

Missouri Western State University  
College of Liberal Arts and Sciences  
Department of English, Foreign Language, and Journalism  
English 104-07 College Writing and Rhetoric  
Fall 2009

**Instructor:** Amy N. Chastain  
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**Office Hours:**

**M** 11 a.m. – 12:20 p.m.

**WF** 11 a.m. – 1 p.m.

If these times do not work well for you, then you may request another time by appointment.

**Required Text:**

Rereading America: Cultural Contexts *for* Critical Thinking *and* Writing written by Gary Colombo, Robert Cullen, and Bonnie Lisle – 7<sup>th</sup> Edition

MLA Handbook for Writers of Research Papers by MLA – 7<sup>th</sup> Edition

**Required Work:**

In-class quizzes  
In-class writing activities  
Engage in group led activities  
Class participation and engage in student led discussion  
Engage in peer review and response  
Reflective essays  
Four major projects  
Revision of all major projects and reflective essays  
Final portfolio

**Course Introduction:**

Welcome to English 104: College Writing and Rhetoric! In this extensive writing course, you will delve into several writing assignments, which will allow you both as a writer and student to think critically, rely on your own personal experiences, and analyze the assignment at hand. As a reader, you will engage in close reading of your required text “Rereading America: Cultural Contexts *for* Critical Thinking *and* Writing.” As a writer, you will analyze what you have learned, read, and reflect on what you have learned. As a student, you will engage in peer review and respond to your classmates writing.

Reading and writing allows us to make sense of the world we live in. In this course, we will also make sense of ourselves as readers and writers. We will explore who we are and from there build on that foundation.

*Words for Thought:*

*Rhetoric* is the art of persuasion.

*Ethos* (credibility) is the character or fundamental values of a person, people, culture, or movement. It is also an ethical appeal. Consider that you are an author. It is your role to convince the reader of your credibility. In terms of argumentation and persuasion, you are to convince the reader that you are someone worth listening to.

*Pathos* (emotion) is a quality that arouses emotions. It appeals to the audience's emotions. Again, consider that you are an author. How you use language affects the reader's emotional response. Emotional appeal can be used effectively to enhance an argument.

*Logos* (logical) persuades the reader by the use of reason. As an author, you will decide which is an effective, persuasive reason to support your claim.

*Kairos* (context) Think in terms of context.

What you complete in this course emphasizes the five objectives of English 104:

- 1) Write for various contexts, purposes, and audiences.
- 2) Attention to audience awareness and the use of language or graphics to appeal to specific audiences.
- 3) Understanding and use of rhetorical terms such as *rhetoric*, *ethos*, *pathos*, *logos*, and *kairos*.
- 4) Understand how context affects the construction of a text (create texts with attention to detail).
- 5) Practice style in order to enhance communication.

For more information regarding course description and objectives, please visit <http://www.missouriwestern.edu/EFLJ/eng104.asp>.

### **Course Requirements/Assignment Overview:**

#### **Major Projects:**

There are four major projects in this course, all of which emphasize the core objectives of this course. Throughout the semester and with each project, each core objective will be introduced and analyzed on your part. Each major project will need to be four to six pages in length, typed, double-spaced, and grammatically free. Further requirements will be introduced at the beginning of each major project.

**Major Project 1 (Argument and Audience Awareness):** Select two different articles and analyze how that argument is most effective for the intended audience. The articles you choose will focus on one issue; however, one article will argue in favor and one will argue against. Disregard your opinion on the issue. You may only select the issue you would like to address. You are to select the article that is the most effective and analyze its effect for the intended audience.

**Major Project 2 (Emphasizing Ethos, Pathos, and Logos):** Select a text such as an advertisement, a pivotal moment in a book you have read, an article, a website or musical lyrics, a scene from a movie, or a Youtube clip. Select from ethos, pathos, or logos and analyze it.

**Major Project 3 (Song lyrics vs. Visual Representation and Context):** Select song lyrics and the musical video, which corresponds with it. Focus on how the context changes the text.

**Major Project 4: (Incorporating Voices/The Ideal School):** Convince an audience of the ideal school. Why and how is this school best? What school would create independent, critical active thinkers? Consider what the foundation of school is. You will incorporate quotes from the texts we have read.

#### **Essays:**

Over the course of the semester, you will compose two reflective essays. The first essay you will compose is the autobiographical essay in which you will let your reader know who you are, where you are from, why you are here and so on. The second essay you will compose will be a reflective essay, which introduces your final portfolio. This essay is due at the end of the semester. It will elaborate on your writing experiences this semester, how you have improved, and what you have done differently. It will also introduce the autobiographical essay and each major project that you complete throughout this semester. The two reflective essays you complete this semester will need to be two to three

pages in length, typed, double-spaced, and grammatically free. Further requirements will be introduced when each essay is assigned.

### **Drafts:**

You will engage in peer review before each major project is due this semester. We will reserve two class periods in which you will review your rough draft and your peers. You will meet with a group of your fellow peers who will read and discuss your essay at length. Furthermore, as a group, you will be expected to discuss what can be done to improve your essay and to address what is good within your essay. I will also be present if you would like feedback regarding your drafts.

Peer conferencing is meant to help you in the drafting stages of your essay. When rough drafts are due at the beginning class, I expect to see a complete draft. If the rough draft is not complete, then you will not receive credit for peer review.

### **Critical Response Journals:**

You will have the opportunity to expand and analyze each text you read this semester in your Critical Response Journals. The goal of the CRJ is not to summarize the reading; it is to expand on your knowledge and what you have learned. I expect to see connections made between you and the essay. If you have questions, reflect on them in the CRJ. You will also be expected to incorporate voices. When you incorporate a quote, I expect to see why you chose to incorporate it. You may also use the questions in “Engaging the Text,” “Exploring Connections,” and “Extending the Critical Context” as guiding points for your CRJ. Each CRJ entry should be a minimum of two pages in length, typed, double-spaced, and grammatically free.

### **Final Portfolio and Revision:**

For your final, you will turn in a portfolio furnished with all of four major projects, the autobiographical essay and the reflection that will serve as an introduction to the portfolio. The final portfolio should be in this order:

- Reflection
- Autobiographical Essay
- Major Project 1
- Major Project 2
- Major Project 3
- Major Project 4

In order to receive credit for the final portfolio, you must revise all major projects. Although the last week of class is devoted strictly to peer review and revision, you have the opportunity to revise all major projects throughout the semester. I will be happy to accommodate you with any revisions you may have. If you fail to revise a major project for the final portfolio, you will not receive credit for that section of the portfolio.

### **Working Portfolio:**

Your working portfolio is a collection of all of the writing you will do for this class. In it will include all of your in-class writing assignments, CRJ writing assignments, drafts, and essays. All of the writing you complete in this class will remain in a folder that I will provide you with on the first day of class. You will receive this folder at the beginning of class and return it to me at the end of class. Any homework that is due will be placed in this folder.

### **Class Participation:**

You will also be graded on your class participation throughout the semester. You will be expected to participate in in-class writing assignments, peer conferencing, group work, and discussions.

## Grading Policy:

This class will be graded on a point-based system of 390 points. Each student will begin the semester with zero points. Students who accumulate points 351 or more will receive an A, 312 to 350 points = B, 273 to 311 points = C, and 234 to 272 points = D. Students must receive a grade of “C” or above to enroll in English 108. Students who earn fewer than 272 points will fail the course. Furthermore, if we do not reach 390 assigned points, grades will be calculated as a percent of actual points available.

For instance, the grading scale will be as follows:

100 – 90	percent = A
80 – 89	percent = B
70 – 79	percent = C
60 – 69	percent = D
59 – 0	percent = F

Points will be divided up as follows:

Peer Review	= 10 points	(40 points total)
Using Feedback	= 10 points	(40 points total)
In-class Quiz	= 1 point	(7 points total)
Short Essays/CRJs	= 10 points	(90 points total)
In-Class Writing	= 2 points	(32 points total)
Major Projects	= 30 points	(120 points total)
Final Portfolio/Revision	= 60 points	

You must turn in all major projects, short essays, and make revisions to the final portfolio and turn it in to receive a grade of “C.”

## Late Work:

Late work will not be accepted. If you are absent, you can still turn the assignment in on time or before the day it is due. If you foresee an absence, you may place it in my mailbox in the English, Foreign Language, and Journalism Suite. If you miss an in-class writing assignment, in-class work, or a pop quiz, it cannot be made up.

On the day that final drafts are due, I will allow you to turn in the assignment by 3 p.m. of the due date. If you choose to do so, it must be in my mailbox in the EFLJ Suite by 3 p.m. of the due date. If it is not, then it will not be accepted.

## Absences:

In order to improve student learning as well as to achieve compliance with federal financial aid policies, Missouri Western has a mandatory attendance policy for all 100-level and 200-level courses. You will be given an excused absence when acting as an official representative of the university, provided you give prior written verification from the faculty/staff supervisor of the event. All other absences will be deemed unexcused. The maximum number of unexcused absences allowed for this class before the midterm report is five. **When you exceed five absences at any time over the course of the semester, you will be reported to the Registrar’s Office, who will automatically withdraw you from this class.** The Financial Aid Office will reduce financial aid as appropriate.

Late arrivals and early departures will not be tolerated. If this persists, then it will add to your absences.

## Miscellaneous:

Missouri Western requires all students to help us maintain good conditions for teaching and learning. All students will treat their classmates and teachers with civility and respect, both inside and outside the classroom. Students who

violate this policy may, among other penalties, be counted absent and asked to leave.

When you enter the classroom, your cell phones must be turned off or on silent. They should be out of site while class is in session.

### **Student Disability:**

Any student who has a special need or disability that may affect his or her performance in this class should let me know before the end of the first week of classes. Disabilities include, but are not limited to impaired hearing, vision, and/or reading disorders. You should also contact the Disability Services Coordinator Michael Ritter for further assistance.

**Phone:** (816) 271-4430

**E-Mail:** [mritter@missouriwestern.edu](mailto:mritter@missouriwestern.edu)

### **Center for Academic Support:**

For additional help with your writing, please visit the Center for Academic Support. There is no cost for using CAS services. For each visit you make to the CAS Office, you will receive one bonus point.

Phone: (816) 271-4524

Hearnes Center, Room 213

Monday-Thursday: 8 a.m. to 9 p.m.

Friday: 8 a.m. to 3 p.m.

### **Academic Honesty:**

Academic honesty is required in all academic endeavors. Violations of academic honesty include any instance of plagiarism, cheating, seeking credit for another's work, falsifying documents or academic records, or any other fraudulent activity. Violations of academic honesty may result in a failing grade on the assignment in questions, failure in the course, and/or expulsion from the University. When a student's grade has been affected, violations of academic honesty will be reported to the Provost or designated representative on the Academic Honesty Violations Report forms.

Furthermore, you cannot use papers that you have originally written from other classes.

Please see the 2009-2010 Student Handbook and Calendar for specific activities identified as violations of this policy and the student due process procedure. This handbook is also available online at

<http://www.missouriwestern.edu/handbook/index.pdf>

### **English 104 Schedule for Fall 2009 (subject to revision)**

<b>Week</b>	<b>Date</b>	<b>Class Agenda</b>	<b>Homework</b>
1	8.24	Course introduction	Purchase course materials;  Autobiographical essay
	8.26	<b>Autobiographical Essay due</b> Writing Survey	Read "Thinking Critically, Challenging Cultural Myths" (pg. 1)
	8.28	In-class writing assignment Discuss "Thinking Critically, Challenging Cultural Myths" (pg. 1) <i>Discuss Major Project 1</i>	Read "What We Really Miss About the 1950s" Stephanie Coontz (pg. 31)

			Construct Critical Response Journal
2	8.31	<b>CRJ due</b> In-class writing assignment Discuss “What We Really Miss About the 1950s” (pg. 31)	Read “The War on Terrorism” Joel Andreas (pg. 794)  Construct Critical Response Journal
	9.2	<b>CRJ due</b> In-class writing assignment Discuss “The War on Terrorism”	
	9.4	Visit the MWSU Library Library tutorial of research methods	Construct Project Proposal  Select two articles for Major Project 1
3	9.7	No Class – Labor Day	Construct Project Proposal  Select two articles for Major Project 1
	9.9	<b>Project Proposal due of Major Project 1</b> In-class writing assignment Discuss locating articles and audience awareness	Select and read the two articles that you have chosen for Major Project 1  Begin drafting  Bring MLA Handbooks to class
	9.11	Discuss audience awareness, summary, and evidence Consult the MLA Handbook	Begin drafting  Bring MLA Handbooks to class
4	9.14	Discuss claim If time allows, begin drafting claim.	Draft claims  Bring MLA Handbooks to class
	9.16	Discuss conclusion and works cited Consult the MLA Handbook	Prepare rough drafts for peer review
	9.18	<b>Rough drafts due</b> Peer review	Continue working on drafts
5	9.21	Peer review	Prepare final drafts
	9.23	<b>Final drafts due</b> In-class writing assignment	
	9.25	<i>Discuss Major Project 2</i>	Read “Learning to Read” Malcolm X (pg. 210)  Construct Critical Response Journal
6	9.28	<b>CRJ due</b>	Bring in materials you

		In-class writing assignment Discuss “Learning to Read” and ethos, pathos, and logos	have chosen  Be prepared to discuss and analyze ethos, pathos, and logos
	9.30	Analyze the materials students have brought in and discuss ethos, pathos, and logos	Construct Project Proposal for Major Project 2  Begin drafting  Bring your MLA Handbooks to class
	10.2	<b>Project Proposal due for Major Project 2</b> In-class writing assignment Discuss description and audience awareness Consult the MLA Handbook	Continue drafting  Bring your MLA Handbooks to class
7	10.5	In-class writing assignment Consult the MLA Handbook	Continue drafting
	10.7	Discuss claim and thesis	Prepare rough drafts for peer review
	10.9	No Class – Midterm Break	Prepare rough drafts for peer review
8	10.12	<b>Rough drafts due</b> Peer review	Continue drafting
	10.14	Peer review	Prepare final drafts
	10.16	<b>Final drafts due</b> <i>Discuss Major Project 3</i>	Read “From Fly Girls to Bitches and Hos” Joan Morgan (pg. 443)  Construct Critical Response Journal  Bring in lyrics from male/female hip-hop lyrics
9	10.19	<b>CRJ due</b> In-class writing assignment Discuss from “From Fly Girls to Bitches and Hos” (pg. 443)	
	10.21	In-class writing assignment Discuss lyrics of male/female hip-hop artists and the musical videos	Read “Veiled Intentions: Don’t Judge a Muslim Girl by Her Covering” Maysan Haydar (pg. 402)  Construct Critical Response Journal
	10.23	<b>CRJ due</b> In-class writing assignment Discuss Veiled Intentions: Don’t Judge a Muslim	Construct Project Proposal for Major Project 3

		Girl by Her Covering” (pg. 443) Group Work Day	Begin drafting
10	10.26	<b>Project Proposal for Major Project 3 due</b> In-class writing assignment Look at examples of how context changes the text	Continue drafting
	10.28	Look at examples of how context changes the text	Prepare your rough draft for peer review
	10.30	<b>Rough drafts due</b> Peer review	Continue working on drafts
11	11.2	Peer review	Prepare your final draft
	11.4	<b>Final drafts due</b> In-class writing assignment	
	11.6	<i>Discuss Major Project 4</i>	Read “Against Schooling” John Gatto (pg. 152)  Construct Critical Response Journal
12	11.9	<b>CRJ due</b> In-class writing assignment Discuss “Against Schooling” (pg. 152)	Construct Project Proposal for Major Project 4
	11.11	<b>Project Proposal for Major Project 4 due</b> Group Work Day	Read “Idiot Nation” Michael Moore (pg. 132)  Construct Critical Response Journal
	11.13	<b>CRJ due</b> In-class writing assignment Discuss “Idiot Nation” (pg. 132)	Begin drafting  Bring in your MLA Handbook
13	11.16	Discuss how to incorporate voices, works cited, and research Consult your MLA Handbook	Prepare your rough drafts for peer review
	11.18	<b>Rough drafts due</b> Peer review	Continue drafting
	11.20	Peer review	Prepare your final draft
14	11.23	<b>Final drafts due</b>	Begin working on revisions
	11.25	No Class – Thanksgiving Break	
	11.27	No Class – Thanksgiving Break	
15	11.30	Discuss reflective essay (introduction) Peer review and revision	Continue working on revisions
	12.2	Peer review and revision	Continue working on revisions
	12.4	Peer review and revision	Prepare your final revisions for the portfolio
16	12.7	<b>Portfolio due</b> Final Exam at 8:30 a.m. to 10:20 a.m. – Attendance is mandatory	