.

In class: Introduce Advertisement Analysis Paper; discuss functions of popular culture and reasons to study it, relation to critical thinking. Brainstorming techniques.

T., Jan. 17

Due: Read JAC 129-35 and 139; browse EW 206-52 in order to familiarize yourself with the MLA reference section of the text. Also read Fowles, Jib. "Advertising's Fifteen Basic Appeals." *Common Culture: Reading and Writing About American Popular Culture*. 6th Ed. Eds. Michael F. Petracca and Madeleine Sorapure. New York: Prentice Hall, 2009. 78-96. Print. (eCampus); begin thinking about and finding ads you are interested in analyzing.

In class: Discussion of Fowles' advertising appeals, academic integrity, plagiarism and MLA documentation. What ads are you considering?

R., Jan. 19

Due: Read JAC 37-43 and EW 25-35 (Start at "Critical Thinking and Argument" and stop at "A student's argument essay."). Bring hard copies of advertisements you are considering for the Advertisement Analysis Paper; remember, you need three related advertisements. (If you are using TV ads and you have a laptop feel free to bring your computer for this class session.) This will be most productive if you have thoroughly sought out related advertisements and selected these ads in particular.

SW#1: Macgregor, Robert M. "I am Canadian: National Identity in Beer Commercials." *The Journal of Popular Culture*. 37.2 (2003): 276-286. (Academic Search Complete)

In class: What is rhetoric and how does it function? Consider rhetoric (ethos, pathos, logos) in your advertisements. Were you critically reading Macgregor? Critically reading your advertisements. JAC 47.

T., Jan. 24

Due: Read JAC 44-46. Begin thinking about your argument regarding your advertisements. At this point you should have selected your 3 advertisements and started working on your outline (due next class period).

SW#2: Neuhaus, Jessamyn. "Marge Simpson, Blue-Haired Housewife: Defining Domesticity on *The Simpsons*." *The Journal of Popular Culture*. 43.4 (2010): 761-781. (MLA International Bibliography)

In class: Discuss Toulmin Model of Argument; Toulmin in relation to Neuhaus. How will you use Toulmin in your Ad Analysis?

R., Jan. 26

Due: Read JAC 13-19 and 140-42

SW #3 (can't be dropped; bring 2 copies to class): **Ad Analysis Intro & Outline**

Introduction

This should be about the first two paragraphs of your paper. In general, a paragraph should be no longer than a page in length (double spaced). The

first paragraph should have a catchy opening (something to draw your reader in), a clearly articulated thesis statement, and a clearly described methodology (How are you going to go about making your argument?).

Outline

The outline should outline the rest of your argument after the introduction. You may use numbers, letters, or Roman numerals--whatever you like. You should outline the main point of each paragraph and the evidence you are going to use to support that main point--whether from research or examples from a primary source. Your outline should be in COMPLETE sentences and should be descriptive. In general the outline for each body paragraph should look like this:

- I. Topic sentence (as would appear in your paper and articulates the major point of the paragraph)
 - i. Evidence from primary source
 - ii. Any other evidence.
 - iii. Explanation of how the evidence ties to your thesis

In class: Elements of argumentative writing: thesis, introduction, conclusion, structure, organization. Quote, summary and paraphrase; working these elements into your argument. Workshop outline. (If time: JAC 23 to prepare for peer review.) Prepare for first peer review.

T., Jan. 31

Due: Read JAC 29 and make sure you have an effective title for your Ad Analysis. Complete draft of Ad Analysis due for peer review. Post your complete draft to the appropriate discussion board link by 9am. Respond to your peers by 9am on Thursday, Feb. 2.

In class: **Ad Analysis online peer review. Class meeting cancelled.**

R., Feb. 2

Due: Responses to peer review due by 9am. Bring a rough draft of your Advertisement Analysis in hard copy form to your conference. Conferences are more productive when you come prepared; come up with a list of questions you have about the assignment, your essay, etc. The more complete your draft is, the more concrete our discussion will be.

In class: **Conferences;** formal class meeting cancelled.

T., Feb. 7

Due: **FFN draft of Ad Analysis;** read JAC 31-34, 79-82 and 84. (Use JAC 34 as you begin drafting the Midterm Reflective Memo. You do not need to begin drafting now—this is for your future use as you prepare for the Midterm Portfolio.) Read and print Research Proposal, Annotated Bibliography and Researched Argument Paper, Midterm Portfolio and Reflective Memo assignments.

In class: Introduce Research Proposal and Midterm Portfolio and Reflective Memo. Seeing the big picture: Annotated Bibliography and RAP. Begin searching for a topic for RAP (to be presented in Research Proposal). Subjective v. objective research questions. Activity on p. 85.

R., Feb. 9

**Library Day:
Rm. 136 Downtown Lib.**

Due: Read JAC 6-7 and 88. Use JAC 6-7 to develop topics for your Research Proposal (and RAP). Complete the activity on JAC 83 to prepare for today's class session.

In class: Library Day. Meet in room 136 of the downtown library.

T., Feb. 14	<p><u>Due:</u> Read JAC 53-58 and EW 176-82 (stop @ “Field Research”). Begin revising the Ad Analysis for the Midterm Portfolio and draft the Midterm Reflective Memo so you have time to reread and revise it. (For help with revision see JAC 28.)</p> <p>SW #4 (can’t be dropped): Five Potential Paper Topics:</p> <p>For this assignment write a brief description of five potential paper topics for your Final Researched Argument Paper. Each description should be about a paragraph of three to five sentences. So, by the end of this assignment, you should have five paragraphs—one paragraph detailing each of your five potential paper topics. Each paragraph should detail some information about the pop cultural item or issue as well as why you are particularly interested in this topic. Although not required, you might even consider including a vague comment on the kind-of argument you might want to make about your topic.</p> <p><u>In-class:</u> The importance of critical reading as a researcher and considering audience as a reader and writer. Test your topics using JAC 9-10.</p>
R., Feb. 16	<p><u>Due:</u> Read JAC 12, 94-100. Use JAC 12 to begin thinking about your own Research Proposal. Finish revising your Ad Analysis and Midterm Reflective Memo. Compile your Midterm Portfolio.</p> <p>SW #5: Jones, Jeffrey P. “‘Fake’ News versus ‘Real’ News as Sources of Political Information: <i>The Daily Show</i> and Postmodern Political Reality.” <i>Common Culture</i>. Ed. Michael Petracca and Madeleine Sorapure. Upper Saddle River: Prentice Hall, 2009. 201-222. (eCampus)</p> <p><u>In class:</u> Researching your topic to compose your Research Proposal. The information cycle and research process.</p>
T., Feb. 21	<p><u>Due:</u> Midterm Portfolio. Read JAC 102-5, 109-12, 115-7, 119, and 123-4.</p> <p><u>In class:</u> Discuss Annotated Bibliography. Various research paths. Finding the best sources, not just the first sources. The importance of citing as your research to avoid plagiarism and decrease your workload. Prepare for library day and address any questions about RAP.</p>
R., Feb. 23	<p>(Midterm is Feb. 24.) <u>Due:</u> Complete draft of Research Proposal. Post your complete draft to the appropriate discussion board link BY 9am. Respond to your peers by 9am on Saturday, Feb. 25.</p> <p><u>In class:</u> Research Proposal online peer review. Class meeting cancelled.</p>
T., Feb. 28	<p><u>Due:</u> Come prepared to discuss the topic of your RAP, as you’ll propose it in your Research Proposal. Bring a copy of your Research Proposal.</p> <p>Conferences are more productive when you come prepared; come up with a list of questions you have about the assignment, your topic/essay, etc. Feel free to bring a rough draft of your Research Proposal with you.</p> <p><u>In class:</u> Conferences; formal class meeting cancelled.</p>
R., March 1 Library Day: Meet in library as instructed.	<p><u>Due:</u> Research Proposal. Read JAC 61-67. Consider using JAC 68 as you continue doing research for your RAP.</p> <p>SW # 6 (can’t be dropped): Prior to our library work day, complete the worksheet posted on eCampus to prepare.</p> <p><u>In class:</u> Meet in library. Must sign-in at beginning of class period and turn in your Research Proposal; you must return to the assigned meeting place at the end of the class period to turn in SW #6 (you’ll need it to complete today’s activity). Compiling an Annotated Bibliography. Research notes.</p>

T., March 6	<p><u>Due:</u> Read EW 184-202 (stop at “Writing a Research Project”). Bring links to (if you want to bring your computer) or hard copies of three sources you are considering using in your Annotated Bibliography. Be prepared to articulate how they relate to your RAP. Continue your research and drafting your Annotated Bibliography.</p> <p>SW # 7: Speed, Lesley. “Loose Cannons: White Masculinity and the Vulgar Teen Comedy Film.” <i>Journal of Popular Culture</i>. 43.4 (2010): 820-41. (Academic Search Complete)</p> <p><u>In class:</u> Continue work on Annotated Bibliography; integrating sources into your writing. JAC 68 and 70.</p>
R., March 8	<p><u>Due:</u> Read JAC 49-50 and EW 142-145.</p> <p>SW # 8: Kydd, Elspeth. “Differences: <i>The X-Files</i>, Race and the White Norm.” <i>Journal of Film and Video</i>. 53.4 (2001/2002): 72-83. (Database: Film and Television Literature Index)</p> <p><u>In class:</u> Fallacies of Argument; JAC 51. Do you need to reconsider any of your sources; do they employ these fallacies? Fallacies in Kydd? Considering your audience and language.</p>
T., March 13	<p><u>Due:</u> Complete draft of Annotated Bibliography. Post your complete draft to the appropriate discussion board link BY 9am. Respond to your peers by 9am on Thursday, March 15.</p> <p><u>In class:</u> Annotated Bibliography online peer review. Class meeting cancelled.</p>
R., March 15	<p><u>Due:</u> Responses to peer review due by 9am. Bring hard copy of annotated bibliography with you.</p> <p><u>In class:</u> Group conferences; formal class meeting cancelled. Conferences are more productive when you come prepared; come up with a list of questions you have about the assignment, your topic/essay, etc. Bring an updated draft of your Annotated Bibliography with you.</p>
T., March 20	<p><u>Due:</u> Review JAC 140-2. Read EW 145-55. Complete revisions of your Annotated Bibliography.</p> <p>SW #9: Tidwell, Christy. “‘Fish Are Just Like People, Only Flakier’: Environmental Practice and Theory in <i>Finding Nemo</i>.” <i>Americana: The Journal of American Popular Culture 1900 to Present</i>. 8.1 (2009). Web. (http://www.americanpopularculture.com/journal/articles/spring_2009/tidwell.htm)</p> <p><u>In class:</u> Using quotes, summary and paraphrase in your RAP. Assumptions of language; adjusting the language of your sources. Language variety. Application to Tidwell article.</p>
R., March 22	<p><u>Due:</u> Annotated Bibliography</p> <p><u>In class:</u> Discuss RAP again; review assignment goals. Links between Annotated Bibliography and RAP.</p>
March 26-30	Spring Break. Have fun and be safe!
T., April 3	<p><u>Due:</u> Review EW 206-52. Be sure to document <u>as you write</u> to avoid plagiarism and reduce your workload.</p> <p>SW #10 (can’t be dropped; bring 2 copies to class): Researched Argument Paper Intro & Outline: Follow same instructions as SW #3.</p>

In class: Workshop RAP introductions and outlines

R., April 5

Due: Read JAC 126 and complete activity on JAC 127. “Frame” sources in the writing you do for SW #10.

SW #11 (can’t be dropped; bring 2 copies to class)

For this SW, you will develop at least the next **4 pages** (that continue AFTER your introduction) of your Researched Argument Paper. For this, I will be looking at the below evaluation criteria. I want to see if you can translate proper paragraph structure into a well-developed and clearly articulated Researched Argument Paper. I will assess the SW based on the paragraphs presented and in terms of structure. This should include as many well-developed paragraphs as fill about four pages.

Evaluation Criteria

- Overall paragraph structure
- Development of Topic Sentences (for each paragraph)
- Use of quotations and paraphrased information as support
- Developed interpretations of quotations and paraphrased information in order to support YOUR argument
- In-text citation usage for all quoted, summarized and paraphrased information; should be in MLA format
- Complicating sentence structure and developing syntax

In class: Framing sources in your writing.

T., April 10

Due: Complete draft of RAP. Post your complete draft to the appropriate discussion board link BY 9am. Respond to your peers by 9am on Thursday, April 12.

In class: **RAP online peer review. Class meeting cancelled.**

R., April 12

Due: Bring a complete rough draft of your RAP. Conferences are more productive when you come prepared; come up with a list of questions you have about the assignment, your essay, etc.

In class: **Conferences;** class meeting cancelled.

T., April 17

Due: **FFN RAP.** Read JAC 31-33. Use JAC 34 to brainstorm for your Final Reflective Memo.

In class: Discuss Final Portfolio and Final Reflective Memo.

R., April 19

Due: Read JAC 150 and 155. Bring copy of RAP to class. Begin revising your RAP on your own; do not wait for feedback. Draft final reflective memo.

In class: Revising for the Final Portfolio: Transitions, Editing, Proofreading

T., April 24

Due: Read JAC 149 and bring an updated draft of your RAP to class. Revise final reflective memo and compile your final portfolio.

In class: SEIs

R., April 26

Due: **Final Portfolio.**

In class: No class meeting; drop off your completed Final Portfolio in Colson G03 from 2:30-3:45.

Finals Week:

Final Portfolios will be returned during finals week; date TBD.