

## English 102: Composition and Rhetoric

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English 102, Composition and Rhetoric, Spring 2012  
CRN 82554, Section 034  
MWF 12:30pm-1:20pm  
200 Clark Hall

Instructor Teresa M. Pershing  
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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 all 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.

**Required Primary Texts Available at WVU Bookstore:**

- Dadisman, Jo Ann, ed. *Joining Academic Conversations*. 5<sup>th</sup> ed. Plymouth: Hayden-McNeil Publishing, 2012.
- Lunsford, Andrea A. *The Easy Writer*. 4<sup>th</sup> ed. Boston, MA: Bedford/St. Martins, 2010.
- Lunsford, Andrea A. and John J. Ruszkiewicz. *Everything's an Argument*. 5<sup>th</sup> ed. Boston, MA: Bedford/St. Martins, 2010.

**Required Primary Texts NOT Available at WVU Bookstore:**

You can acquire these materials in the following ways: purchase at Amazon or iTunes (used or new or using instant video services), rent from Red Box, Netflix, etc., or view at WVU library via Course Reserve. Many of the television episodes are also available free via the internet (hulu.com or fancast.com, for example). If you choose to use Course Reserve, please note that the material must be used in the library and another member of the class could be using the materials:

- *The Dark Knight*. Dir. Christopher Nolan. Perf. Christian Bale and Heath Ledger. Warner Home Video, 2008. DVD. (ASIN: B001GZ6QC4)
- *Jersey Shore: Season One*. Dir. Brad Kreisberg. Perf. DJ Pauly D, Jenni Farley and Brad Ferro. MTV, 2010. DVD. (ASIN: B003IB0FUS)

**Additional Required Materials:**

- 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 1:30am-2:20pm on Monday, Wednesday, and Friday in G03 Colson Hall. I am also available by appointment. You may drop in during these times or make an appointment with me to discuss any questions or comments you have about your progress in the course.

**EMAIL HOURS:** I am happy to talk with you via email; 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. 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 and involvement during every class meeting, regular and on time attendance and active participation are critical to your success. Each student is allowed up to three absences.

A fourth 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 7 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 three 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 are 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—you cannot reschedule a missed meeting for attendance credit (but I am, of course, always happy to discuss your work with you).

**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.

**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.

**QUIZZES (5%):** Students will be quizzed based on the assigned readings and viewings. Quizzes can take place without prior notification, cannot be made up, and will not be administered if you arrive after the quiz has been administered; missed quizzes will be recorded as a zero. Quizzes ensure that you are reading the required material and help you gauge your reading practices. I urge students to take reading notes to encourage themselves to engage in active reading and reflection about the assigned material. If you read/view *carefully*, you should pass the quiz. If you find that you are having trouble with this aspect

of the course, despite reading/viewing the assigned materials, *come talk to me*. We can go over strategies for preparing for quizzes, reading critically, and retaining what you read.

**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 in response to the prompt. There are 10 SWs, but only 9 will be counted. This one drop should be saved for when you may need to miss class due to an illness or emergency. There are certain SWs that cannot be dropped. They are noted in the Course Schedule. If you complete all 10 SWs, the best 9 grades will be counted. Each individual assignment is listed in the course schedule.

**SW Instructions:** Short writing assignments allow you to develop ideas for class discussion, to practice analyzing texts closely, to think through ideas carefully, and to develop coherent paragraph structure. Your SWs should NOT summarize the reading/viewing 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, your SW should be a short, thesis-driven argument that responds to the prompt. Think critically and analytically. First, you should read/view the assigned material and make sure that you understand the overall argument or point of the piece. Once you understand the premise of the argument, respond to the prompt using the information you learned from the reading. Your paragraph format should look something like this:

- Topic Sentence/Thesis: One-two sentences that clearly articulate the point/argument you are making.
- Explanation: A couple of sentences to further elucidate your argument and define any necessary terms. (For example, you might articulate 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 (i.e. images from an advertisement, scenes from a television episode) to analyze that helps to illustrate your argument and convince your reader.
- Interpretation: This is where you clearly explain how the example/quotation you provided 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 that you do. You must explain the connections you are making.
- Conclusion: A sentence that brings everything together and concludes the paragraph. In a lengthier paper, this would be a transition sentence.

**SW Goals:**

- Your paragraph responds to the appropriate prompt.
- 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 marked 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 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.

### 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 community, and I expect professional, 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. 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.

**ELECTRONICS POLICY:** You may bring your laptops or e-reader to class in order to view the PDF reading assignments. If you want to use such devices you must read and sign the “Electronics Agreement” at the end of the syllabus and return it to your instructor. Electronics should remain in your bag unless you make prior arrangements. All other electronic devices (including cell phones and music devices) should be turned off and/or silenced before coming to class; there is to be absolutely no text messaging during class. *Electronic device use of any sort during quizzes and exams will not be tolerated; if you use your cell phone, laptop, eReader or other web-linked device during a quiz or exam you will automatically receive a zero (in addition to any consequence outlined in the [Student Conduct Code](#)).*

**THE COMPUTER LABS:** We are given a unique opportunity to have class in the Colson computer labs (G06 and G18 Colson). However, if students abuse this privilege by browsing the internet, checking email, Facebook, or generally not paying attention, we will no longer meet in the labs. If you aren’t using the lab for 102 purposes *you will be asked to leave and record an absence for the semester*. Please clean up after yourself (throw away paper, log off, etc.); *food and beverages are prohibited at all times*. Finally, we are not able to print in the labs. You should always bring electronic copies (for revision, etc.) of our current project; for example, if we are working on the Proposal, you should bring an electronic copy of your Proposal with you (email it to yourself, use Google Docs or Dropbox, a flashdrive, etc.). You should also bring a hard copy if needed/asked. Not having required documents on lab days will result in a 0 for participation; if this is a regular occurrence you may be asked to leave, and therefore record an absence.



“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 (**not homework**) 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, .docx, or .rtf format; if I cannot open the document, it is late. All assignments must be sent to [tpershin@mix.wvu.edu](mailto: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](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/](http://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](mailto: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; *Everything's an Argument* is abbreviated as EA. 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/VIEWING AND ASSIGNMENTS

M, Aug. 20:

In class: Introduction to course; syllabus review. Discuss Dropbox. Prepare for the semester: Make sure you have access to the course eCampus page. Reread the syllabus and address any questions you have via email or in the next class session. Set up your Dropbox account.

W, Aug. 22:

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). Take notes as you read so you are prepared for class discussion. Read and print Advertisement Analysis prompt. Bring any questions to class. In class: Be sure to **bring the assigned reading to class!** Introduce Advertisement Analysis Paper; discuss functions of popular culture and reasons to study it. What is critical thinking?

F, Aug. 24 (last day to add/drop):

Due: Read Fowles, Jib. "Advertising's Fifteen Basic Appeals." *Common Culture: Reading and Writing About American Popular Culture*. 6<sup>th</sup> Ed. Eds. Michael F. Petracca and Madeleine Sorapure. New York: Prentice Hall, 2009. 78-96. Print. (eCampus); start looking for ads for your paper. In class: Discuss Fowles; be prepared to outline and explain argument. Analyze ads together applying Fowles's appeals.

M, Aug. 27:

Due: Read JAC 39-42 and EA 27 (start @ Audiences for Arguments) – 37. Do some preliminary research on "materialism" and "commodity culture"; develop your own definitions of these terms for class discussion. Continue looking for ads for your paper; remember, you want to be able to analyze these ads together so be selective and thoughtfully consider how you'll put together an argument using the ads. In class: What is rhetoric? Ethos? Pathos? Logos? Be prepared to define and discuss these and other key terms. Discuss "materialism" and "commodity culture." Writing and structure: Toulmin model of argument (see EA Chapter 7).

W, Aug. 29:

Due: Read EA Chapter 14 (stop @ 451, "Using Visuals in Your Own Arguments") and EW 25-35 ((Start at "Critical Thinking and Argument" and stop at "A student's argument essay"). In class: Analyze example advertisements in class.

F, Aug. 31:

**Due:** Read EA Chapter 2 (all). Bring **five** ads you are considering for your Ad Analysis; remember, all of your ads needs to either A) be for the same product or B) be for the same *type* of product.

**SW #1:** Select any two advertisements to compare and contrast. Each advertisement must be for the same product but come from a different medium (e.g. magazine, newspaper, television, web site, email). How does each advertisement utilize emotion? Compare and contrast the way(s) that emotion is used by the company across mediums. Are such arguments more or less effective in one medium or another and why?

**In class:** What is pathos? How do we (mis)use it? Discuss JAC 3-5 and begin brainstorming for Ad Analysis paper. Begin analyzing your ads.

M, Sept. 3:

**Labor day; no class**

W, Sept. 5:

**Due:** Read EA Chapter 3 (all).

**In class:** Discuss ethos, how it relates to pathos. Role in argumentation. Research and ethos.

F, Sept. 7:

**Meet in G18**

**Due:** Read EA Chapter 4 (all). Bring all of your ad analysis ads with you. If you are using electronic ads feel free to bring your laptop.

**SW #2:** Select **one** of the ads you will be using for the Ad Analysis and argue which of 1) Fowles's appeals and 2) the three proofs of classical rhetoric are **primarily** used in the advertisement. Support your argument using **specific** examples from your ad! Please attach a copy of or link to your advertisement.

**In class:** Computer lab day. Begin mapping your essay using the ads you brought with you. Sign up for conferences.

M, Sept. 10:

**Due:** Read JAC 131-35 and EA Chapter 18 (all). Browse EW 206-52 in order to familiarize yourself with the MLA reference section of the text. Begin drafting your outline and essay for later this week!

**In class:** What is plagiarism? JAC 136. Practice MLA citation using EW. Read JAC 13-16 in groups during class; begin drafting thesis statements. EA, p. 548, Respond #3.

W, Sept. 12:

**Meet in G18**

**Due:** JAC 17-19 and 140-42. Review JAC 13-16 as you draft SW #3.

**SW #3** (can't be dropped; **bring 1 hard copy to class and a digital copy**): **Ad Analysis Intro & Outline**

**General Rules**

\*Your outline should be typed.

\*Use complete sentences in your outline.

\*First, you should have an introductory paragraph. This should be a complete paragraph with your potential thesis statement and methodology clearly stated.

\*Second, you should have a paragraph that describes all three advertisements together. Your descriptions should be clear, but not too detailed. In other words, you don't want the description to become the focus—keep analysis central. So, you will need to be sure to include this paragraph in your outline, but it does not have to be fully developed.

\*Third, you will outline each of the following paragraphs for your paper. In general, it is best to organize by appeal—especially if you

are making an argument about all three advertisements together. Thus, for each paragraph, you will discuss an appeal and then detail **HOW** each advertisement uses that appeal to appeal to the viewer. This is where the analysis should happen. Clearly show how the advertisers are getting the viewer to buy their products. You can also organize your essay by ad but you'll want to make sure you are drawing connections between your ads in a useful manner.

\*Fourth, for each body paragraph outline, you should first provide the topic sentence of that paragraph. Then, you should outline your evidence regarding each advertisement.

\*Fifth, you will need to include a closing paragraph. Here, you should list possible ways of ending your paper that do not simply restate everything that you have already written. Try to get your reader to keep thinking about your ideas.

### **Example Outline Format**

#### I. Introductory Paragraph

a. Remember, write a complete introductory paragraph with a thesis statement.

#### II. Description Paragraph

a. Description of Ad 1

b. Description of Ad 2

c. Description of Ad 3

#### III. Body Paragraph: Write your topic sentence for the paragraph here.

a. Support –Write briefly about how the appeal is working in one of your ads.

b. Support –Ditto

c. Support –Ditto

IV. Continue with Paragraph III format for as many paragraphs as you think you will need.

#### V. Concluding Paragraph

a. First possible way of ending the paper.

b. Second possible way of ending the paper.

c. Continue until you've exhausted all of the different ways you might want to end your paper.

In class: Computer lab day. Workshop outlines. Discuss reading; how does it apply to your paper?

F, Sept. 14:

**Due: Conferences.** Read JAC 29 and draft a working title for your Ad Analysis (NOT “Title” or “Ad Analysis”—use JAC 29 to craft an effective title). Bring a complete, titled, working 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: No formal class meeting. Attend your individual conference in G03 Colson Hall.**

M, Sept. 17:

**Due:** Complete draft of Ad Analysis. Bring a **hard copy** of your Ad Analysis to class.

**In class: Ad Analysis Peer Review.**

- W, Sept. 19: Due: View *The Dark Knight* (also available in Course Reserve at the library; note that if you use this service, you must view the video in the library). Continue revising your Ad Analysis and prepare to submit your FFN draft on Monday.  
In class: Discussion of *The Dark Knight* and connection to commodity culture. Modeling cultural analysis.
- F, Sept. 21: Due: Read Kolenic, “Madness in the Making: Creating and Denying Narratives from Virginia Tech to Gotham City” ([Sport Discus](#)). Take reading notes as you read; bring two copies to class (they must be typed). Identify the thesis statement in the article.  
In class: Discuss how this article is related to the film.
- 
- M, Sept. 24: Due: **FFN Draft of Ad Analysis.** Read and print Research Proposal, Annotated Bibliography, Research Argument Paper, Midterm Portfolio and Reflective Memo assignments from eCampus.  
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). Review JAC 30-34 in class and begin drafting reflective memo.
- W, Sept. 26: Due: View episode 1, seasons 1 of *Jersey Shore*.  
**SW #4:** MTV’s *Jersey Shore* rocketed individuals like Snooki, JWoww and Pauly D into stardom. Using concrete examples from the primary text make an argument about how *Jersey Shore* represents America’s youth. Be sure to view the assigned episode carefully and use examples from *this* episode.  
In class: Discuss primary text and SWs in class.
- F, Sept. 28: Due: Read Beck, Barnard. “The Myth That Would Not Die: The Sopranos, Mafia Movies, and Italians in America” *Multicultural Perspectives*. New York: Routledge. 122-129. (Academic Search Complete). Take reading notes as you read; bring two copies to class (they must be typed). Identify the thesis statement of the article. What other popular culture texts could we apply Beck’s argument to? Come up with a few examples of your own for class discussion.  
In class: Discuss article, including thesis statement, structure and organization of Beck article.
- 
- M, Oct. 1: Due: Read EA Chapter 6: begin at “Developing an Academic Argument on p 141 - 49. Do some preliminary research on potential RAP topics.  
In class: Exercises from “Respond” in EA (147-9). RAP topics.
- W, Oct. 3: Due: Read EA Chapter 12.  
**SW #5** (can’t be dropped): **Five Potential Paper Topics:** For this assignment write a brief description of five potential paper topics for your Researched Argument Paper. Each description should be a paragraph of three to five sentences. By the end of this assignment, you should have five paragraphs— one describing 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 comment on the kind-of argument you want to make about your topic

In class: Brainstorming your RAP topics. JAC 12.

F, Oct. 5 (mid-semester):

**Meet in G18**

Due: **Midterm Portfolio.**

In class: Computer lab day. Discuss SW #6 instructions. Demonstrate library databases and consider JAC 94-100.

M, Oct. 8:

Due: Tidwell, Christy. “Fish Are Just Like People, Only Flakier’: Environmental Practice and Theory in *Finding Nemo*.”

*Americana: The Journal of American Popular Culture 1900 to Present*. 8.1 (2009). Web.

([http://www.americanpopularculture.com/journal/articles/spring\\_2009/tidwell.htm](http://www.americanpopularculture.com/journal/articles/spring_2009/tidwell.htm))

**SW #6:** Like several of the articles we’ve read this semester, the Tidwell article offers you an opportunity to see what academic writing about popular culture looks like. For this SW you will 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. Do NOT summarize the article or the main argument, 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). Follow the SW structure as you have all semester (see “Short Writes” in the syllabus). In class: Tidwell article. RAP topics. Preparing for proposal. Sign up for conferences.

W, Oct. 10:

**Meet in G06**

Due: Read EA Chapter 19 (all) and review MLA by browsing EA Chapter 20.

In class: Computer lab day. Doing library research. Proposal drafting.

F, Oct. 12:

**Meet in G18**

Due: Complete draft of Research Proposal. Bring a digital copy.

In class: Computer lab day. **Research Proposal peer review.**

M, Oct. 15:

Due: **Conferences.** Bring a complete, titled, working rough draft of your Research Proposal 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: **No formal class meeting. Attend your individual conference in G03 Colson Hall.**

W, Oct. 17:

**Meet in G18**

Due: **Research Proposal.** Bring one source you are considering using for the Annotated Bib./RAP. Be sure to bring EW with you to class today!

In class: Computer lab day. Beginning the research process. Read EW 176-197 and practice taking research notes using your sources.

F, Oct. 19:

**No class.** Begin working on your Annotated Bibliography by researching and reading materials.

M, Oct. 22:	<b>No class.</b> Begin working on your Annotated Bibliography by researching and reading materials.
W, Oct. 24: <b>Meet in library room as announced.</b>	<b>Due: SW #7:</b> (can't be dropped): <u>Prior to our library work day</u> , complete the worksheet posted on eCampus to prepare for our library meeting. <b>In class:</b> <u>Library research day. Meet in library as instructed.</u> Meet in library to show completed SW to Ms. Pershing and sign in. You must return to the assigned meeting place at the end of the class period to turn in <b>SW #7</b> (you'll need it to complete today's activity) and sign up for group conferences.
F, Oct. 26 (last day to drop a course):	<b>Due:</b> Read EA Chapter 17 (all). Bring 3 potential sources to class with you. You will need to access them during class. <b>SW #8:</b> Complete #2 in the "Respond" section of the assigned reading (EA, 534). Use Word's comment tool to label your use of fallacies. <b>In class:</b> Look at some example annotations. Begin drafting our own annotations with the sources we brought. JAC 49-52.
M, Oct. 29: <b>Meet in G18</b>	<b>Due:</b> Complete draft of Annotated Bibliography. Bring a digital copy of your draft to class. <b>In class:</b> Computer lab day. <b>Annotated bibliography peer review.</b>
W, Oct. 31:	<b>Due: Conferences.</b> <u>Bring a complete, titled, working rough draft</u> of your Annotated Bibliography 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. <b>In class: No formal class meeting. Attend your group conference in G03 Colson Hall.</b>
F, Nov. 2: <b>Meet in G18</b>	<b>Due: Annotated Bibliography.</b> <b>In class:</b> Computer lab day; bring materials to begin working on SW #9 in class. This is an in-class work day-- bring research materials to use to begin drafting.
M, Nov. 5: <b>Meet in G18</b>	<b>Due: SW #9</b> (can't be dropped; <u>bring 1 hard copy and a digital copy to class</u> ): <b>Researched Argument Paper Intro &amp; Outline:</b> Follow same instructions as SW #3. <b>In class:</b> Computer lab day. Workshop outlines. Work day; bring materials to begin working on SW #11 in class. Bring research materials to read and begin drafting.
W, Nov. 7: <b>Meet in G18</b>	<b>Due:</b> Read JAC 126 and complete activity on JAC 127. "Frame" sources in the writing you do for SW #11. <b>SW #10</b> (can't be dropped; <u>bring 1 hard copy and a digital copy to class</u> ): For this SW, you will develop at least the next <b>4 pages</b> (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.

	<p><u>Evaluation Criteria</u></p> <ul style="list-style-type: none"> <li>-Overall paragraph structure</li> <li>-Development of Topic Sentences (for each paragraph)</li> <li>-Use of quotations and paraphrased information as support</li> <li>-Developed interpretations of quotations and paraphrased information in order to support YOUR argument</li> <li>-In-text citation usage for all quoted, summarized and paraphrased information; should be in MLA format</li> <li>-Complicating sentence structure and developing syntax</li> </ul> <p><u>In class:</u> Framing sources in your writing.</p>
F, Nov. 9:	<p><u>Due:</u> Read EA Chapter 13. Continue working on your RAP; consider style. Bring an updated, working draft of your RAP to class.</p> <p><u>In class:</u> Style. RAP revision.</p>
M, Nov. 12:	<p><u>Due:</u> Complete draft of RAP. Bring 1 hard copy to class.</p> <p><u>In class:</u> <b>RAP Peer Review</b></p>
W, Nov. 14:	<p><u>Due:</u> <b>Conferences.</b> <u>Bring a complete, titled, working rough draft</u> of your RAP 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.</p> <p><u>In class:</u> <b>No formal class meeting. Attend your individual conference in G03 Colson Hall.</b></p>
F, Nov. 16:	<b>No Class</b>
Nov. 17- Nov. 25:	<b>Thanksgiving Break; No Class.</b>
M, Nov. 26:	<p><u>Due:</u> <b>FFN RAP.</b> Read and print Final Portfolio assignment sheet. Bring an extra copy of your RAP with you (a digital copy is fine if you have your laptop with you).</p> <p><u>In class:</u> Discuss Final Portfolio.</p>
W, Nov. 28:	<p><u>Due:</u> Bring a copy of your RAP with you to class (digital or hard copy). Begin revising your RAP on your own; do not wait for feedback. Draft final reflective memo.</p> <p><u>In class:</u> JAC 151.</p>
F, Nov. 30: <b>Meet in G18</b>	<p><u>Due:</u> Bring updated draft of RAP to class (digital copy). Be sure to bring your EW with you.</p> <p><u>In class:</u> Computer lab day. Revision roundtables! Continue work on final portfolio.</p>
M, Dec. 3:	<p><u>Due:</u> Rough draft of Final Reflective Memo. Bring 1 copy to class.</p> <p><u>In class:</u> <b>Reflective Memo Peer Review.</b></p>
W, Dec. 5:	<p><u>Due:</u> Continue revising materials for your Final Portfolio.</p> <p><u>In class:</u> Course wrap-up.</p>
F, Dec. 7:	<p><u>Due:</u> <b>Final Portfolio</b> due from 12:30-1:20 in G03 Colson Hall.</p> <p><u>In class:</u> No formal class meeting. Drop off your portfolio 😊</p>
Dec. 10-14:	Finals week. Students must pick-up their final portfolio or they will record an absence for the semester. Pick-up time and date T.B.D.

## eReader and Laptop Agreement

This document serves as an agreement between the instructor, Teresa M. Pershing, and me, the student, \_\_\_\_\_ (print name here). In order to use my eReader or laptop in English 258 I agree to the outlined terms below:

1. I must stay on task during class sessions; viewing materials which are not directly related to class discussion will reduce my participation grade to a zero for the day and/or I will be asked to leave the class session, thereby earning an absence for the semester.
2. Additionally, the first time that I use my eReader or laptop for anything other than reviewing the assigned materials for the day, I understand that I can no longer bring or use my eReader or laptop in English 258.
3. I understand that using my eReader or laptop to access and view materials outside of class discussion (including Facebook, email, etc.) distract me from the topic of discussion and distract my peers. I understand that I am a member of this classroom community and as a community member it is my responsibility to aid in creating an environment that is conducive to everyone's learning; viewing off-topic materials does not contribute to such an environment.
4. I agree that I will avoid using my laptop or eReader when it is unnecessary (during in-class viewings, for example).
5. Even though I will be using an eReader or laptop I will still take notes while reading (on the device or otherwise) in order to engage in active reading and be better prepared for class discussion.
6. My eReader or laptop will be stored away during exams and quizzes.
7. Finally, I understand that if I violate this agreement laptops and eReaders may be prohibited from the classroom for all students.

I understand and agree to the above outlined terms; it is my responsibility to use my eReader or laptop wisely and in accordance with the above agreement in English 258. If I have any questions I will speak to my instructor.

Signed: \_\_\_\_\_

Date: \_\_\_\_\_