

# English 104 - College Composition

Fall 2009

**Instructor: Kay Siebler, PhD**

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**Office hours:** W 11 a.m. to 3 p.m. or by appointment

**Required Texts** Dorothy Allison, Two Or Three Things I Know For Sure

Rereading America

SF Writer (style manual)

**Required Work** In-class writing

Engaging in peer review/writing workshop

Three major projects

Revision work on projects

Weekly Readings

Bi-weekly Reader Response Journals (CRJ)

Class participation/student led class

## Course Policy

This course focuses on the process of writing, that is to say: pre-writing, brain storming, drafts, review/revisions of drafts, and a final product. I do not expect polished writing in the first draft. Remember that revising a project/paper goes far beyond correcting mechanical errors, grammar and punctuation. It is about honing a piece of work. What ends up as a five page paper may be a revision from one paragraph of a previous draft or an expansion of a short paper/journal. Revising is “re-seeing;” creating something from what is already there after looking at the work from different angles.

There will be reading *and* writing involved in this course. Through reading we will learn more about writing and critical thinking; through writing we will become smarter in our approach to critical thinking and argument. Class discussion is a way to hone *all* of these skills (reading, writing, critical thinking). It is imperative that you come to class prepared to discuss the texts/assignments in depth. I don't buy the argument that “I learn better by listening.” Certainly, “active listening” is valued and valuable, but *ONLY* when it is paired with critical thinking and verbally articulating what you are thinking. In other words, you must not only engage in active listening, carefully and closely hearing what others say, but you must also verbally articulate your *OWN* ideas and engage in the intellectual discussion that will make your brain bigger and stronger.

This is a writing course and the main focus will be on writing. Many times, we will be using our own texts as the focus of lessons for writing and rewriting. You will be required to participate not only in the writing, rewriting and revision process of producing text, but the revision of your peers' texts. This is called peer review. You will be helping your peers with their writing process and they will be helping you with yours. Our goal is to create, in this classroom, a community of writers. Start thinking of yourself as a writer.

We will be reading and discussing provocative issues in this class such as race, class, gender, and sexuality. These issues will help us develop critical thinking skills. Critical thinking, close reading, and good writing and inextricably intertwined, so we will be practicing all three of those skills in this class. At various points throughout the semester there will be conflict that arises in the class, both for individual members and the community as a whole. Conflict and discomfort are part of the learning process, but only if we reflect and critically examine from whence the conflict or discomfort comes. Within the community of this course, you are expected to value the ideas of other members in the community. Sometimes others' ideas will run counter to what you believe. You are expected to voice your reactions in a constructive and respectful way. You are expected to listen to others and provide constructive feedback and maintain an open mind.

The goals and objectives of this course are part of a department syllabus. The course focuses on writing, but also emphasizes critical thinking. The goals of this course are:

- practice writing for different audiences and purposes, including academic situations, public debate, and personal exploration
- learning to read closely and think critically about what you read (scrutinizing things such as style, argument, form, audience)
- practice using evidence to support written arguments (textual evidence, historical/public documents, personal experience)
- learn how to respond meaningfully to other people's writing
- practice the writing process (planning and drafting, organizing, editing, revising)
- practice reading strategies (summarizing, outlining, analyzing)

This is an intensive writing course where you will do a lot of thinking, discussing, philosophizing, writing, re-writing. It is only through a combination of all these activities that we learn to write and write well. **Feedback on your writing will be individual and specific. You are expected to read carefully and fully the comments I make on your work. Only by doing so will you truly learn to become a better writer.**

*Welcome to this community of writers.*

**Attendance** You must attend class. Class is fun. Class is where all the action is. You are required to attend and participate in class discussions and class writing. You will be allowed three absences this semester. If you have a fourth absence, your course contract grade will be dropped one full letter, i.e. if you have four absences the base grade for the course contract is a D instead of a C. If you have more than four absences during the semester, class, you will be dropped from the course.

## Missed/Late

**Assignments** Absence does not excuse you from turning in an assignment **on time**. All projects/journals are due on the date outlined in the syllabus. Late assignments (those turned in after the end of class that day) will not be accepted. As a former journalist, I take deadlines very seriously. Everyone is allowed one “oops, I forgot,” but you need to get me the assignment by 3 p.m. of the due date. After your one “oops,” late assignments will NOT be accepted.

**Plagiarism** Plagiarism is using someone else’s work and claiming it as your own. Don’t do this. If you are using another person or author in your work, cite them (attribute the idea to them). Having someone else write your project or handing in a project that is entirely or in part taken from a library or internet source is not acceptable. If you cut and paste text from an internet site and you don’t cite it, that is plagiarism. The penalty for academic dishonesty is an F in the course.

All writing done for this class must be original work performed to meet my assignments – a student may not turn in a paper that he or she wrote for a different course, even if you are revising part of the paper to meet an assignment criteria.

FYI: Wikipedia (or any other dictionary or encyclopedia) is NOT a credible or scholarly source. Never, ever, EVER (I’m very serious about this) use Wikipeida (or dictionary definitions) as a source in any of your college papers. It has no credibility with any professor and *your* credibility as a scholar and learner will be put into question if you use it as a source.

**Cell Phones/Laptops** Closed, off and out of sight. Taking notes the old-fashioned way is better for learning and for your brain. You ain’t foolin’ no one if you think I can’t see you texting your buddy. I don’t bring my cell phone to class and neither should you.

## What’s a

**Writers Workshop?** The structure of this course will mimic a Writer’s Workshop. A Writer’s Workshop is where writers gather to have their work read/reviewed by the other writers in the group. Feedback is given by members of the group (referred to as peer review). You need to keep an open mind in the workshop and not only patiently and undefensively hear the comments of the people reviewing your work, but offer **constructive and helpful** feedback to your fellow writers about their work. Comments such as, “This is really good. I liked it a lot!” is neither constructive nor helpful feedback.

**Peer Review** One of the most important roles you will play in the class is a writing peer for your fellow writers. You will be reading and responding to other writers’ work in class. When you do this, you will type comments about their work in the form of a short note/memo as well as marking minor comments on the project itself. You are required to provide feedback to your peers regarding their writing.

**Response Journal** Your Critical Response Journal (CRJ) is writing that reflects your thoughts on the texts required for the course. These are 2-3 page typewritten *critical responses*, not summaries, of the texts we read and how that connects to the work we are doing. You *must* focus your journal on the readings/films and how they are constructed or revised. You can write about class discussion as long as you connect it to the readings and move beyond what was said in class to add your own analysis. A critical response is one that attempts to focus on one idea or concept addressed by the text or examine how/why this one idea or concept caught your attention. A critical response makes connections across texts and with class discussions and political/cultural issues. This is to be *informal writing*, but I expect it to be clean (proofread and spell check your work). Although journal writing is informal writing, it includes critical reflection, thought, and analysis.

Your journal is due on the Tuesdays outlined in the syllabus. You will bring TWO copies of your journal: one for me and one for a peer. If you choose to, you can send the copy to your peer electronically. Exchanging your journal with your peer allows you to get feedback from someone other than me; it also helps you understand what other people are seeing in the text/course. You should make brief comments on your peer’s journal and return it to him/her the following class.

## Student Led Discussion

Every Thursday we will have a student led class. You need to come prepared with focus questions for the class as well as some sort of activity. The focus on the class is up to you. YOU decide what you want to “teach” that day and how you want to teach it. It should, in some way, relate to the texts we have talked about that week. Your lesson should offer NEW information that inform either class discussion, the author we are reading, or context for issues or characters or places we are reading about. This is my way of turning the class over to you, giving you the opportunity to take control of your education, and set the agenda for part of the class. You should try to get as creative as possible with your lessons. My experience has been that students, when given free reign and using their creativity, conduct some of the most exciting, poignant, interesting lessons of the course. Have fun, but make sure the students are engaged intellectually and pushed to think critically. THERE WILL BE NO POWER POINT LECTURES. Get creative! Get interactive!

## What about

**Grammar?** We may periodically go over some grammar issues in the course if I see there is a reoccurring problem within the community. I will circle or remark upon Standard English grammar and punctuation deviations when I see them in your writing. Because this is a college writing course, I will operate under the assumption that you understand the rules of Standard English. If I see a reoccurring problem in your writing, I will work with you individually on that. Because I am assuming you understand the rules of Standard English, I am more interested in the content of your writing and whether you are learning the writing process, critically thinking, creating viable work, and improving the sophistication of your writing. The *SF Writer* is an excellent reference for grammar and formatting tips.

**Portfolios** A portfolio is simply a collection of your work. At the end of the semester you will hand in your portfolio which will include at least 10 pages of pristine, edited text in any combination (excluding CRJs and daily assignments, so it can be a longer revision of one major project or shorter revisions of two major projects), the first draft of the projects you revised and your end of reflective essay/letter. Your portfolio should also include the reader response journals and outside activities you wrote during the semester. The portfolio revisions need to represent your **best** work and needs to be pristine, edited text.

## Writer’s Notes

Before you hand in a draft of any major project (this doesn’t include reader response journals or outside activities) you need to write a paragraph or two (writer’s notes) as a cover letter to the work. These writer’s notes should outline how you feel about the project, where the strong or problem areas are, how you revised from your peer’s feedback, and specific parts you want the reader (me, the professor) to pay special attention to (perhaps areas you know are weak and you want suggestions on). Writer’s notes must also include how you revised your paper as a result of your peer review. Writer’s notes are important because they help your reader understand what you hope to accomplish with the writing, what problems you had, what areas you would like specific suggestions on, what parts you think are well-written, etc. The Writer’s Notes allow you - the author - to write down, in an informal way, what you are intending and what concerns you have.

## Mandatory

## Conference

At mid-point in the semester I will ask you to schedule a conference with me so we can review your work thus far in the semester. At this time I will ask you how you believe you are doing in regards to the course contract. The conference is also an opportunity to tell me what you think/feel about the course, what you are finding valuable, what you would like to change, etc. These conferences will occur at the middle part of October and I will schedule those with you when the date is closer.

## Semester Grade

Your work in this class will be evaluated on a contract basis. If you follow the terms of the contract, you will receive a C in the course. You can receive a grade lower than a C (by not complying with the terms and conditions of the contract) or higher than a C (by performing excellent work

above and beyond the contract). The contract system puts more control over the grade in your (the students') hands, but you also need to take the responsibility for your work. Please feel free to talk to me about the contract either as part of the forum of the class or privately. When you meet with me for conferences at mid-term, you will be asked to evaluate yourself in relation to the contract. I am more than happy (no, really, I'm thrilled) to talk to any student about my perspective on their contract performance and how that relates to their perspective of their contract performance at any point in the semester.

- 1) do all of the assigned work (journals, projects, revisions, outside activities)
- 2) turn in all the assignments on time
- 3) contribute every day in class discussion or small group work
- 4) participate in one mandatory conference with the teacher
- 5) come to class on time and come to class every class period
- 6) give constructive feedback during peer review sessions and work effectively in the writing workshop
  - 7) consider your peers' feedback and incorporate some suggestions your peers have made into revised drafts of major projects
  - 8) use critical thinking; challenge your ideas/beliefs and keep an open mind
- 9) perform **meaningful** revisions of your own work
- 10) respond meaningfully and with critical thought to the readings in your CRJ
- 11) plan and execute a successful Thursday lesson with a peer
  - 12) Create/Write three major projects that incorporate the goals of the course, filling the requirements of each of the four course units

To get a grade higher than a C in the course, you need to revise, rethink, rework and rewrite. You need to demonstrate that you are a good critical thinker and engaged in the community, giving good feedback and receiving other's feedback with an open mind. You will need to take risks (ask the question everyone else wants to ask, try a new perspective, question our institution or your own belief system, challenge authority in a constructive, meaningful way). Students engaging intellectually and critically in ways that exceed the expectations of the contract will be rewarded with a grade higher than the contract grade.

**NOTE:** If you are found guilty of academic dishonesty, e.g. plagiarism, for any work you have done for this course, the contract as stated above is null and void. Any student who is found guilty of academic dishonesty will receive an F in the course. If you have three absences the contract base grade is a D. If you are absent more than three times during the semester, the contract is null and void and you will be dropped from the course. If you fail to turn in any number of CRJs, a major project, or your portfolio, you will be in violation of the contract.

## Course Schedule/Readings/Assignments

**NOTE:** You are expected to come to class each Tuesday having read the assigned reading for the week.

### Week One: Introductions

Tues, 8/25: Introductions and the reading of the syllabus.

**Assignment:** Read "The Seven Year Schoolteacher" by John Taylor Gatto (p. 152 in *RRA*) and "This Ice: Stereotype Threat and Black College Students" by Claude M. Steele (p. 211 in *RRA*)

**Assignment:** For your CRJ, write about your own education; think beyond the traditional sites of writing and learning (school). How do you feel about learning? How do you feel about writing? Do you remember encouragement or criticism? What other forces or social structures were helping or hindering your education?

Thur, 8/27: Discussion of writing/reading. Sharing our thoughts on the readings; conscious reflection on the writing process: How do we write?

**Due: CRJ**

## **Week Two: Audience**

Readings: 1) "The Story of My Body" by Judith Ortiz Cofer (p. 433)

2) Sherman Alexie, "Assimilation" (p. 625)

3) Carmen Vazquez, "Appearances" (p. 492)

**Focus questions for readings:** What type of assumptions/inferences are made by the narrators in each of these essays? When and how do stereotypes affect them and how do these stereotypes affect them differently? Are all these people negatively affected by inferences made by others or by inferences they are making about others?

Tues, 9/1: Talking about audience and the assumptions we make about our audiences; examining where assumptions come from. What is the difference between an inference and a stereotype?

Thurs, 9/3: Talking about critical response journals

**Student led class**

## **Week Three: Writers and Audience Assumptions**

Readings: 1) Price, Jennifer. "Looking for Nature at the Mall" (p.836)

2) Lu, Eric. "Notes of a Native Speaker" (p. 611)

**Focus questions for readings:** Did these readings call into question any beliefs that you may have held before about these authors and about writing? Did any of these readings change the way you will think before you make inferences regarding specific people (regarding race or gender or other things)? Who is the audience for these books? What assumptions are the authors making about the audience?

Tues, 9/8: Brainstorming Project Ideas for the Audience Section (draft of project due to peer group on Thursday).

Discuss **Audience** and readings.

**Due: CRJ.**

Projects must incorporate an analysis of the audience.

Example Projects:

1) Watch commercials or study ads and discuss the assumptions made by the company marketing the products, i.e. that only women are concerned with watching their weight, only men drink beer, etc.

2) Write a letter to an editor or a magazine confronting assumptions made about the audience of an article or advertisement you read.

3) Analyze the trailers for a film (or two). What assumptions were the producers of the trailers making about the film audience?

4) Analyze two magazines that you feel have slightly different audiences. How do you know the audiences for the magazines are different?

Remember the writing **process** - First drafts of your projects are due next Tuesday to your peer groups. Peer revision work on Thursday in class. Revised draft due to Kay the following Tuesday. After that you are expected to revise *at least once* before the paper goes in your portfolio.

**Assignment:** Write a project proposal for project. Your project proposal should answer the following questions:

- What is your research question? (This should always begin with a Why/How)?
- What is the text you are analyzing?
- Who is the intended audience for that text?
  - What do you know about this topic so far? What are you going to do to further your knowledge before writing?

### **TIME LINE FOR PROJECT 1:**

Thur, 9/10: Project Proposals due to Kay

Tues, 9/15: Draft of project to peers (4-5 pages)

Thur, 9/17: Peer review workshop in class

Tues, 9/22: Revised project due to Kay (don't forget your writer's notes)

Thurs, 9/10: Project proposals due at beginning of class.

Audience analysis

Personal location exercise

Student-led class.

### **Week Four: What is an Argument?**

Readings: 1) Kilbourne, Jean. "Two Ways a Woman Can Get Hurt" (p. 444)

2) Hill Collins, Patricia. "Black Women and Motherhood" (p.112)

**Focus questions for readings:** What types of arguments are these articles making? Which ones do you think handle the argument effectively (whether it persuades you are not or changes your perspective)? Which handle it ineffectively? Who is the audience and how does that vary for each of these essays? What inferences are going on (inferences regarding reader/audience, inferences regarding common beliefs or differing beliefs, inferences regarding whether what they are arguing for/against affects everyone or not)?

Tues, 9/15: Elements of argument; Aristotle's Triangle

Discussion of readings

**Due:** Draft due to peers (4-5 pages) Bring TWO copies!

Thur, 9/17: Student led class.

Peer review workshop

Argument analysis: small group work

**Assignment:** For next Thursday, do an argument analysis of an essay, an advertisement, or a television show listing how ethos, pathos and logos are used.

## Week Five: Ethos/Pathos/Logos

Readings: 1) George, Lynell. "Gray Boys, Funky Aztecs, and Honorary Homegirls." (p. 660)

2) Morgan, Joan. "From Fly Girls to Bitches and Hos" (p. 527)

**Focus questions for readings:** What type of arguments are made by the authors? Are the arguments based on logos or ethos or a combination of both? Do you feel they use strong data to support their claims? How does citing specific academic or scientific sources for their comments legitimize what they say - or does it?

Tues, 9/22: Discuss readings

**Due: Project I** (don't forget your writer's notes!)

Brainstorm paper ideas for Argument Project:

- 1) Rewrite a previous writing for this class for a different audience/from a different perspective.
- 2) Analyze how a talk show personality or a news anchor uses ethos (or logos or pathos).
- 3) Choose a scene in a film and analyze how the filmmaker uses pathos to appeal to the intended audience.
- 4) Read an article in a newspaper and analyze how well the author uses one part of the rhetorical triangle. Who is the intended audience? Does the appeal work for that audience?

Discuss what to look for in argument projects.

### TIME LINE for Project 2:

Tues, 9/29: Project proposals due to Kay.

Tues, 10/6: Drafts due to peers

Thur, 10/8: Peer review workshop

Thur, 10/15: Revised project due to Kay.

Aristotle's Triangle and *It's Elementary*

Thurs, 9/24: **Due:** Argument analysis short paper (2-3 pages).

Student led class.

## Week Six: Ethos and Audience

Readings: 1) Katz, Jackson. "Advertising and the Construction of Violent White Masculinity" (p.466)

**Focus questions for readings:** When we read/hear arguments against deeply held beliefs or assumptions, what do we feel? How are we effectively persuaded to reconsider our beliefs? Do you feel these authors (all arguing against deeply held beliefs that are/were institutionalized in our culture) are effective in their arguments? Why or why not? How do they establish (or lose!) ethos? With which audience?

Tues, 9/29: Discuss readings

Watch Tough Guise

**Due:** Project Proposals (same format as last project)

Discuss essay and video: what were the differences? Why? How did these different approaches to arguing similar claims work differently? Were they for different audiences? Why or why not?

Peer review workshop

Thurs, 10/1: Student led class.

**Due:** CRJ

### **Week Seven: The Politics of Language**

Readings: 1) Kincaid, Jamaica. "Girl" (p. 411)

2) Coontz, Stephanie. "What We Really Miss About the 1950s" (p. 52)

**Focus questions for readings:** How do the authors approach their arguments by writing differently? How does personal language use affect the audience and purpose of a text? How does the personal intersect with their writing? How does their writing become *political* even if it isn't about politics?

Tues, 10/6: What are "the politics of language"?

What is the difference between slang, discourse, dialect, and a distinct language?

Exercise on dialects

**Due:** Draft due to peers (4-5 pages)

Thurs, 10/8: Student-led class.

Peer review workshop in class

### **Week Eight: Discourse Groups and the Politics of Language**

Readings: 1) Gioia, Dana. "Money" (p. 372)

2) Cade Bambara, Toni. "The Lesson." (p. 394)

**Focus questions for readings:** What are the different types of discourses these authors are writing about? How does not knowing or knowing a specific discourse help or hinder a person? What happens when you find yourself without the vocabulary necessary to communicate within a specific institution? How does audience play a part in the discourse you use?

Tues, 10/13: Discuss readings and politics of language

Thur, 10/15: **Due:** Revised/Final draft due to Kay. Don't forget your writer's notes.

Analyzing discourse and the politics of language: Rereading "Nobody Mean More to Me than You" and "La Consciencia"

Student led class.

### **Week Nine: Discourse Analysis/The Politics of Language**

Readings: 1) Truth, Sojourner. "Ain't I a Woman" (handout)

2) Truth, Sojourner. "I Am a Woman's Rights" (handout)

**Focus questions for readings:** What type of discourse/language is Truth using in these two essays? How do we get a different sense of who she is depending on how her dialect or language is reflected? Why is that important?

Tues, 10/20: Discuss readings

Thur, 10/22 **Due:** CRJ

Student led class.

### **Week Ten: Public Rhetoric**

1) Malcolm X, "Learning to Read" (p. 223)

2. Spike Lee's film "Malcolm X"

**Focus questions for readings:** What "cultural norms" are these texts calling into question? What cultural beliefs does their writing reinforce? How does it make you feel when an author, speaker, writer challenges what you considered to be "norms"? How does the culture portray Malcolm X? How does the reading and film disrupt those portrayals?

Tues, 10/27: Discuss readings

Brainstorm public rhetoric project ideas:

1) Choose an article (newspaper or online) about a public issue of concern. Do some research and create our own argument adding the scholarly voices. Who is your intended audience?

2) Look at a popular film. What is the underlying argument of the film? Find some scholarly sources related to that argument and write further about the topic. Who is your audience? What are you trying to persuade them of?

3. Do a google search to locate some web sites that are devoted to social activism. Do some scholarly research to find out more about the issue. Write an argument to a specific audience to persuade them of your opinion and to take some sort of action.

Because this project involves academic research, we will be spending more time on it.

**Assignment:** Project proposal for your discourse analysis project due on 10/29.

### **TIME LINE for Project III:**

Thur, 10/29: Proposals due to Kay

Thur, 11/5: Annotated bibliography due (at least five sources, three have to be scholarly)

Thur, 11/12: Draft due to peers; Peer review workshop (in class)

Thurs, 11/19: Revised project due to Kay (don't forget your writer's notes)

**Assignment:** Reading the paper: looking for examples of public rhetoric.

Viewing videotape and doing audience analysis

How does the video tape educate, but also tries to convince the audience of a specific perspective?

How does the videotape use a balance of ethos, pathos, and logos?

Who would the video tape persuade? Why?

Thurs, 10/29: **Due:** Project Proposal

Student-led class.

### **Week Eleven: Public Rhetoric**

Readings: Sections of your style manual on credible sources

Review the sections on MLA style and how to document using MLA style

Tues, 11/3: Working on scholarly research

Finding sources on the library database

Using Key Words to get what you want

Talking about annotated bibliographies

Thurs, 11/5: **Due:** Annotated bibliographies

Student led class.

### **Week Twelve: Scholarly research/MLA style**

Tues, 11/10: Viewing a documentary.

What makes a strong speech? Why?

Citations in MLA style

Thur, 11/12: **Due:** Drafts due to peers. TWO copies.

Student led class.

### **Week Thirteen: Personal Experience as Evidence; Argument in a story**

Readings: 1) Read Allison, Two or Three Things (pay attention to narrative; what makes it good?)

**Focus questions for readings:** How does Allison weave her reflective narrative with argument? What is her argument? What does she want her reader to understand? Were the photos and rhetoric she uses effective? Why or why not?

Tues, 11/17: Discuss Allison's book.

Thurs, 11/19: Student led class.

**Due:** Revised Project to Kay.

### **Week Fourteen: Wrapping up the Semester**

Tues, 11/24: Talking about revision and portfolios

### **Week Fifteen: Revision**

Tues, 12/1: Reflecting on the semester/on our writing

Reflecting on the semester

Analyzing where we have come as writers

Thurs, 12/3: Public Declamation

FUN!

Portfolios due.

#### **Portfolios include:**

- Reflective letter of your semester in ENG104
- all CRJs (not revised; with Kay's comments)
- Original drafts of projects that Kay commented on (only the ones you are choosing to revise for your portfolio)
- Revised drafts of projects (must be the equivalent of 8-10 pages of pristine, edited text -- your best work)
- Writer's memo to discuss what you revised, how you revised and why
- Special treat for Kay (don't spend any money. Be creative: a small gerbil to play with while I read portfolios, leftover Halloween candy that you don't like, a CD of the songs you are listening to the most as you revise, original art – coloring book pages do not count as original art)

### **Student Led Class Sign Up Sheet**

Student led classes allow you to take control of the class and be the teacher – with a peer – for the day. You should plan a 20-30 minute activity/lesson for your peers. Make sure you plan well: things always take longer than one anticipates! You need to outline goals for your lesson (see your syllabus for details on this) and have some fun. The only restrictions for these student led classes is that the lesson has to relate *in some way* to the readings, discussions, or topics for that week. Below I have listed the week's readings and the focus so you can better determine which week to sign up for.

**Thurs, 9/3: Introduction to Argument**

**Thurs, 9/10: Argument**

**Thurs, 9/17: Ethos/Pathos/logos**

**Thurs, 9/24: Ethos/Pathos/Logos**

**Thurs, 10/1: Rhetoric**

**Thurs, 10/8: The Politics of Language**

**Thurs, 10/15: The Politics of Language**

**Thurs, 10/22: Audience**

**Thurs, 10/28: Public Rhetoric**

**Thurs, 11/5: Public Rhetoric**

**Thurs, 11/13: Public Rhetoric**

**Thurs, 11/19: Public Rhetoric**

NAME:									A = 10-12 net pluses B = 5-9 net pluses
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