

ENC 1101: FRESHMAN COMPOSITION AND RHETORIC

FALL 2019

INSTRUCTOR: PHILIP GRECH

COURSE: ENC 1101-08

EMAIL: PGRECH@FSU.EDU

DAYS: TUE/THUR

OFFICE: WMS 313

TIME: 9:30AM-10:45AM

OFFICE HOURS: TUE/THUR 11-1 AND BY APPT.

ROOM: WMS 310

COLLEGE COMPOSITION MISSION STATEMENT

College Composition courses at Florida State University teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, College Composition teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teachers and peers. Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing.

COURSE OBJECTIVES

This course aims to help you improve your writing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. You will write and revise three papers, devise your own purposes and structures for those papers, work directly with the audience of your peers to practice critical reading and response, and learn many new writing techniques.

REQUIRED MATERIALS

Writing Situations, Sidney I. Dobrin, Pearson, FSU Edition, 2015, ISBN: 9781323627358

CANVAS

Assignments and other links to class information may be accessed through the Canvas online course portal. The class will rely on the Canvas portal for submission of drafts and final essays. Assignments submitted through this site will automatically be screened for possible plagiarism, using Turnitin. Students will be able to view the report generated by that service at the time of submission, allowing for revisions before the due dates of each assignment.

Inclusive Learning Statement

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

COURSE REQUIREMENTS

Reading

Assignments should be read prior to class meetings on the date assigned. The amount of reading for this course is considerable. There is no excuse for not reading. If you do not read, you will discover that passing this course is impossible. Note: If a Canvas reading is scheduled bring a hard copy or electronic copy to class.

Student Participation

This course's success largely depends on *your* participation. I expect you all to be engaged in discussions and readings and to attend class regularly. One of the most important benefits of taking a college level literature class is the opportunity to interact within an intellectual community, test your ideas with your peers, and receive feedback to sharpen your ability to analyze and articulate. This is impossible without taking an active role in class.

Here are four ways to be a good participator:

1. Ask questions and make comments that further the discussion in a meaningful manner.
2. Actively take notes.
3. Bring the required textbook and course readings to every class meeting.
4. Participate in all classroom activities and exercises. Consistently doing these things will demonstrate your engagement with the material and maximize your experience of the course.

Attendance and Lateness

In accordance with University attendance policies, students will not be penalized for a reasonable number of absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks' worth of classes, students should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451). With regard to unexcused absences, the grade for the course will incur a penalty of half a letter grade for each absence after your four allowed unexcused absences.

CONFERENCES

This course requires that students meet with their instructor to receive individual feedback. Each student is required to meet me individually two times during this semester. During these conferences, we will discuss strategies for executing your best work, improving your writing, and/or handling any concerns you have regarding your progress in this course. Failure to attend each conference will count as two unexcused absences.

JOURNALS

Students will be expected to respond to class readings and assignments outside of class via online discussion boards. All journals be approximately 250 words. I will not count the exact number of words for each student's journal but I need to see a substantial effort for each. Journals should be thoughtful and show the depth of your thinking process. You might tell stories to illustrate your ideas, you might end up contradicting yourself, you might write things you aren't certain are true or not: these are a few ways you can explore in your journals. I typically assign a journal prompt for you to write about, but I will often give you the opportunity to write about a topic of your choice, but you must first get my permission to do so. Make sure that on every submitted journal you include the following: Your name, the date, and the journal number.

GRADING

For the sake of transparency, consider the percentages listed below as part of an overall total number of points. In other words, your final grade in the class is determined out of one hundred (100) possible points.

Grading Breakdown	Final Grades			
➤ Paper One: 25%				
➤ Paper Two: 25%				
➤ Paper Three: 30%				
➤ Journals: 10%				
➤ Participation: 10%				
➤ All assignments are due on the date specified. Late assignments receive a deduction of half a letter grade for every class period until the assignment is turned in. Assignments are not accepted after the last day of class.	A A- B+ B B- C+	93 – 100 90 – 92 87 – 89 83 – 86 80 – 82 77 – 79	C C- D+ D D- F	73 – 76 70 – 72 67 – 69 63 – 66 60 – 62 0 – 59

College-level Writing Requirement

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” (2.0) or higher in the course, and earn at least a “C-” average on the required writing assignments. If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.

CIVILITY CLAUSE

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Although we all have a right to our opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation. This classroom functions on the premise of respect. Any student who violates any part of this statement on civility will be asked to leave the classroom.

COURSE PROTOCOLS

Whatever your reasons for choosing this course, your decision reveals your commitment to the subject matter as well as your interest in helping to create a productive learning environment. The following list comprises your responsibilities for maintaining productive and respectful classroom dynamics:

- Come to class having fully read the text(s) assigned along with questions and comments provoked by your reading.
- Among other reasons, you have chosen this course in order to learn something about its proposed topic. To do so, you must be exposed to in-class insights and assigned readings with which you may disagree or make you uncomfortable. No matter your political, social, and/or religious loyalties, engage these insights and readings with intelligent thoughtfulness. Avoid responses based solely on what you believe; instead, logically evaluate the strength of an argument based on its rhetorical and literary strategies.
- Be careful how you phrase your perceptions of the world, the readings, and/or other members of the community. Name-calling, accusations, verbal attacks and/or other negative exchanges are both counterproductive and unacceptable to the learning environment we are committed to creating.

- Recognize that not all social groups or identity categories are visible. Sexual orientation, nationality, disability, ethnicity, HIV status, mental health status, economic and/or social class, as well as one's conservatism, liberalism, radicalism, and/or religion are some of the categories that may be represented in the classroom but may not be visible to the eye. Please don't make assumptions based on what you think you see.
- Be mindful that an individual from a particular group does not represent that entire group. Refrain from in/directly asking any individual (including yourself) to do so.

TECHNOLOGY

Students will need access to a computer and the Internet to complete this course. The course requires access to email, Canvas, and other Internet applications. The use of the Canvas portal will be explained during class time, but students may see the instructor for additional assistance if necessary. Problems with technology are not an excuse for missed or late work. If a personal computer and Internet access are unreliable or unavailable at home, students need to schedule time to be on campus to get work done in one of the easily accessible, freely available computer labs.

SCREEN POLICY

Regardless of the classroom setting, please be mindful that (1) you are here to learn, (2) your classmates are here to learn, and (3) real, meaningful learning is hard work. Your classroom behavior should reflect these three assumptions. Thus, the ultimate test of anything you do in our class is: Does it help you and your classmates learn? Here are some implications of this test: Any technology or device is welcome in our classroom, so long as it is used to learn. Conversely, using it for purposes other than learning (checking personal email, browsing social media, playing games) is inappropriate. You are expected to monitor your use of technology in accordance with this rule, but if the rule is violated, the use of personal electronic devices will be severely curtailed.

ACADEMIC HONOR POLICY AND PLAGIARISM

The integrity of students and their written and oral work is a critical component of the academic process. The submission of another's work as one's own is plagiarism and will be dealt with using the procedures outlined in the FSU Undergraduate Bulletin. Allowing another student to copy one's own work violates standards of academic integrity.

Work submitted for a grade in this class must be the student's own, and it must be developed in conjunction with this class (no written work submitted previously for this course or others will be accepted, as this practice is considered self-plagiarism). All directly or indirectly quoted research material used in essays in this or any other class must be correctly attributed to the original author. If you submit work that has been copied without attribution from some published or unpublished source (including the Internet), or that has been prepared by someone other than you, or that in any way misrepresents someone else's work as your own, you will face severe discipline by the university.

Ignoring this policy constitutes academic misconduct and will result in a failing grade for the assignment and class.

Information on plagiarism and ways to avoid it will be provided in class. Consult the FSU Undergraduate Bulletin for further information on disciplinary procedures and appeals in cases of alleged plagiarism. The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

DISABILITY SERVICES

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center - 874 Traditions Way - 108 Student Services Building
 Florida State University - Tallahassee, FL 32306-4167
 (850) 644-9566 (voice) - (850) 644-8504 (TDD) - sdrc@admin.fsu.edu -
<http://www.disabilitycenter.fsu.edu/>

GENERAL RESOURCES

SELF-CARE

Many students find their first semester, their first-year, and indeed various times of their college career to be very challenging. Asking for support sooner rather than later is almost always helpful. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, I strongly encourage you to seek support. The University Counseling Center (UCC) is here to help: visit their website, <https://counseling.fsu.edu/> or visit them at the University Counseling Center, on the 2nd floor of the Askew Student Life Center during regular business hours, Monday- Friday, 8am-4pm. In case of a mental health emergency after regular business hours and/or on weekends, please call their after-hours hotline at (850) 644-TALK(8255). Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

READING/WRITING CENTER (RWC)

The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>

DIGITAL STUDIO

The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. The Digital Studio currently offers consultation at two locations, Williams 222B and Johnston Goo62. Consultants in the Digital Studio offer assistance in composing digital and multimedia assignments/projects, such as designing an electronic portfolio, designing a website, creating a blog, composing a visual essay, selecting images to embed in a text, adding audio and/or video into a text, and creating a presentation.

Students who attend the Digital Studio are not required to work with a tutor: The Digital Studio is also open to those seeking to work on their own to complete assignments/projects or to improve overall capabilities in digital communication. However, tutor availability and workspace are limited so appointments are recommended. Digital Studio hours vary by semester. To view the schedule or make an appointment at the

Johnston Digital Studio, please visit <http://fsu.mywconline.com>. To view the schedule or make an appointment at the Williams Digital Studio, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment>.

LIBERAL STUDIES FOR THE 21ST CENTURY

The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the Liberal Studies requirements for English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.

SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

COURSE ASSIGNMENTS

The three essay assignments will advance two vital skills: critical thinking and rewriting. Critical thinking will emphasize the value of you enriching your perspective concerning various topics in today's popular culture. Rewriting will stress the importance of you developing essays through an on-going process that includes invention, drafting, revision, editing, and the input of a range of readers (peer and professional). Note: Each paper will involve three drafts, the third being the final draft. In order to receive credit for the paper, at all, you must submit all three drafts.

You will be required to write the following essays:

PAPER ONE: PERSONAL EXPLORATION – SIGNIFICANT EXPERIENCES THAT MAKE YOU WHO YOU ARE

1,800 words; MLA format; double-spaced pages.

First Draft Due: Thursday, Sept. 5 (500 words, due in class)

Second Draft Due: Sept. 17-19 (1,000 words, due in conference)

Final Draft Due: Tuesday, Oct. 1 (1,800 words, due in class)

In writing the personal narrative, you should illustrate one significant moment in your life. This moment should be important to you and clearly reflected as such in your writing. This moment must be one you feel comfortable sharing with your classmates, as they will workshop your paper. Because this is a personal narrative, you should write it in the first person, and three of the most important areas of focus should be dialogue, character development, and detail. Ultimately, your peers and I should be able to tell that this moment is significant and has impacted who you are today.

When you begin brainstorming for this essay, you might think that you don't have any significant moments—the opposite is true though. However, you might find difficulty at the other end of the spectrum in deciding exactly which moment you want to write about. Therefore, in writing your first draft, don't hesitate to experiment—that's what rough, shitty first drafts are intended for. Thus, if you are struggling and cannot limit yourself to one particular moment, then play with a couple of different ones, and in your workshop, ask your peers which moment they like the most or believe possesses the most potential—you can, of course, ask me as well.

If you are still perplexed as to what you wish to write, here are a couple of potential ideas:

- The most beautiful or difficult thing you've ever had to do
- How some person, place, or thing changed your life (hopefully for the better—stay positive)
- The most embarrassing moment in your life (keep in mind others will read this)

- A story that causes your family to pick sides
- Adjusting to college life

This essay should be in your own voice since it is personal; in other words, don't strain yourself trying to emulate what is considered a "professional tone." Forget what you learned in high school. Don't write a five-paragraph essay. Don't be afraid to write conversationally (for this assignment). This essay is about you, and as readers, we should be able to tell it is written by you, not a robot. Tell this story as only you could tell it: how is this your story and not your best friend's, your neighbor's, or even the person's sitting next to you? Furthermore, I want you to be creative and use different writing techniques, such as dialogue. Another important aspect of this essay, and in the others to follow, is to be specific—this is why you will only write about one moment. This moment is significant, and you should treat it as such and do it justice. Put your reader in the moment and allow him/her to empathize. Remember: it is better to be specific than vague!

There are many successful ways to write this paper. One idea is to move around through time: start in the present and then go back to the past, tell what happened and how it changed you, and explain how it got you to where you are today. Or, you can start with a way you used to feel about something/one, what happened, and then finish with how you feel now. Yet another way would be to start *in media res*: in the middle of things. These are only a couple of approaches; however, no matter how you intend to write your essay, make sure it demonstrates the following:

- Your personal emotions, reactions, and thoughts
- Details, details, details: your five senses kick ass—use them!
- A logical structure that is easy for your reader to follow
- Something personal, something unique

PAPER TWO: COMMUNITY MEMBER PROFILE – HOW WE SEE ANOTHER

2,200 words; MLA format; double-spaced pages.

First Draft Due: Tuesday, Oct. 8 (600 words, due in class)

Second Draft Due: Oct. 15-17 (1,200 words, due in conference)

Final Draft Due: Tuesday, Oct. 29 (2,200 words, due in class)

As our class is focused on community, this essay asks you to examine a person in relation to the community in which they live. In your first paper, you wrote about yourself; now, you are being asked to closely examine another person and write a profile. Unlike a biography that catalogs the major events in a person's life, a profile looks at a person through a specific lens. The lens you choose dictates which traits and experiences will be highlighted. A profile based on a person's job will look very different than a profile looking at someone's childhood. Before you start work on this paper, you will want to consider what a community is, how it functions, what traits its members have, and why this community exists. Also note that people belong to a number of different communities: their family, their neighborhood, their workplace and occupation, their religion, their political community, their hobbies.

Choose someone to profile whom you think belongs to an interesting community or whose relationship with that community tells a lot about the person. There are any number of opportunities to find a unique view of this person through his/her involvement with a community—you may choose generation, culture, profession, etc. In what ways does this person interact with this community? What meaningful experiences have they had and how have these changed them? What traits do all members of the community possess? How does this person reflect this community? How would this person be different if he/she didn't interact with this community? In order to discover the answers to these questions, you will want to interview this person. The interview will allow you to integrate direct quotations into your paper. Also, you may include yourself in this story which means you can also use first person. You'll also likely include a few of the other people with whom your subject interacts with. In the meantime, here are some past paper topics:

- Maria is from Cuba and extremely religious. A profile could examine how religion, especially aspects of Cuban Catholicism, helped her when she immigrated to the U.S.

- Bruce is a civil engineer. He is obsessed with structural safety and has spent 20 years traveling around the country examining structures. His profile could focus on how his career has influenced his hobbies, lifestyle, and thought processes.
- Susan was born in the 50s and grew up during Vietnam. She saw a picture in a magazine of a girl in Vietnam running from a bomb. Her profile could center on her loss of innocence during that era, an era when it is often argued our nation lost her innocence as well.

Your essay should include description, narration, analysis, and reflection. Look at the last four bullet points from our first prompt to help your writing reach its potential. Don't just describe the person and their community, analyze the relationship between them and their community and tell us a story. Why is looking at this person in this light particularly interesting, important, or insightful?

PAPER THREE: COMMUNITY AND MEDIA

2,000 words; MLA format with works cited; double-spaced pages. No outside sources allowed.

First Draft Due: Thursday, Nov. 7 (750 words, due in class)

Second Draft Due: Thursday, Nov. 21 (1,500 words, due in class)

Final Draft Due: Thursday, Dec. 5 (2,000 words, due in class)

Our last paper moves from personal experiences, thoughts, and feelings towards a more objective form of writing: an interpretative/analytic essay on a media genre of your choice. Here, you're going to find a piece of media, form an argument, and write about it. You're still going to think critically and explore your own ideas and arguments, but now you must back up your claims with textual evidence. Here are your steps:

First, find a piece of media to write about. Your options are expansive and include movies, songs, poems, YouTube videos, music videos, tweets, advertisements, commercials, and so on.

Second, find what you want to say about this: this will be your thesis statement. Start small and rough, and as you continue writing, refine your thesis statement based on what you analyze and interpret.

Third, start writing the body of your essay. Your essay should include very little summary. Provide only what is necessary for the reader to follow your interpretation. The bulk of your essay will consist of your thinking about the text. You might take a cultural approach: what does the text say about stereotypes, race, gender, class, disability, etc.? You might, for example, analyze *The Bachelor(ette)* and discuss how the show portrays gender roles, heterosexual/heteronormative relationships, race, or marriage. Or, how does Lizzo's music video "Tempo" challenge the "traditional" role of women rappers? Or you might take a more formalist approach: what techniques does the piece of media use and what effect do they have? For instance, besides it sounding cool, why does Kanye West use a sample of "21st Century Schizoid Man" by King Crimson, a 60s progressive rock band, for his 2010 song "Power"?

Finally, your paper must answer the "so what?" question. Why does this matter? What do we understand differently about the world based on your analysis? What should someone reading your paper get out of it? How should they understand your media piece differently now that they've read your paper?

You must have a focused and narrow topic and argument. Rather than discussing many different things about your text that may not relate to each other, the whole of your essay must focus on one specific theme. All of your claims and pieces of evidence should help support the overall thesis of your paper.

In class, we will discuss: the difference between summary and analysis, how to narrow down a topic/argument, how to focus on the details and critically draw a lot from them, and how to construct and support effective arguments.

DAILY SCHEDULE

Legend

What we're doing in class	Read for this class period	Assignment Due
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<u>WEEK 1: INTRODUCTIONS AND SHITTY FIRST DRAFTS</u>	
27 August	29 August
<ul style="list-style-type: none"> • Syllabus and Introductions 	<ul style="list-style-type: none"> • Anne Lamott, “Shitty First Drafts” (Canvas Files) • Introduce Paper 1 • Journal #1: Write about the memory that the word “scar” conjures up. Be descriptive but do not get too carried away. Think about a personal experience and how to retell the story through a personal narrative. • Exercise: How to do a close reading

<u>WEEK 2: PURPOSE, AUDIENCE, DRAFTING, AND ORGANIZING</u>	
3 September	5 September
<ul style="list-style-type: none"> • WS, chapter 1 “Understanding Rhetorical Situations” pp. 2-12 	<ul style="list-style-type: none"> • WS, chapter 3 “Generating Ideas” pp. 31-44
<ul style="list-style-type: none"> • WS, chapter 2 “Purpose and Audience” pp. 17-27 	<ul style="list-style-type: none"> • WS, chapter 4 “Drafting and Organizing” pp. 45-59
<ul style="list-style-type: none"> • Exercise: Audience and voice 	<ul style="list-style-type: none"> • Exercise: Exploring plagiarism through pop culture scenarios (discuss plagiarism and working with sources)
<ul style="list-style-type: none"> • MLA Overview 	<ul style="list-style-type: none"> • DUE: Paper 1 Draft 1 (500 words)

<u>WEEK 3: NARRATING AND PEER REVIEWING</u>	
10 September	12 September
<ul style="list-style-type: none"> • WS, chapter 8 “Writing to Narrate” pp. 114-121 	<ul style="list-style-type: none"> • WS, chapter 5 “Revising” pp. 60-74
<ul style="list-style-type: none"> • Alana Massey, “Against Chill” (Canvas Files) 	<ul style="list-style-type: none"> • Richard Straub, “Responding—Really Responding—to Other Students’ Writing” (Canvas Files)
<ul style="list-style-type: none"> • Journal #2: Describe your perfect mate. This helps with character development, not only describing physical attributes but personal characteristics/idiosyncrasies as well. 	<ul style="list-style-type: none"> • In-class peer review
<ul style="list-style-type: none"> • Sign up for conferences for Week 4 	

<u>WEEK 4: CONFERENCES</u>	
17 September	19 September
No Class – Conferences Due in conference: Paper 1 Draft 2 (1,000 words)	

<u>WEEK 5: DESCRIBING AND INFORMING</u>	
24 September	26 September
<ul style="list-style-type: none"> • WS, chapter 9 “Writing to Describe” pp. 145-162 • Exercise: Exploding a moment: developing details 	<ul style="list-style-type: none"> • WS, chapter 10 “Writing to Inform” pp. 171-197 • “The New American Epidemic” (Canvas Files)
<ul style="list-style-type: none"> • Journal #3: How did your conference go? What did you get out of it? How did our discussion change how you are approaching your paper? What will you do differently? Do you think this will be effective? 	<ul style="list-style-type: none"> • In-class peer review

<u>WEEK 6: ANALYSIS DONE RIGHT</u>	
1 October	3 October
<ul style="list-style-type: none"> • Exercise: Lunch: Thinking about Generalizing and Stereotyping 	<ul style="list-style-type: none"> • WS, chapter 12 “Writing to Analyze” pp. 231-258
<ul style="list-style-type: none"> • Journal #4: Write about someone you know. Who are they? What is their role in the world? What is their role in your life? Describe an experience with them that stands out to you the most. What does this say about who they are as a person? What are their flaws? 	<ul style="list-style-type: none"> • Exercise: Analyzing <i>Django Unchained</i> and other videos
<ul style="list-style-type: none"> • Introduce Paper 2 • Due: Paper 1 Draft 3 (final draft, 1,800 words) 	<ul style="list-style-type: none"> • Discussion: summary vs. analysis

<u>WEEK 7: UNDERSTANDING AND ANALYZING OTHERS</u>	
8 October	10 October
<ul style="list-style-type: none"> • Donna Steiner, “Sleeping with Alcohol” (Canvas Files) • In-class peer review 	<ul style="list-style-type: none"> • Kristen Roupenian, “Cat Person” (Canvas Files)
<ul style="list-style-type: none"> • Sign up for conferences for Week 8 	
<ul style="list-style-type: none"> • Due: Paper 2 Draft 1 (600 words) 	<ul style="list-style-type: none"> • Journal #5: Recall a time when you appealed to a friend’s, parent’s, or significant other’s ethos, pathos, or logos to get what you wanted/to persuade them. This journal could help you realize that you make rhetorical appeals all the time and simply do not notice.

<u>WEEK 8: CONFERENCES</u>	
15 October	17 October
No Class – Conferences Due in conference: Paper 2 Draft 2 (1,200 words)	

<u>WEEK 9: POLISHING PAPER 2</u>	
22 October	24 October
<ul style="list-style-type: none"> Philosophy thought experiment day: thought experiments to engage us in analysis and critical thinking (students often say it's their favorite day of the semester!) Journal #6: How did your conference go? What did you get out of it? How did our discussion change how you are approaching your paper? What will you do differently? Do you think this will be effective? 	<ul style="list-style-type: none"> Exercise: Make it interesting/make me want to read it: catchy openings In-class peer review

<u>WEEK 10: ANALYZING PEOPLE AND MEDIA</u>	
29 October	31 October
<ul style="list-style-type: none"> WS, chapter 6 "Thinking," pp. 76-94 	<ul style="list-style-type: none"> WS, chapter 14 "Writing to Argue" p. 292
<ul style="list-style-type: none"> Journal #7: Write about taboos. What is taboo in your family? What is taboo with your friends? How does what is taboo differ between these social spheres? Stress how perspectives and language change according to context. It usually helps to give them a personal example 	<ul style="list-style-type: none"> Introduce Paper 3
	<ul style="list-style-type: none"> Analyze Run the Jewels "Close Your Eyes and Count to Fuck" music video and others
<ul style="list-style-type: none"> Due: Paper 2 Draft 3 (final draft, 2,200 words) 	<ul style="list-style-type: none"> Draft topics and brainstorm arguments

<u>WEEK 11:</u>	
5 November	7 November
<ul style="list-style-type: none"> WS, "Richard Drew, The Falling Man," by Tom Junod pp. 538-48 	<ul style="list-style-type: none"> In-class peer review Journal #8: What are your thoughts on Paper 3 thus far? What are you enjoying about it? What challenges are you encountering and anticipating? What's your plan to overcome them?
<ul style="list-style-type: none"> In-class work on Paper 3 	<ul style="list-style-type: none"> Due: Paper 3 Draft 1 (750 words)

<u>WEEK 12:</u>	
12 November	14 November
<ul style="list-style-type: none"> Exercise: Devil's advocate: what are you <i>really</i> saying? Journal #9: TBA 	<ul style="list-style-type: none"> WS, Anwar F. Accawi, "The Telephone," pp. 504-08 In-class peer review

<u>WEEK 13: POLISHING PAPER 3</u>	
19 November	21 November
<ul style="list-style-type: none"> TBD – where are we at with this paper? Journal #10: TBA 	<ul style="list-style-type: none"> Due: Paper 3 Draft 2 (1,500 words) In-class peer review

<u>WEEK 14: THANKSGIVING!</u>	
26 November	28 November
• TBA	• No Class – Thanksgiving

<u>WEEK 15: EXODUS</u>	
3 December	5 December
• No Class – Optional 20 min conference to review your paper (set up appt with me via email)	• Course evaluations • Due: Paper 3 Draft 3 (final draft, 2,000 words)