ENG104: College Composition and Rhetoric

and

ENG108: College Composition and Research

Teacher's Guide
Missouri Western State University

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Preface

Welcome to Missouri Western State University and to teaching English 104: College Composition and Rhetoric and English 108: College Composition and Rhetoric. This guide will:

- help you understand the basic principles behind the department's objectives for an English 104 and English 108 class
- provide sample syllabi from other English 104 courses (a complete list of syllabi used by MWSU instructors can be found on the department website. Select the “syllabi” menu on the left)
- help you to write classroom policies that fit with your teaching philosophy
- outline sample lessons
- help you to incorporate lessons using the department-recommended style manual (SF Writer)
- help you to create lessons that help students understand academic research
- model how to incorporate readings from the course text (Everything’s an Argument) into a lesson
- provide examples of how composition teachers at MWSU evaluate/comment on student writing

Much of the basic information about English 104 and English 108 included here will help you construct a syllabus that fits the department's objectives as well as reflect your own teaching approach and philosophy. Your ENG104/ENG108 syllabus should focus on different ways to analyze and produce writing from a rhetorical perspective. Obviously, there are many theories on how to teach writing. This guide will offer a few different ways to approach writing instruction. We hope that you find that the department objectives and the Teacher's Guide will help you create a course that is compatible with your teaching philosophy. We believe that the department objectives for ENG104/ENG108 will provide you with a lot of room to make the course your own and still create a course that is compatible with the English Department's philosophy on teaching writing.

NOTE: If you are a new teacher to MWSU (new adjunct or graduate teaching assistant) you will be required to teach the standard syllabus and Everything’s an Argument for your first two semesters. After that period of time, and after you have demonstrated satisfactory teaching of the composition courses, you may discuss with the Director of Composition the use of a different text.
ENG104 Goals and Objectives

We understand that writing is an ongoing process of continuing to develop as a reader, communicator, and writer. Developing as a college writer involves multiple cognitive skills. In teaching ENG100, ENG104, and ENG108, instructors are helping students develop these complex cognitive skills in various contexts. Because the college writing courses at Missouri Western are sequenced courses (the courses build upon each other and reinforce learning that has occurred in previous courses), ENG100, ENG104, and ENG108 goals and objectives echo and reinforce each other.

In attempting to articulate the dual focus of ENG104 (college composition and rhetoric), the following lists outline which practices the instructor should emphasize.

College Writing

- Active, analytical reading and critical writing
- Practicing writing in various forms (examples include: academic essay, email, speech, web site, blog, video, digital communication)
- Engaging in close reading of texts (being able to read a text and comment on it analytically or rhetorically, e.g. audience, context, purpose)
- Practicing critical thinking and critical writing activities, e.g. critical response journals, academic essays, blogs, peer responses
- Locating, evaluating, and using scholarly sources within academic prose; Engaging in research-based argument (attribute, document, and incorporate others’ ideas in one’s own text)
- Practicing organizational methods in writing
- Learning Written Standard American English conventions including spelling, grammar, editing, use of a style manual, MLA style
- Learning and practicing a variety of writing processes including invention, drafting, and revision strategies (multiple drafts reviewed with feedback by peers and/or instructor)

Rhetorical Awareness

- Writing for various contexts, purposes, and audiences in relation to rhetorical writing
- Attention to audience awareness and the use of language or graphics to appeal to specific audiences (the various tools of persuasion)
• Understanding and use of rhetorical terms such as *rhetoric, ethos, pathos, logos* and *kairos*

• Understanding how context affects the construction of a text; creating texts with attention to context

• Practicing style in order to enhance communication

**ENG108 Goals and Objectives**

ENG108: College Writing and Research is a course that builds on ENG104: College Writing and Rhetoric. Many of the foundations of ENG104 will be emphasized again in ENG108 with the addition of an emphasis on college level research and more sophisticated source-based arguments. In ENG108, there will be continued emphasis on writing practices/processes (pre-writing, drafting, revision) as well as reinforcement of rhetoric as the art of persuasion (argument). Critical thinking skills are developed in many areas (identifying and understanding scholarly or credible sources, integrating others’ perspectives into one’s own argument, analyzing audience). Teachers should construct assignments specific to their course to lessen the likelihood of plagiarism.

**College Writing**

• Framing and integrating quotes/paraphrases effectively

• Practicing various types of academic argument (e.g. proposal, report, analysis, literature review, multi-genre work, formal email, formal letter, annotated bibliography, works consulted, video, oral presentation)

• Inserting one’s own voice/perspective/knowledge in an argument (moving beyond creating an argument by quoting others who agree with the rhetor’s perspective)

• Knowledge and use of rhetorical terms and concepts (ethos, pathos, logos, kairos)

• Practicing rhetorical strategies within the context of an academic argument (e.g. comparison, cause/effect, logical connection, appeals, writing analytically, personal examples)

• Reinforcing the centrality of audience awareness and how it connects to effective rhetoric and writing

• Awareness of counter arguments; practicing rebuttals

**Research**
• Locating sources and use of university library databases to locate sources
• Evaluating and analyzing sources for credibility and relevance (particularly those found via a university library database)
• Citing sources (MLA style should be emphasized, but other styles such as APA, CMS or Turabian can also be covered)
• Learning to credit sources for each and every usage
• Using a style manual – style manual lessons should be integrated as part of course content, not passive directives to “consult your style manual” (the director of composition recommends the Everyday Writer or the pocket version of the same; the former is a more comprehensive style manual, but the latter is less expensive)
• Understanding the difference between primary and secondary research; engaging in both
• Learning strategies to avoid being accused of plagiarism (summary, paraphrase, correct attribution)
How This Guide Works

“History of Composition”
The introduction provides background information on the history of English 104/ENG108. In short, the philosophy behind teaching composition at MWSU is to shift the emphasis of writing from strictly narrative (an individual's or the author's perspective) to a more complicated, critical awareness of writing such as where language differences come from, how different choices in language shape an argument, and how an audience interacts with a text. Students will be consistently challenged to think about how writing is produced and consumed. Context, audience, and purpose should be the consistent focus of textual analysis, whether the text is a video, a speech, an essay, a photo, an advertisement, a web site or some other text. You will see that the goals/objectives for both courses mirror each other, but that ENG108 focuses more on research and rebuttals than ENG104. Both classes focus on creating solid arguments and rhetorical analysis as a way to better academic writing.

“Creating a Class”
The sections of this guide offer information and advice about issues that you will need to consider in the daily operations of your class. In "Creating a Class," you'll find blocks of advice about key pedagogical tasks like teaching from the suggested text, organizing peer groups, approaching evaluation, using a listserv (or other electronic communication), and creating meaningful assignments.

“The Four Core Units of ENG104 & Moving Through the Semester”
The ways of organizing your syllabus (audience analysis, ethos/pathos/logs, incorporating other voices, and argument in context) are constructed as four three-week units. The four sections will consume 12 weeks of the course. The two remaining weeks that round out the fourteen week semester can be planned to reinforce lessons or concepts as you see fit. In each of the sections that describe the four units, we provide a description of the unit, objectives and goals of the unit, key terms, daily class activities, and assignment suggestions. At the end of each unit we've included an example of an actual student text along with evaluative comments (margin comments and narrative end comments) to give you some strategies for responding to students texts. The goal of the information included in these sections is to provide ideas about creating your own lessons and suggestions for how to create continuity while teaching a specific unit. We arranged the sections and lesson plans for each unit so that they vary according to the requirements of particular units.
“Appendix”
Along with several sample lessons and exercises, Appendix C reproduces sample syllabi. These syllabi illustrate the ways some teachers articulate course goals and organize readings, daily practices, and assignments around the standard syllabus. We chose these syllabi because they approach the task of teaching the courses in various ways, thus providing you with several different examples of how to incorporate teaching philosophies in the course. For example, there are course grading approaches that include contract grading, standard grading, and point systems. Instead of thinking of these syllabi as models, we hope that they demonstrate a wide variety of approaches that will help you create your own course.
History of Composition

In the late 1940s to the 1960s, college composition courses focused on formulas like the thesis sentence, five paragraph essay, research paper; grammatical and syntactical correctness. In the 1970s and 1980s, English Departments across the country began shifting towards a method of teaching composition that focused on critical thinking and engagement in argument (a more rhetorical approach to the teaching of writing). From there, many college composition courses developed into teaching writing that focused on self-expression coupled with critical awareness of issues such as the politics of language and race, class, and gender. The current course emphasizes awareness of rhetoric and specific writing strategies (conscious use of ethos, pathos, logos; awareness of the elements of argument; awareness of the politics of language; using academic research as a tool in argument) as well as emphasizes students' interests and histories as writers.

The structure of the course you are going to teach focuses on rhetorical principles and being aware of how an argument is constructed. There is much emphasis on audience awareness and critically thinking about the intended audience and how to best appeal to that audience. During your first couple semesters teaching at MWSU, you will follow the basic units outlined for the ENG104 course (audience analysis, ethos/pathos/logos, incorporating other voices, and argument context). Weekly lesson topics are also defined on this standard syllabus. You may choose the texts that you want students to read for each unit.

The current objectives and units create a movement from Expressivist theory (what a student writes from a personal perspective is encouraged) to more social construction theory (all writing is based on social construction; we are creatures of our culture and therefore the texts we read, create, and consume reflect our culture). Process theories of composition are also incorporated. Process theory focuses on teaching writing as a process that varies distinctly from one person to the next, but that the teacher and individual writer need to critically think about what process works for each individual student. The classroom should include elements of a writer's workshop where students engage in pre-writing, multiple drafts, revision, and peer editing groups. Many teachers use portfolio grading, evaluating the student not only on the end product, but also the work done within the process of drafting and revising.
The Rhetorical Triangle

The foundation of ENG104 and by extension, ENG108, is a focus on and understanding of rhetoric and the concepts/terms that are associated with rhetoric.

_Aristotle's theory of rhetoric has proved useful to many writing instructors in engaging students with the connections between audience, speaker/writer, and text, illustrated by this triangle:_

![The Rhetorical Triangle Diagram](image)

You do not need to assign Aristotle's book _On Rhetoric_ in order to convey his ideas; on the whole, students are quite willing to learn this new vocabulary and apply it to the reading and their own writing. Make sure to repeat the new vocabulary throughout the semester, so that students become more comfortable with the language and how to use it. _Everything's an Argument_ and the style manual _Everyday Writer_ reinforces the rhetorical triangle and the terms ethos, pathos, and logos. _Everything's an Argument_ has chapters specifically devoted to each corner of the triangle.

Below are some key terms from Aristotle's on Rhetoric, as well as helpful passages from _Everything's an Argument_, which contextualizes and explicates the Aristotelian model.

It should also be noted that while these terms seem to be most applicable to written arguments, students should be encouraged to apply this theory to each text they encounter in this course including visual and digital rhetorical situations. For a list of DVDs that lend themselves particularly well to rhetorical analysis, see the link on the “College Composition at MWSU” web page.
Rhetoric:
Classically, "the art of persuasion," of knowing in any given case the available means of persuasion. Recall that, as the arrows show, the three points of the triangle all inform one another: the speaker should not only have a definite audience in mind, but should tailor the text to suit that audience. Likewise, the audience's relationship to the subject should inform how the speaker chooses to construct the text/argument (i.e., if you're trying to persuade people to believe in something they have no previous knowledge of, you're going to use a different rhetorical strategy than if you were trying to persuade people who have a background in the subject).

Rhetor:
The rhetor is the person (speaker, writer, performer) arguing/persuading.

Audience:
The audience is group of people receiving or consuming a rhetor's text. The way a writer approaches an audience depends on the purpose of the writing and what the writer knows about the audience. For example, a speaker who wishes to argue to a group of college students that smoking should not be allowed in the dorms should realize that the audience is likely made up of smokers and non-smokers. If s/he wishes to convince the largest number of those in her/his audience, s/he would be wise to avoid characterizing smokers in overtly negative ways as s/he makes her/his argument.

Moreover, "the audience" is not a monolithic entity, but can be broken down into three different types of audience, each in play at the same time:

Intended or ideal audience:
The intended audience is the audience that exists in the rhetor's mind.

Invoked audience:
The invoked audience is the audience that the rhetor consciously or unconsciously represents in the text. Writers who directly address their audience as "you" are invoking a very specific audience. Often the invoked audience and intended audience is the same; however, the use of personal pronouns can backfire when a reader does not fit the mold of the invoked audience.

Real audience:
The real audience is the people who actually read the text, who may or may not be the ones intended or invoked. Letters to the editor often address one person or group of people, but can be read by everyone on the newspaper's or magazine's subscription list. Another example: parents may read Facebook pages, but they aren’t necessarily the intended or invoked audience. Ditto for future employers. Going through the different kinds of audiences with your students early on may help them later to think beyond intending/invoking you, their teacher, as their sole audience,
and to consider how they should structure their writing to meet the needs of different kinds of audiences.

**Ethos:**
Ethos refers to the authority, reputation or credibility the rhetor has. Traditionally, ethos has referred to a rhetor's moral character, as Aristotle writes, "We believe good men [sic!] more fully and more readily than others: this is true generally whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided" (qtd. in Bizzell I Herzberg 153). Ethos depends largely on the audience, and what/who the audience already believes to be credible or an authority. For example, anyone can talk about movies, but most people go to movies based on an established reviewer's (such as Roger Ebert) recommendation, rather than the reviews on "Mr. Cranky's" website. Moreover, rhetors can have a great deal of authority in certain circles and not in others; i.e., Bill O'Reilly's ethos would not be the same as Hillary Clinton's ethos given the audience of Feminists For Choice. A writer's ethos also depends on the sources s/he uses. A student writing a paper on *Jane Eyre* would gain more credibility by citing someone with a doctorate in 19th century literature, as opposed to citing Wikipedia. Ethos is also something the rhetor can gain (or lose) along the way, as s/he is speaking/writing. In this way, ethos is different from pathos and logos, which are static within the text. Ethos fluctuates, both within the text and from context to context. A speaker/writer may start out with strong ethos, and depending on rhetorical choices, lose ethos along the way.

You can demonstrate the gain/loss of ethos within a rhetorical situation (speech, piece of writing) by showing students any political speech. With whom does the speaker have ethos even before he/she opens his/her mouth? Why? How does the speaker gain or lose ethos as he/she speaks? You can ask students whether Obama has credibility with them, why or why not? Has his credibility changed in the past month? Why? How? Then show a clip of him speaking or a political ad. Ask students how his ethos may fluctuate for them depending on what happens in the ad.
Pathos:
Pathos refers to how the text appeals to the audience or evokes emotions from the audience. TV commercials provide countless examples of pathos: UNICEF or other “starving children in Africa” commercials are steeped in pathos from images to music to lighting. In traditional "academic" writing, emotions tend to be dismissed in favor of reason: facts and logic. Certainly there are effective and ineffective ways of using pathos in writing, particularly writing an argument. Lunsford and Ruszkiewicz discuss using emotions to "build bridges," "to establish a bond between yourself and readers" (44). This can be done by using personal experiences or stories, to assure your audience that you understand a certain issue, or to help readers identify with you. Lunsford and Ruszkiewicz discuss the effective use of both anger and humor—which would help students realize that "emotion" doesn't always mean "pathetic, sad, depressed." Word choice is considered pathos when the words are particularly descriptive.

Logos:
Logos refers to logical appeals to the audience. This is going to be the easiest concept for students to embrace, because time and again, their response to "what makes an argument effective" is "statistical support." We live in an age of pie charts and poll percentages. But statistics can be used illogically, and can detract from a rhetor's ethos. If a rhetor cites statistics given by Dr. Phil and Dr. Phil holds no ethos with the audience, the rhetor loses ethos as a result. Students should also understand that logos is how the argument is constructed. Is the organization logical? Are the transitions easy? Does the reader understand what the claim is and where the writer is going with it? Even visual texts have specific organization, so you can talk about logos using visual texts as well.

Emphasize the logic part of logos by introducing related terms. Don’t worry about overloading them with terms-make a handout that you can refer back to and bring these up gradually.

A syllogism is an example of deductive logic in which a major and minor premise lead to a conclusion. The most famous syllogism is: Major premise: All human beings are mortal. Minor premise: Socrates is a human being. Conclusion: Socrates is mortal.

An enthymeme is like a syllogism without the minor premise: "Socrates is mortal because he is human." Depending on the nature of the argument and the circumstance of the audience, sometimes things need to be broken down in a syllogism, at other times the rhetor can assume the audience will follow the logic. It depends also on whether the minor premise in a syllogism can be considered common knowledge. Another example would be: “Abortion is murder.” This is a false enthymeme for people who do not believe that life begins at conception. In other words, many people will dismiss this enthymeme as illogical because they do not sure the “common understanding” on which it is based. Ad tag lines are good for enthymeme analysis.
“Got Milk?” implies several logical steps to convince you that drinking milk is good without stating them.

There are many logical fallacies that are easy to slip into. Lunsford and Ruszkiewicz list a few: hasty generalizations ("I got a C on my English paper. I suck at English"), faulty causality (or "I got an A on my paper because I was nice to the teacher"—because one incident followed another, it was necessarily caused by it), begging the question (a common fallacy among some students: "Why did I get a C on this paper? I've always gotten A's before"), equivocation (or half-truths), non-sequiturs (when things don't follow logically: "The campus is not friendly to students because they make us park far away from our classes"), and faulty analogy (like an overextended metaphor).

**Kairos:**

Kairos is the context in which the text was delivered. Is it a web site? A speech? Who is the immediate audience? Does that differ from the intended audience? The context in which the text is delivered influences the effectiveness of its argument, or its success with the audience. When a student listens to a rap song with explicit lyrics, driving down the highway, the context will feel different than if they are listening to it in their room and a parent walks in and asks them what they are listening to. A presidential speech changes kairos, even if the speech is textually the same, if it is delivered at a town hall meeting in rural Missouri or at a press conference in Washington, D.C. Getting students to consider Kairos is a part of rhetorical analysis and being better writers.
Creating a Class

In this section we offer some general teaching tips and strategies that will help you throughout the semester. For graduate students, ENG 601 and ENG 664 are good places to ask questions and consider other people's opinions about teaching methods and strategies. Talk to colleagues, your mentor and other instructors about what works for them.

*Everything’s An Argument*

Everything’s An Argument is the required text for ENG104 and ENG108. The chapters and readings in *Everything’s An Argument* offer a broad range of topics and integrate issues of race, class, gender, and sexuality that will get students thinking critically about their response to readings, how and why their respond the way they do, who the target audience is for the text, and how the author constructs the text for that intended audience. The text also does a solid job of covering ethos, pathos, logos, kairos, Rogerian and Toulmin models of argument, rhetorical terms such as enthymeme and syllogism. The text incorporates lots of visual rhetoric for analysis as well.

In *Everything’s an Argument* you will find questions and exercises at the end of each chapter as well as at the end of each reading selection.

In addition to *Everything’s An Argument*, we want you to teach your student how to use the style manual Everyday Writer. This text provides helpful information on citing sources as well as useful grammar tips. It also includes suggestions on how to engage in the writing process and how to construct solid thesis statements and paragraphs. There is a section on how to evaluate sources (there is also a section on this in *Everything’s an Argument*), which is invaluable information.

We encourage you to incorporate lessons using the style manual at least once every couple weeks. Your students need to familiarize themselves with the style manual and understand that they should use it as a resource not only for the papers written in your ENG104 class, but in all their college writing assignments. You should also reinforce to ENG104 students that they will be expected to have a style manual in ENG108. You should make the argument to ENG108 students that they should be using their style manual throughout their college career whenever they write a paper in other classes.

Underlying Principles of Composition at MWSU

*Language is not "value-free"

In other words, we do not subscribe to the maxim, "Sticks and stones may break my bones, but names will never hurt me.” Every word carries a certain meaning, which is always historically and socially situated. Language plays an active role in shaping our understanding of the world around us, not just reflecting it.

For example, consider how one word, like "bad," can have different meanings depending on the time and place it is used. One way to introduce or continue working with this principle in your
classrooms is to have students look up certain words in the Oxford English Dictionary, and bring their results to class to share the different contexts and definitions throughout time (slang and profanity seems to work best for this exercise; students are often surprised at how old certain words really are). You can also bring in other specific dictionaries or journals from different disciplines to talk about how different "discourse communities" define the same word differently (for example, Cheris Kramarae and Paula Treichler's Feminist Dictionary, Univ. of IL Press, 1991). This strategy fits in well with the theme of education: how do different disciplines/professions use language differently? What are the purposes of these differences?

The different sites for writing help students learn to examine the impact of the language(s) we use on a daily basis, and then to use language responsibly, reflectively, and critically, in its various forms. We believe a close attention to language will aid students in one of the primary tenets of the Miami Plan, "the skillful use of written and spoken languages."

Language constitutes specifically situated perceptions of the world
Language is not merely the means by which people send messages to each other about 'an independently constituted world of things." Rather, "it is language which offers the possibility of constructing a world of individuals and things, and of differentiating between them" (Belsey 4). In other words, the words we use to transmit any kind of knowledge about our world play an active role in shaping our perception of that world, as well as reflecting it.

A relatively uncomplicated way to illustrate this point to students is to ask them to consider the different ways they express themselves in writing to their parents, and to their friends. We consciously select what information can be shared with each group, and what knowledge about ourselves will be produced in those different letters. A writing exercise, whether in class or in journals, would be to ask students to choose a recent event in their lives and write about it assuming different audiences: friends, parents, teachers, etc. What are the differences, however minute, in their language use for each letter? How can this example be applied to larger social issues?

A more politically charged, entangled example would be the ways in which the different sides of the abortion debate position themselves based on how they name themselves, and how they label each other. Someone who believes in the sanctity of all human life could call someone who advocates reproductive rights "pro-abortion," which suggests that all pregnancies should be terminated. The term "prochoice" itself is worth examining: by employing a word, "choice," which exists in a different context of consumerism, reproductive rights advocates align themselves with age-old "American values." A "pro-life" pamphlet will paint a very different picture of the world than a "prochoice" pamphlet, and that's not even considering the various kinds of audiences that the two camps could be writing to: fund-raising, consciousness-raising, persuasion, petitions, etc.
**Individuals still have “agency”**

The concept that language shapes, rather than reflects, our reality seems at first to deny an individual's "uniqueness" and agency in the world. After all, if we only ever write or speak from within already existing systems of language, then where does our individuality come from? How does individuality factor in? Although who we are is largely dependent on where we're from, and what language is used to define us (by ourselves and others), this does not mean that each person's thoughts and feelings are not valuable or that every writer does not generate unique texts through writing. By "agency" we mean that individuals still have certain choices as to what kind of language they can use to express themselves, and to transmit knowledge of their worlds.

Along those same lines, each of the five sequences in the 104 syllabus allows for students to experience writing for different "discourse communities." A "discourse community" can be loosely defined as a group of people with a distinct language system, "rules" to follow in order to be members of the community. Examples of discourse communities are "academic discourse," "political discourse," or the "discourse of popular culture." Writing, as a practice, always takes place within discourse communities, not as an isolated act of a totally autonomous individual. Through the assignments, students learn about how certain discourse communities work, and how to locate themselves within them. Again, this does not mean that students are completely controlled by their discourse communities. The primary objective is to get them to understand how their language fits into various discourse communities, and how they have the power to control which community they are writing for.

**Reading and writing are intertwined practices**

If this is a course about writing, why do we have reading assignments? The danger in assigning readings in a composition class is because it is the best way to internalize Standard Written English. Reading texts also provides a great way to get students analyzing various ways and types of arguments and research. At the same time, writing classes benefit from having multiple "voices." Readings by authors from a variety of races, sexes, cultural and national backgrounds, ages, and sexual orientations expand students' learning about socially-specific contexts for language use.

**Underlying Principles of English 104/108**

**Response**

When we read we experience reactions to texts and arguments within those texts. These reactions can be cognitive, affective, aesthetic, even political - we learn, or are confused, we love or hate, are bored or engaged by the text we find a text beautiful or ugly; another text may call us to action. Although these responses feel "normal," this syllabus assures that our reactions to texts can themselves be "read," (analyzed) that they are not neutral, value-free, "normal" reactions but are, instead, sites of interaction embedded in and constructed by particular socials systems(
schools, popular media, etc.). These responses can be examined for the assumptions, values, and beliefs they reveal.

**Rhetorical Act**
An action that is significant in that it makes meaning; as such, the process of that meaning-making (reading and writing) can be examined.

**Text**
Texts are not whole, transparent documents which can be objectively known. Instead, texts are understood as socially constructed representations which offer an opportunity for readers to interact with them and to reconstruct, negotiate, and contest meanings through the act of reading. Texts can be books, music, film, television, advertisements, essays, or any object that can be "read."

**Reading**
Reading is a rhetorical act: a social, historical, cultural inter subjective, and recursive process in which readers engage and interact with a text in order to make meaning(s). Further, reading is a cultural signifier; it has a social history of its own that can be examined. It is not, as many of us have been led to believe, only a private aesthetic experience or a simple decoding of information.

**Representation**
A representation is a visual or textual construction of an event, thing, or concept that writer and reader both embed with particular cultural meanings at particular moments. For example, a picture of a woman reading in 17th century France had a different cultural meaning (it could signify her as "mannish," for example) than it does in the 20th century United States. The way that readers are represented in texts, can also be "read" for the assumptions, values, and beliefs that they reveal about reading culture.

**Critical Reader**
Since readers (and writers) are understood here as socially constructed, continually shifting subjects, the critical reader is here understood as a reader who is becoming aware of how her or his position as a reader affects the meaning she/he makes from a text/argument. In asking students to become critical readers, we ask them to focus on their reading process and how it is affected by their social location as well as by the cultural situation of the text.

**Gaps**
Sometimes when we read or hear an argument we experience difficulty, frustration, resistance, or moments of pause. These are what we identify as "gaps." Dr. Patricia Harkin's words, gaps are "an invitation to make meaning, a moment when the reader knows that there is something else
she needs to know in order to make meaning." Sometimes gaps make the reading process seem difficult, choppy, a struggle; other times we aren't aware of gaps because we fill them with our assumptions, with information that helps the text "make sense" to us. The gaps we experience in a text, then, tell us something about ourselves as readers and about how our reading process works. Gaps, too, can be "read" for what they reveal.

**Policy Issues**

As you read through the sample syllabi at the end of this guide, you will encounter many different kinds of policies on attendance, participation, and other issues. These sample syllabi will show you a variety of ways to approach writing your own syllabus and defining your course policies. You need to make sure that by the second day of class, students have a clear understanding of your course policies. Having these policies in writing, as part of your syllabus, is the best way to make sure everyone is aware of your policies. An important part of the first couple days of class is reviewing the syllabus so that students know what information it contains. Do not expect students to follow course policies you have not articulated in your syllabus and verbally reiterated in class. When writing your syllabus and establishing policies for you class, consider the following:

*Establish a policy for attendance*

Many instructors allow two to three absences (a week of class during the semester), others allow more. When the absence boundary is crossed by students, you might be faced with the difficult decision of whether to drop the student. It is important for you to be in dialogue with students about their attendance, whether they decide to initiate a discussion with you about it or not. For instance, if a student misses three classes without notifying you, send email and reiterate what the attendance policy is. It's also a good idea to let students know when they are nearing the limit on attendance and what the consequences are if they exceed the allowed absences.

When students are absent, it is reasonable for instructors to require students to make up missed work. But even when students have legitimate reasons for missing class, it may or may not be in their best interests to stay in the class. If you determine that a student's lack of attendance warrants dismissal from class, you are required to let the student know in writing that they are being dropped.

The recommended attendance policy is to allow students 5 missed classes (for MWF courses) or 3 missed classes (for T/Th courses). After that, their letter grade for the course should be lowered one full letter grade. More than two weeks of missed class is reason to fail a student.

Many teachers distinguish between “excused” and “unexcused.” This can become a nightmare as teachers try to articulate what is excused and unexcused. Whatever your attendance policy is, make it clear and abide by it. Do not make “exceptions” to your attendance policy.
Create a policy for arriving late to class

Although arriving late a few days to class is usually not a big deal, occasionally students make a habit of arriving late if you don't say anything. Perhaps they are coming to your class from across campus or simply getting up late. Whatever the case, it's good to let students know how you will deal with lateness.

Rarely accept late papers

It's a good idea to establish up front that you do not accept late papers. If students can't meet a deadline, you can adjust the deadline on an individual basis, but it will save you extra time and work if you have a strong policy about meeting major project and revision due dates. Many teachers have a policy that they do not accept late work.

Create a policy on class participation

Class participation is a large component of our syllabus and the philosophy behind the smaller sections of English 104/108 (typically capped at 25 students). A successful class depends on the majority of the class feeling comfortable and having opportunities to participate. Let students know right away what you expect. For guidelines and hints on how to run a successful class discussion, see the section on Leading Class Discussion in the Creating a Class section of this guide.

The Problem Student

You may have a problem student because they are disrespectful of you or others in the class. If this is the case, immediately conference in person with the student and send a follow-up email about consequences associated with the disrespectful behavior. You are within your rights to have a student forcibly removed from the classroom. There are phones in each room to be used in cases where a disruptive student will not voluntarily leave. Call campus security so they can remove the student.

If the problem student is simply not coming to class or not turning in assignments, this is an easier problem to deal with. Many instructors do not allow any late papers; some instructors are more tolerant of tardy work. Regardless, if you have a student who has exceeded their absences or violated the writing policies of your course by not turning work in, you need to notify them in writing as well as doing your best to talk to them in person.

You can send them an email because emails have a date and time stamp on them. I would also suggest handing the student a hard copy of the email the next time you see them in class (if you do). See sample email in Appendix. If a student is not attending class, you should assume they won’t be checking email either and send a notification to student services that the student has
gone AWOL. The link to the “early intervention” reporting system is on the Student Services web site.

NOTE: Once you decide on a policy, you cannot change it mid-semester. You – and your students – need to abide by the policy. If you begin making “exceptions” to your attendance or late assignment policy, you are making yourself vulnerable to student complaints and grade appeals.

Office Hours
You need to be in your office for at least 4 scheduled hours a week. Make sure you post your office hours on your door as well as include them on your syllabus.

Make sure to outline your policies in your syllabus
Many other policy issues are covered in sample syllabi, provided in Appendix C of this guide, which model various approaches for grading student work. It is usually not enough to mention your policies on the first day when you review your syllabus. You may want to revisit your policies throughout the semester as occasions arise.

Leading Class Discussion
Facilitating active discussion can be challenging. Many instructors lament that their students “just don't talk.” Rather than a problem with the students, this is often an issue with how the teacher is conducting the class. Make sure you are expecting students to participate and calling upon them to do so (from day 1!). Here are some techniques that might work for your class:

- Call on people by name
- Make sure to make time each class period for discussion (it needs to be a habit and an expectation from day one)
- Ask students to write about discussion topics in advance
- Wait out the silences. If you always jump in to fill in a silence, students will soon stop trying to participate. Wait out the silences. Sometimes people are just thinking and trying to formulate their ideas
- Start discussion by having students read from their journals.
- Have students start in small groups with discussion questions before the larger group discussion
- Begin class with a focused, short, in-class writing activity
• Invite students to talk without first raising their hands

• Encourage students to talk to each other rather than directing all their comments to you

• Stop class occasionally and ask students to focus on a particular question or passage in their assigned reading

• Set goals for each discussion. Are you trying to generate multiple perspectives? Use new terminology? Address particular passages in the assigned reading? Model a particular kind of critique?

• Be conscious of your role in discussion. Are you a leader, moderator, facilitator, secretary, silent observer? How will your role help you to meet your goals for the discussion? To really hear yourself as you lead class discussion, try recording yourself in class

  During discussion, try to think of a 10 percent talk time ration to the students' 90 percent.

• When tempers run hot, try stopping class discussion and asking students to write about their reactions. This can help you to understand what students "got" from the discussion and will allow every student an opportunity to respond without having to compete for space. Communicate to the students that conflict and discomfort are not negative things in a classroom. As long as people are respectful of one another, disagreement can be a site of learning.

• Have the tables or chairs arranged in a circle and tell students you are not going to say anything. You can give them tokens to toss into the circle and everyone has to use all their tokens by the end of the discussion

• Rows don’t lead to good discussions. If students are positioned so they are facing everyone’s back but the teacher’s they will not see the class as valuing discussion or an exchange of ideas. Be aware of the physical reality you create in the class. Are tables in pods or rows? Can you arrange things in circle so everyone can see everyone else?

### Writing An Assignment

Many class management problems can be avoided if your expectations for good writing are clear. When assigning writing, make sure that your students have all the information they will need to understand your expectations for their work. It is important to not only verbally communicate the information, but make sure you write it on the board or hand out or post assignment criteria so all students have a documented copy of the information.

When you are designing assignments, try to approach them in a scaffolded way. In other words, assign journals that could be expanded to major projects, assign a project proposal so you know what students are planning on writing about, ask for an annotated bibliography.
Don't assume that telling students to keep a journal is sufficient instruction. A “journal” can mean very different things to each person. Do you want it to be formal or informal? What do you mean by “informal” or “formal”? Do you want them to focus on personal response or do you want them to critically respond to the text? Do you want them to integrate quotes? Summarize the text? Analyze it? Expect to spend time talking about the audience and purpose for the journal and your expectations for journal entries. If you don't consider a two paragraph response to the class listserv worthy of a grade, make sure your listserv guidelines include a length requirement and perhaps some question prompts. If you expect students to write to a particular audience, tell them so. If there is some particular level of analysis you expect to see in every good paper, be explicit about this expectation when you write the assignment.

**Teacher Resource:** The MWSU Composition Program’s web site has a list of assignments that are the favorites of our best teachers. Check it out!

In general, writing good assignments and spending time in class talking about expectations for good writing can save you a lot of time later when you must respond to the texts your students hand in. If you spend time up front drafting a detailed assignment sheet and going over your expectations, you are less likely to be frustrated by a stack of papers that miss what you were asking for.

When you get a stack of papers that don’t match the assignment, the problem is NOT the students. It is that they didn’t get specific enough or detailed enough directions.

Some instructors post or make available copies of “model” assignments. Other instructors find that in doing so many students use these as a boilerplate and therefore regurgitate the form without creating their own text.

Some instructors feel it is helpful to hand out a rubric to students so that they know, beforehand, what the assignment criteria are. If you don't want to hand out a rubric, you can generate a list, with the class, of things you will be looking for in the paper or the assignment. This way, the students feel empowered that they are part of the evaluation process and that you all understand what is being evaluated. Students often come up with a very rigorous list of what needs to be considered in an assignment if they are allowed to do that as a class. This also prevents them from coming to you after the assignment has been evaluated and saying, “I didn't know what you were looking for.”

It helps to spend time in class discussing standards for good writing with your students specifically for use in your classroom. This can also be a lesson in audience: what does THIS professor expect? Who is the intended audience for the context of this assignment? Depending on the goals you have for your class you might also want to think about making explicit your expectations regarding:

- criteria for suitable topics (do you want them to steer clear of things like abortion, capital punishment, affirmative action, gun control, gay marriage?)
- audience to be addressed
- purpose to be accomplished
- assumptions you'd rather students did not make about audience
- terminology you expect students to use
Perhaps the most important thing you can do in assessing student writing is to offer a clear assignment. While basic competence in the use of English prose is not discipline-specific, the value of a given piece of writing can change dramatically from one context and community to another. That is, value judgments about writing depend heavily upon the context. If your writing assignments do not clearly spell out the context in which students are writing then it may be difficult for students to understand your expectations and it may be difficult for you to evaluate the papers you receive. Spend some time deciding your criteria for evaluation. What will you most value in this piece of writing and why? How much will you value each of its elements? By creating an assignment with clear evaluative priorities, you gain the authority to evaluate the assignment by letting students know your vision of good writing.

Check your assignments to make sure that they explain the following:

- Who is the audience for the writing? (Should it be directed at you, at other students, at the readers of Time magazine, at a group of teens, at the editors of a professional, peer-edited journal, the CEO of a company, or some other imaginary audience?)
- What is the genre of the piece? (Is it a "standard" academic essay? A memo? A report? A web site?)
- What is purpose of the piece? (Is it to communicate information from class? To practice a particular kind of thinking or knowledge? To simulate the activities of a professional in your field? Synthesize? Analyze?)
- What should be the relation between assertion and support in the paper? (Should it make claims based on logic, on emotional appeals, or on forms of authority grounded in specific procedures? Do the students know those procedures-i.e. how to cite a text, how to distinguish reliable and unreliable sources, how to construct a poll or interview or survey?) To put it differently, what counts as evidence?
- If the piece of writing is "creative," "flexible," or "open-ended," consider specifying the constraints within which such flexibility should be exercised. Also consider specifying the range of possible responses.
Communicate Your Values and Expectations

Handing out or posting an assignment is the first step in a communication with students. But it should not be the last. Too often, students feel that their instructors have mysterious expectations and that part of their job is to guess "what the teacher wants." If you assume that students ought to know your expectations, you may be disappointed by the papers you receive. Some writing situations call for a display of confidence and a show of objectivity, while others demand personal commentary or an attitude of interrogation and speculation. If you communicate your assumptions about what is “good writing” to your students, they will meet your expectations more quickly and they will be far less frustrated by your evaluation of their work. You are likely to find, moreover, that explaining the purpose of an assignment and listening to student questions about it will help you clarify it or revise it for future classes.

Consider providing students with the following kinds of guidance:

• **Explain the purpose of the assignment.** Spend some class time explaining the assignment and answering questions about it.

• **Create and distribute a rubric for evaluation.** Explain to students as clearly as possible the qualities of excellent, good, fair, and poor papers. You may wish to associate those qualities with grades. Whether you do or not, you should articulate the range of possible qualities that might place a paper in a given range. In a course such as English 104, where written argumentation is very important, a fair, or "C", paper might be technically perfect, but lacking a clear or persuasive argument. Alternatively, it might contain the seeds of compelling argument but with no support.

• **Have students write a project proposal.** A good practice for both students and teachers is asking students to write a project proposal to outline the details of their project. This way you can see whether they are on track, what they are planning on writing about, what sources they have found, and how they are planning to move forward. You should have the proposals due enough in advance that you can comment on them before the student’s first draft is due.

**NOTE:** When defining your grading system, you need to make sure that the majority of the grade is calculated as a reflection of the writing competency in relation to the course objectives. In other words, class participation, visits to the CAS, “extra credit work” or other non-writing activities should NOT comprise more than 20 percent of a student’s grade.

On the “College Composition at MWSU” web site (located on the EFLJ home page) you will find rubrics for both ENG104 and ENG108 course objectives. It is strongly recommended that you use these rubrics to grade end-of-semester writing to ensure students who pass your course are meeting the department objectives.
Strategies for Teaching Close Reading

Getting students to read closely can be seen as the over-arching goal of this course. That students should pay close attention to the particular words and structures in a text (and consequently in the texts that they write) may seem an obvious part of any introductory writing course, but many instructors of first-year composition find close reading a skill that students either do not possess or that they define differently.

Students may, for example, believe that good readers are able to glean all pertinent information in one reading of a text or that good readers can read quickly for major elements of information, and form immediate concrete opinions about what a text says or means. In fact, many standardized tests reinforce the value of these kinds of skills. In addition, students may feel that any text that they cannot understand in a single reading is poorly written or completely inaccessible to them. These are moments when particular reading strategies will be important. Borders and gaps, contexts and histories—these are parts of reading that students are often taught to ignore. Asking students to look more carefully at the details of a text often requires that they shift gears; instead of taking in as much text as possible in a given time frame, they need to linger over text, read and re-read, discuss and consider the different meanings that a single text can produce. This is often a foreign and frustrating change in reading practice, and, therefore, requires careful planning on the part of instructors.

Getting students to read texts closely (and critically) is not a goal that can be achieved by a single activity or in a single class period. This is a goal that will be an implicit part of every aspect of the course. Below are some of the more overt strategies for getting students to see the importance of reading more closely. Many of these are described in greater detail in other places in this guide.

Activities

- Ask students to read two or more "objective" articles about the same topic. A close reading will be required to discern the subtle biases and angles in each piece. This will demonstrate for students that even similar articles can be read for varied meanings.

- As a class, practice decelerating the reading process. (See "When It Changed" activity in the Gaps section. Students can use a similar strategy when reading alone.)
• Ask students to write a journal response to a short reading. In class have students share their responses. If their readings seem to lack evidence of close reading, re-read the piece as a class. Ask students to point to the details that caused them to form their responses.

• Ask students to summarize the major points of arguments and to define difficult terms in a text without adding their personal evaluation of these arguments. Their responses can come later and can then be sustained by the details of the text and their reflection on their readership position. This can be done in small groups or individually, in class or as homework. In class, read a short text several times, adding a new layer of context at each reading.

• Ask students to examine the connections between the text and their own responses. (See pedagogy section in Reading Responses.)

Creating a Reading Journal or Short Writing Assignments

Here are some suggestions for specific reading journal assignments journal assignments work best when they can serve as a focal point for discussion the day they are due and are tied in with specific readings assigned for the same day. If you assign journal entries that don't serve to support and advance class discussion of related reading strategies students may come to resent what they see as extra work that is getting "piled on" for no good reason. If they get a chance to talk out journal entries shortly after they have written them, on the other hand, they will feel much more invested in these short writing tasks.

Connecting journals to discussion might also encourage students who would not otherwise speak much in class to speak from what they have written as if from a "talking script," picking up some self-confidence in the process. Reading journals work best when assignments you make are "open," requiring that students supply their own text rather than working with text you supply. The best way to insure that this happens is to ask students to write about moments in their reading when they are especially aware of themselves as readers and of issues in reading you want to address. Focusing student's attention on particular moments, or fragments of their experiences reading whole texts, allows them to choose the parts of texts they want to work with, and on terms that they can define as well. They can also begin to see that the texts they are reading are not just the pages before them, but sites for rhetorical analysis.

Here are some examples of reading journal assignments that can help you correct writing, reading, and class discussion. These should be 250-350 words or 1-2pages.

Reading Histories
A good journal assignment for work related to a student's study of his/her own reading histories begins with your asking students to bring to class some reading materials that meant a lot to them at particular moments in their lives. You might bill the class devoted to these materials as a “show and tell” session, with the "show" part involving students sharing the texts they have brought to class (holding them up, talking about them, maybe even passing them around), and the tell” part involving the writing of a journal entry they can use as a "talking script" in support of what they are showing classmates.

For this journal writing, you might ask students to tell a story about themselves as readers of the reading material they are bringing to class.

- Vivid memories of reading (and of themselves as readers) related to the materials they are “showing” in class (e.g. materials they associate with pleasure, family intimacy, relations with peers, school-related activities, etc.)
- Their representations of themselves as readers through the reading materials they bring to class. The status of reading in their own personal/social histories as readers. Their attitudes toward and experiences with buying, keeping, and preserving reading materials. Differences in how they regarded these reading materials in the past and how they regard them now.

Teaching Blocks

Here's another journal assignment for work with students' reading histories:

Ask students to focus on specific and memorable moments in their histories as readers when they have experienced changes in their reading habits or practices. Students might write about how they see these moments dramatizing changes in ways they read and what these changes have meant for their reading, writing, and learning. Have they experienced changes in their attitudes? In how they picture themselves as readers? If you like, you might use this assignment to address the issue of reading membership. You might ask them to consider how such changes could point to their crossing borders from one readership group to another, exchanging membership in one readership group for membership in another.

Reading GAP

Ask students to pick out moments from an assigned reading that presented difficulties for them as they read. Ask them to write a brief description of the moment as they recall experiencing it, defining the moment as precisely as they can. Ask students to characterize the moment they are describing. Is this lack of understanding due to cultural gaps, gaps in their own knowledge, gaps in not knowing how to read characters' motivation, gaps caused by missing information?
Ask students to describe as well what they have done (or think they might do) to revisit and reread the moment. Do their readings help in closing the gaps they identified? Ask them to reflect on what helps them address gaps (personal experience other reading, discussion, research, etc.). Ask students to evaluate their efforts at rereading difficult moments in the text. How satisfied are they with their "solutions?" What benefits, if any, do they get from the "solutions?" Do these "solutions" help them read any more effectively?

**Reading Borders**

Ask students to respond to an assigned text by identifying a "border moment" they encounter in reading this text. Once they have identified what makes this a "border moment," ask them to address the following questions: How are you defining or "drawing" a border in this reading moment? What borders are here? When answering these questions, try to show how the presence of a border makes your reading at this point "momentous," a matter of some consequence or significance for you.

To establish how your reading of this "border moment" is a matter of consequence for you, show how your "drawing" of this border affects your reading of the moment in question. How does your drawing of a border establish a position for you in relation to what is important to you at this moment?

What impact does your drawing of a border at this moment in your reading hat on your reading of the text you've chosen? What is at stake for you in how you respond to this moment? How might you read the text differently, for instance, should you "cross" the border you have drawn?

**Assigning Student Journals**

Many instructors find that journals are a useful way to get students writing. Generally, a journal is a shorter paper that can have more relaxed standards of writing (but most professors still insist on conventions of Stand Written English). Some use journals as a way to generate ideas for longer assignments. Most instructors do not see journals as simply emotive writing. In ENG104/ENG108, the journal should move beyond an emotional response to the text to something that is more critical (asking and answering questions of how/why about the context, audience, purpose of the reading). You should qualify and reinforce with your students that journals need to be analytical responses to the text and not summaries or emotional responses. Below are some tips for making journal writing a successful tool for you and your students.
Put journal objectives and requirements in writing.

Be clear about the goals for journal entries. Know yourself what kind of writing you expect to happen in the journal. Rarely does the "anything goes" technique motivate a student or accomplish what you really have in mind. Journals should be places where students feel comfortable to explore topics, digress, make connections between the text and their personal experience, or any number of things, but should NOT be a dumping ground for emotional responses to the text that don't move to critical examination.

Make sure you read journal entries.

Although reading journals can be time consuming, it is necessary that students don't feel that you are assigning journals as "busy work." Students will determine the value you place on writing in large by the responses they receive. If you cannot read and comment on everything students write, you are telling students their writing doesn’t matter. They will quickly come to believe you are NOT reading their work and that their work doesn’t matter. Make sure you write comments on the journals as opposed to just putting marks to evaluate. Don't have students write journals and turn them in at mid-term or the end of the semester. This will send the message that the journal is not important. If you assign it, collect it, give immediate feedback, and return the journal to the students (with comments!) within the week.

Don't allow the journal to be a private forum where students can write "anything they want”

Claiming that students can "write anything" to successfully fulfill journal requirements only invites misunderstanding and misconception.

Remember to tie journals to course curriculum by using them frequently in class activities or to launch class discussions.

Students often express the desire for teachers to give journal writing topics (usually as options) that relate to the course material. By offering stimulating questions, teachers invite thinking and simultaneously model the kind of questioning students should come to on their own.

Ways of Responding to a Writing Assignment

Certainly there is not a right way to read student papers. The key to devising effective and useful responses to student writing is to analyze what is called for from the rhetorical situation. Think about what kind of writing and responses are called for by your goals for the course, the way you are constructing yourself as a teacher, what you have designed the writing assignments to
accomplish in the larger context of the course, the kind of experience you want to encourage with the assignment, as well as the way you will/can grade.

**NOTE:** Make sure you distribute both assignment sheets and any rubric that you are going to use to evaluate the paper to students before they begin writing. You need to clearly articulate for the students what you are assigning and how you are going to evaluate their work.

**Practical Considerations**

For informative/daily writing, think of helping the student notice new things about their writing. If short assignments lead into more developed writing assignments, try to indicate the strands in these short pieces that have potential to develop into the longer pieces. For example, in commenting on a student's informal writing response, you might underline or highlight words, phrases, etc. which you think reveal patterns or assumptions about their writing, patterns they can use to frame questions and then discuss in a paper. For more formal/developed writing, consider responding in stages. You might first comment on:

- Whether the writing sustains the same claim/thesis throughout the piece, or if the writer wanders after the initial statement of claim. You can then remark on whether the supports relate consistently to the claim and would be effective for the audience. Finally, you can remark on the overall effectiveness of the argument and of rhetorical choices in working out these ideas and communicating them to an audience.

**Material Considerations**

Because this syllabus is asking students to do very different thinking and work than they are used to, it is often useful to emphasize that difference in many ways, including the appearance and kind of feedback they get from you. You are hereby given permission to ignore any preexisting notions you have of what is expected in a teacher's response. Consider how ways other than writing in the margins of a student text (voice recordings sent via email or posted on the O:\ drive, e-mail, conferencing with students in lieu of giving written feedback) may require your students to read/listen your feedback and react to it in different ways. Point out to students that you are doing this on purpose.

For example, typing comments on the computer or speaking to them on an audio recording (mp3 file) avoids forcing students to read tired handwriting and draws your attention and theirs away from grammatical/editorial issues. Comments and marks on papers need to be clear, clean and concise. Students are often puzzled by comments such as “awk” or “clarify.” They don’t know what is wrong with the sentence to warrant the comment.
Teachers need to invent ways to generalize and illustrate their comments (phrases like “one place I notice this is in your discussion of - at the top of p.2) without overwhelming the students with prose (or their own voice). Students must engage in a careful reading of the comments and be willing to re-read their own writing in new ways/taking responsibility for determining how and where to re-enter it in light of those comments, rather than revising only in the places the teacher has made a mark. E-mail exchanges between you and your students about their writing could function in many of the same ways and help to construct teacher and student as more equal partners in the project, working with texts.

On the other hand, particularly when responding to short, informal writing, or something students are not formally revising, your purposes may be to highlight places in their own representations of themselves as writers that suggest work to be done. Annotating their text may be the simplest way to offer such feedback.

**What do look for when grading papers**

Consider ways to communicate your construction of your relationship to students, texts, and assignments to your students. Expect this to be an active and on-going process. One teacher offered her students guidelines on how to read her feedback over e-mail. This is a fairly long-winded response (I am not sure students would read it all), so you may need to say this in class or distill it. Reinforce to students that as you comment on their papers:

- You look for *error patterns* and point out 2 of these per paper; you won’t point out any other error patterns until they clean these up in subsequent papers.
- Just because you only address the issue of commas and verb tense (for example) does not mean there aren’t more issues in the paper; what you realize is they will only be able to internalize and change only a couple things at a time
- You are looking at the strength of their argument, not whether you agree/disagree with their ideas.
- You are looking for a clear claim and strong supports that follow the supporting paragraph structure.
- You are looking for strong research, quotes from credible sources that support their argument, and appropriate citations.
- In ENG108 you are looking for strong rebuttals.
- Just because a student brings you a draft to critique doesn’t mean you will notice *everything* that needs to be revised, but you will try to give the student a start on a stronger paper.

**An email from a teacher:** “If you read my comments to be saying ‘these are things you should have thought of when you first wrote the paper then you’d be assuming that
writing isn't really a process and that I know everything is advance. Actually, reading and commenting on your papers is very challenging. I have to allow what you do to change my reading of the assignment and of the text I’ll attempt to try on your ideas, but also try to see ways that you can do more with what you've got. If you keep in mind that we're all continuing to think about these ideas and we're revisiting our readings as we write, then perhaps you can read my comments as part of that process, rather than is a judgment.

“On the other hand, since we can't escape the fact that I do have to give you a grade at the end of the semester, I also try to communicate the kinds of things I value the most in your writing. I leave it to you to think about how best to respond to those comments in the context of your papers, rather than labeling things as-"right," or "wrong." Sometimes students suppose that if a teacher doesn't tell them exactly what to do, she/he is withholding information keeping the key to setting an A in the class a carefully guarded secret, and only dropping hints for the nicest i.e. special students. That is really not the case, at least not for me. It is impossible for me to tell you exactly how I'm going to read something I haven't yet read.

“Even when I've read several drafts, I see different things each time I read, and I will never be able to account for everything in one reading. I try to give comments that encourage you to see your papers again in different ways, and to consider alternatives for responding to both your own purposes in writing and my purposes in asking you to write. One thing I might also add to this is that when I actually evaluate or assign a grade, I look at how the final draft comes together, but I also look for evidence of the rethinking you did. I expect revision to look very different from the first draft—to take the ideas somewhere, not just to “clean them up.”

“You should think of my comments as pointing you in possible directions to go. I realize that you may not immediately know what-to do with your papers as a result of what I say. That's OK. You should be able to work some of that out as you re-read, rethink, and revise. Students who seem to get the most out of this process and seem to go places with their writing are those who will listen and read carefully (both the texts, the contexts, my comments, and other readings of their texts), but who are also not afraid to participate in defining their own projects within the general guidelines of a particular assignment.”

**Peer Groups**

Peer review is one of the oldest forms of writing instruction in which writers give each other feedback on their writing. It is still the dominant model of editorial assistance to both creative
and scholarly authors and few writers work without the assistance of such feedback. Peer review can also be an invaluable classroom technique because, done properly, it provides the students with significant feedback and because it gives student writers an audience about whom they care deeply. Peer review without guidance, however, is pointless busy-work and students will not make an effort. Make peer review count, i.e. make it a part of the student’s grade. If a student does not give meaningful and useful feedback, their grade should be affected.

Peer review has become increasingly important in writing classes. It can work in a number of different ways. In one popular form, students are assigned a paper and told to bring several copies to class, or to exchange copies with certain class members (usually groups of 2, 3, or 4) before class. Students read each others’ papers as homework and write a one to two paragraph evaluation of each, following directions provided by the instructor. You should also ask students to fill out peer review sheets. These will then be used as criteria for evaluating how well they did on peer review.

During the next class period, each group discusses the essays they read for a portion of the class period. Ideally each writer receives substantial critical feedback, both in writing and in person. The student then revises the paper and hands it in to the instructor, who collects the draft and the revision as well as any written peer reviews so that all of this material may be evaluated. In practice, however, only the final draft needs to be read closely and commented upon extensively. Yet, in grading the assignment, the teacher should give points (or take them away) depending on how much feedback the student gave others as well as how well the student revised from the feedback given.

Many instructors use somewhat different forms of peer review. Some instructors ask students to bring papers to class and exchange them with another student. The students then read and discuss each other’s paper. You may wish to modify the procedures described above to suit your needs.

What is important, however, is that you provide clear instructions and guidance during this process. Peer review is highly successful when supervised properly. But it can easily become a waste of time if an instructor does not believe it is important or does not work hard to teach students how to do it properly. Before you implement peer review, consider taking your students through the peer review training exercise described below. Also, be sure to do the following:

- Work out the logistics. Peer review can be chaotic. Try to let students know in advance what you expect of them at home and in class on the day of the peer review. How many copies of their paper should they make? Who are their partners? When should they exchange papers? What kind of written document do you expect? How many minutes will they discuss each person's work?
Choose groups thoughtfully. When doing take-home reviews, consider using groups of three so that writers get a sense of when something they’ve done gets similar feedback from more than one reader. Students are less likely to dismiss the comments of two readers as mere difference of opinion. You might also want to group students for particular reasons—for instance, they may have different takes on a policy issue the class has been debating and writing about. You may want to group weaker writers with stronger writers; or slackers with other slackers. Finally, be aware that some students provide excellent peer reviews while others do not. Consider changing the student groups throughout the semester to ensure that everyone has some positive experiences.

Give clear instruction to the student evaluators. Do not assume that students will know what to look for. Frequently, they will gravitate toward minor issues such as spelling and typographical errors. They must be taught to focus on issues of structure and argument instead of proofreading. Before your class’s first peer review, give students question or guidelines to shape their response to their peer’s essay.

**Peer Group Discussions**

- Set the pace of discussion and do not tolerate superficial discussion. During peer review discussions, tell students how long they should discuss each paper and do not let them move on to another paper until you know they have talked about the paper at hand. At first, students will "run out" of things to say and may attempt to fill the rest of the time chatting. Try not to let that happen. Circulate the room and sit with groups. Listen in on conversations and ask questions to model good feedback. Students frequently do not know how to approach a text (including their peer's paper) rigorously - but they can be taught to do so and doing so is one of the most important things composition instructors do. If students tell you they are done discussing an essay, sit down with the group and ask them to summarize what each other will do to revise.

- Ask for a report of their advice to the author, and go over the author essay for things they have missed. Usually, you will find a number such issues in short order. Let the group know that you are disappointed by their cursory overview of the paper and encourage them to examine it in much more detail.

- Mediate conflicts carefully. Students may approach you to contest the validity of a peer review. On these occasions, try not to undermine peer review process with your authority. Try to help the writer understand what her or his reviewer was responding to. Of course, there may be occasions when the best thing is simply to disagree the student review, but try to make clear that you take student reviews seriously.
• Provide models of excellence. Consider projecting on the overhead or handing out good peer reviews to emphasize their importance and to remind students that you believe they are important.

Assigning peer review

Both instructors and students are often frustrated by peer review. Instructors are frustrated because students don't take peer review seriously (not spending the time and energy to give meaningful feedback) and students see it as busy work because they aren't getting decent feedback from their peers.

Peer editing may be a very scary experience for students who have never shared their work with anyone other than their teacher. Discuss with your students what makes peer editing difficult (fear of hurting someone's feelings, fear of not being as good a writer as the rest of the group) and talk with them about how to troubleshoot those obstacles.

As with anything else in the classroom, if it matters, make it count. In other words, assign a grade for the feedback people give. Make sure they have clear guidelines (or a handout to fill out) for giving feedback to their peers. If they know they are getting a grade for peer review, they will spend time and energy to give thoughtful feedback.

Also make it count for the writer. Give them a grade for how well they incorporate their peers' comments. If they aren't revising from peers' comments, they aren't doing their work as a writer.

Some teachers find it useful to spend a class or two doing training in peer review. See Appendix A for an example of a peer review training lesson. Some teachers like to role play a peer review (both good and bad) for the class.

Reinforce with peers to NOT look for grammar errors. If they are focusing on grammar, they miss the larger issues of how the argument is structured. Encourage them to approach their peer’s text in the same way you ask them to approach the texts in Everything’s An Argument: What is the claim? Are the supports effective? Who is the intended audience? What works and why? What makes the argument weak?

The following sample assignment may not address the same criteria you might ask your students to use when writing peer reviews. However, it is explicit in what it asks students to do in order to receive a grade for peer review (this class critiqued “model papers” collaboratively before the first peer review work was assigned):
Sample A: Peer Review Guidelines

Peer reviewers should consider all of the issues that we've discussed while critiquing papers as a class. Look closely at content, organization, development, sentence structure, paragraphing, problems with clarity, and word choice. Are claims supported appropriately?

Are the author's assumptions about audience appropriate? Is the author credible? Does the author write well to a skeptical audience? Be skeptical as you read. Question assumptions, literally (write your questions in the margins).

To get a grade you must make comments and detailed suggestions in the margins on the actual paper, and include a summary statement which addresses the overall content and structure of the paper. You do not need to give your opinion of the issue being argued, but you do need to point out strengths AND weaknesses in the argument itself while offering suggestions for improvement. Focus on helping your teammate to revise his or her paper. The author is your primary audience (don't talk about him or her in the third person).

Peer reviews are assigned a letter grade and cannot be revised. Due to the nature of peer review, students who come to class unprepared will be counted as absent, and late written responses will receive a failing grade.

Sample B: Peer Review Guidelines

The following is another sample Peer Review Instruction Sheet that provides some useful guidelines and specific tips.

Peer Group Instructions

Peer Group Process

Writer:
1. Read your piece aloud.
2. Ask, "Any questions or comments?" after reading it.
3. Ask the group one or two questions you have about the piece.
4. Choose the next person to read.

Reader:
1. Concentrate on what the writer reads to you.
2. Tell the writer what you liked or teemed about the piece or the author.
3. Ask the writer any questions you have about the piece.
3. Tell the writer anything you would like to know more about the piece.
5. Offer suggestions for what steps the writer might take next to improve the piece.

Your aims as a peer editor:
1. Help the writer discover new ideas/insight about her or his topic.
2. Help the writer know where to add information.
3. Help the writer decide what to do next with the piece.
4. Ask questions to identify confusing/interesting/unclear parts of the piece.
5. MOST IMPORTANT - Make sure the writer leaves the group with enough direction and support that he or she wants to go back to the piece and work on it more.

Some reasons groups struggle:
1. Writers give the impression that they don't want any advice (incomplete drafts or polished drafts).
2. Group members don't want to disagree or criticize.
3. Group members don't think the rest of the group is honest.
4. A writer doesn't feel listened to by group members.
5. A writer lacks an understanding of audience and of reader's questions.
6. Responses are too general. Specific suggestions aren't given to a writer.
7. A writer doesn't understand how to revise or doesn't care enough about the paper to revise.

How to prevent your group from struggling:
1. Don't equate revision with being WRONG - you are here to improve.
2. Don't assume that writing is equated with inspiration - you can change what the writer has written for the better.
3. Do assume that you have something to offer - have a high opinion of yourself as a growing writer and intellectual.
4. Know that giving suggestions is not just my job. Don't assume that you don't know what I want from your writing - just look at the assignment sheet or ask me.

It is your responsibility as a member of this class to bring a draft to peer editing sessions. If your partner doesn't bring an appropriate draft, please let me know. If this happens, you may need to set up a time out of class to meet with your partner to peer edit.
Revision

Often, revision is considered proofreading by teachers and students alike. In ENG104 and ENG108, we emphasize revision as "rethinking" a paper in its entirety. Even in drafts that are successful in their initial form, some revision must take place. Here are some tips for explaining the revision process to your students:

- Think of revision as broken into two parts: "vision" and "re" (to see again) what has been produced. It is "re-seeing."
- Consider the four elements of revision - addition, deletion, substitution, and rearrangement - and then explore with different forms, styles, modes, and perceptions.

As Stephen King, a prolific and popular writer, has said, “Revision = First Draft – 10 percent.” Try to get students to think of revision as more than just “adding to” an assignment.
- Revise with a partner. The peer group workshop and revision conference are very effective aids to the revision process.
- Take a break between writing and revising the paper in order to create some distance and gain perspective.
- Try experimenting with different voices and structures, (especially useful in the narrative unit).

Consider using the essays in Everything’s An Argument to brainstorm ideas for how students would revise those essays. You could also use student papers in class as examples of successful and unsuccessful revisions, and go through a revision process with the whole class on an overhead projector. Some instructors choose to ask for volunteers to do this; others select papers at random (removing the names) and working through the revision as a class.

Portfolios

Portfolios are an end-of-semester collection of student work in which the student is asked to revise (from the instructor's comments) some or all of their writing during the course of the semester. It is up to you to decide the parameters of the portfolio you will ask students to put together, but the first year you are teaching at MWSU you will be required to ask for end-of-semester portfolios from your composition students. The theory behind this practice is that students need an opportunity to revise from the teacher's comments and that going back to work that was written at various times during the semester allows the student to reflect on their writing and how their writing has changed or grown.
Conferencing with students toward the end of the semester, talking with them about what they are planning to revise and how, are essential to successful portfolios. Many instructors give a substantial percentage in the final course grade for portfolios (along the lines of a final exam grade) so that students understand the importance of creating a portfolio. Before conferencing with students, you will probably want to go over in class what makes a solid revision and how you will be evaluating portfolios.

**Conferences**

For all composition courses, **you will be expected to conference at least once with students**, individually and privately (not in the context of a classroom), about their work in the class. Many instructors choose to conference with students at midterm. Conferencing with students at midterm allows the students to clearly understand where their midterm grade is coming from and to have a conversation with you, the instructor, about any concerns you have about their writing.

Most instructors meet with students for about 15-20 minutes. Part of that time is spent talking about the work of the course and how the student is performing. You can also ask students to bring with them papers they are working on or projects you have already commented on or graded so you can talk in specifics about the student's writing. It is acceptable to cancel a class period in order to accommodate conferencing with students.

Most students and instructors find that the amount of information and learning that is exchanged in a one-on-one conference is worth the extra effort of taking the time to meet.

**Common Questions of the New Instructor**

*How Much Reading Should I Assign?*

The function of reading in the context of a composition course is two-fold. It provides models of arguments to analyze and it provides the student with the opportunity to internalize the written language. What we know – after decades of research – is that strong writers are strong readers. The best way to internalize the standards of written English is to read. You may not be surprised that the grammar exercise and “skill and drill” approach to teaching English doesn’t work. What research has proven that students who are strong readers perform well on grammar exams and for students who are weak readers, the lessons on grammar are pointless and frustrating. So . . . the best way to get students to be better writers of Standard Written English is to have them read more of it.
Therefore, it is important to assign reading every week, if only for the practice of internalizing the written standard. A good guideline is to assign a chapter and an essay from *Everything’s An Argument* each week. If you assign more than that, you won’t be able to discuss/analyze it fully or get students to read closely and carefully. On weeks where your are expecting a lot of writing, assign 1-2 essays and then do more close reading with those shorter reading assignments.

Some teachers choose to assign novels in ENG104. If you plan on teaching a text other than *Everything’s An Argument* or in addition to the required text, you need to get the approval of the Director of Composition.

Expect to teach students how to read closely with a pen in their hand. You can invent various sorts of exercises or activities to train them for close reading. If your students are reading closely, their critical thinking skills are at work. You will also notice richer and more intellectually challenging discussions when students have been taught to read closely.

**What happens when I am met with resistance?**

Another type of problem student is one who is resistant to course content, texts you are assigning, or topics covered in class discussion. There will be moments of resistance when pushing students to analyze and think critically. When you are challenging students to read closely and carefully and creating assignments that are rigorous, many students will resist this 'new' way of approaching writing/argument.

Resistant is typically signs that students are on the threshold of beginning to question their own assumptions about argument and writing and perhaps about how their assumptions about the way the world works is being challenged.

Sometimes, as teachers, we make the mistake of believing that if we have said something our students will remember it. A good start to the semester does make a lot of difference (see suggestions in Section 2), but you need to be prepared to re-visit the issues of course definitions and expectations repeatedly during the semester. Particularly when the issue of grades surfaces, regardless of your approach to grading as a teacher, student resistance surfaces. Most students are uncertain about how to cope with pedagogies that are not grade-driven. In spite of what you think you have established about your and their roles in the class, their concerns can project the responsibility for such feelings back on to you as the one withholding information about "what you want" in their work.

All students certainly do not think or act alike. Your class will not have a solitary reaction or completely unified expectation for anything. However, the more vocal reactions in your class can become easy for the rest to adopt and repeat. Some expectations and resistance can be dealt with on a class basis. Others may be better handled in one-on-one dialogue with a student. Here are some of the kinds of resistance you may encounter in teaching.
How do I handle a student resistant to expectations of course content and level?

Because ENG108 has been interpreted in so many different ways, be prepared for the myriad of representations existing in previous-student experiential lore that may be shaping students' expectations for the class. If nothing else, from the course title, students may expect ENG108 to be more like their high school English class, which might mean they read literature, talked about it and were expected to demonstrate mastery of content or symbolic analysis in papers and classroom discussion.

Unlike teaching ENG104, teaching ENG108 brings you students who now have much clearer ideas of what they think college should be like, what powers and privileges they have as students, etc. Many students see ENG108 as the last English class they will have to take. It is a general requirement, and many-between beginning major classes and Spring semester involvement in rush-view it as one of their less-important classes. They are willing to get some decent pointers about improving their writing (so it will be better for their future jobs and other classes) as long as it doesn't interfere with time they have planned for other things.

What about the Resistant Student?

In many ways this syllabus depends on cooperation from students. If they are not willing to try new approaches to reading and spend time thinking about and discussing them, many of the exercises will be difficult. Often, some students will be willing to offer this cooperation, but others will not. Don't consider your audience as united in attitude. Plan to have to persuade plan on an audience that may be unwilling to participate in that persuasion to an extent. Plan to constantly be involved in negotiating constructions of yourself, of students, of classrooms, of reading, of writing. Here are some ideas for doing this work:

• Make use of metaphors. The course characterizes reading and writing as interactive and social processes. One way to describe to students the kind of course work this implies is to put the class into different terms such as a stimulating conversation among friends. In such a conversation, responding with only agreement or disagreement (the only options for response students often imagine they have with a text) would not likely create a conversation many would feel was worth engaging in. Also, such conversations are rarely ends in themselves. Students (and teachers) sometimes have the notion that English classes are only good if they consist of 50 minutes of lively discussion/debate over some issue, where everyone has the chance to "express his or her own opinion." "Real" conversations have purposes and aims beyond themselves. Ask students to imagine what kind of conversations their work and participation in the course represents. This can help
them participate in new ways. Do these conversations always end neatly with everyone convinced of a "pro" or "con"? How might we engage with texts and others in reading and writing in more participatory and complex ways?

• Analyze with students how the language of traditional English classes, or the language in which they express their resistance or discomfort, constructs roles, positions, and relationships among readers/writers, teachers/students. For example, some students have difficulty working out a definition and understanding of "gaps." They may use the term to describe the "hidden meanings" an author has "put" in a poem or text. To work with this language, you might take it literally and write a sentence like "I hid ___ on the board, asking students to complete the sentence. The things that complete the sentence (book, candy, etc.) are concrete things that can be put somewhere and found again. Can "meaning" claim these characteristics? What assumptions about meaning and about who has power over it does such a concept reveal? (See Bartholomae and Petrosky, 222)

Similar examination of the language students use to talk about their own writing can expose some of the expectations that may be in conflict with the expectations and assumptions of the syllabus and assignments. Think, for example, of the assumption behind the "courtroom terms" -proof, evidence, argument, support, etc.-we all frequently use in talking about texts and writing (204).

What if there is resistance to critical thinking?

Many students will find it difficult to analyze a text/argument and may complain that “you are over-analyzing things.” Explain that there is no such thing as “over-analysis.” Analysis is looking at something and asking “Why is it like this? How does it affect me? Why does it affect me that way?” There are no right or wrong answers in analysis, but to engage in an in-depth analysis means asking the difficult questions and coming up with several possible answers. Sometimes this means challenging previously held beliefs or values – often values instilled by family or faith. This is when analysis can get uncomfortable, but that doesn’t mean the discomfort is bad or meaningless. Students need to push beyond that discomfort and continue to analyze and pose answers to the difficult questions.

What about assignment language?

Students have probably experienced being assigned "topics" for papers. Such assignments define the relationship they have to the text as well as the choices they have as writers. Students may struggle with assignments that resist being read in this way, that don’t identify a clear topic and allow the student to get to work drafting their essay. Compare the kinds of roles and authorities "topic" assignments construct to those
assumed by assignments asking students to explore and analyze their own reading experience of constructing an argument of their own design.

**How Much Writing Should I Assign?**

How much writing you assign depends on how you want to create your class, but a good guideline is that you should have students writing 3-4 longer papers (4-5 pages) and some shorter papers or journals that can be seen as pre-writing or idea formulation for the longer assignments. Typically these shorter assignments are 2-3 pages and you are expected to assign at least 5-6 of these. You will also need to assign an end-of-semester portfolio of revised text (text that they have written and received a grade on during the semester, revised from the instructor’s comments).

The skeletal syllabus you work from for your first semester of teaching ENG104 will include the frequency and length of papers. After that, you can design your own assignments. The standard for ENG104 and ENG108 is to assign, comment on, and return to students at least 30 pages of writing (this does not include the end-of-semester portfolio).

Regardless of whether you want students to write two 4-5 page papers and one 8-10 page paper or six 2-3 page papers and three 5-6 page or some other combination to get students writing 30 pages, you want to make sure that you are giving them meaningful feedback on their writing and that you return their work to them before you collect another writing assignment. **No matter how much feedback you give to students, it is not useful if they are asked to write their next assignment without getting feedback from the previous assignment.**

When you are reading student work, you want to give feedback not only on the content of their work, but the writing itself. It is good to focus on one or two error patterns that you notice in a given text and point those out to the student. A student will get overwhelmed if feedback is not pointed and specific regarding a limited list of errors.

Some instructors find it useful to respond to student texts electronically (asking students to submit papers electronically and then inserting margin comments with the “Comment” function on MSWord).
One strategy I use for longer papers is that I voice record memos to the students (talking to them about the paper after reading it and making margin comments), giving them suggestions on how to revise or what error patterns I have noticed. I then forward the electronic voice file to them via email. The students are required to listen to it and then transcribe a bullet list of what I said to them in the memo. This way I am certain that they not only listened to my feedback, but understand it. As an added bonus, they have a bullet list of how to revise when they go to revise for their portfolio. You can listen to a sample of these voice memos to students by selecting the link for the College Composition at MWSU on the English Department website (http://www.missouriwestern.edu/eflj/writing.asp).
Teaching Film and Digital Texts

Visual texts can be an important part of this course. We are all confronted daily with visual signs which we interpret and which shape our understanding of the world. In this course you can work visual texts into every site. Treat them, for the most part, as you would any other text. Ask the same questions about production, structure, audience, context, genre, and history. Below is a brief discussion of strategies and techniques. You can use visual texts alone or in combination with written texts. Either way, you will want to offer students some explanation about the similarities and differences between reading images and reading "text" alone. More information about teaching images can be found in the Women in Country Music-themed unit.

Film
In many ways teaching a film is similar to teaching a textual narrative. You and your students can pay attention to a number of the elements which compose the story, paying special attention to the impact of images upon the narrative. The position of the readers/viewers, those who made the film and the intended audience for the film should be taken into account. Unlike most texts, films are not "authored" singularly, and this will provide a more complex creating process to consider. It may also lead to interesting discussions about the production of books-production beyond the individual author's "creative process." You can view both “art” films and popular films with your students, although the strategies for and experiences of these viewing will be quite different. Students may be resistant to art films, drawing or maintaining borders that keep them from understanding or enjoying these films.

Working through these barriers is a good way to demonstrate the construction and social/historical positioning of films. It may be useful to compare a film students find difficult, exploring gaps, with films that they find enjoyable. What creates these different viewing experiences? Students in the class may have different reactions which relate to their spectator positions. Exploring this can help students bring their critical reading skills to films and other images which they encounter daily and are rarely encouraged to consider critically. Popular films are equally challenging. Students will tend to read these as straightforward entertainment and resist "reading too much into" them. These offer the perfect opportunity for introducing critical reading strategies for everyday textual events.

Screening a film
You can view short films in class, assign students to rent and watch a video before a particular date, or you can schedule viewing in the evening. (Students can be required to attend and you can cancel a regular class meeting to make up for the time.) There are
several big screens around campus which can be reserved for class use. Call scheduling (well in advance) to find out what is available.

**Digital Texts**

Digital texts are considered anything that is created in a digital media. These can be websites, twitter postings, Facebook, text messages, blogs, and YouTube videos, among many others. Students like analyzing these sorts of texts because they come from the students’ day-to-day realities. By analyzing digital texts from a rhetorical perspective (“What is the argument you are making on your Facebook page? Who is your intended audience? Who is your actual audience?), they will begin to think critically and analytically about the texts they are producing and consuming every time they look into a screen, large or small.

**Terms**

See the Women in Country Music Unit on page 91 of this manual for a list of terms and definitions that should help students begin to analyze visual texts.

**Activities**

Have students read an essay which "reads" a particular film or visual text. This can serve as an example of writing as well as a way to begin asking questions about film. Bell Hooks has several very accessible essays which provide intriguing examples of the kinds of arguments and observations students can make about a film and its cultural significance.

Hooks’ essay, "Counter-Hegemonic Art: do the right thing," is a particularly good example to use with students. Hooks has several more recent essays which might also be useful. Ask students to identify the "gaps" in films that they find difficult. You can have Students do this individually with particular films they have already seen, have groups work on several films, or work with a film the entire class has seen. Ask students to identify moments in the film that they found particularly funny. What’s the joke? What is unsaid that makes this funny? What group is "in" on the joke? Who outside? Have students map the membership groups in the film and consider the membership groups of spectators. Have students watch short segments of video paying particular attention to the gaze of the camera. (Watching with sound off is best.) What is looked at? From what angle? Who is supposed to be doing the looking? What kinds of power relations are depicted? What do the images contribute to the narrative? How might the narrative be read differently without the images?
Moving Through the Semester

The Four Core Units of ENG104

The four core units of ENG104 are (each three weeks in length):

1) audience analysis
2) ethos/pathos/logos
3) incorporating other voices
4) argument context (*kairos*)

If you spend about three weeks on each of these units, you will reinforce the concepts enough to ensure the class has internalized the key concepts of each. You do not need to follow these units in this order after your first semester of teaching, but the first semester, we will all be teaching the units in the order outlined above. These are guidelines to help you hit on all the main objectives of ENG104.

The Four Core Units of ENG108

The four core units of ENG108 are (each three weeks in length):

1) Review of rhetoric and rhetorical tropes
2) Scholarly research (using academic databases, locating and reading sources, integrating source material into supporting paragraphs)
3) Primary research (formulating interview questions, designing surveys, conducting interviews and surveys, compiling data, integrating data results in a paper to support an argument
4) Multimodal argument/arguments in other contexts

The written product for each unit in ENG104/108 is a 5-6 page paper. You should also plan on assigning a short assignment (2-3 pages) at the beginning of each unit that can be used as a beginning of the longer paper. The final unit (multimodal) is not a paper, but writing will still be involved.

For each unit, a teacher should assign:

- a short paper at the beginning of the unit (an analysis or some other short argument)
- a project proposal indicating the topic of the project the student will write
- a draft of the project
- peer review
- the final revised 5-6 page paper (plus a bibliography for the research projects)

In ENG104, citations and bibliographies are written in MLA. In ENG108 students should be exposed to different styles other than MLA. It is recommended that the first few papers are MLA, teaching students how to use The Everyday Writer to document both in-text citations and bibliographic citations for various kinds of sources. After the first unit, students should practice other styles (Chicago, APA, CMS are the styles included in The Everyday Writer).

**Using Rubrics**

More composition instructors are finding it beneficial to use rubrics when evaluating student papers. Rubrics are a set of criteria that help create consistency in evaluation across various papers. Many teachers also find that once they define a rubric, it saves them time when they are evaluating papers. There are several examples of rubrics on the College Composition at MWSU web page, including rubrics that reflect the goals and objectives of ENG104 and ENG108.

It may not be necessary to share your rubric with your students, but you should at least share with them the evaluation criteria so they understand what you are looking for when you are evaluating their work. The evaluation criteria you are using would be beneficial for them to have during peer review.

You can have as many categories for the rubric as you would like, but it simplifies things to assign a point system to each category that can then be translated into a grade or mark for the project. Once you define a solid rubric, you can use it again and again, simply adding or tweaking criteria or categories to suit the assignment. For a more complete list of rubrics for various types of writing assignments, see the appendix.

Also included in the appendix is a general rubric to use for student critical response journals (short 2-3 page assignments that offer a critical response to the class readings and discussions).
The First Week of Class

The first week of class sets the tone for the semester. Make sure that you walk into class appearing organized and in control. What tone do you want to set for the class? Casual? Formal? Personable? How do you want the students to address you (by your first name or by a courtesy title)? All this needs to be established on the first day of class. Composition courses are capped at 25 students because the assumption is that these are NOT lecture-based courses. These are courses with lots of discussion, student interaction, active learning, and where each student gets considerable attention for their work.

As a general guideline for the first day and week of class introduce what you want(expect the students to do throughout the semester. For instance, if you plan to use group work a lot, then split students into groups and give them a task to accomplish on the first day. You might ask them to report on things about each group member. If you want students to sit in a circle, then ask them to arrange their desks in a circle on the first day. Another strong activity for the students is to have them write something the first day of class. This conveys the message that you value writing and that they will be writing throughout the semester, both in and out of class.

A composition class works the best when students not only trust and respect the teacher, but one another. Create an exercise that first day that will engage the students in meeting each other. In order to learn from their classmates, they need to know their classmates. You can create an environment where they know each other and have fun learning.

If you have a MWF schedule, you should have one big activity (25-35 min) and one small activity (10-15 min) planned for each class. If you meet TR, have one big and two small activities planned for each class.

- Encourage students to get to know, trust, and rely on one another by assigning small group work and student-oriented class activities.

- Learn your students’ names and encourage students to learn the names of their classmates. Don’t assume that a one-time introduction at the beginning of the first class is enough to really get students acquainted. Ask students to take attendance or create small activities and games that focus on learning names. You should be able to call on your students by name by the end of the second week. Some may argue that this takes time away from the real curriculum, but the time and effort spend creating a classroom community where everyone knows everyone else will create a
climate of trust and productively. Class discussions and peer review will be far more meaningful and dynamic if students know each other and interact easily.

- If you have trouble articulating your pedagogical goals, it is sometimes useful to read with students the educational philosophies of teachers that have strategies and goals similar to our own. For example, you might have students read selections from *Everything’s An Argument* on education. Using these sorts of essays in the first week of the course always generates interesting discussions about the purpose of education and the roles of students and teachers. You can also do this as mid-term, using the essays to springboard a discussion of your teaching philosophy.

**Suggestions/or First Week Activities, Assignments, and Short Writings**

**Example 1**
After reviewing the syllabus, introducing yourselves, and perhaps taking part in an icebreaker, ask students to write for about 10 minutes about their expectations for the class. How do their expectations differ from the goals and objectives outlined in the syllabus? What goals would they like to accomplish as a writer this semester?

**Example 2:**
"Evangelicalism Rebounds in Academe" (p. 865), “Selling Safe Sex in Public Schools” (p. 872, or selections from Chapter 26 “What Should Diversity on Campus Mean?” (p. 901). Ask them what they have expect from their education and how expectations are different from their own experience. Ask them to reflect on their own education. When were they treated like empty, passive vessels to be filled with information? How did it feel? When were they called upon to critically engage and discuss? How did that feel?

**Example 3:**
Return the students' in-class writing from the first day with your comments. This sets the precedent of returning student writing in a timely manner and with thoughtful comments. Next, ask the class about their comments or questions about the syllabus. Spend some time on the one of the essays you assigned, as well. Many will have things to say about their past educational experiences. What have they found to be the best way for them to learn? How are their classes this semester? What kind of responsibility do they assume as learners in each of their classes? In this class?

This is also a good way to get students to start reading carefully and critically from the first week. Tell them to reread a page or passage with a pen in their hand. Then discuss what they commented on and white. Put some examples of close reading with pens on the overhead.
When talking about issues such as education, it is easy for students to devolve into a purely emotive response. Always steer them back to the text. Ask that they quote the author/text and name page numbers. Ask them to read aloud sections . . . then connect to personal experience.

Example 3:

Ask students to jot down their own writing process. Tell them not to write down what they learned in high school, but what really works for them. Can they remember a time that writing was easy or fun? What was the process for that? Share your own writing process. Share your personal writing process with your students: “I need to be in my comfy chair, with a cup of coffee or tea. I don't want music playing or other background noise.” Or is there a step before that? Is the idea percolating in my head while I do my morning run? Ask students to think critically and carefully about what works for them. Split them into groups and ask them to discuss with one another their processes. This will help them learn each other’s names and realize that others in the class may have the same struggles with writing that they do. After the groups have met for about 10 minutes, ask each group to share one thing that they had in common. This serves as a nice transition into the short paper they will write for next class. Encourage them to take a few moments to add to their process if others brought up things they wanted to include.

Collect the writing processes and then write comments and suggestions on how to tweak their process – or try something new -- (especially if they are struggling with a certain area). Make a note of your suggestions for each student and then follow up with them later in the semester to see how it is going.

For the next class, ask students to write a short paper about their history as a writer. Here's a sample prompt:

For Friday, write a 2-3 page paper (typed, double-spaced) on your history as a writer. You might address the following: What problems have you faced as a writer? What are your strengths? How do you write (what's the process)? What pieces are you particularly proud of? Why? How do you envision your writing developing over the next four years? How has banking played a role in your writing development? Anything about your writing – whether poetry or prose - is applicable to this paper. These are just some questions to get you thinking. I will ask you to share this paper with the class on Friday.

Example 5:

Ask students to write a 2-3 page open letter to you. What does each student want you to know about him/her? What is their relationship to writing? What are they thinking about the class so far? You might also write a letter to them and read it aloud the next week.
Example 6:
Ask a few students to share their writing histories or open letters. You might ask them to do this in groups or to the whole class. You should write a history as well and read it aloud to the class - this will help them get to know you and feel comfortable with you not only as a teacher, but also as a writer. Next, ask the class to list the qualities of "good writing" while you record them on the board (or ask one of them to). What qualities can you agree on? Which are most important? Which ones do the students identify as weak or strong points? Ask them for write for about ten minutes at the end of class about the list and their relation to it.

Example 7:
Introduce the concept of audience: As you are talking to them about what they wrote, ask them who they envisioned their audience to be. What did they think the professor would want? Not want? Make a list on the board and then talk about what you – the intended audience – were really looking for and why they made the assumptions they did (past experience? Stereotypes? Evidence gathered from the first day of class)?

This should be your first lesson in audience awareness. You can take this further by asking them whether they were even aware of their assumptions about audience. How could they be more aware? How can they, regardless of when/how they are writing, critically think to deliver writing that is more meaningful to their audience? What are the consequences of not thinking about audience?

Example 8:
Writing Process Survey (you can use this or create your own)

1. Briefly describe your "writing rituals": the steps or actions you need to take before you begin to write.
2. What is the most difficult thing for you when you write?
3. What is the easiest thing for you when you write?
4. Do you generally write one draft of a paper or more than one draft?
5. When do you let someone else read your papers?
6. As you write, do you stop to make corrections, to look up words in a dictionary, to look up Rules on grammar, or do you just press on and do that later?
7. How extensive are your revisions of papers?
8. What kind of response do you prefer to receive to your writing?
9. What kind of writing assignments do you prefer to work on?
10. Do you begin working on an assignment right away or do you delay?
11. What is "good writing" to you?
12. What do the words revision and editing mean to you?
13. How do you decide that a paper is finished and that there is nothing more that can be done with it?
14. Name five things about your writing process that you would like to change or work on.
15. Name at least one way to accomplish one of those changes.

Modifying Assignments

The short papers are fairly flexible because they have only two specific goals. The writing history paper asks students to assess their own writing and the open letter assignment asks students to engage, in a preliminary fashion, with the central work for the course and connect it to their own life.

Things to Consider:

- It can be difficult to find your evaluative footing in the first weeks of class, just as it may be difficult for students to immediately start writing. It is best to establish your personal writing criteria as soon as possible, and this can be accomplished without making students overly anxious about their grades. Be clear about your objectives and what you expect to see in their writing, but also make it clear that you value improvement, and a paper late in the semester that clearly demonstrates writing improvement weighs heavier than an awkward first effort.

- The first few weeks of the semester can be idyllic, because everything is new and most students are excited to be in college and eager to prove they belong. Cherish it, but be on the lookout for early warning signs of slackdom. The first few weeks are also a time for some students to start testing your limits, by coming late to class, turning papers in late, contributing to class discussion with inappropriate humor. Do not be afraid to confront these students early. By expressing concern that their behavior, it will become a pattern and repeating your expectations for punctuality and respect.

- Typically, especially in fall semester, the fifth week is when you will notice people getting sick a lot, missing class, not handing in work. I call it “The Fifth Week Slump.” The adrenaline of the first part of the semester, and the excitement of college, is wearing off and students are crashing and burning. Be prepared for it, cheer them on, but don’t let your policies on attendance and assignment due dates slide.
• Do not worry about getting everything into the first three weeks. The course is designed to scaffold many of the writing and critical thinking exercises, so if (for example) students don't revise to your expectations the first time around, there's time for them to practice, and time for you to make sure your guidelines are clear to them. Don't worry about throwing many new terms at them right away or if students forget some of them—they will be brought up again and again, and by the end of the semester your students will be analyzing your ethos.

• It can be very productive to have students sign up for individual conferences at the very beginning of the semester. Introductory conferences serve a number of useful purposes: it teaches students where your office is, it breaks the ice in terms of making them more comfortable visiting you during office hours, it provides a perfect opportunity for you to place names to faces, and it establishes you as an approachable, accessible instructor.

**ENG104: College Composition and Rhetoric**

*Moving Through the Syllabus/Semester*

**UNIT 1: Audience Analysis**

During the first week you have laid the groundwork for audience analysis by asking your students to think about the assumptions they made about you as an audience for their first short assignment.

Audience awareness calls upon the students to think about who their audience is before they begin writing. They need to be critically aware of the audience so that you can then move on to ethos/pathos/logos analysis.

Any readings you present to them can be sites for interesting audience analysis.

**Lesson 1:**

Bring in a novel or DVD box (or several) that have interesting covers on them. Get students into groups and have them analyze the covers (tell them they cannot open the books). Ask them to make a list of who they think the target audience is for the book and then present evidence to justify their list. For example:

- a sepia toned photo of a girl would appeal to an audience that is interested in reading a historical novel or a novel set in a past time
- the blurbs on the back of the novel can be analyzed for who wrote them (was it a well-known newspaper like the New York Times or a famous author?) to determine what kinds of other books or periodicals the target audience reads
is the cover marked by gender or race in any way? Which audiences would be interested in a book marked that way? Why?
In addition, it is always interesting to find the same book with a different cover (or the corresponding film) and analyze how the target audience shifts between covers.

Have them analyze the cover of their text, *Everything's An Argument*, as well. You can also choose any graphic within the text to analyze.

**Lesson 2: Assumptions about Audience**
You can choose an essay from *Everything's An Argument* that is intended for a specific audience based on the vocabulary used or by the information given in the headnote. An example of a good essay are any in chapter 26 because they references a lot of parts of education and the culture of education that may not be familiar to students on the first reading. Have the students re-read the essay and underline each piece of evidence that they feel reveals a specific intended audience and then talk about the evidence and who the intended audience is.

How does an author use “they” to “we” in their essay. Ask the students why they think he/she does this and what it means for the audience. What is the author asking the audience to do?

**Lesson 3: Rewriting for a Different Audience**
Present the students with a web site, youtube video, computer game or other text and ask them to analyze who the audience is and give supporting evidence. Then ask them to revise the audience (you can do it together as a class and then get them in groups to revise a third time for another audience). Make the students articulate how/why they would change the text to appeal to their chosen audience.

In order to address the issue of audience analysis, you should call upon students to think about different demographics such as:

- race
- class
- gender
- cultural identity
- age
- sexuality
- ability
- family status
- geographic location
- educational background

In talking about these dynamics, there is a fine line between stereotyping these identities and thinking about them in ways that help the author create a meaningful text. You can look at an ad for a product (a razor, a soda, a car) in magazines of very different demographics and talk about how/why the ads are different. What stereotypical
assumptions are the marketers making about the readers of the magazine? Are those safe assumptions or not? Is there a possibility of offending someone by making certain stereotypical assumptions? Is there a way to avoid stereotypical assumptions when thinking about audience?

Lesson 4: Analyzing One's Own Rhetoric
Present the students with a scenario (e.g. There is an event in another town (near or far) they want to go to, but they don't have a way to get there and the event is going to involve money that they really don't have the cash for). Ask the students to write an email to a friend attempting to persuade them to help out. Have the students share their emails and articulate what assumptions they made about what would best convince that audience. Then ask the students to rewrite the email trying to persuade a parental unit or spouse to help out. Have them read that email and talk about why it is different in tone and word choice and argument strategy.

Major Project Idea
For a major project in this unit, you can ask students to analyze the audience of a text of their choice. They can choose a commercial (analyzing when/why the commercial was aired when it was and who the intended audience was), an essay, an email, a web site. The students should have to not only articulate who they believe the intended audience is for the text, but what stereotypes or assumptions the author of the text is making about the audience. The students should then offer examples of how/why they see the text as either effectively or ineffectively appealing to that intended audience and how the text could be more effective for the audience.

When assigning this, you need to make clear that students need to move beyond the obvious to the more insightful details of the text.

Teaching Paragraph Structure
Before assigning this first project, you will probably need to review with students what a good argument claim looks like. Their experience with writing for teachers involves writing a thesis. They will be able to quickly tell you what a thesis statement is. Because you want to focus on argument, you need to articulate the difference between a thesis and a claim (a claim makes a statement that will then be supported with evidence to convince the audience of a specific perspective as opposed to a thesis that is often just presenting information as a report).

The supporting paragraph structure is one that presents evidence and an analysis of that evidence to support the claim. Students will need to practice not only providing a detailed example, but analyzing and explaining the example in ways that it supports their claim.

There is a fairly simple template for a supporting paragraph structure:
1) Introduce your general idea/support/point
2) Follow with a detailed example that SHOWS your point (a quote, a personal narrative, a paraphrase, a statistic)
3) Explain to your readers how the example relates to your claim/audience. This is the part that many writers forget.

*I always tell students, “If you find yourself beginning or ending a paragraph with a quote, you know you aren’t doing your job.”* They need to introduce it (and frame it – see the style manual). And they need to explain how/why the example relates to their claim/audience.

The following is a well-constructed (albeit smart-ass with bogus research) for the claim “Falling in love a silly, self-absorbed exercise of pathos.” The audience would have to be academics (since we know they have no heart).

**Falling in love is mostly an egomaniacal exercise in self absorption.** According to Harvard Medical School research published in the *American Journal of Popular Medicine*, “When a person is in love, their endorphins are surging, causing them to feel almost high and euphoric. They begin to think well of themselves and their egos inflate. The hypothalamus area of the brain surges with electricity, heightening their sense of self importance and rightness with the world. Within this site of cataclysmic auto-eroticism, the person begins to believe that all the goodness of the world exists with them, for them, and about them” (122). *The belief that the person in love embodies the love of the world points to an excessive self-love or total ID-love (see Freud). Although people may believe that the object of their love is another person, really it is all about them. Therefore, being around someone in love is really an exercise in self-flagellation and quite nauseating. The person in love is only concerned with and focused on themselves, even if they seem – outwardly – to be fixated on the object of their desire.*

**UNIT 2: Ethos/Pathos/Logos**

The heart of a good rhetorical analysis is looking at Aristotle's ethos, pathos, and logos. In this unit, you should introduce the terms *rhetoric* and *ethos/pathos/logos* to students and ask them to look for ways various authors use ethos, pathos and logos to persuade a specific audience.

In talking about ethos, pathos, and logos, first introduce Aristotle and give context for who he was and why we use him today. Talk about the rhetorical triangle (Aristotle believed that an author had to pay attention to an equal balance of ethos, pathos, and logos in order to appeal to the largest audience).

Transition from Aristotle to talking about the specifics of ethos, pathos, and logos and how many texts they will analyze aren’t balanced, but that is often an effective rhetorical strategy if the author is intimate with the audience and knows what will work to appeal to them. If one does not know one's audience well, best to keep a balance.
Lesson 1: Introduction of Terms

This can be in the form of a mini lecture with a brief group analysis of a text that has examples of all three types of rhetorical tropes presented.

Rhetoric: the art of persuasion or the available means of persuasion. Some have argued that everything is rhetoric (we are always trying to convince someone of our perspective by using the tools we have available to do that). Ask students to think of some examples of rhetoric they engaged in recently (convincing a friend to go to a certain movie, convincing a professor they needed an extension on a paper, persuading someone to help them with a task).

Ethos: ethical appeal or the reputation, credibility, status, respect of the author/speaker. How do people gain credibility with their audience (tone, clothing, gestures, past relationships, choice of language, eye contact, presentation of facts or evidence, demonstration of credible research or information)?

Point out that ethos (unlike pathos and logos) is something the author has or does not have even before the presentation of the text. Ethos (unlike pathos and logos) fluctuates depending on the audience and context and delivery. People are constantly gaining and losing ethos, whether they know it or not. And something that increases their ethos with one person might decrease their ethos with another. Give an example like the fist bump that Barack Obama did while campaigning. With which audiences did this increase his ethos? With which did it decrease? Why?

Pathos: pathetic appeal or emotional appeal such as colors, word choice, descriptive language, personal narratives, photos or graphics, appealing to the senses of taste, touch, smell, sight and sound.

Logos: logical appeal such as facts, statistics, citations, graphs. Logos is also about organization and how the author moves the audience through the text. If the organization and transitions are not smooth, logos is violated. For graphic representations, North Americans’ eyes tend to look for an organization that moves the eye from the upper left to the lower right of the page. If this organization is not followed, logos will be violated and people will not be as engaged by the text.

Lesson 2: Not All Texts are Balanced

Find various texts in Everything’s An Argument that focus on either ethos, pathos, or logos. Ask the students to determine which is dominant and why the author chose that
strategy for the intended audience. If they were to switch the intended audience for the text, how would the balance of ethos, pathos, and logos shift?

Also ask students to analyze how ethos is established. They should point to the headnotes for the essays in *Everything’s An Argument*. What do the headnotes say about the author or where the text was first published? How does this establish ethos and with whom?

**Lesson 3: Crossing Over**

Present the students with a text that has a lot of ethos, pathos, and logos in it. Documentary films are good for this (you can peruse a list of films that the MWSU library has that are particularly good for composition class lessons at the College Composition at MWSU web site). Go around the room and assign each student a thing to look for and take notes on (examples of ethos, pathos, or logos used by the film director).

Show the students the box the DVD came in and have them analyze who they feel the intended audience is and why. Then screen the film, asking students to jot down ONLY evidence of what they are looking for, making list.

After the film is done, write ethos, pathos, and logos on the board and ask students to come up and write one of the most interesting or smartest examples they found in the film. They should only be writing under the category they were assigned to analyze.

Inevitably, the same thing will show up under more than one column (e.g. the fact that the narrator was a white male could be listed under ethos as well as under pathos). Talk about how something can cross over and be both pathos and logos, or ethos and pathos, or logos and pathos simultaneously. If the filmmaker uses “swear” words, how will that affect not only ethos but pathos or the intended audience? How would a different audience respond and why?

**Lesson 4: Detailed analysis of rhetoric**

You may choose to select a certain scene from the film and ask all students to look for the pathos in the scene. You should plan on showing the clip/scene several times, but stop the clip after each showing and ask the students what pathos they noticed. After the first viewing, they will notice the most obvious examples of pathos. After the second and third showings, they will notice more interesting details like music, camera angles, and lighting. After the fourth showing they should be on their way to articulating really interesting examples of pathos in the clip and move beyond the obvious.

Tell the students that when they do an analysis, they need to look and look again at the text to move beyond the obvious examples. They need to not only point out the example of pathos, but articulate how/why it is pathos for the intended audience.
Major Project Idea

Have the students choose a text of their choice and analyze either ethos or pathos or logos in that text and how/why it appeals to the intended audience.

UNIT 3: Incorporating Other Voices

In this unit, you can introduce students to academic research. You should be touching on MLA style and use of academic research before this unit, but use this time to really focus on how to locate, identify, evaluate, and use scholarly or reputable articles. Your style manual, *Everyday Writer*, will be a good source for this.

You can also use this unit to talk about the politics of language and word choice, always presenting it in the context of ethos, pathos, logos, audience awareness, and context awareness.

Lesson 1: Google v. Lexus-Nexus v. ERIC (or any library database of your choice)

Students are used to looking for sources on Google or Google Scholar. This lesson will help them understand the difference between using Google and a library database. Have the class decide on a topic for research. Put a list of search words on the board. Talk about which ones will be best to do the initial search. Plop the chosen search terms into google and take a look at a few of the sources. Have the students talk about whether they would constitute a credible source and with whom (which audience).

Then move to the library databases and use the same search terms in Lexus-Nexus. Ask the students to evaluate these sources. They should note (with prompting) that Lexus-Nexus only lists periodicals, even if they are credible periodicals. You can ask the students to think about when it is appropriate to use a periodical. Which audiences would give ethos to periodical citations? Which audiences would not? Where would an author lost ethos by using a periodical?

Finally, move to the library database specific to that topic (e.g. ERIC for education issues, PsychInfo for mental health or psychology, SportsIndex for athletics or sports). Analyze the sources returned with the same search words. Compare this list (number of hits and pertinence of article) with the Google Scholar search. Students should discover that not only does Google Scholar return far more sources, but that the sources seem to be less pertinent to their topic than the ones found with the academic database.

Below is the details of a library lesson you can do with your class:

Academic Research Library Lesson

Either in ENG104 or ENG108 (or both) students need to be taught how to use the library database system for finding information. This lesson is designed to teach students how to use the databases available, how to use keywords, and to understand why the library database system is superior to vetting research on the web (Google or Google Scholar).
Begin the lesson by asking students to throw out a research topic. You may want to plan a research topic ahead of time, but I like working through the process with my students on the fly.

The example I will use for this lesson is the topic “Women in Rap Music.”

- Project the library home page on the classroom screen and show the students where to select “articles” and “subject.” I advise students to always look first in a subject-specific database rather than the general “Academic Search Premier” or “Jstor” databases because they are going to find articles that are more specific to their topic that way.
  - Ask students to scan the list of subject categories: “Which subject category do you think we should look in?” “Communications Studies” or “Music” would be two that they should identify with this topic.

- Select one or the other (it really doesn't matter where you begin) and then ask the students which specific database they want to look in. Under “Music,” Humanities International Complete is a good one to begin with, so we select that database and then I ask students to think about keywords they should use to search. On the board I write the topic (“Women in Rap Music”) and then ask them to think about what they are looking at. What is the research question? Is it about women rappers? Is it about misogyny in rap music lyrics? Is it about the way women are portrayed in the videos? Once we narrow the topic, I ask students to brainstorm other words that may be important to this search:

  - women
  - rap music
  - sexism
  - hip hop
  - African American
  - misogyny
  - body image
  - girls
  - portrayal
  - teens
  - identity
  - youth

Once we have about ten words on the board, I go to the database and start with the original search terms. I reinforce to students (again and again!) that if they don't find articles related to their topic, it isn't because there aren't any articles, it is because they are using a database or search words that can't locate the articles.
I also tell students that I, as a researcher, am never satisfied until I can create a search that yields 50 or fewer results. The reason is, if I get more than 50 hits, I know I won't have the time or energy to look through them all and I need to do something to get at the sources I really need (i.e. change databases or search terms). I also tell students to try several databases.

Go to the search screen. Make sure students understand that they need to select “peer reviewed” to return scholarly sources. I tell students they have to have at least three scholarly articles (peer reviewed) so they can begin reading and thinking about the more academic discussions of the arguments they are presenting.

I discourage students from limiting their search based on “full text” sources. Inter-library loan typically only takes a couple days for articles (they are forwarded to the student's mailbox as an electronic file). Limiting their search to “full text” is going to deny them access to some really interesting articles.

I tell students to always select “advanced search” so they can enter more than one word for their search.

NOTE: tell students to never put more than one or two words per field to begin with. Students have the tendency to put long strings into the search field and then wonder why they either get no results or 40,000 results.

On the Advanced Search screen, I plug in “women” in one field and “rap music” in the second field. The database returns 25 articles, a pretty good start.

- I ask students to look down the list of sources and see if they see anything interesting. Once someone calls out a record, I point out various details to them: whether there is a PDF link or not, how to “add to folder” so they can then email a list of the sources to themselves (or save on a jump drive), the publication information (for MLA citations or inter-library loan), and why the entry lists how many times the articles has been cited (some databases provide this information and others don't).
- Once we pick through the information on the basic entry for that source, I click on the source and view the more detailed record. I especially note with students the key words/subject terms that the articles is cross-referenced with and we will write some of these on the board that may help us find similar articles to this one.

One of the features on these screens that students LOVE is the “Cite This Article” icon. I tell students these programs are written by disgruntled English students who hate them and want them to fail. I demonstrate this by clicking on the citation icon and then comparing the way the program represents the citation and the way our style manual says it should be cited. Inevitably there are errors in the program's citation (e.g. the programs
want to put the database information and MLA doesn't ask for that; if there is more than one author, the citation programs have problems, if there are all caps in the title, the program won't correct that; year dates are often misrepresented).

- Once we have noted all of the features of the entry, I also find a source where the PDF is not available and step them through the inter-library loan form.

- Finally, I go out to Academic Search Premier and plug in the same search terms to demonstrate the difference between a subject-specific database and a general academic database. In this case, ASP yields 33 sources, so not bad. Then I take them to Google Scholar and ask them to guess how many sources they will get for the same search terms (they always guess too low). The actual number for the search terms “women and rap music”? Google Scholar = 47,400. And THAT is the reason why they should avoid Google Scholar. There may be some of the same articles out there, but they can't find them in that raft of stuff.

There is one good use for Google Scholar, though. Some of my students have had luck finding full text of articles they find using the library databases by going to Google Scholar and plugging in the article title. I haven't had much success with this, but I had a student who said he found full text instantly (without having to wait for inter-library loan) that way.

- Some instructors like to also take a look at the library catalog and require that students physically pull at least one book off the shelves for their research project. That is up to the individual teacher.

- The assignment after this lesson is for them to come back with 3-5 scholarly articles for their research topic in the form of an annotated bibliography. As part of their annotation, I have them list the database they used to find the source, the search terms, and how many sources were listed from that database using those search terms. This way, if students are having a hard time finding pertinent articles, I can give them suggestions on what databases or search terms to use.

You may need to go over how to use the databases/search terms several times before students are actually comfortable going solo. Keep reinforcing strategies of what to do if they can't find any sources or find too many. You will also have to remind them how to email records to themselves (so they don't lose track of their research).

I typically end the lesson with an example of a failed search (and I am sure you can think of several). I recently had a student in my office who wanted to write about rap as modern day minstrel. He couldn't find any sources. I tried several databases with the word “minstrel” and “rap” and got nothing. After about 20 minutes of frustration, I realized that we needed to use the word “racism” and “rap” to yield the articles he
needed. It was a perfect example of how I was not thinking clearly about the keywords I was using and what keywords I should have been using.

**Lesson 2: Integrating Academic Research and In-Text Citations**

Students will need help in learning how to integrate academic research. They will initially tend to “plop” quotes or paraphrases from academic sources into the middle of papers or paragraphs with no introduction and no explanation.

There are sections in the style manual about “framing” quotes, i.e. giving context to the quote or paraphrase before using it so the reader knows where the information is coming from and why the source has ethos.

Hand out various index cards to students with a quote on it and information about the author and publication. Ask the students to frame the quote using ethos that they can gather from the information presented. Then have them create a bibliographic citation for the source. You will also need to walk them through how to find in-text citations in the style manual and how in-text citations differ depending on the type of source being paraphrased or quoted (an in-text citation for a web site is different from a speech or from a journal article).

As a follow-up lesson you can have students bring their framed quotes and citations back the next class and have them create a supporting paragraph for the quote or paraphrase. In order for them to do this, you will need to provide them with a thesis/claim. Once they have the thesis/claim, they can create the supporting paragraph using a three-part paragraph structure:

1) Introduce the support.
2) Use the framed quote or paraphrase (with in-text citation).
3) Explain how/why that evidence (the quote or paraphrase) relates back to your claim.

**Lesson 3: The Politics of Language**

In this lesson you can get students to think about ethos, pathos, and kairos in relation to audience by choosing a text with language that may be considered sexist, racist, homophobic, or inappropriate for certain audiences. You can bring in the lyrics of video to a popular song that has been controversial because of language or issues communicated in the song.

Have the students analyze the song and talk about who the intended audience is (or who buys or listens to the song). Ask them how, if the audience shifts, some or all of the song would be considered inappropriate. Students will have fun rewriting verses of the song to change the language for a different audience.
Major Project Idea

This unit should ask students to put their argument skills together. You can allow them to choose the audience or choose one for them, but you want them to be able to do some academic research and integrate the source material effectively for that audience.

One possibility is for them to research an issue that interested them in *Everything’s An Argument*. You can also ask them to first hand in a project proposal and annotated bibliography. Make sure you specifically outline how many sources they need and how many you expect to be from the databases.

When handing in an annotated bibliography, I have students include the database they used to find the source AND the keywords they used. This helps me help them if their sources don’t seem to match their topic.

Have them write a cover letter to their argument articulating how they are establishing ethos, how they are using pathos, why they feel their logos will be effective with the intended audience, and what the context is for the text. They should have to define a specific audience before they begin their work (and it can't be “oh, anyone really”).

UNIT 4: Argument Context (Kairos)

*Kairos* refers to the context in which an argument is being made. Context informs how an argument is constructed, how the speaker or writer positions him/herself and how the text is delivered (format or genre).

You will find it easy to transition from ethos/pathos/logos to *kairos* because in analyzing ethos/pathos/logos, context is typically part of the discussion.

Lesson 1: Analysis of Context and Audience

There are a couple of *youtube* clips of Michelle Obama speaking to different audiences. You can find her speaking to a group of largely African Americans in North Carolina and then one where she is speaking to a largely Anglo America crowd in Omaha, Nebraska. Both speeches are interesting in how she positions herself as a speaker, how she interacts with the audience, how the audience interacts (or doesn't interact) with her, and the language she uses (both body language and word choice).

These comparisons should also include interesting discussions on things like race, class, and gender. How is a female politician supposed to dress, act, speak? What about a woman who is hoping to position herself as First Lady in the eyes of her audience?

You can show the clips to your students and ask them what they notice. They will likely point to ethos/pathos/logos because you have been drilling that for the past few weeks. Great! Now ask them about context. How does the context of these two speeches demand different rhetorical approaches? Generate a list on the board. What choices do they think
Obama is conscious of (her dress, the words she uses, how she interacts with audience) and what choices do they think she is making without thinking about them?

**Lesson 2: Analyzing Context with Academic Sources**

This lesson will get you into the library databases and incorporating scholarly sources into a text. You might want to do a lesson or two on MLA style and how to document sources (both in text and bibliographic) so that students have those concepts down before going into the library databases. The librarians will also be happy to schedule a class with your students to talk about using the library databases.

Have your students do some research using google to access websites regarding a specific topic. You should decide as a class a topic you want to research. Have them look at the websites and determine whether they are credible or not and articulate why (there is a section in the *Everyday Writer* about how to determine whether a web site is credible). Inevitably they will run across a website that references other sources. Examine how those sources are represented and talk about it. Are they documented with a specific style? Why or why not? How does the context of a web site dictate that?

Then go to a library database and search for the same topic. Talk about the use of keywords and work through as a class several different iterations of keywords and how to use them. When you get some hits, look through them to access an electronic version of the journal article. Talk about what is different about the information in the way it is presented, the language used, and how the argument is made. How is context (a web site v. an academic journal) driving how the argument is presented? How is context determining how source information is documented or attributed?

**Major Project Idea**

Have students create an argument that involves at least five scholarly sources. You can narrow the focus on what they need to research or let them decide. If you let them decide, you need to put some specific parameters on it so that you don't get recycled research papers from high school or other college courses. Make sure they define a specific audience, but it should be one that is more academic.

Once the students have created that argument (in the form of a traditional academic paper), you can have them revise it for a different audience and a genre that is not an academic paper (web site, power point, video, brochure). They need to present the same information (using the same sources) but present it for a non-academic audience. You can also have students choose another student's project to revise in a different format or allow them to work in groups to revise someone's project.
ENG108: College Composition and Research

Moving Through the Syllabus/Semester

Unit I: The Rhetorical Triangle

The foundation of ENG108 (which is the emphasis of ENG104) is a focus on and understanding of rhetoric and the concepts/terms that are associated with rhetoric.

If your students had ENG104 at MWSU they should understand these concepts quite well. However, experience tells us that students often perform an “auto-delete” of their brains once a course has ended. Therefore, do not assume that your students know these terms. The first unit of ENG108 is created to provide a review of these concepts for your students. You will also have students in your class who did not take ENG104 at MWSU (they are transfer students, they took ENG104 as dual credit in high school, or they took credits of composition at a community college). In the first three-week unit of ENG108, expect to introduce and review rhetorical concepts and terms with students.

For an overview of Aristotle’s Triangle, rhetorical terms, and lesson ideas, and what to cover in ENG108 during this first unit, see ENG104 Unit 1 and Unit 2.

Introductory Activities for ENG108

If you want an overview of how to run a college composition classroom, you can peruse the information at the beginning of the ENG104 section beginning on page 62. Below are some classroom activities that might be useful in the first few class periods.

- Ask students to generate a definition of analysis or rhetoric or writing (or all three), individually, in small groups, and/or as a class. From here discuss what the function of analysis/writing/rhetoric is in American society and in our own lives.
- Ask students to reflect on the role of writing and analysis in their picture of the course. What is analysis for? What will it accomplish? What is its relationship to writing? How will this approach to writing and argument be relevant beyond this particular course? Then ask students to reflect upon where their expectations come from. After this, read the course syllabus and discuss it in relation to the expectations of the class members. Be willing to articulate where the assumptions about writing in the syllabus come from and their consequences. This activity can also be useful at other points in the semester.
- List some of the "goals and objectives" of the course that you find particularly important. Read these with students and discuss what they take these goals/objects to mean and why they are important. Ask students to write the meaning and significance of these goals in their own words and to discuss any key or unfamiliar terms. (As students are sometimes reluctant to discuss concepts which are unfamiliar, it is a good idea to have some concrete activities or sample
scenarios in mind which can illustrate the goals or terms you want to establish early.)

- Identify short passages from readings that have been particularly important in the way you see the course or your teaching goals in general. Share these with students and ask them how the passages you select reflect or conflict with their own visions and experiences of education.
- Ask students to bring in articles about current arguments in the news or writing/education issues discussed in the public sphere.
- Overtly address and historicize traditional definitions of Argument and Writing. Explain to the students the politics of language and how Standard Written English (what you teach in this course) is not a “better” way of communicating than others, but it is what the academic discourse community uses. Generate a list of other discourse communities and language practices that both use SWE or don’t.
- Conduct sample activities from one or more discourse communities in order to introduce terms and concepts that you want students to consider from the outside.
- the relationship between reading and writing
- slow and close reading
- socially constructed “proper” language practices
- social contexts for language use (what language they use in talking with a professor v. talking with a peer v. talking with a parent)
- literacy and how it is defined and by whom.

You should not overwhelm students with terms, nor do students have to "master" the concepts you introduce. Rather, consider this initial information as points of reference which the class will return to, refine, and revise as the semester progresses.

- Make yourself available for student conferences (or even require an initial conference) so that students can discuss with you questions or concerns about the course

**Major Project Idea**

For a major project in this unit, you can ask students to create an argument of their own, paying close attention to ethos, pathos, and logos. You can have them choose a topic of their choice and research it using the academic databases in the library. They should be specific about choosing who their audience is and use rhetoric and research appropriate for that audience. In addition to this paper, the students should write a rhetorical analysis of their own work. How did they establish ethos? Pathos? Logos?

To mix it up, you can also have them exchange a finished draft of their argument with a peer and have the peer analyze the use of ethos, pathos, and logos and suggest revisions based on weak areas. This assignment then becomes two papers: one is a research paper making an argument; the second is a rhetorical analysis of that argument.
When assigning this, you need to do a couple lessons on how to locate scholarly sources using the university databases. Lessons regarding library research can be found in ENG104 Unit 3 lessons above.

**Unit II: Scholarly Research and Integrating Research**

The second unit in ENG108 focuses on locating scholarly sources using the academic databases in the MWSU library system, close reading of scholarly sources, and pulling out information from the sources to use in one’s own argument.

You should begin this unit familiarizing students with the different academic databases available through the MWSU library website. You can also schedule a lesson with a librarian. The more information you can give the librarian about what sorts of topics the students will be writing about, the better.

Anticipate that students will need help with using keywords and deciding what sorts of databases will yield the best results. The following is a library database exercise that works well, showing students that Google and even Google Scholar are not as good search tools as the EBSCO Host databases available through the library. This library lesson is available on the College Composition at MWSU web site.

**NOTE:** Students will need help analyzing what is a scholarly source and how that differs from a credible source. There are sections in both *Everything’s an Argument* (Chapter 19) and *The Everyday Writer* that show students how to evaluate a source and determine whether it is credible or scholarly or neither. A scholarly source is one in which the author is a professor or other scholar, there is a bibliography, there are in-text citations, and the article appears in a peer-reviewed journal.

Before handing out the below lesson to students, model the lesson with the class as a group. Decide on a topic as a group. Generate a list of ten possible key words and write those on the boards. Project the library’s web site and work through looking for articles related to that topic with a subject-specific database, a general database (such as Academic Search Premier), a periodical database (Lexus-Nexus). Then do the same search using Google and Google Scholar.

Once you model the lesson for them, you can turn the student’s outlooks, using their own research topic.

**Sample Lesson on Library Research**

You need to get accustomed to using the library databases instead of using Google or Google Scholar for your college research papers. The library databases are your tuition dollars at work.
The difference between Google Scholar and the library databases is that with the latter you will get information that has been vetted to ensure credibility and scholarly authority. Google doesn’t vet their sources, even for the “scholar” database.

Activity: Choose a topic for research. At this point we are not worrying about a claim, but just an idea. What do you need to find out more about?

Topic: __________________________

Keywords: these are the words you need to put into the subject fields of the search engine so the search engine can find information.

- Do not put more than one (or maybe two) words within any given field
- Always select the “Advanced Search” option
- Do NOT limit your search based on full text
- Do limit your search based on “peer reviewed”

Write down at least ten search terms to try for your topic:

1. __________________________ 4) __________________________
2. __________________________ 5) __________________________
3. __________________________ 6) __________________________
7. __________________________ 8) __________________________
9) __________________________ 10) __________________________

Try this search in the following databases and write down how many returns each database gave you:

1. Academic Search Premier _____
2. A subject specific database (list what database you tried): _____
3. Google _____
4. Google Scholar _____

If you got more than 50 returns for ANY database, continue to narrow your search terms until you get less than 50 returns. DO NOT limit your search by clicking “full text.” Do NOT limit your search with search terms that are too specific. Below, list the ways you limited your search:
1. Selected “peer reviewed”
2. Added a specific keyword (list which word(s) you tried)
3. Substituted other keywords for the ones I initially used:

**TIPS:**

When you find any record that looks even vaguely interesting, put it in a “Folder” to email to yourself. Don’t forget to email yourself the folder (you can also download the contents of your folder onto a jump drive). This feature is not available with Google. Yet another reason to avoid Google.

If you are having trouble finding sources that match your topic, see a librarian. You can make an appointment to visit a reference librarian on the library home page, or just show up at the library and ask for help. *If you aren’t finding the articles you need, it isn’t because there is no information on that topic. It is because you are not using the right databases or keywords. ASK A LIBRARIAN FOR HELP.*

If you are having trouble finding more than one or two sources that fit your topic, look at the keywords for that article (listed on the record for that article). Use those keywords to search more articles/sources.

If you use the “auto cite” function on the database page, make sure you double check what is created against your style manual. These programs are notorious for incorrectly citing sources.
Close Reading Skills

In teaching students about locating academic/scholarly sources you will also need to teach them how to read a scholarly article. You can do this by handing out a scholarly article and working through it as a class. But close reading skills should be emphasized from day one in the class. You need to overtly talk to your students about how to read closely. Some tips for close reading are:

- Read with a pen in your hand (not a highlighter!), writing comments and questions in the margins
- Take notes while reading on a separate piece of paper
- Write a summary of the article once you finish reading
- Highlight the claim of the article and then highlight significant supports for that claim

Major Project Idea:
Have students bring in newspaper articles from various sources covering the same topic. I typically assign CNN, Fox News, Huffington Post, NPR, St. Joe News Press, and the New York Times. Have them report in class on the basics of the news story and then ask them, in a short paper, to analyze how the coverage differed based on the news source. Tell them to answer the question, “How does audience of these news sources drive the information printed/produced? Where does bias lie, if it does?”

Once they have written the short paper, they can get busy on a longer paper, forming their own opinion on the issue and creating a research paper based on that opinion. They still need to do academic research on this topic. Many will be stumped, saying they can’t find articles in an academic database about current events. This is a good lesson in how to use keyword and find sources that are about ongoing issues, but not the exact topic.

For example, a student may be working on an Occupy Wall Street argument, but there are no scholarly articles on that. That student will have to think about social movements and the effectiveness of grass roots social revolt that leads to systemic change. Keywords to use: “social revolt,” “politics,” “change,” and “grassroots.” If they still can’t find anything, time to ask a librarian.

Unit III: Engaging in Primary Research and Writing Rebuttals

In the third unit of ENG108 your students will engage in primary research collection and analysis. They then need to integrate their findings as support for an argument. Their research does not have provide all the supports for an argument, but they need to be able to analyze and integrate findings to help support an argument.
There are chapters in *Everything’s An Argument* and sections in *The Everyday Writer* that address issues of primary research, how to formulate questions, and how to analyze research.

As students engage in primary research, you should have them hand in their interview or survey questions as a short-assignment and give them feedback.

Once students gather their research, you need to talk to students about how to analyze the data and how to determine what to quote and what to paraphrase and how to draw conclusions from the results they get. You will need to cover ethics of primary research (informed consent and respecting privacy and anonymity). You will also need to cover issues of personal identity and how demographics and life experience will impact their research (i.e. race, class, gender, sexuality, age, location, ethnicity, belief systems).

**Tips for conducting good primary research you need to cover in this unit:**

- Writing good interview/survey questions
  - Stay away from yes/no answers; How/Why questions are best or open-ended questions where the person responding has to elaborate on answers
- Conducting an interview
  - Do it in person instead of over email (unless logistics prevent this)
  - Dress as a professional and show up 5-10 minutes early
  - Always ask “Is there anything else I should have asked or anything else you want to tell me?”
  - Ask, “Who else should I talk to about this?” but make sure you have a balance of opinions/points of view
  - Always record the interview; take notes, too
  - Transcribe the interview after you finish (as a teacher, you may want them to turn in both their transcription and the interview mp3 files)
- Using SurveyMonkey.com. This is an excellent program for online surveys. It is free for 10 questions or less, and students should probably stick to that length for their surveys. You may have to do a tutorial yourself before assigning it, but students can create a survey and then send the link to a population they know or post the link on Facebook to get responses.

Also part of Unit III is the concept of addressing counterarguments and writing good rebuttals. A good way to teach counterargument is to present pro-con texts or have students break into teams and debate a controversial issue. We recommend staying away from issues that students will have an opinion on without doing any research (abortion, the death penalty, gay marriage, university parking, affirmative action, gun control, global warming).

**Major Project Idea:** Have students choose a topic of interest from one of the essays you have already assigned this semester from *Everything’s an Argument*. They need to do the scholarly research on it, but they also need to design some primary research. If they are
doing a project on the Indian mascot issue, they can interview administrators and school board members at St. Joseph Public Schools or Savanna Public Schools. They could also conduct a survey of students at these schools or talk to tribal elders at the local Indian tribes in Kansas.

Because students need to be taught how to engage in primary research, you should add a step in your project plan so that they include survey questions or interview questions in their project proposal. You will also need to teach what makes a good survey/interview (open-ended questions as opposed to yes/no; what is an appropriate length; how to conduct an interview).

**Unit IV: Arguments in Various Contexts**

The last unit in ENG108 allows students to take one of the previous arguments they have made in the class (either in a short paper or a major project) and turn it into something other than an academic paper. The student can create a Facebook page about an issue, write a song or poem, make a brochure or billboard series, create a website, design a PowerPoint, or write a speech. These are just some examples. Given free reign, some students come up with very creative ways to present an argument to a specific audience (a board game for teenagers to about sex education, an interactive video game to teach young adults about stock market investments, a scrap book of poetry reflecting the issue of slave labor in Africa used in U.S. chocolate production).

In changing the genre of the paper, students need to think carefully about their target audience and what will best appeal to that audience.

You may choose to let students work in groups for this project. Or students can choose someone else’s paper and create another project from a peer’s paper. You may want to require students who take up another student’s project to locate at least two more scholarly sources in addition to the sources that the first student used.

**Themed Unit Ideas for ENG108**

What follows are different themes for the units in the ENG108 standard syllabus written by individual instructors. Each illustrates a way of applying the concepts and pedagogical strategies in this syllabus to a unit that focuses on a certain type or set of texts.

The examples include units based on the following themes:

- Fairy Tales
- Representations of Women in Country Music
- Mixing it up: Contact Zone unit
- Analyzing Digital Rhetoric
Each section discusses the aims, concepts, and challenges of teaching such a unit then provides a sample 2-3 week class calendar and includes sample assignments, supplemental materials, and reference bibliographies.

Sample Unit on Fairy Tales

Introduction

Fairy tales might seem an odd choice for the ENG108. On the face of it, fairy tales might seem too familiar or too much a part of our own ordinary, everyday experience to provoke much interest. Or they might seem somehow too inconsequential. What could be at stake in how we read and interpret fairy tales as cultural rhetoric or argument? What could possibly matter in whether we read stories as we read them as children or in some new, more "adult" way? Isn't it best to leave fairy tales alone, to tell them as they have always been told? Why tamper with success?

In their chapter on fairy tales in *Gender Images: Readings for Composition*, Melita Schaum and Connie Flanagan address such concerns. They contend that "fairy tales are among the most pervasive cultural artifacts throughout the world," that "researchers have discovered over 500 versions of the Cinderella story." They note that fairy tales make up "a basic part of our collective humanity, and their memorable lessons about good and evil, society and the individual have influenced generations of the world's children." Citing Bruno Bettelheim's *The Uses of Enchantment*, they argue that fairy tales "speak simultaneously to all levels of the human personality, communicating in a manner which reaches the uneducated mind of the child as well as that of the sophisticated adult." Schaum and Flanagan do not mean to suggest, however, that the values fairy tales impart are somehow universal and timeless. "Recently," they observe, "researchers and writers, both male and female, have begun to question the social values that fairy tales convey, particularly their representations of gender differences and the message they send out about the development and social place of girls and women." In other words, fairy tales make arguments regarding cultural values and beliefs, gender roles being one of the arguments reinforced.

Aims of the unit

This recent questioning of fairy tales' social values has produced a rich literature that speaks directly to argument as persuasion. The many fairy tale retellings and rewrites of recent years, from Anne Sexton's poems of the early '70s to James Finn Garner's *Politically Correct Bedtime Stories* in the mid '90s, dramatize a key claim of this course, that texts are not whole or static receptacles of seamless meaning. Aimed at least as much at revising our responses to fairy tales as the tales themselves, such "rewrites" help demonstrate that reading is a complex social act reflecting and shaping cultural norms and choices, and that reading and writing cannot be understood as separate acts. Working
with a unit including both traditional and contemporary retellings of fairy tales (in both print culture and video versions), and arguments on behalf of the very project of rewriting these tales, we can examine the imbedded arguments in these various versions of fairy tales and how they reflect social, historical, and cultural experiences and assumptions.

**Pedagogical Strategies Emphasized**

This fairy tales unit incorporates several of the pedagogical strategies that encourage analysis and argument construction. Consider, for instance, the strategy that students use when reading various versions of the same fairy tale. Given how deeply invested we can be in the emotionally charged experiences we have had with these tales, there should be plenty of opportunities to analyze fairy tales as arguments, to investigate the assumptions, values, and beliefs inscribed in them, and to do further scholarly research to see who else has analyzed the fairy tale from a scholarly perspective.

The strategies of identifying the various kinds of gaps in texts gives students a chance to express, perhaps for the first time, difficulties they have had with tales that are supposed to be making perfect sense. Why doesn't Red Riding Hood recognize the wolf in her grandmother's bedclothes? Why would her mother send her alone into the woods? Didn't she know about the dangers lurking there? In considering how gaps like these might not be dumb at all, but actual invitations to make meaning, we can begin to see how easy, how inevitable revising, (re)writing, responses to fairy tales can be.

**Possible Texts**

A good way to organize the readings for a three-week unit on fairy tales is to cluster texts so that you can bring together one or two versions of a tale as traditionally told with one or more "rewrites" that update the familiar version(s).

1) You might combine a well-known version of a tale with a poem "rewriting" the tale. Here are some of the possibilities:


- You might ask them to read the Grimm Brothers version of "Rapunzel" along with -- Sara Henderson Hay's poem "Rapunzel" [These two appear in the Rabkin anthology as well.] They can also view the recent Disney version of Rapunzel (*Tangled*) and analyze how the representations in each reflect the historical moment regarding gender beliefs and how the arguments of each text differs because of those historical and cultural contexts.
• If you would like to do Cinderella, you could combine the Perrault version of the tale with the Anne Sexton poem, "Cinderella." [Perrault's and Sexton's Cinderellas appear in Chitra B. Divakaruni's Mulitude: Cross Cultural Readings for Writers (McGraw-Hill, 1993).] These could also be compared and analyzed against a contemporary film version of Cinderella or a feminist children's version of the tale, such as Cinderedna.

• Another possibility might be to put the Grimm Brothers version of "The Frog Prince" together with the Stevie Smith poem, "The Frog Prince." [I found Smith's poem in Paul Eschholz and Alfred Rosa's Outlooks and Insights: A Reader for Writers (St. Martin's, 1983).] The Disney cartoon The Frog Prince created a stir for its (finally!) African American princess and a white prince, the first bi-racial couple for Disney audiences.

• Still another possibility might be to combine a fairy tale version of "Jack and the Beanstalk" with Philip Dacey's poem, "Jack, Afterwards." [Dacey's poem appears in Jacobus's Anthology.]

2) Combine a well-known version of a tale with prose pieces that either "rewrite" the tale or argue for its rewriting. Possible prose rewrites include:


• Sara Maitland's "The Wicked Stepmother's Tale," also in Melita.

• The collection of rewrites-among them "Cinderella," "Little Red Riding Hood," and "Rapunzel"—that comprise James Finn Gamer's recent national bestseller Politically Correct Bedtime Stories.

Arguments for rewriting fairy tales (or at least rethinking our response to them) include:


Capossela's *Language Matters: Readings for College Writers* (Harcourt Brace, 1996); and "'Cinderella': A Story of Sibling Rivalry and Oedipal Conflicts" in Divakaruni's *Multitude*.

3) Still another way of clustering texts is to combine a well-known version of a classic tale, say the Grimm Brothers version of "Little Red Riding Hood," with a contemporary retelling of the tale in its familiar fairy tale form. While rewrites like Carter's "The Company of Wolves" and Maitland's "The Wicked Stepmother's Tale" retell fairy tales in essay form and target the adult reader, other retellings envision today's child and/or parent/guardian as reader and retain the simple language of the classic versions, offering numerous illustrations along the way. These versions are easy to find-in the children's literature sections of bookstores, in dime, dollar, and discount department stores, in libraries, etc.

Along these lines, you might want to combine a well-known version of a classic tale with a cartoon or video version or two. Most bookstores, video stores, and libraries offer cartoon and video versions of the classic tales, some targeting youngsters, others the wiser child or adult.

Among the possibilities here are the "Fractured Fairy Tales" segments from *The Adventures of Rocky and Bullwinkle* TV shows (available on YouTube) and the new HBO series *Happily Ever After: Fairy Tales for Every Child*. And don't forget the audio possibilities! Back in July, 1966, Sam the Sham and the Pharaoh’s "Lil' Red Riding Hood" climbed to #2 on the charts. It's a tune that is not at all hard to track down today. Stephen Sondheim's and James Lapine's musical *Into the Woods* is available on CD or YouTube.

In putting clusters of texts together, you might want to work with just two layers of texts, possibly a classic version by the Grimm Brothers or Perrault combined with a retelling in the form of a poem, or you might want to work in a third or fourth layer as well, so that a classic version or two can be read against a series of different "rewrites" or retellings—a poem, a prose piece, a cartoon, etc. It's a good idea, regardless of the number of text layers you cluster, to assign multiple texts for one or two of the layers.

**SAMPLE LESSON PLANS for the FAIRY TALE UNIT (M-W-F SCHEDULE)**

**First Week: Suggested Activities**

**Day 1** A good way to begin a section on fairy tales is to read two or three versions of the same fairy tale with your students. You might ask them to read these versions before coming to class, or you might take class time to have them read aloud in class. A good pairing is the Grimm Brothers and Perrault versions of "Little Red Riding Hood," possibly along with a contemporary retelling of the tale. With this combination as a
starting point, it should be easy to open up discussion of differing arguments imbedded in the representations. You can also analyze how the audience differs for each version.

The Perrault version ends unhappily with the wolf devouring Little Red Riding Hood and her grandmother with a moral admonishing the young reader "never to talk to strangers." The Grimm Brothers version changes the ending to a happy one, eliminating the overt moral: in this retelling the huntsman shows up in time to slit open the wolf's body so that Little Red-cap and her grandmother can come out "still living and breathing." Little Red-cap then resolves, apparently on her own, to "never more stray about in the wood alone," but from then on to "mind what her mother told her."

To set up discussion of how they analyze the arguments, you might ask students to write about the two or three versions you have assigned. You might ask them to write a one to one-and-a-half page journal entry for this first class or you might take time for some in-class writing at the beginning of the hour. Here are some questions you might pose:

• What differences, what similarities do you find in the traditional and not so traditional versions of the fairy tale? How do these differences shift the argument the author of the tale is making? Who is the perceived audience for these arguments? How do you know?

• What about the emotions (pathos!), you experience as you read? How is pathos at work in these arguments? Do you respond more strongly to one version than another? Do you respond more easily to one version than another? More happily? More critically? Why?

• Are there differences, similarities in how you see yourself as a reader of these texts? Can you be the same reader of one version as you can of another version, or do you have to be a different kind of reader of each text? Can you draw any conclusions about yourself as the audience (even if only tentative ones) based on how you see yourself reading and responding to these different versions?

Discussion of responses to such questions might focus on a consideration of differences students see in themselves as an audience for the texts and how they differ (or do not differ) from the intended audience. To spur such discussion, you might ask students which of the versions they would rather read to a younger sister or brother, a niece or nephew, and why. What might it say about their own views of themselves as an audience and why they prefer one version to the other(s)?

Another set of questions you might pose could deal with students' own recollections of having fairy tales read to them when young. What do they recall of how they were read to? How would they describe the act of reading performed for them? What response to being read to do they recall best?

Assign readings for the next class. If you have started out with "Little Red Riding Hood," continue with this tale by assigning some newer versions. Because its two most famous versions (the Grimm Brothers, Perrault) define so well opposing representations of fairy
tale reading (reading to entertain vs. reading to instruct), spending time reading and discussing contemporary or "up-to-date" versions should give you a chance to advance and complicate discussion of these competing representations. The Broumas and Sexton poems can help you do this, as can the Baker and Garner retellings. The poems can also link up well with a focus on gaps.

Here are some rhetoric-related short writing assignments you might make for the next class:

• Identify a moment in your reading of one of the versions assigned for our next class that presents a difficulty for you as you read it. Write a brief description of the gap you experience as you read this passage. Locate the problem as precisely as you can. Be as specific as you can about the difficulty you experience.

• Try, also, to characterize the language used. Is part of the gap due to the language, word choice, and rhetoric?

• Describe what you have done (or think you might do) to close the gap you have just identified. What do you find in your response to other parts of the text, or other texts, your own personal experience, etc., that has (or might) help you close the gap?

Day #2

Ask students to turn to the academic databases and search for what other scholars have written about the fairy tale they have been reading. Have them try different databases in the MWSU library system and see what sorts of articles come up. Have them read and comment on at least one of the scholarly sources.

Here are some short writing assignments you might make for the next class:

• Choose anyone of the texts we have read so far on fairy tales and identify an argument you feel is embedded in the text. Does that argument relate to a social issue or cultural context that is pertinent today? If so, explore the academic databases and find at least one scholarly article about the topic. Write a short paper relating the scholarly article to the fairy tale. NOTE: your scholarly article should be about the issue/argument of the fairy tale and NOT about the fairy tale itself. For example: one might see the argument of child neglect in the fairy tale Hansel and Gretel.

• Try to draw up a list of the various audiences for a fairy tale or the different versions of a fairy tale. How do certain characters appeal to different audiences and why? Use the academic databases and find an article dealing with the meaning of fairy tales for a specific audience.

• How would you characterize your own relationship to the groups represented in
the texts? What difficulties or challenges do you (or would you) face in identifying with the group you identify with least? Find a scholarly article relating to how a reader relates to a text to inform your analysis.

- Examine issues of race, class, gender, sexuality or other social locations that exist in the text. What are these representations and how do they reflect the cultural moment of when the text was created and the audience for whom it was created? Find some scholarly articles about how children’s stories disrupt or reinforce stereotypes of social groups to help write your short analysis.

**Day #3**

Have students spend class time rewriting a short scene or an entire fairy tale of their choice. Have them declare who their audience is and have them write a short assignment on how/why they are appealing to their audience and what argument they are making to that audience.

After a few days working with readings, short writing assignments, and discussion, it should be time to devote a class period to prep-work for longer writing assignment options due at the end of the third week. If you have not already done so, distribute assignment sheets for longer writing projects during this third class. You might then describe the next class as a "project options workshop" and ask students to choose one of the options you are giving them and have them do some prep-work for that option. This prep-work might involve their writing an outline for an initial draft, or a series of possible lead or opening paragraphs for a draft. It might involve their bringing to class materials to research for a final draft.

Have them write up a project proposal for their project idea. Remind them that their project must include scholarly research on the topic. You may also want to assign an annotated bibliography.

Options for longer projects you might assign are suggested below. All three are connected, in one way or another, to Bruno Bettelheim’s "Fairy Tales and the Existential Predicament," an excerpt from his book, *Uses of Enchantment*. So, if you use these options, ask students to read Bettelheim’s piece for the workshop.

**Second Week: Suggested Activities**

**Day #4**

A good plan for the second week's first class is to devote time to work-shopping longer writing options due at the end of the third week. One way to organize such a workshop is to assign students to groups of three or four based on either the options they are working on or the texts their focusing on. Assigning groups in either of these ways can help students zero in a bit better on the option or text in which they are expressing a shared
interest. (The easiest and quickest way to form such groups is to hand out small slips of paper at the beginning of class and ask students to write on them their names and the options or texts they have chosen.)

After you have assigned groups, ask them to share and discuss their prep-work. Ask them, too, to select spokespersons to report on their small group discussions. These reports might cover the different approaches group members are taking, difficulties or problems that have come up, or questions about the options or texts selected. Give groups between fifteen and twenty-five minutes to do their work; then reconvene the full class for reports and discussion. If you have assigned the Bettelheim article, you might want to spend some time discussing students’ views of its arguments.

**Day #5**

This class might be a good one for following up on or reviewing work assigned to this point, or to return to how to locate articles on the scholarly databases, search terms to use, how to read a scholarly article, and how to determine whether the article will further their argument. You might want to spend some more time with the Bettelheim article, connecting his argument with work you have done in class. Another possibility is to bring some video versions of fairy tales to class and to discuss their impact on how we read traditional or print culture versions. The "Fractured Fairy Tales" version of "Little Red Riding Hood" entitled "Ridinghoods Anonymous" (from *The Adventures of Rocky and Bullwinkle* TV show and available on YouTube) is an especially good one to screen. It presents the wolf as a reader! He's trying to come to terms with his Riding Hood experiences. Concentrate on making suggestions for strengthening the draft rather than correcting or editing errors.

You might use class time after the exchange of drafts to practice making comments with an example draft you have brought to class. This draft might be one you have saved from a previous class or you might share a draft you have written yourself.

Also review the supporting paragraph structure (topic sentence, evidence/example, explanation of how example/evidence supports claim). Encourage students to write a couple supporting paragraphs in class and peer review them.

**Day #6**

If you are having them do primary research in this unit, use this day to draft interview questions or survey questions. They can do this as group work. Point them to the section in *Everything’s an Argument* that helps with this. Workshop the drafts of their interview/survey questions and have them test-drive their interviews/surveys on each other and then revise.

**Third Week: Suggested Activities**
Day #7

Students should bring to class the data they have collected, either from the interviews or surveys. Model a lesson of how to identify good supporting quotes/data to use in their papers. Create a couple sample support paragraphs that integrate either answers from an interview or data from a survey to support their claim.

Have them work within groups to go over what they perceive to be useful and interesting information culled from their primary research that they want to use in their paper. If you have time, have them workshop a couple supporting paragraphs using their primary research results.

Day #8

You will want to devote this class to a full-length draft workshop. A range of procedures and routines to follow for workshops are well established by now and should be familiar to you. If you are giving students points for participation in project draft workshops, you should take time at the beginning of class to make your way around the room and ask students to show you any written work you have asked them to do for the workshop. If, for instance, you asked them to write a number of marginal and end comments on drafts they read, ask them to show you these comments. I make a practice of giving full credit if students write enough detailed comments, but only half credit if too many comments are too brief or too vague or general. You need to decide, of course, how you want to evaluate the work students do in preparation for workshop day. It's a good idea, though, to show students you are serious about this prep-work by touring the class and checking up on them. They will appreciate your police work as no student likes to get comments that say nothing more than "good intro" or "I agree."

Day #9

Projects are due on this last day of the unit. Depending on the practices you follow for days when project drafts are due, you may want to spend one last day reviewing or reflecting on the work of this unit, or you may begin work on your next unit. One other possibility might be to devote class time to students' reading excerpts from the projects they are submitting to you.

Student Handout

Reading Fairy tales Writing Project

Option #1

"Fairy tales have unequaled value, because they offer new dimensions to the child's imagination which would be impossible for him to discover as truly on his own.... Fairy tales suggest images to the child by which he can structure his daydreams and with them
give better direction to his life." So argues Bruno Bettelheim in "Fairy Tales and the Existential Predicament" an excerpt from his book, *Uses of Enchantment*. To support his argument, Bettelheim contrasts the good he finds in fairy tales to the more limited value he sees in modern children's literature. "The deep inner conflicts originating in our primitive drives and our violent emotions are all denied in much of modern children's literature/ he contends, "and so the child is not helped in coping with them. The fairy tale, by contrast, takes these existential anxieties and dilemmas very seriously and addresses itself directly to them: the need to be loved and the fear that one is thought worthless; the love of life and the fear of death."

In setting fairy tales against "much of modern children's literature" in this way, Bettelheim makes a case that fairy tales clearly reaffirm cultural beliefs and values. In writers as diverse as Russell Baker and Susan Brownmiller, Angela Carter and James Finn Gamer, we see a similar interest in finding new ways to make fairy tales speak to current anxieties and dilemmas. In rewriting fairy tales for contemporary readers, these writers help sustain our interest in these tales, and in the crucial issues and problems such stories address.

Your assignment here is to make an argument about one of the fairy tale "rewrite" we have read – or one that you have found on your own. Make an argument about whether you feel the cultural morals and values of the fairy tale are useful or harmful to the intended audience. In addition, find at least three scholarly arguments about how children's literature supports the cultural mores or beliefs you feel are imbedded in the tale you have chosen. Conduct some primary research of your own to see how the tale you have chosen has been read/consumed/understood by others.

**Option #2**

In "The Wicked Stepmother's Tale," Sara Maitland retells the story of Cinderella from the point of view of the wicked stepmother. In "The Company of Wolves," Angela Carter rewrites "Little Red Riding Hood" by devoting a good deal of space and attention to the wolf before "the flaxen-haired girl" makes her first appearance. Restructuring the narrative in these ways helps these writers pose new questions, define new problems, and raise new concerns and issues. In “The Wicked Stepmother's Tale," for instance, Sara Maitland's reshaping of the Cinderella story helps her ask, "What if Cinderella needed to be saved, not from her life of hard work, but from her own passivity?"

If you choose this option, retell the story of a well-known fairy tale by restructuring its narrative in some significant way. You might do this by putting one of the characters in charge of the narration. You might make the King's son or "the witch of great might" the teller of Rapunzel's tale, or you could make Little Red Riding Hood's mother the narrator of her daughter's tale. Another way of recasting the narrative might be to shuffle the tale's cast of characters, making a minor or secondary character the main character, or vice versa. Another possibility might be to move the story to a new setting, a new time and/or a new place. Still another way to rework the narrative might be to change the beginning,
the middle, or the ending of the tale. You might make a happy ending a not so happy ending. You might build up a scene barely alluded to in the well-known version(s), supplying a good bit more dialogue or detail about the characters or setting. These are just some of the many possibilities.

However you decide to go about reworking the tale you are retelling, be sure to have an argument and an audience in mind. Your purpose might involve posing a question your retelling can help you address. It might concern a political, psychological, or social problem you want to confront. Do some scholarly research on the problem you confront in your version. In addition to rewriting the fairy tale, write a short analysis of how/why you wrote the tale the way you did, incorporating your scholarly sources to support your view.

In thinking about your revision of the fairy tale, you might have a cultural concern or issue you want to take up. The audience you have in mind might be defined by its age, its gender, its economic status, and political affiliation, even its position in relation to a contemporary conflict or controversy. If Bruce Bettelheim is right in his view that fairy tales address "existential anxieties and dilemmas," whose anxieties and dilemmas do you hope to address? Whose response are you most interested in engaging? How do you hope to affect such readers' responses?

Option #3

In "Fairy Tales and the Existential Predicament," Bruno Bettelheim draws a sharp distinction between fairy tales and "much of modern children's literature." He believes that "modern stories written for young children mainly avoid existential problems, although they are crucial issues for all of us." He argues that children need "suggestions in symbolic form: as to how to "deal with these issues and grow safely into maturity." In his view, too many of today's children's stories are "safe"; they "mention neither death nor aging, the limits of our existence, nor the wish for eternal life. The fairy tale, by contrast, confronts the child squarely with the basic human predicaments."

If you choose this option, research Bettelheim's claim by examining some new or recently published versions of a well-known fairy tale. (You do not have to limit your research to versions in book form; you can, if you like, collect and examine audio representations, DVD/film, or other media versions as well.) Do these versions strike you as more like "much of modern children's literature" as Bettelheim sees it, or do they maintain a focus on the "existential dilemmas" he considers a hallmark of the fairy tale? Locate sources in the scholarly databases that have also analyzed the versions you are looking at (if you can’t find any, look for similar genre/revisions). Do the new versions you have studied "pretend that the dark side of man does not exist," or do they show that "evil is omnipresent as virtue"? Would Bettelheim be willing to consider the versions you have studied adequate as fairy tales, or would he argue that crucial elements of the fairy tale have been watered down or eliminated?
You should do some primary research in relation to your chosen fairy tale. Interview parents and/or children who have seen/read the version you are analyzing and see what they understand as the underlying argument or “moral.”

How do the versions you are considering envision their audience?

What do they want their audience to do or believe? How do they imagine these readers or viewers responding to the tale?

EXAMPLE UNIT: Women in Country Music

Aims of Unit

The objective of this unit is to explore the ways images are read and how this reading is connected to narrative arguments. The ways that visual texts influence how we read ourselves and others is a major part of daily experience, and becoming critical readers of images is an important literacy. This unit extends the examination of reading contexts, processes, and positions to cultural texts.

Pedagogical Strategies Emphasized

- Reading Responses as Texts: Many visual texts are designed to evoke affective response. In this unit you will spend time discussing what is used to produce certain emotions and what are the values and assumptions that these emotions arise from and/or reproduce. In country music, for example, the feeling of patriotism is often evoked. What are the images and narratives involved in the production of this emotion? Who hears the call? Who is served by it?

- Identifying Gaps: Although we often imagine that visual texts are "universal" or "transparent," this unit should demonstrate that we encounter gaps even when reading images. For example, many students will have little experience with country music; therefore, this is an excellent genre to explore gaps in meaning/representation. Those with a connection to country music may not have experienced k.d. Lang, and the gap between mainstream country and "kid's country," how much “country” music today is crossing over to pop music or even the hip-hop genre.

- Studying Representations of Women, Men, Rural, Whiteness.

Music videos show us representations of gender, race, class, and geographic location. But there is also the potential to examine spectator positions-who is gazing (reading)? From what position? To what end? Is the person gazing pictured in the scene? Who does not have control of the gaze? The portion of the Fiske article (see reading assignment below)
that discusses Madonna's video representation of eyes is a good place to go for concrete application of these questions.

• Identifying Borders and Audience in Reading: The ways particular borders define the audience for various visual texts is an important point to discuss in this unit. Who, for example, watches CMT and why? Does CMT construct its audience through the kinds of images shown and through its marketing images? How are students positioned in relation to this border and in relation to other borders defined through image?

Key Terms

This cluster of readings and exercises will require the use of theoretical concepts and terms that students have not likely encountered. You will need to allot time, therefore, for explanation and demonstration of the following terms and, more importantly, address why particular film theory concepts are useful and relevant to students and to the course goals. While this may seem intimidating, it is really a matter of introducing new reading strategies which are useful when confronting visual texts. Below are some keys terms that can be given to students.

Narrative: The story or sequence of events. The way that words, images, scenes are structured in order to make meaning. Traditional narratives are generally linear-rise of action, climax, and denouement. Dominant narrative structures shape what we recognize as realistic, pleasurable, or acceptable. We like happy endings, for example, or experience romance narratives as "natural" even though they don't often reflect "real life."

Narrator: Person or character telling the story. The narrator shapes, to a degree, the interpretations and expectations in a given scene or story. The narrator is constructed, reliable or not, and always narrating from a specific social location.

Spectator: Similar to reader-the viewer/reader of a visual text. Like a readership position, a spectator's position is determined by social location in relation to the elements of the visual text. Spectators are also members of groups. Visual texts can posit ideal spectators, or assume certain things about a spectator's social location, thereby including or excluding certain viewers.

Gaze: (Active) the power to look, see, and make meaning from a visual text. The gaze determines what is seen and what is not. A gaze from a particular spectator position results in specific meaning made and affective response. Note: Where we gaze is influenced both by social position of the spectator and by the gaze of the camera which determines what objects are visible.

Object of the Gaze: (Passive) the person/object gazed upon. This person/object is controlled by the gaze.

SAMPLE LESSON PLANS
(This schedule assumes twice weekly, 75 minute class meetings. If you are teaching a three-day schedule, you will need to spread the activities of two days over your three day week.)

**Week One**

In the first week you should introduce the unit by making connections between reading written texts and reading images. Students should be asked again to consider a definition of reading and whether this includes reading images or signs which are not textual in a traditional sense. The first week will also include the introduction and discussion of key terms and concepts. You may also want to introduce Cultural Studies as an academic practice. The John Fiske article is a good resource for all of these objectives.

**Day #1**

Reading Images: Introduction to the set of readings and assignments.

Reading Assignment: Locate a scholarly article on Madonna or Lady Gaga (or some other pop icon).

This reading is a fairly difficult, but good introduction to both the concept of cultural studies and reading images and/or popular culture. You may find the introduction in this piece a useful introduction which can be read in class before the article is read.

- Prepare students for the use of unfamiliar terms (i.e. patriarchy, reading subject, and ideology) and explain the background of article you found, cultural studies, and your reasons for including this component of the course.

- In your introduction you may want to encourage students to reserve judgment of Madonna, Lady Gaga or their fans, until they read and discuss the scholarly article. This may help students resist the tendency to dismiss popular culture as trivial or beneath the kind of work expected in a university writing course. These attitudes, however, should not be ignored. As part of their responses to the reading, they can become the basis for an important discussion of what is worth reading, why certain texts are devalued, how this influences the value given to particular kinds of readers, and what politics are kept in place by these cultural codes.

- To help students manage this reading and gain from it terms and concepts that will be useful for the remainder of the unit, it is useful to give them individual or small group focus questions or reading tasks. You could ask them to find definitions within the text for certain key terms as they read, or summarize the author's arguments about Madonna, her fans, or representations of women in American culture. If you do not ask students to focus their reading in some way, the text is likely to be overwhelming to them and discussion difficult.
**Visuals:** Bring in either still photos of Lady Gaga or one of her music videos. Compare and contrast with the Madonna images mentioned in scholarly article. A class member may check the World Wide Web for video clips or images that can be downloaded.

**Discussion:** Summarize and clarify key arguments, terms, and concepts. After the class has a handle on the article, you can (a) ask them to generate further questions for discussion (this could have been part of their reading assignment as well) and/or give them time to write about and discuss their affective responses to the article, examining specific moments in the article and how their readership position (social location) and the position of the writer may have produced this response.

**Assignment:** Wrap up discussion by summarizing and by listing what has yet to be discussed. Carry the discussion over into the next class period. Also ask students to observe a popular text analyzing the image in some of the ways the author of the scholarly article has. This is an informal, although critical thinking, assignment. A larger assignment of this type could be the culmination of this unit. Use a handout or some guiding questions to help them manage this task. You can use the handout provided in this section, develop your own, or generate a set of questions with your class.

**Day #2**

- Continue discussion of the article you provided to students on Day 1.
- Have students report on their own analyses of cultural images.
- Re-articulate the connections between reading in a traditional sense and reading images.
- Describe the rest of the unit (scholarly investigation, primary research).
- Give out major assignment.

**Visuals:** Ask students to bring in (if possible) the images that they choose to examine.

**Week Two**

During this week the instructor will model analysis of images which s/he finds interesting. The analysis should be of images that the instructor has a relationship with. Students should become familiar with the concepts and concerns of reading images in order to employ these in their own analyses and presentations.

I have chosen country music images because of my own ambivalent position in relation to them (I grew up with and maintain a love/hate relationship with this genre) and because I think that they reflect and shape many of the major themes of dominant American culture. These texts should provide a lively and interesting discussion with students, who should have something to say about the increasing popularity of country
music and who will be variously positioned in relation to these texts. If you are an "outsider" in terms of country music, you will probably want to substitute another set of texts for examination in this week (i.e. Batman comics or movies, Star Trek, MTV, Slasher Films, soap operas).

Day #3

Reading Assignment: Pamela Wilson, "Mountains of Contradictions: Gender, Class, and Region in the Star Image of Dolly Parton" (you might be able to pair this with an article on Taylor Swift or some other “cross-over” country female star that is more contemporary than Parton).

This reading fits nicely with most any article regarding a pop icon like Gaga or Madonna, both in terms of subject matter and object of reading. Parton is a figure that students will be familiar with, and to discuss her in relation to Madonna is both fun and interesting. This article also continues to complicate the idea that we either have to be totally controlled by dominant ideology or must escape it completely. There is also in this article acknowledgment of gender as socially constructed but always also tied to other social locations such as race, class, sexuality, and region. This article also provides fodder for discussion about feminism. What does it mean to be a "feminist"? Is Dolly a feminist? Is there one way to be a feminist? Is the argument put forth in the article a feminist analysis?

Visuals: The reading of the Wilson article should be accompanied with images of Dolly (and other country music performers). There are several books on country music that can provide these images, not to mention music videos of Parton and other Dolly features in popular magazines such as Vanity Fair, Redbook, and TV Guide.

Topics for Discussion: These are not listed in any particular sequence.

• Feminism: The discussion of feminism is an important part of this assignment. Being a feminist is a way of analyzing gender, race, class and other systems of oppression. Part of class discussion will likely be devoted to discussion of what this means (and doesn't mean). The article about Parton can be a springboard for this discussion or a continuation of a discussion already introduced. It will depend upon the class and in what direction discussion leads.

• Any attention to gender is likely to result in charges of feminism, and it may be useful to deal with this as it comes and not suppress it until it is addressed by a particular article-especially if you consider yourself a feminist.

• This is a good point to talk about themselves as an audience for these texts. If they are country-music fans, how will their reading position change? How will the argument sound to them? What about if they do not identify as feminist?
• **Student Readership Positions**: Ask students to discuss their own experiences with and position in relations to country music. What words, images, scenarios come to mind with what they think of country music? Where do they think these impressions come from? What do they say about their social location?

**Country Music and American Culture**: Ask students to discuss what they think is distinctly American about country music. What are the basic themes, messages, and representations that seem to make it "American" music? Who is represented in these narratives and images? In what ways? Who is not represented, why not, and leading to what consequences? Who listens to country music and why?

*[It is useful to have some general information about country music demographics when considering these questions as they relate to people beyond the classroom.]*

• **Subversion of Dominant Codes**: Wilson argues that Parton is successful at manipulating the dominant systems and codes for her own benefit and the benefit of others (much like the argument Fiske makes about Madonna). Discuss with students the validity of this claim and to what extent this kind of subversion can change the material circumstances of disenfranchised groups. (This aspect of the discussion is a way to set up the next class period with a focus on K.D. Lang, or an African American country singer, or hip hop tropes used within contemporary country – especially in music videos.)

**Day #4**

Reading Assignment (optional): Arlene Stein, "Crossover Dreams: Lesbianism and Popular Music Since the 1970's" or Rosa Ainley and Sarah Cooper, "She Thinks I Still Care: Lesbians and Country Music," or Teresa Ortega, "'My name is Sue! How do you do?': Johnny Cash as Lesbian Icon" (You could assign one or more of these articles or just rely on focus questions and videos for discussion material. If you want to use more than one of these articles for discussion, consider assigning different readings to different small groups and asking the groups to provide summaries of the relevant points for discussion.)

The focus of this portion of the unit is subversive readings and representations. In what ways do readers of popular texts subvert the dominant messages by distorting them to fit their own experiences and for their own pleasure? It is also important to discuss performers as readers and interpreters of culture. The K.D. Lang video is great for demonstrating this.

**Video/Audio**: On this day I show K.D. Lang (in her country days) performing the song "Johnny Get Angry" in a "live" video. Before showing this video, I have students listen to the original recording of this song (1962) by Joanie Sommers, and I distribute lyrics (see attached). The discussion is about the different "readings" of the song, the different social locations of the performers, and the impact of each performance of the song. Provide some background material on Lang and her relationship to country music, other images
of her, and quotes about her appearance, her music, and her experience in the country music industry. (I have written a paper which contrasts the images and careers of Lang and Parton which I draw from here.) You could also use the Dixie Chick’s song “Goodbye Earl” or screen the documentary on the Dixie Chicks and their lives after they spoke out against George W. Bush, Shut Up and Sing.

**Discussion:** The video(s), in combination with the article and previous discussions of Parton and Madonna, should lead to some key questions about representations of women and dominant ideology about what women should be and do. The objective of denaturalizing certain assumptions about femininity and its valuation within dominant culture is to make students more critical of the impact that popular culture has on their ideas about self and others. This discussion should lead into consideration of their own projects for this portion of the course, projects in which they will look closely at the images they see on a daily basis.

(Note: There are other ways to go with examination of country music, other ways to focus using similar texts. I might, for example, decide to look closely at (or students might pick up on) country music’s heavy emphasis on the family and what kinds of gendered codes this relies on. In this case I could use, for example, a popular video like Alabama’s lilt Works” which emphasizes the reliability of the husband/wife (in all the traditional ways) dyad and its enduring success. (See attached lyrics. The video images are also powerful)

**Week Three**

This week is for students to practice taking charge of analyzing visual rhetoric. They should have done the preliminary work of choosing the subject of their papers, and class time should allow them hands on experiences with decoding images. This week should also provide some explicit advice about writing strategies.

**Day #5**

**In Class Gazing:** Bring to class several video clips for practice analysis. You can use a variety of genres or concentrate on just one. Commercials, music video, exercise tapes, movies, or cartoons are all excellent choices. Have the class analyze how ethos, pathos, and logos are used in the visual texts, what the arguments are that are put forth and who the target audience is for each text?

**Day #6**

**Writing Workshop:** Spend the day working on incorporating scholarly evidence into a supporting paragraph structure. You could also work on negotiating personal investment with a text that you are critiquing or analyzing.

Work on an aspect of writing (i.e. citations, introductions) those students in your class seem to need extra work on.
Talk about who they would interview for primary research that would add to this argument regarding country music and what questions they would ask and why.

**Week Four**

This week is student run. You should give plenty of advice and guidelines to help students’ structure presentations.

**Day #7**

- Students will present, singly or in groups, the images they have chosen to examine and their analysis. Have students create an outline of what they plan to address in their presentation and bullet out their supports and evidence for each. Have them integrate scholarly sources into their presentations.

**Day #8**

Student Presentations

*Note: If you do not wish to spend this many days on this unit, you can eliminate the major writing assignment and/or the student presentations.*

**Student Handout**

**Project/Paper Assignment**

**Option #1: Image Appropriation**

Write a paper describing how a sign or image used by a certain group was taken up and used by another group (or person) with different, subversive meaning. Give the relevant history of each group, the connection between the two uses/meanings of the sign or image. Recall Madonna's or Lady Gaga’s use of various signs of femininity and religion or K.D. Lang's country costume. Include visuals if possible. Use the resources of the articles we have read, but add to your sources by doing additional database research AND primary research of your choice.

**Option #2: Daily Spectator**

Each day you are bombarded by images. For this assignment do an analysis of an image or set of images that you find yourself intrigued by.

Your paper should include (but is not limited to) the following elements:

- Describe the images in detail. What/who is being seen? Who is looking? Where is the power located?
• What are the ideological assumptions being played upon, reproduced, and/or undermined by the text?

• Text production: Who/what are the persons, industries, and/or institutions responsible for the production of these images? What are the reasons behind this production?

• Spectator position: You should identify your own location in relation to these images (insider, outsider, or on the border) and how this shapes your reading. You should also obtain information about how someone positioned differently views these images.

• Cultural significance of the Images: What is the social impact of these images (these can be multiple and contradictory)?

• What are the questions that need to be considered about these images?

• Make sure to include scholarly evidence to show how visual images influence us. A good database to use would be Mass Media Complex

Presentation

You (and your group) will present the images written about in class. The purpose of the presentation is to show your images, summarize your thoughts about them, and raise questions for discussion. (A more detailed handout about presentations to be distributed separately.)

Image Observation Short Assignment

For this assignment observe an image or set of images that position you as an "insider," images that you relate to or that you feel are addressed specifically to you and others like you.

Consider the following possibilities: a CD cover, a music video, a catalog, a movie, a cartoon, a sitcom, a YouTube clip. You cannot say that the audience is “everyone.” Look for cues to indicate race, gender, sexuality, class, education, religious dispositions within the text. Rarely are texts designed for or consumed by everyone. Consider the social location exercise when trying to decide what kind of audience you might belong to.

Image(s) Observed:

Genre:

Define the insider audience:

Describe image(s) in detail:
What stereotypes or dominant cultural codes are utilized, reinforced, and/or subverted by the images? What is the relationship between the “insider” audience reading of the text and the stereotypes or cultural codes evoked?

Who is the text not addressed to? How might these outsiders evaluate or feel about the images?

**Cultural Studies Vocabulary**

For the lessons in this unit, you may need to introduce some Cultural Studies vocabulary to your students. This will help them not only be more sophisticated with their own analysis, but help them read the scholarly articles they are assigned or find.

**Ideology:** The conscious or unconscious beliefs, habits, and social practices of a particular society. To the members of that society these often seem true, correct, and universal; however, they are usually relative and specific to that society. For example, in America we sometimes equate religion with Christianity, when in fact, many other religions are practiced in America and around the world.

Ideology pervades every aspect of our lives from our table manners to our politics; it is reflected in the kinds of clothes we wear just as much as in our religious and educational practices. Ideologies are continually in conflict within any society; at a given point, however, certain ones are always dominant. For example, this course exists within the University but in many ways it attempts to subvert teaching strategies that are currently viewed as dominant or correct.

**Decoding:** The process of "reading" any text critically. Examining a text in terms of binary oppositions and positions within the text, examining the underlying assumptions (warrants), analyzing the particular values or interests within a given text, and examining a text for its particular ideologies. (Especially using the guiding questions on the next page.) This may likely produce several connected "meanings" rather than one single, specific interpretation. Decoding is dependent upon the perspective(s), position(s), and location(s) of the reader.

**Historicize:** To analyze a text within its historical context. To attempt to assess the roles that technological, economic, political, legal, regulatory, and aesthetic factors played in the creation, reception, and impact of a text in a particular society.

**Position:** Same as location. Those factors and experiences which shape a reader's perspective on or toward the text. May be multiple and contradictory. For example, you are a teacher at MWSU, so you have an institutional, enfranchised, powerful position from which to view your culture. However, you may also be female in a culture that does not value your experience as such. So you are both institutionally positioned and oppositionally positioned and have perspectives from both those locations that are sometimes contradictory.
Value: Not a difficult word generally, but used in a specific way you might not be used to: What positions, ideas, ideologies, or perspectives does this text value, assume, or privilege?

Cultural Text: Written, visual, auditory presentations which are the products of specific, though sometimes overlapping social systems. For example, a Phineas and Ferb cartoon is meaningful in a "children's culture" but is derived from American (adult) culture. It can be read on many different levels and functions to position the viewer in contradictory ways. It is both funny and serious: it can resonate, reproduce, and/or challenge certain American political, aesthetic, and social ideologies.

Student Handout

Cultural Studies Questions

Conditions of Production:

• Where and when was the text produced?

• Does the text belong to a stereotypical class?

• Does the text belong to a specific genre, type, or mode?

• Who produced the text?

Key Features and Their Disposition:

• What are the key elements represented in the text? Consider language, visual techniques (lighting, camera angles, and colors) sound or specific musical techniques (tone, rhythm, presentation).

• How does the text organize and define the elements that it represents? How does it possibly hide these elements?

The Reader

• For whose consumption was the text produced? Under what circumstances was the text to be consumed?

• How is the reader situated in relation to the representations in the text? How does the text situate or position the reader? In multiple ways? Conflicting ways?

• What part does your social position (location) play in your reception of the text? How does your location interact with the position(s) the text attempts to write for you?
Ideological Structures:

• What kind of ideological work does the text perform? What social, economic, or political interests does it serve?

• What beliefs, values, attitudes, and assumptions does the text address, reinforce and/or subvert/undermine? (May be contradictory ideological messages!)

Evaluation of Cultural Critique (What We Look for in Analysis):

• Does the "decoder" convey what's pleasurable or compelling about working with this cultural text? Does s/he provide interesting "decoding"?

• Does the writer establish a critical distance from the object? Does s/he discuss the way this thing (text) communicates, exposes, reinforces and/or undermines cultural norms and values? Does the writer expose contradictions within the object? What power relations are exposed or implicit in this text? Who seems to be in control?

• Has the writer considered her or his own social and/or historical distance from, or relation to the text?

EXAMPLE UNIT: Contact Zones

Introduction

This unit works as a "contact zone" in several ways. One of the primary goals of this unit is to take each of the aspects of analysis and spin them into motion simultaneously. This unit will also ask that students focus on the why, when, where, and how that are at work when they encounter a text and begin to construct borders between themselves and the text in order to make meaning as well as offer students some critical tools with which to negotiate those borders. In doing so, students can come to see themselves and texts as having particular positions and interests, and become able to articulate those positions that create complicated analyses. Finally, this lesson unit engages the theoretical concept of the "contact zone," as a way to put a final spin on students' interactions with texts.

What Do We Mean by "Contact Zone"?

In Mary Louise Pratt’s “Arts of the Contact Zone," she defines a contact zone as "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermath as they are lived out in many parts of the world today" (24). In this way, a contact zone can be studied as a historical artifact, textually representing the relationships between
different peoples and cultures. What this unit does is present the students with a contact zone, represented through texts chosen by an instructor. But it also asks students to engage with these texts critically aware of their own positions—another sort of contact zone in itself.

How Can You Create a "Contact Zone" Unit for Your Own Course?

The unit lessons included below focus on American Indian activism in the 1960s and 70s. Many other central ideas for a contact zone unit are possible. It's more than possible to center this unit around questions of gender, sexual identity, class positions, or around a single historical moment: WWI, the Holocaust, Vietnam, the Civil Rights Movement, Gay/Lesbian Rights Movement, Workers Rights, etc. Just remember to keep the set of artifacts within a fairly limited historical time, and try to choose texts that speak to one another—not necessarily in agreement either.

Some Common Questions

Where should I place this unit?

In my experience, this unit works best in one of two ways (either placed near the end of the course, once students have had a chance to get the hang of the reading strategies recommended for Reading Contexts and Reading Processes, or as a way to conceive of the entire course). If you choose to center your whole course around the idea of "contact zones," make sure that you carefully work students through the full array of reading strategies, going slowly and allowing plenty of time for questions and processing the first time through.

How do I choose texts for this lesson unit?

Choosing "provocative" texts that fall outside the likely realm of student experiences work best for this unit. One of the most difficult parts of activities like Reading for Membership (see description at end of this unit) is to establish critical distance while maintaining interaction with a text. I have found that if I chose texts that students are not familiar with (like the American Indian writings below), this simultaneous sense of distance and involvement is easier to maintain. This doesn't necessarily mean choosing all "ethnic" texts, or choosing texts that will radically challenge students' own beliefs and values. It could mean choosing a text that simply looks different. Leslie Silko's *Storyteller*, for example, is a book whose design orientation is 11" x 9" instead of 9" x 11"; there are no chapter or section headings, no transitions between sections, and it mixes short stories, family anecdotes, poetry, traditional tribal stories, and photographs. Or you could use *Persepolis*, a graphic novel about the Cultural Revolution in Iran. Because these texts don't look "like a book should," they open opportunities to talk about how textual production decisions affect us as readers and about how we react when our expectations as readers are subverted.
How much reading should I assign?

People feel differently about this question. Some folks like to assign a fairly small amount of reading and work on it rather closely, others (like me) assign a lot more reading than can be necessarily covered in class in order to create a sort of multi-layered context against which to focus on particular reading strategies. Both approaches work perfectly well. What is important here is that you think about why you are assigning what you are, that you are comfortable that your students are doing the readings (see below), and that you have some flexibility in either case (to add some readings if things go too rapidly or to drop some if you get really engrossed).

What kinds of major writing assignments can result from this unit?

Students can do outside research on the specificities of the contact zone they are looking at. They can also do primary research by talking to people who are a part of the culture/identity they are analyzing. For the lessons described below students might investigate COINELPRO (an FBI plan to eliminate racial activists through infiltration and prosecution), the takeover of Alcatraz Island, look at alternative views about the standoff at Wounded Knee, investigate women's roles in society at large during the same historical period, learn more about other activist groups from the same time period, etc. This would result in more of a sort of "research writing," nuanced of course with some sort of critical engagement with the sources they find and related to the in-class readings. This approach is one that students often find comforting since they do a lot of shorter informal writings that critically examine their positions as readers.

It is also good to have students do a "critical reading" of a text, either one of the unit texts or one that is related to them. For more detail see the "Critical Reading" student handout near the end of this section.

What to Expect From Students

Because this unit asks students to put so many factors into play, you may encounter some resistance. And because the expectations of this syllabus are different than the expectations that many of them have experienced before, this unit can raise some heated discussion about the purpose of reading literature. You should plan on engaging the concerns that your students raise. Some of the best pedagogical moments are ones that a teacher couldn't have anticipated.

- Heated discussions
- Angry students
- Students who won’t speak up

Example of Contact Zone Lesson

Texts
This looks like a lot of reading, and it is, but I have found it works to have a variety of kinds of texts (in this case, an autobiography, poetry, historical, and legal essays) in play in order to set up a dialogue and to help students negotiate their own positions in relation to the readings.


- Wendy Rose. "Preface," "Fifty Thousand Songs," "Notes on a Conspiracy," "For the Scholar Who Wrote a Book About an American Indian Literary Renaissance," "For the Angry White Student Who Wanted to Know if I Thought White People Had Ever Done

- Anything Good for the Indians," "For the Complacent College Students Who Don't Think

- People Should 'Live in the Past," "To Make History" from *Going to War With All My Relations*. Flagstaff: Entrada, 1993.


**Week One**

**Day #1**

Read: Rose "For the Angry White Student ...," "For the Complacent College Students, “and "Preface."

Ask students to keep response protocols. During class, group students and ask them to share their protocols, noting the similarities and differences. Discuss these as a class. Then ask students to write a response to the discussion. Can they begin to map out a sense of membership between themselves, Rose, and Rose's poetry? What do they expect from Mary Crow Dog, given their reactions to Rose? If this is the first time they have read poetic text during the class, it might be helpful to precede this day's reading with some of suggestions on how to read poetry.
Ask students to bring a written response to class, one that engages both the Rose and Stiffarm's texts. In class, do a round-robin, asking each student to share a paragraph or a central idea from their writing.

**Week Two**

**Day #3**

Begin Crow Dog. Do an exercise on how to fill in gaps as a reader. Ask them to analyze the argument imbedded in this text. Who is the target audience? How do they know? Do they agree with the argument or not? Make them support their answers by pointing to specific supports in the text that they either agree with or don’t.

**Day #4**

Continue Crow Dog. Do more close reading exercises.

**Week Three**

**Day #5**

Finish Crow Dog. In class read Rose "To Make History." What implications does the theory of history constructed in this poem have for those who would write a "history" like Crow Dog has written?

**Day #6**

Read Churchill. Again entertain the question of history—keep in play issues of audience and disciplinarity as well as issues of positionality and readership.

**Week Four**

**Day #7**

Read Rose "Fifty Thousand Songs," "Notes on a Conspiracy," and "For the Scholar Who Wrote a Book About an American Indian Literary Renaissance." How these texts are differently inflected now? How are we different as readers? What about the issue of "literary" texts? What about issues of publication and consumption?

**Day #8**

Discuss how to make sense of it all. Use written responses to begin and end discussion.

**ASSIGNMENT DESCRIPTIONS**
Response Protocols

When asking students to do a reading protocol, you want them to keep a log of their responses/reactions to the text as they read it. This is a kind of "getting your thinking out on paper" kind of assignment, so it will work better for students if they really record their responses as they read. Ask them to mark places where they are confused, where they disagree, where they are bored, to talk about how the text makes them feel, what they think about it—whatever comes into their heads. Make sure they know to do this IN WRITING. I also ask them to bring their writing to class the next day. This means they need to READ WITH A PEN in their hand and ANNOTATE the text in the margins.

When you ask for a reflective reading protocol, you are asking them to do the same sort of log keeping but afterwards to spend some time reading through their responses and reflect on them -- to notice patterns in their own responses and try to speculate about where they come from.

Mapping for Membership

As an in-class activity, ask students to get into groups and "map" the membership groups in a short story. This map initially might include:

1) A list of what characters belong to what groups within the "reality" represented by the text;

2) A "key" of some of the "rules" for membership in the various groups;

3) Some of the consequences for breaking or complying with the groups' rules. Do this on the board so the whole class can look at the different ways that membership is "read." Then use the same grouping strategies to "read" those readings. What are some of the membership relationships between the student readers of the text and the groups they believe the characters belong to? How does the location of the readers affect the way they read membership in the text? This visual map helps students to literally "see" the overlapping memberships at work in a particular text, as well as to begin to articulate how their own memberships (locations) impact the "meaning" of the text.

Student Handout

Critical Analysis Papers

The goal for this paper is that you construct a text that articulates a complicated and critically engaged argument about a text. There are several ways to accomplish this. You can:

1. Develop a sophisticated (more than one dimensional) "reading" of a text that takes into account some of the argument strategies that we've discussed in class as well as your own
argument strategies, and that also takes account of your position in relationship to the text. I expect that if you choose this option your paper will

a) identify the argument strategies that it deploys,

b) explain why those particular strategies are useful for the text and for the audience (you) – or another audience you feel the author is attempting to convince,

c) do an engaged and intelligent argument analysis of the text using these strategies, and

d) speculate about any problems in the argument (for the audience).

The point here is not to criticize the “authors” for the rhetorical choices that they have made, but to analyze whether their choices will reach the intended audience, why or why not. You need to separate yourself from the target audience (as you probably are not the target audience!).

2. Make a claim about a text and investigate it using related source materials as well as your own subjective reading position to work through supporting your claims. Keep in mind the assumptions behind both your claim and your supports and try to implicate your own argument here a bit. This is a little trickier and might work better for you if you consider some of the reading strategies we’ve discussed as windows into the array of possible claims you might want to make.

Please let me see a proposal for your paper at least two weeks before it's due.

EXAMPLE UNIT: Analyzing Digital Texts

Goals of this Lesson

1. To understand that digital texts can really be thought of as different ways of reading rather than only different bodies of knowledge.

The aim of this series of assignments and texts is to ask students to broaden their notion of analytical reading. Early in the course students often divide reading up into two kinds: reading for information (the kind of reading they do for school) and reading for pleasure.

Spending time doing some close readings of texts that they read for pleasure calls on students to acknowledge many different ways of reading and different readership positions even within the category of "reading for information."

Students tend to read and approach school generally in terms of law language (scientific or judicial): evidence, proof. Often, they perceive of quantifiable data and statistical figures as facts that prove points. Such assumptions shape the way they read arguments
as well as compose. Understanding that “facts” are selected and interpreted from particular situations, for particular reasons situates non-humanities disciplines as exercises in reading and meaning-making alongside those in the humanities.

**Reading and Writing Assignments**

- Digital Rhetorical Analysis
- Re-reading a digital text from a different position
- Reading of current issue from various perspectives (long or short assignment)

**Sample Lesson Plans**

As you begin this unit remind students that reading needs to be analytical and that many things can be analyzed, not just words or texts. In order to understand analysis as a broad and complex activity that happens when an audience encounters any text, not just literary works or written texts, the class is going to take some time investigating ways of analyzing digital texts they read/write every day.

*You may also want to consider spreading this unit out over more class periods, particularly if you are on a MWF schedule.*

**Preparation**

When you make the following Facebook analysis assignment, project a couple different Facebook pages and walk the students through the analysis, pointing out where they might find key words, underlying assumptions about knowledge, what is being "read," (and by whom) and indications of that author’s intended or perceived audience.

You can also bring in various articles about people’s Facebook pages being scrutinized by potential employers, used as evidence for charges of underage drinking, or how many companies are now paying for software that will go out and search any internet postings for the past ten years in order to vet job candidates.

Put students in groups of 5 or 6, and have each student volunteer to analyze a Facebook page from a different audience perspective using questions similar to those listed on the "Digital Analysis Questions" handout included at the end of this lesson unit. They should bring their analysis to the next class and present their analysis while displaying the page they analyzed.

**Day #1**

Assignment due: Facebook page and analysis (assignment follows).
Analyzing Facebook: Divide into groups, compare individual analyses of Facebook pages and come up with a group description of what it means to read as a digital text. List these on the board and work on clarifying similarities and differences.

Assign students to research what scholars have written about Facebook and other social networking sites (Mass Media Complex is a good database to begin with). Have them bring their article to class with a short written summary to distribute to the rest of the class. Compile a class annotated bibliography of the resources found.

Day #2

Assignment due: Annotated bibliographic entry and summary of scholarly text on Facebook.

Practice close reading of a scholarly article: Have students switch articles and comment on the article and summary. Do this a few times. As a class, discuss the ways different ways of reading a scholarly article. Which way works for them? Why?

Examining the Facebook pages: What do the pages say about the author? What assumptions is the author making about the audience? What does this say about author’s choices as they relate to potential employers or other “hidden” audiences? What might be the value of the author thinking about various audiences – or even consciously thinking about audience?

For the next time, ask students to analyze their own Facebook page (or other blog, social networking site they author). What will they change now that they have more information and are thinking analytically? Why?

Day #3

Assignment due: Analysis of their own page and what they would change and why.

Introduce writing assignment: Assign students to a digital text of their choice (they need to move beyond Facebook for this one: a blog, a Twitter account, a “channel” on YouTube, a web site) that is directed towards a specific audience. This assignment asks students to work as a group to analyze, comment on and question the consequences of applying different lenses to the same text.

Day #4

Group work on locating journal articles. Have students grouped according to genre and get them going on which databases to look at, which key words to use, and how they are going to find articles that will inform their analysis of the digital text they have chosen.
If you want to integrate primary research into this assignment, have them come up with survey or interview questions. Who are they going to interview/survey? What will they ask? Why? How will the data support their argument about the digital text they have chosen to analyze?

Day #5

Peer review of drafts. Bring and exchange drafts with group members. Also have students exchange copies and peer review with members of other groups.

Day #6

Group work. In-class conferences. Have students revise drafts and work on group cover memo while you spend time conferencing with groups on their projects during class.

Day #7

Group work. In-class conferences-continued.

Day #8

Projects due. Before they turn in their projects, have student do some individual writing about their experience as a cover letter to their project.

Discuss what students have learned about reading processes and locations through this exercise.

Student Handout

Digital Text Analysis Questions

1. Briefly describe the genre and intended or implied audience for the digital text you chose; include specific title, demographics of the author (if known), date posted, subject of the text.

   • Why is the text interesting? To whom?
   • Who else will be a potential audience for this text?

2. Browse the various parts of the text, including any postings, banner ads, interactive comments, images, photos.

Try to answer and find examples of the following questions:

   • Who seem to be the intended audience?
   • What argument is the text making?
• What kinds of rhetoric does the text use to make the argument?
• What kind of information does it provide?
• What is the relevance, importance, or use of the text or the argument imbedded in the text?

3. Are there any disagreements or debates in the text book? If so, what are the basic issues? Why do you think these are important to the audience?

4. From the above information, try to write a general analysis of this text.

Analyzing Digital Texts

As you look closely to analyze the text, pay particular attention to key terms, words, or rhetorical strategies that are used by the author.

Views from Outside

• Who else is the audience? Try to think about who else will be consuming this text and why. What will be the consequences to the author (if any) of these unintended audiences?

• Folk wisdom: Do a survey among people you know who access, read, consume, view the genre of text you are analyzing. How do they describe it? How do they use it? Why?

• Interview: Interview a person who has created a text in the genre of your analysis. What is his or her perception of the audience? Did s/he construct his/her text to appeal to that audience? Does he or she think about other audiences?

Personal Location Exercise/Audience and Author Awareness

An audience consumes or reads or hears a text from a specific location and for a specific reason (or set of reasons) situated in a specific historical and cultural moment. Likewise the author/writer/speaker/rhetor creates text from a specific location. The factors that affect the meaning and intent between audience, author, and text and create an audience’s "position" in relation to a particular text. Through writing, students can describe, identify, or try out new audience or rhetor positions, learn to negotiate borders in a text, and learn what is at stake in doing so: the power of making meaning. Some strategies for exploring reading positions with students are to:

• Ask students to DESCRIBE their own SOCIAL LOCATIONS as a way to map the complex sets of assumptions, goals, values, and beliefs they bring to a text;
• Help students IDENTIFY THE BORDERS that arise because of differences and distances between the writer, the reader, and the representation of reality in the text; to begin to see how the borders that we draw mark off membership groups in
which we participate while making meaning; and to consider how these borders might be negotiated and refugured to enable readers to make new meanings;

- Ask students to RE-READ TEXTS from unfamiliar but possible audience positions.

**Mapping the Assumptions Embedded in Social Class**

**Class Activities**

- Ask students to "locate themselves." This includes a "listing" of their gender, race, class, family education level, geographic location, sexuality identification, age, ethnicity, religious/spiritual beliefs, family type, etc.

- Make a list on the board, asking students how one defines “identity” or how they come to belong to certain social groups

- Once you have generated a list, ask students to close their eyes and picture the “average” or “typical” American. Then ask them, “What are the characteristics of that person in relation to the list we generated?” The answer, regardless of the demographic of the class, will reflect something along the lines of: white, male, heterosexual, Christian, suburban, college-educated, middle-class, married, 2.5 children.

- Discuss how the culture is designed for and by this dominant group; you will have to reiterate the distinction between dominant group and majority.

- Discuss what happens when someone is outside the dominant group (they either choose to assimilate as much as possible or resist the dominant or suffer the consequences of not conforming). You can use examples such as a lesbian couple wanting to become married to be more accepted by heterosexual culture, a Muslim who will not disclose that he/she is Muslim in order to “fit in,” a rural Missourian who learns to speak without the dialect of his or her clan in order to fit into the dominant culture’s mandate of Standard English, etc.

- Have students identify how many ways they exist outside the dominant culture and when they have noticed a tension between their identity and the dominant.

- Relate this personal location exercise to audience awareness and how we construct texts to appeal to the dominant culture or to subcultures.

**Extend the lesson** ask the students:

1) how they came to know what their identity was outside of biological cues

2) what impact they believe their location has on them as an audience for other texts or as writers (the "what difference does it make" question). Have them do this in writing so they can have the opportunity to return to their text and revise it as necessary.
Mapping. As an in-class activity, ask students to get into groups and "map" the membership groups they belong to. This map initially might include:

1) a list of who belong to what groups and how that affects how they create a text for a “general” audience

2) a "key" of some of the "rules" for membership in the various groups

3) some of the consequences for breaking or complying with the groups' rules.

Ask groups to report to the whole class and report the basic points on the board so the whole class can look at the different ways that membership is "read"; then use the same grouping strategies to "read" a text in the book. What are some of the membership relationships between the student readers of the text and the groups they believe the characters belong to? How does the location of the audience affect the way they read membership in the text? This visual map helps students literally to "see" the overlapping memberships at work in a particular text and helps them begin to articulate how their own membership, locations and interests impact the "meaning" they derive from a text.

Class Activity "Talk-Through": The Mapping Exercise

Another in-class exercise that works well and that easily translates into short writing is Mapping. The "thing" that you will be mapping is membership, so you might want to talk a little about exactly what membership means before you begin the exercise. You could start by asking students to describe the "groups" in their high school, e.g. nerd, brains, jocks, skaters, techno geeks. Ask them to think about which groups they belonged to and what the rules were for belonging ("cheerleaders shouldn't talk to nerds," for example, or "druggies never acknowledge anyone but members of their own group unless there is a fight"). Spend about 10-15 minutes sharing these experiences. Then, ask them to think about one of the essays that you have read. Ask them to get in groups of four or five and give them the following list to identify discuss:

- What social groups are the implied audience of the text?
- Does anyone in the class have a membership in the group? NOT in the group? How do they respond to the text differently because of those locations?
- What are the "rules" for membership in these groups?
- What are the consequences of breaking these "rules"?
- What is the central argument, the main claim, in this text? what are its supports and warrants (assumptions)?
- How are the supports designed to appeal to the social groups in the intended audience?

After group discussion, have the whole class share their "analysis" of the text, mapping this analysis on the board.
Teaching Rebuttals
One of the objectives of ENG108 is to teach students how to address counterarguments with rebuttals imbedded in their arguments. If you are using *Everything’s an Argument* there is a section in Chapter 7 (page 196 in the 5th ed.) that addresses the basics of counter arguments and rebuttals.

In formulating academic arguments as well as other arguments, they cannot ignore their critics and the weaknesses in their own supports. Therefore it is essential to learn how to identify and address counter arguments to their arguments.

You can approach rebuttals by offering that an author can use ethos, pathos, and logos to create sound rebuttals in the same way they use those tropes to create strong supports. By appealing to the audience’s emotions, or logic, or referring to and bolstering the author’s reputation or credibility, students can learn to write sound rebuttals.

Novice writers may present counter arguments to their claim, but then neglect to fully articulate their response to these counterarguments.

Activity

1. Bring in a newspaper article of a hot news topic from that week (or view a news story on that topic in class).
2. Have students generate a list of counter arguments to the current event.
3. With the class, model a rebuttal to the counter argument based on ethos (credibility of the person making the argument), pathos, or logos. You may have to provide them with some statistics so they can write the logos rebuttal.
4. Reinforce to students that the rebuttal should follow a similar format as a supporting paragraph:
   a. State the topic sentence or main counter argument
   b. Address what the rebuttal to the counter argument is
   c. Provide evidence in support of the rebuttal
   d. Reiterate how/why the evidence addresses the counter argument
5. Once you have modeled a rebuttal paragraph with the class, get them into groups and give them an argument. You can use one from the text or provide one from current events.
6. Have each group come up with a counter argument to the argument you distributed.
7. Have each group write three rebuttals to that counter argument, one relying on ethos, one relying on pathos, and one relying on logos. They may have to have access to computers in order to find the information to use for their logos or pathos rebuttals.
8. Have the students share their rebuttals with the class and vote on which rebuttals are the most effective. Analyze why they are affective and for which audiences.
**PRIMARY RESEARCH**

In ENG108, you need to teach students how to engage in primary research and how to review data collected and integrate the important or interesting information into their own arguments. In *Everything’s an Argument* chapter 16 includes some basic information on conducting primary research, how to write survey and interview questions, and how to avoid the pitfall of being accused of using “anecdotal evidence” in an argument.

In your classes, you can allow students to choose one or two methods of primary research:

- Observation (eyewitness accounts)
- Interviews
- Surveys or Questionnaires
- Experiments

You will need to spend two to three class periods teaching students about primary research and getting them to workshop their approaches with peers before they actually execute the research. Their peers can help them determine whether the research approach will be the best way to gather evidence and help them formulate the protocol or questions to use in order to get the best results.

As always, it is good to model how to conduct an interview, do an observation, or distribute a survey in class before expecting students to be able to do this on their own. The first hurdle will be helping students figure out what they want to discover and how primary research can help them answer their questions or support their argument.

The second phase of primary research is data collection and analysis. You need to help students sift through the data they collected and determine what is worthy of pulling out for a quote or how to make generalizations or supports from the data collected.

Finally, you will need to practice writing supporting paragraphs using primary research as the evidence.

**Example Lesson on Conducting Primary Research**

Give students a topic that you know will be engaging to them and they will have an opinion on, e.g. Native American mascots. Have them read an argument on the topic (*Everything’s an Argument* has two essays on this topic: “Common Themes and Questions about the Use of ‘Indian’ Logos” by Barbara Munson (also a great example of rebuttals in the form of question and answer) and “Bonding over a Mascot” by Joe Lapointe.)
After students read one of the articles, tell them they need to conduct primary research to help support the argument. Since St. Joseph and surrounding areas not only have a lot of schools that have Native American mascots (Central High Indians and Savannah High Savages are immediate examples), this should be an issue that they can easily conduct some primary research with.

- **Observation (eyewitness accounts):** Ask students what they could do if they wanted to use this as a method of primary research. Students could attend a sporting event of a school that has a Native American mascot and observe what sorts of representations there were of Native Americans at the sporting event. They could pay attention to how the opposing team used the Native American mascot as well as fans. What images of Native Americans are there on shirts, flags, banners, jerseys, or the field/court itself.
- **Interviews:** Ask students who they would interview and why (Leaders of Native American tribes in the area, Native American students on campus, Principals or other school officials at schools that had Native American Mascots). Formulate a list of questions that would be good to ask.
- **Surveys or Questionnaires:** Generate a list of potential questions to ask a group of students at a school that had Native American mascot or Native Americans. Help students hone and shape questions to get answers that will help them with their argument.
- **Experiments:** Are there any experiments students could design and conduct to see whether Native American mascots perpetuated racist stereotypes? If so, what would the experiment look like?

Once you have talked with students about the various approaches to primary research, get students in groups and assign each group a research approach (or have them group themselves according to the approach they want to take). Have them work to come up with what their protocol will be. Go over the protocol with them to help them shape approaches, questions, and subject pool.

You might want to have them turn in a detailed description of their protocols, including any questions they are asking participants so you can review those and give feedback.

Give them some time to collect the data and then ask them to submit both the raw data to you as well as a summary of findings. As part of this exercise, have them write a couple supporting paragraphs that reflect what they feel is the strongest evidence from the data they collected and analyzed.

Once they have worked through a group project with primary research, you can turn them loose (following the same steps, making sure they document and workshop their protocols, questions, and approaches) and ask them to engage in primary research in the context of their own argument on a different topic.
Students may initially be overly ambitious regarding what they think they will be able to accomplish regarding their primary research. The lessons should be to give them practice designing, gathering, analyzing, and using data, even if the data set they are working on seems small. For example, for a survey or questionnaire, analyzing 10-15 responses may be plenty.
OTHER LESSONS YOU WILL NEED TO TEACH

IN BOTH ENG014/ENG108

As well as covering the basics of the four units, you will also want to make sure you cover issues such as:

- How to write introductions and conclusions (moving beyond the summary conclusion to something more sophisticated); how to write a decent title
- How to cite various types of sources (in text and bibliographic) using the style manual (see any example of an MLA style manual usage quiz in Appendix B).
- Other styles beyond MLA
- How to write a clear and concise claim
- Close reading exercises
- The difference between a summary and an analysis
- How to revise from peers comments (taking a paragraph from one draft and making it a new draft or changing the genre to revise)
- Periodic grammar or mechanics lessons (if you see a pattern of errors or problems across the class)
- How to organize a paper and write transitions
- Varying sentence length or sentence combining

REVISION EXERCISES:

- Use another student's summary of your draft to determine if you achieved your goals (see ENG104: Unit II)
- Analyzing samples of emotional language in persuasion for effect on audience (see ENG104: Unit II)
- Designing a peer review (see ENG104: Unit IV)
- Rearrange parts of draft (see ENG104: Unit IV)

Additional options for revision exercises:

- Peer review (summarize another student's paper; answer questions in author's memo)
- Rewrite to change form (narrative becomes thesis paragraph, topic sentences become collages, etc.)
- Rewrite to change point of view
- Find key words
• Rearrange evidence
• Make a running outline of drafts
• Write reflective memos on what your audience might not understand

EDITING EXERCISES:
• Locate and revise verbs to make them more active (see Project I)
• Complete readability tests on published and student writing (see Project II)
• Boil down an abstract (see Project II)
• Cut unnecessary words (see Project IV)

Additional options for editing exercises:
• Play with sentence structure (cumulative, periodic, etc.)
• Locate / analyze active / passive voice
• Find key words
• Test for readability
• Transitional / coherence tests / games
• Proofreading exercises

STYLE EXERCISES:
• Imitate arguments in published readings
• Rewrite reference to published source in paraphrase, summary, and direct quote
• Structure of a classical oration - ways to arrange fact, argument, and refutation
• Varying sentence structure for effect (sentence combining)
• Using active verbs (instead of passive voice, e.g. The book was eaten by my dog v. My dog ate my book)
• Rewrite for different audience

Additional options for style exercises:
• Study style in published and peer writing: word counts, numbers of sentences, longest / shortest sentence, average sentence, paragraph length, etc.
• Study figures of speech: find examples in published and peer writing, invent examples, etc.
• Imitate passages from published readings
• Rewrite into a different genre
PEER REVIEW EXERCISES:

- Peer review training
- Read / comment on drafts of two other students' narrative arguments
- Make a running outline of your own and another student's essay
- Write a 25-word summary of another student's essay
- Comment on form and organization of another student's essay
- Identifying claims, supports, and warrants
- Read other students' drafts in the role of their audience. Anticipate objections, refute arguments, etc.
- Design your own peer review
- Respond to another student's directions for reading his/her paper

RESPONSE EXERCISES:

- Identify definitions within published narratives/arguments
- Respond to an article/letter to the editor about an issue you read about in *Everything's An Argument*
- Make a "running outline" of main arguments in your book
- Summarize a passage from a reading; connect to larger argument of whole reading
- Locate textual evidence
- Identify & claim, support and warrants in a reading
- Write in class or in a journal comparing / reflecting on your experience in context of reading
- Write in class comparing the similarities and/or differences in published arguments

Additional options for response exercises:

- Bring to class one question about the reading
- Bring to class a favorite line from reading (or writing)
- Analyze form, point of view, arguments
- Analyze evidence, audience
- Locate rhetorical appeals / evidence

CLASS EXERCISES

- Identify arguments / values within definitions
- Identify definitions within arguments
- Compare / discuss running outlines of readings
- Lecture / discuss / practice with evidence in argument (claim, support, warrant; rhetorical appeals)
• Write an amendment to the US Constitution in groups
• Discuss position papers
• Debate on issues, arguments, refutations
• Visit library for instruction on research

REFLECTIVE MEMOS:
• Cover memos on each draft for peer review, explaining what student wanted to accomplish; how well he/she achieved that goal, asking specific questions (for all Projects)
• Cover memos with each revision of major paper, explaining student's writing process; assessing strengths and weaknesses in the paper, directing reader's response to the paper (for all Major Papers)
• Cover memos with each writing folder/portfolio, each time it's handed in, assessing work the course so far and setting goals for next section of the course
Skeletal Syllabus for ENG104

Name of Course
Your name (and preferred title) and contact info
Email address and phone number
Office number
Office Hours

*Everything’s An Argument*
*Everyday Writer* (or any other style manual)

Official ENG104 Goals and Objectives:

**College Writing**
- Active, analytical reading and critical writing
- Practicing writing in various forms (examples include: academic essay, email, speech, web site, blog, video, digital communication)
- Engaging in close reading of texts (being able to read a text and comment on it analytically or rhetorically, e.g. audience, context, purpose)
- Practicing critical thinking and critical writing activities, e.g. critical response journals, academic essays, blogs, peer responses
- Locating, evaluating, and using scholarly sources within academic prose; Engaging in research-based argument (attribute, document, and incorporate others’ ideas in one’s own text)
- Practicing organizational methods in writing
- Learning Written Standard American English conventions (spelling, grammar, editing, use of a style manual, MLA style)
- Learning and practicing a variety of processes including invention, drafting, and revision strategies (multiple drafts reviewed with feedback by peers and/or instructor)

**Rhetorical Awareness**
- Writing for various contexts, purposes, and audiences (rhetorical writing)
- Attention to audience awareness and the use of language or graphics to appeal to specific audiences (the various tools of persuasion)
- Understanding and use of rhetorical terms such as *rhetoric, ethos, pathos, logos* and *kairos*
- Understanding how context affects the construction of a text; creating texts with attention to context
- Practicing style in order to enhance communication
Course Policies on:
- **Grading Policy** (this should entail how the semester grade will be determined and what sort of system you use to determine grades, e.g. points, percentages, letter grades, contract grade, check/plus/minus system)
  - You need to include the criteria for how an A-F is determined for your class.
- Grade Appeal Process (Student Handbook available online at [http://www.missouriwestern.edu/handbook/index.pdf](http://www.missouriwestern.edu/handbook/index.pdf), page 26)
- **Attendance**
  - You may create your own attendance policy, but you also need to abide by MWSU policy for 100-level courses, which is 5 absences before mid-term results in the student being removed from the course. Outline excused v. unexcused? How many allowed? Consequences if a student exceeds the absences allowed?) This needs to include the MWSU policy on 100 level courses.
  - Most composition teachers have an attendance policy that is more strict than the university policy.
- University Attendance Policy (Western Course Catalog available online at [http://www.missouriwestern.edu/catalog/academicpolicies.pdf](http://www.missouriwestern.edu/catalog/academicpolicies.pdf), page 22)
- **Expected Classroom Behavior**
  - You can insert your own policy here, but also please refer students to the university’s policy on classroom behavior.
- **Late Assignments**
- **Participation**
- **Peer Review**
- **Plagiarism**
- **Students with Disabilities** (students who want accommodations for disabilities must have official notification from the Disability Services offices at MWSU)
- **Cell phone/Laptop policy**

**NOTE:** A great resource to view lots of different course policies is the “Syllabi” link on the English Department web page. Don’t be afraid to make your policies more strict this first semester. Make sure you can live with and *stick to* your policies. Don’t start wobbling on your policies or chaos will ensue.

**Week by Week Schedule of both reading and writing assignments**

**Week 1:** Introduction of Syllabus and Audience Awareness
Short Writing assignment #1 (1-2 pages): letter of introduction or essay on their writing history/personal literacy

2 Essays from *Everything’s an Argument*; focus on analyzing audience of the essays

**Week 2:** Emphasis on narrow and specific audience awareness
Reading: 2 essays from *Everything’s An Argument*
You can also assign another short assignment here (argument in response to a reading/audience analysis)
Project proposal for major project 1
   - Major project 1 needs to be an audience analysis paper.
   - Students can select a text and analyze the intended/implied audience
Writing issues: How to write a claim; How to write an analysis (how an analysis is different from a report or summary); How to write a supporting paragraph using textual evidence/example

**Week 3:** Analysis (the How/Why questions)
Reading two essays from the textbook; looking at analysis
Writing Issues: Supporting paragraph structure; making sure to analyze instead of summarize; you will need to continue to teach how to analyze – and how to clarify claims and supports

Peer review of draft for major project 1 (4-6 pages)
YOU MUST MODEL, TEACH peer review. Don’t assume they know how to use it.
Also: don’t expect students to take peer review seriously unless you make it count towards their grade.

**Week 4:**
Major project 1 due (audience analysis for a text: 4-5 pages)
When grading papers, look for error patterns you see in each student’s writing
   - Analyze the paper. What are TWO things you can tell this writer to work on? Be specific and clear.
   - How will you record what you told the student? In your grade book, make sure to annotate the two things you have said to each student. Once the student has internalized/corrected the issue, give them something else to work on.
Create lessons that address overarching issues you see in the papers (comma splices, clear claims, transitions and organization); introduce how to use the writer’s handbook to locate answers regarding grammar, syntax, punctuation, style

**Week 5:** Introduction of ethos, pathos, logos
Reading Assignment: 2-3 essay from *Everything’s An Argument*

Analyzing various arguments for ethos, pathos, logos
- Break ethos, pathos, and logos into THREE lessons so they see clear distinctions
- Point to various ways ethos, pathos, and logos is used within the context of a single argument and then in various arguments
- These are new concepts for students; expect to do SEVERAL lessons over the next three weeks on ethos, pathos, and logos

Short writing assignment #2 (1-2 pages); analysis of ethos OR pathos OR logos

Writing Issues: an organization exercise and writing transitions; remember that EACH writer may have different ways of doing this. Introduce a lot of different options.

**Week 6: Introduction of MLA style in *Everyday Writer***

Project proposal for major project 2 (rhetorical analysis paper)
Continue reinforcement of MLA style (in-text and bibliographic citations); continued reinforcement on how to use the writer’s handbook
Writing issues: Supporting paragraph structure (topic sentence, evidence, explaining how/why the evidence supports the claim); framing/introducing quotes; in-text citations

**Week 7: More analysis of ethos, pathos, and logos**

Peer review of draft for major project 2 (4-6 pages)
*Class Activity ideas:* Bring in various texts (song lyrics, music videos, movie trailers) and have the students analyze one corner of the triangle. Show the text several times to demonstrate how much better we can analyze on subsequent viewings/readings
Get students into the library databases. Show them how to use keywords; create lessons on locating pertinent sources (without Google!)
Lessons to emphasize: close reading skills; how to read a scholarly article; culling information from a secondary source

**Week 8: Getting into research**

Due: Final draft of major project 2 (4-6 pages)
Reading Assignments: Look for essays in *Everything’s an Argument* that incorporate outside research; reading *Everyday Writer* research and integration of source section; also MLA section and how to locate information on citing various kinds of sources (both in-text and works cited page)
Short Assignment #3: writing supporting paragraphs; MLA style for in-text citations as well as bibliographic citations; using the library databases to find scholarly research; annotated bibliography

**Week 9: Incorporating Other Voices/Scholarly Research**
Short Assignment #4: Short argument in response to a reading incorporating source material and citing it (2-3 pages)

Project Proposal for Major Project III: Research project (research a topic that you have read about in *Everything's an Argument*; find five credible sources (three have to be scholarly) and use them all at least once in the draft (4-6 pages + bibliography/works cited in MLA style)

The Seven Topics to Avoid (the reason being they are too broad and the student already has an opinion on these – and so do you! Find something fresh and **stay away from**:

1) Abortion
2) Death Penalty
3) Affirmative Action
4) Gun control
5) Prayer in schools
6) Welfare
7) Global Warming

You will really have to coach students on how to *narrow their topic* so they have something they can effectively argue in 4-5 pages.

Using library databases and search terms
The difference between a credible source and a scholarly source

**Week 10:** Framing and Citing Quotations/Paraphrases and supporting your claim
Narrowing a claim to create an effective argument
Peer review/draft of project III
Continued lessons on incorporating evidence and using sources
Review of how to establish ethos with your sources/audience

**Week 11:** Proofreading exercise and MLA until it hurts
Final draft due of Project III
*Class Activity Ideas:* Have contests of groups to see who can cite things correctly or locate information in the style manual; have students work on a list of keywords for a project idea and then experiment with various databases; play Jeopardy with MLA style and essays that you have read so far this semester

**Week 12:** Kairos = Context
Reading assignments: Choose essays where the head notes indicate a specific context for the essay.
Short Writing Assignment #5 (2-3 pages): Argument focusing on an analysis of Kairos. Project proposal for major project IV and Annotated bibliography.
Major Project IV: Rewriting a text (either one they have already written for this class or a text they find “in the real world”, e.g. a commercial, an ad, a music video, a movie scene for a different context/audience. You should integrate a research requirement in this last assignment.

*Classroom Activity Ideas:* You can show youtube clips that feature a speaker in different contexts for students to analyze (Michelle or Barack Obama are good starts, but you may even choose a couple authors you have read in Rereading America. There is a great clip of Roger Moore on Bill O’Reilly allows for a super rhetorical analysis of ethos and kairos). Select a couple Facebook pages and ask the students to analyze context of social networking sites and how the same “argument” would be presented differently in a different format.

**Week 13:** Review of concepts that need to be reinforced
Looking at revision and multi-genre work
NOTE: You don’t need to assign any readings for these last two weeks. Instead focus on how to revise.
How to create an argument using a digital, visual or other sort of text
Rough draft and peer review of Major Project IV.

**Week 14:** Revision and Reinforcement
Reinforce to students that revision is NOT proofreading and editing. Revision is taking what the previous draft was and making it a stronger or different argument.
Portfolio due. Portfolio can be due either finals week or the last day of class.

Students should revise 10 pages of text they have already written and received TEACHER feedback on.
ENG108 – College Composition and Research Syllabus

Name of Course
Your name (and preferred title) and contact info
Email address and phone number
Office number
Office Hours

Everything’s An Argument
Everyday Writer (or any other style manual)

Official ENG104 Goals and Objectives:

**College Writing**

- Framing and integrating quotes/paraphrases effectively
- Practicing various types of academic argument (e.g. proposal, report, analysis, literature review, multi-genre work, formal email, formal letter, annotated bibliography, works consulted, video, oral presentation)
- Inserting one’s own voice/perspective/knowledge in an argument (moving beyond creating an argument by quoting others who agree with the rhetor’s perspective)
- Knowledge and use of rhetorical terms and concepts (ethos, pathos, logos, kairos)
- Practicing rhetorical strategies within the context of an academic argument (e.g. comparison, cause/effect, logical connection, appeals, writing analytically, personal examples)
- Reinforcing the centrality of audience awareness and how it connects to effective rhetoric and writing
- Awareness of counter arguments; practicing rebuttals

**Rhetorical Awareness**

- Writing for various contexts, purposes, and audiences (rhetorical writing)
- Attention to audience awareness and the use of language or graphics to appeal to specific audiences (the various tools of persuasion)
- Understanding and use of rhetorical terms such as *rhetoric, ethos, pathos, logos* and *kairos*
- Understanding how context affects the construction of a text; creating texts with attention to context
- Practicing style in order to enhance communication
Research

- Locating sources and use of university library databases to locate sources
- Evaluating and analyzing sources for credibility and relevance (particularly those found via a university library database)
- Citing sources (MLA style should be emphasized, but other styles such as APA, CMS or Turabian can also be covered)
- Learning to credit sources for each and every usage
- Using a style manual – style manual lessons should be integrated as part of course content, not passive directives to “consult your style manual” (the director of composition recommends the Everyday Writer or the pocket version of the same; the former is a more comprehensive style manual, but the latter is less expensive)
- Understanding the difference between primary and secondary research; engaging in both
- Learning strategies to avoid being accused of plagiarism (summary, paraphrase, correct attribution)

ENG108: College Writing and Research is a course that builds on ENG104: College Writing and Rhetoric. Many of the foundations of ENG104 will be emphasized again in ENG108 with the addition of an emphasis on college level research and more sophisticated source-based arguments. In ENG108, there will be continued emphasis on writing practices/processes (pre-writing, drafting, revision) as well as reinforcement of rhetoric as the art of persuasion (argument). Critical thinking skills are developed in many areas (identifying and understanding scholarly or credible sources, integrating others’ perspectives into one’s own argument, analyzing audience). The goals and objectives outlined below are those used by all instructors teaching ENG108 at Missouri Western State University.

Your personal statement about the course here.

Course Policies

Grading

Insert your grading policy here and how A-F is determined for the course. Your grades can be based on points, percentages or a combination of both, but you need to make sure it is clearly outlined how you configure an A-F in the course.

Grade Appeal Process (Student Handbook available online at http://www.missouriwestern.edu/handbook/index.pdf, page 26)
Attendance

You may create your own attendance policy, but you also need to abide by MWSU policy for 100-level courses, which is 5 absences before mid-term results in the student being removed from the course. Most composition teachers have an attendance policy that is more strict than the university policy.

University Attendance Policy (Western Course Catalog available online at [http://www.missouriwestern.edu/catalog/academicpolicies.pdf](http://www.missouriwestern.edu/catalog/academicpolicies.pdf), page 22)

Expected Classroom Behavior

You can insert your own policy here, but also please refer students to the university’s policy on classroom behavior.


Late Assignments

Insert your policy on late assignments here.

Plagiarism

Insert the university’s policy on academic honesty here. You can also define what your personal policy is on plagiarism in your course, i.e. does a student fail the assignment, fail the course, or something else?

University Academic Honesty Policy (Student Handbook available online at [http://www.missouriwestern.edu/handbook/index.pdf](http://www.missouriwestern.edu/handbook/index.pdf), page 26)

Cell phone and Laptop policy.


Course Schedule/Readings/Assignments

**NOTE to instructor:** The syllabus will follow four three-week units, with a week at the beginning of the semester for introductions and a week at the end of the semester for catch-up revision.

**Week 1:** Introductions; reviewing course policies

**Writing Assignments:** short paper #1 (2-3) pages; letter of introduction or another sort of personal essay.

**UNIT 1: Ethos, Pathos, Logos, Kairos**

**Week 2:** Reviewing Aristotle’s Triangle; students who took ENG104 at MWSU will know the terms ethos, pathos, logos, kairos and rhetoric, but you will find many of your students didn’t take ENG104 at MWSU and therefore you will need to teach these concepts.

- Definition of argument (as persuasion)
- Readings from text

**Writing Assignments:** project proposal for first major project

**Week 3:** Continue review of ethos, pathos, logos, kairos

- Lesson on writing a claim/thesis
- Lesson on library databases, keywords, and locating sources
- Lesson on what constitutes a scholarly source; a credible source
- Readings from the text

**Writing Assignment:** short assignment #2: Annotated bibliography for first major project
**Week 4:**

- Review of MLA style (you may want to look at other styles in addition to MLA)
- Lesson on finding sources
- Lesson on integrating research/sources in an argument (paraphrase, summary and direct quote)
- In text citations
- Framing and citing quotations and paraphrases
- Continue to review/reinforce the importance of a clear and narrow claim
- Teach supporting paragraph structure
- Readings from the text
- Peer review
- **Writing Assignment:** short paper #3 (2-3 pages) argument integrating sources using MLA or another style
  
  Draft of major project 1 (4-6 pages)

**UNIT 2: Learning to Respond to Counter-Arguments (Rebuttals)**

**Week 5:**

- Readings from the text, focusing on rebuttals
- Lessons on counter-arguments and rebuttals
- Lesson on organization/transition (style manual lesson)
- Review integrating sources and MLA/APA/CMS styles
- **Writing Assignment:** Major Project I final draft due

**Week 6:**

- Readings from the text
- Lessons on supporting paragraph structure
- Review organization/transition
**Writing Assignment:** Short paper #4 (2-3 pages): short argument on topic related to Major Project II

Project proposal for Major Project II

**Week 7:**
Readings from text

Discussion on audience awareness

Analyzing audience for various texts (essays, videos, commercials, magazines)

Lesson on close reading skills

Lesson on using the style manual

**Writing Assignment:** Short assignment #5 is an annotated bibliography for Major Project II (you might assign APA or CMS for this bibliography)

**NOTE TO TEACHER:** If you haven’t conferenced individually with students about their mid-term grades and about their writing, you need to do that this week.

**UNIT 3: Inserting Your Own Voice**

**Week 8:**
Review paraphrase, summary and direct quote (style manual)

How to insert one’s own analysis in a supporting paragraph

Framing quotes (introducing quotes and assigning ethos to the source)

Peer review

**Writing Assignment:** Draft/Final of Major Project II.

**Week 9:**
Lesson on primary and secondary source

Designing a survey or questionnaire and analyzing data

Using interviews as sources
Readings from the text

**Writing Assignment:** short paper #6 (2-3 pages) An argument based on a personal interview in addition to at least two credible sources

Project Proposal for Major Project III (including annotated bibliography; project III incorporates both primary and secondary sources)

**Week 10:** Creating interesting Introductions

Learning about conclusions (and doing something *other* than a summary conclusion)

Other ways to end a paper:

- “So What?” (who cares about the topic and why should the audience care?)
- “It’s personal!” (the author makes a personal connection to the issue and attempts to appeal to the audience that they could be affected by the issue, too)
- “Call to Action” (the author outlines something specific that he/she wants the audience to *do* with the information)
- Analogy (comparing the issue of the paper to something else)
- “Call Back” (the author calls back to the introduction by extending a narrative, analogy, example, or personal connection to the topic)

Readings from the text

Peer review

**Writing Assignment:** Draft of Major Project III (which includes both primary and secondary sources)

**UNIT 4:** Learning Different Genres and (re)thinking Audience and context (*Kairos*)

**Week 11:** Looking at similar arguments in different context

Looking at different genres of similar arguments

Readings from the text

**Writing Assignment:** short paper #6 (2-3) pages: Analysis of an argument’s context
Project proposal for Major Project IV (multi-genre project or project that focuses on a genre other than an academic essay)

Week 12:  Lesson on digital rhetorics (emails, texts, Facebook)

Analyzing audience on the Internet

Readings from the text

Documenting electronic sources and other digital texts appropriately (style manual)

Peer review

Writing Assignment: Draft of Major Project IV (including annotated bibliography)

Week 13:  Lesson on rewriting and revising for different genres/audiences

Talking about revision (and the portfolio expectations)

Review key concepts; review course objectives and goals

Writing Assignment: Final draft of Major Project IV

Week 14:  Review key concepts of the semester

Working on revisions

Working on the portfolio.

The end-of-semester portfolio should include:

- A cover letter of the portfolio
- Revisions of at least three different artifacts from the semester (revised after instructor's comments)
- One revision that includes changing the genre of the original piece
- One revision that includes changing the audience of the original piece
Appendix A: Peer Review Sheets and Exercises

This project belongs to:

The project is reviewed by:

Peer Review Worksheet

Project II College Writing and Rhetoric 104

1) Read through the project once without making any marks. Then read through it again with a pencil or pen in your hand, making notes and comments in the margins. What are three (3) questions you have for the author after reading this work?

2) What are the specific strengths and weaknesses of this project? Name at least three of each. NOTE: If you write, “this is a really good project; I like it a lot” or “there are some grammar errors” or any other such pointless feedback, you will immediately go straight to peer review hell for three days. There is no beer or chocolate in peer review hell.

3) Thinking of the goals of the project as outlined below, how would you evaluate this project (using the check or minus system, depending on whether you think the writer met the expectation, or didn’t quite meet the expectation). Don’t feel like you are a big, bad meany if you give minuses. Minuses are GOOD in peer review because they give the writer an indication of what they need to work on. If you give them all checks, you aren’t doing your job.

- The claim/thesis is clearly established and the research question is not stated, but instead answered in the form of the thesis/claim.
- The analysis of ethos, pathos, or logos moves beyond the obvious.
- The writer includes a copy of the argument he/she is analyzing.
- There is one support/example per paragraph and each support offers detailed examples and explanations to clearly show what the author is trying to communicate.
- General organization and transitions are well-executed.
The audience of the text being analyzed is clearly stated and a detailed part of the analysis.

The introduction and title are interesting and they draw the reader in and make him/her want to keep reading.

There is evidence of careful editing. MLA style is used.
Appendix B: Style Manual Exercise

Fun with MLA

(ooh, babe, ooh. You know it’s true!)

Exercise Part I: Find the Errors

The following is a list of citations in MLA style. Your mission is to find the errors in each of these citations.


*Hint: there are at least 16 errors.*

Exercise Part II: Create Your own Citation!

Write an MLA citation for the Youtube clip entitled “Frame and Cite Your Quotes.” It was posted by Kay Siebler on Nov 16, 2005.

Write an MLA citation for the journal article Gangstas and the Prison Industrial Complex in Hip-Hop by Byron Hurt published in the journal African American Studies in 2010. The volume is 33 and the issue is 4. The page range is 206-234. You accessed it through a PDF file from an EBSCO host database search on the library website.
MLA Trivia Quiz Questions:

1. What does MLA stand for and what disciplines primarily use MLA?
   a. Bonus points: Which style is the most used style among professors who have their offices in Eder?

2. T/F All (every single one!) MLA citations end in a period.
   a. Bonus points: How can you tell if a source is “scholarly”? 

3. T/F When writing dates in an MLA citation you use a three letter month abbreviation for all dates except April and July.
   a. Bonus points: If you find an on-line version of an article that is published in the Journal of Modern Medicine, do you have to count that as one of your internet sources?

4. What punctuation follows a book title in an MLA citation?
   a. Bonus points: How much do you have to pay a tutor in the CAS to help you with your paper?

5. What do you underline and what do you put in quotes when using MLA citations?
   a. Bonus points: What is the difference between something that is underlined and something that is in italics?

6. When using a web site as an MLA citation, what date must you include in the citation?
   a. Bonus points: how is this date different that a date that represents a magazine date that you would include in an MLA citation about a magazine article?

7. When there are two authors for a text, how are they listed?
   a. Bonus points: If you cite a source that has an on-line version, but the original article was published in a journal, do you cite it as a journal article or as a web site?

8. If you were a famous author, how would your name be represented for the citation for the book you wrote, Uncle Bob’s Cabbage Patch?
   a. Bonus points: What is one of your professor’s pet peeve’s about student writing?
9. What is the order of the information regarding the place and year of publication for a book (including punctuation)?

   a. Bonus Points: Give yourself five points if you not only own your own style manual, but you have it always with you, tucked in your book bag.
Answer Key:

Exercise Part I:

- No numbering entries in MLA; they need to be in alphabetical order
- Hanging indent (you will have to show them how to do this on the computer: Paragraph, Special, Hanging)


Exercise Part II:


QUIZ

1. What does MLA stand for and what disciplines primarily use MLA? Modern Language Association; humanities
   a. Bonus points: Which style is the most used style among professors who have their offices in Eder? MLA, duh!

2. TRUE/F All (every single one!) MLA citations end in a period.
   a. Bonus points: How can you tell if a source is “scholarly”? it is peer reviewed, it has a bibliography/works cited, it includes in-text citations, it is written by a professor, it is published in a journal or by a university press

3. T/FALSE When writing dates in an MLA citation you use a three letter month abbreviation for all dates except April and July.
   a. Bonus points: If you find an on-line version of an article that is published in the Journal of Modern Medicine, do you have to count that as one of your internet sources? NO

4. What punctuation follows a book title in an MLA citation? PERIOD
   a. Bonus points: How much do you have to pay a tutor in the CAS to help you with your paper? IT’S FREE (your tuition dollars at work)

5. What do you underline and what do you put in quotes when using MLA citations?
   Underline major works/big things (films, books, magazines, newspapers, journals, CDs); Put quotes around small things (scenes, chapters, articles, songs, poems)
   a. Bonus points: What is the difference between something that is underlined and something that is in italics? NOTHING, but do one of the other, not both

6. When using a web site as an MLA citation, what date must you include in the citation?
   The date you accessed the web site
   a. Bonus points: how is this date different that a date that represents a magazine date that you would include in an MLA citation about a magazine article?
   Nothing, but date in MLA are written DD Mon. YYYY.

7. When there are two authors for a text, how are they listed? Always list authors in the order they are listed on the article/book. The first author is listed last name, first time. The second author is listed first name last name, e.g. Siebler, Kay and Dawn Terrick.
a. Bonus points: If you cite a source that has an on-line version, but the original article was published in a journal, do you cite it as a journal article or as a web site? Journal article. Print.

8. If you were a famous author, how would your name be represented for the citation for the book you wrote, Uncle Bob’s Cabbage Patch? Last name, First name.

   a. Bonus points: What is one of your professor’s pet peeve’s about student writing?

9. What is the order of the information regarding the place and year of publication for a book (including punctuation)? City: Publisher, YYYY. Only include the STATE if it is not common knowledge where the city is located, e.g. Hampton, NJ: FreePress, 2012.

   a. Bonus Points: Give yourself five points if you not only own your own style manual, but you have it always with you, tucked in your book bag.
APPENDIX C: Sample Syllabus 1

English 104 - College Composition

**Required Texts**
- Dorothy Allison, *Two Or Three Things I Know For Sure*
- Everything’s An Argument
- Everyday 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, brainstorming, 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, buy 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 Wikipedia (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. Steel (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
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)

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?

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)
APPENDIX C: Sample Syllabus 2

Missouri Western State University
College of Arts and Sciences
Department of English, Foreign Language, and Journalism

English 104, Sections 16 and 17
16: TR 11:00-12:20 Murphy 103
17: TR 2:00-3:20 Murphy 103
Office Hours: M 2:00-4:00
T 3:30-4:30
W 1:30-3:30

Course Description:
This class is intended as a continuation of your experience with writing, whether that was in high school or in English 100. Specifically, we’re here to talk about what college writing is and how standards and expectations for college writing differ from your previous experience. We want to prepare you not just for the second comp course, English 108, but for much of the writing you will be expected to do in college, whether your major is literature, business, or nursing. Some of the goals for this class include analytical reading skills and the ability to closely read texts, critical writing skills in a variety of genres and modes, using research and credible sources in your writing, and learning to write with a greater awareness of and focus on your audience and purpose (particularly the red-pen-wielding college professor audience).

Required Materials:
Graff, Birkenstein, Durst, They Say, I Say: The Moves that Matter in Academic Writing, with Readings
Frank Miller, The Dark Knight Returns
A course folder in which you submit all major assignments – this simple manila or pocket folder is cumulative, so that when it is turned in at the final exam it should include all of your graded final drafts

One Big Content Note:
In an effort to save paper and printing costs in these difficult economic times, Western has pushed us to limit the amount of handouts and printouts we use in class. All of these materials (syllabi, assignment schedules, assignment sheets, handouts, etc.) can be found on the O drive (look for EFLJ/Charlton/Spring 2010/Comp).

Major Assignments and Grading:
There will be three major papers. The first paper is worth 200 points (20% of the final grade); the second and third papers are each worth 300 points (30% of the final grade). The remaining 200 points (20% of the final grade) will be made of homework, quizzes, and class participation. Homework is generally short reading or writing assignments. Quizzes may or may not be announced beforehand. Broadly speaking, if the class as a whole is keeping up with the reading and response assignments, quizzes tend to be few and far between; conversely, if the class as a whole does not seem to be keeping up with the reading and response assignments, quizzes become more frequent (and of the “pop” variety). Class participation does not mean simply attending class on a regular basis. It means coming prepared and taking an active and constructive role in class discussions and group work. People who seldom ask questions or make comments in class rarely receive the best class participation scores. This course uses a normal grading scale:
90-100% (900-1000 points earned) is an A, 80-89% (800-899 points earned) is a B, 70-79% (700-799 points earned) is a C, 60-69% (600-699 points earned) is a D, and 0-59% (0-599 points earned) is an F.

To anticipate a few grading questions: no, I do not curve; no, I do not assign extra credit; no, I do not normally round up. Generally speaking, I think the normal coursework and the re-write policy (see below) offer you ample opportunities to demonstrate your work in this class.

**Re-write Policy:**
With a few exceptions, I will normally allow you to re-write a paper receiving a grade of 75% or below.
This does not include papers found guilty of cheating and/or plagiarism, papers which were incomplete or not turned in at the due date, and any other circumstances which I feel would make it unfair to other students for you to receive a second chance (such as papers that were obviously intended as a rough draft).
Any person wanting to re-write a paper must schedule an appointment outside of class with me within a week of the graded paper being returned in which we will discuss the original paper and your plans for revision. We will set a deadline for the re-write at this time (generally a week to two weeks from the conference date).
Your grade on the re-write will be the two averaged scores. For example, if your original draft received 70 points and your re-write received 130 points, you would receive 100 points for your final score.
Since it is turned in at the final exam, Paper 3 cannot be rewritten.

**Final Exam:**
Final Exam for 104.16: Tuesday, May 11th at 11:30-1:20
Final Exam for 104.17: Tuesday, May 11th at 2:00-3:50

**Attendance:**
You are allowed three unexcused absences. The fourth unexcused absence will result in automatic failure of this course. Please note that this is Western’s policy and that I have no control over it, though it is my job to enforce it. Students representing the university in officially sanctioned activities must give notice before their absence. All absences due to illness must be documented in order to be excused. Documentation must be presented immediately after the student returns to class.

Be to class on time. Being late or leaving early will result in absences.

**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, failure in the course, 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 Violation Report forms. Please see the 2009-10 Student Handbook 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
Special Needs:
Any student who has a special need or disability that might affect performance in this course should contact the appropriate MWSU coordinator for assistance. Also, let me know immediately so that arrangements can be made to make sure your needs are met as quickly and completely as possible.

Final Notes:
Please visit me in my office. If you cannot come by during my posted office hours, please make an appointment.
I encourage lively discussion but please show appropriate respect for the learning environment, including your peers. If your behavior is insulting or disruptive, you may be asked to leave and counted absent for the day.
Please turn off all cell phones upon entering the classroom. I think I’m a fairly reasonable person but I really, really hate ringing cell phones. It interrupts discussions, lectures, and activities and can make it difficult to get back on track. For the same reason, don’t check or send messages during class (trust me, you’re not as stealthy as you think you are).

Assignment Schedule:
All assignments and due dates are tentative and subject to change. Unless otherwise noted, all reading assignments refer to They Say, I Say.

Tuesday, January 19th – Introductions
Assignment due 1/21: Acquire course materials and print syllabus/assignment schedule
Thursday, January 21st – Paper 1: Autobiography as Argument
Assignment due 1/26: Complete in-class activity for homework
Tuesday, January 26th – Paper 1: Your Autobiography
Assignment due 1/28: Print out Example Narrative Essays handout on the O Drive and read the first two essays (“Josie’s Triumph” and “Senior Prom”); complete one-sentence topic proposal (life event, lesson learned)
Thursday, January 28th – Paper 1: Setting the Scene
Assignment due 2/2: Complete scene description activity; read next two essays in Example Narrative Essays handout (“Learning to Swim” and “Holiday Warfare”)
Tuesday, February 2nd – Paper 1: Describing the Characters
Assignment due 2/4: Complete character description activity; read final two essays in Example Narrative Essays handout (“Small Town Terror” and “Attitude is Everything”)
Thursday, February 4th – Paper 1: Making the Speeches
Assignment due 2/9: Complete dialogue activity
Tuesday, February 9th – Paper 1: Creating a Dominant Impression
Assignment due 2/11: Complete Paper 1 Rough Draft and bring hard copy to class
Thursday, February 11th – Paper 1 Peer Review (Rough Draft Due)
Assignment due 2/16: Complete Paper 1 Final Draft and bring in course folder
Tuesday, February 16th – Paper 1 Due/Paper 2: Introducing The Dark Knight Returns
Assignment due 2/18: Read TDKR, Book 1
Thursday, February 18th – Paper 2: TDKR, Book 1
Assignment due 2/23: Read TDKR, Book 2
Tuesday, February 23rd – Paper 2: TDKR, Book 2
Assignment due 2/25: Read TDKR, Book 3
Thursday, February 25th – Paper 2: TDKR, Book 3
Assignment due 3/2: Read TDKR, Book 4
Tuesday, March 2nd – Paper 2: *TDKR*, Book 4
Assignment due 3/4: Practice taking notes for class film screening; continue work on Paper 2

Thursday, March 4th – Paper 2: *The Dark Knight*, Part 1
Assignment due 3/9: Organize notes from class film screening; continue work on Paper 2

Tuesday, March 9th – Paper 2: *The Dark Knight*, Part 2
Assignment due 3/11: Organize notes from class film screening; continue work on Paper 2

Thursday, March 11th – Paper 2: Structuring Your Argument
Assignment due 3/23: Complete Paper 2 Rough Draft and bring hard copy to class

Tuesday, March 16th – No Class/Spring Break
Assignment due 3/23: Complete Paper 2 Rough Draft and bring hard copy to class

Thursday, March 18th – No Class/Spring Break
Assignment due 3/23: Complete Paper 2 Rough Draft and bring hard copy to class

Tuesday, March 23rd – Paper 2 Peer Review (Rough Draft Due)
Assignment due 3/25: Complete Paper 2 Final Draft and bring in course folder; read Introduction and Chapter 1

Thursday, March 25th – Paper 2 Due/ Paper 3: The College-Level Argument

Tuesday, April 1st – Paper 3: “I Say”/Responding

Tuesday, April 6th – Paper 3: Expressing Your Viewpoint and Dealing with Skeptics

Thursday, April 8th – Paper 3: Establishing Significance and Presence

Tuesday, April 13th – Paper 3: Structuring Your Argument

Thursday, April 15th – Paper 3: Your “Voice” and Metacommenting

Tuesday, April 20th – Paper 3: The Professor as Reader
Assignment due 4/22: Read Chapter 12

Thursday, April 22nd – Paper 3: Research as Learning the Conversation
Assignment due 4/27: Bring print copies of your sources to class

Tuesday, April 27th – Paper 3: Integrating Your Research
Assignment due 4/29: Complete Paper 3 Rough Draft and bring hard copy to class

Thursday, April 29th – Paper 3 Peer Review (Rough Draft Due)
Assignment due at final exam: Complete Paper 3 Final Draft and bring in course folder

Final Exam for 104.16: Tuesday, May 11th at 11:30-1:20 (Paper 3 Final Draft Due)
Final Exam for 104.17: Tuesday, May 11th at 2:00-3:50 (Paper 3 Final Draft Due)
APPENDIX C: Sample Syllabus 3

Department of English, Foreign Languages and Journalism
MWSU, Division of Liberal Arts & Sciences
Spring 2010
ENG 104 College Writing and Rhetoric
11:00 TR Murphy 206
Office Hours: 12:00-2:00 M, 3:30-4:30 TR, 10:00-12:00 W, by appointment

Email (my preferred method of communication):

Objectives: The course objectives are outlined on the EFLJ Department web page. These include:
Learning to write for different audiences and purposes
Learning to use active reading and critical thinking
Learning to use writing processes
Learning written conventions
In this course, I will place special emphasis on writing in an academic environment.

Required Textbooks and materials:
Rosenwasser and Stephen, Writing Analytically with Readings
A good college dictionary
Knowledge of how to use the Missouri Western O and P drives to save paper, toner, and ink.
Whenever possible, save materials from the O drive to your P drive or a flash drive. Save your papers to your P drive so that you always have access to them on campus. You may also be asked to use your public_html folder for some of your shorter assignments and homework.

Resources: Because you will continue writing (for both personal and professional reasons), it is a good idea to build a library of resources for writing. Next time someone asks you what you’d like for your birthday, you can tell them you’d like one of these books:
Lanham, Revising Prose. Lanham has several books on creating clear, readable writing, but this one is a guide for all kinds of writing.
Alred, Oliu, and Brusaw. The Business Writer’s Handbook. No matter what career you are entering, you will probably need to write memos, letters, professional emails, and reports. This book is an indispensable guide. Consider buying it when you start writing letters to apply for scholarships, internships, or jobs. A couple of good resources on line—You can find just about any used book (even rare ones) at www.alibris.com. While you are a student, you can get low-priced software and computer supplies at www.academicsuperstore.com.

Assignments: In addition to reading assignments, informal writing assignments, and style exercises, there will be five major writing assignments required. You cannot pass
the class without turning in all five of the major assignments. Out-of-class major assignments should be word processed or typed. After each assignment (except the final exam) is returned, students will complete a revision log. These will be used to develop individual proofreading strategies. For each assignment, students will collect a portfolio that includes at least one marked draft of their paper and editing sheets from members of their workshop groups. The final essay will be written in class during the scheduled final exam time.

**Workshops:** We will workshop each of the out-of-class major writing assignments at least once. You should bring four copies of a complete draft of your paper to class. (The more complete the draft, the more worthwhile the feedback you will get. If your reviewers tell you something you already know about your paper, that won’t help you improve it.) During class, you will read each others’ papers and comment on them, using the guide sheet that I give you. Then you will return the marked drafts and review sheets to the writers. These will be turned in with your final papers. If you do not have a draft with you on a workshop day, you will be asked to leave class, and you will be counted absent.

**Grading:** As the semester progresses, I will consider more elements of papers as I grade them. By the end of the semester, a passing paper will: clearly respond to the assignment focus on one distinct idea (a thesis, hypothesis, or question) have a coherent general structure have paragraphs that have a clear internal structure and a use of specific details have sentences whose grammar is acceptable as English be relatively free of blatant errors in idiom, diction, spelling, and punctuation Papers with four spelling errors will lose one letter grade. I will count typos as spelling errors. Papers turned in late will lose one letter grade for each business day they are late. 

Grades will be weighted as follows:
- Essay 1 10%
- Essay 2 15%
- Essay 3 15%
- Essay 4 20%
- Essay 5 (Final) 10%
- Portfolios (drafts, editing, workshop participation, revisions) 10%
- Style quizzes 10%
- Class participation, homework, daily work 10%

**Extra credit:** In my writing classes, there is one way to earn extra credit. Visits to the Center for Academic Support to work on your papers will earn points in the Portfolio grade.

**Communication:** I welcome the opportunity to talk to students about reading or writing assignments during my office hours. You don’t need an appointment. If you can’t drop by during my office hours, please make an appointment. Email is the official medium for communication at Missouri Western. You should check your Missouri Western email account at least every other day. This is how professors will contact you if they need to,
and it is how you will receive information about campus events, scholarship and financial aid opportunities, and other important campus information. Some departments have student listservs to announce special events (like speakers or conference opportunities), scholarship deadlines, and the like. When you send an email to a professor or office on campus, you should send it from your Western email account, so that we know it is campus business.

A note on email etiquette: When you write an email to a professor, approach it as correspondence in a professional setting. This means including an informative subject line (at the very least, the course number), complete sentences, correct grammar, punctuation, and spelling, a salutation, and a signature. If you are including an attachment, you should tell the recipient what it is.

**Civility and Cooperation:** Missouri Western requires all students to help us maintain good conditions for teaching and learning. All students will treat their classmates, teachers, and student assistants 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. You should review your Missouri Western student handbook, specifically sections of Community Expectations and Code of Conduct and Procedures for further information.

**Absences:** In order to improve student learning as well as to achieve compliance with federal financial aid policies, Western has a mandatory attendance policy for all 100- 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, March 23, is 3.

Thus, when you have 4 unexcused absences 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.

Students missing three class periods will have their semester grade lowered one letter grade. If you miss class, check with your classmates (especially your workshop members) to find out what short assignments you missed. You can also find the Schedule of Assignments online (see below). If you must be absent for a number of class sessions and you know in advance, please talk to me about it; otherwise, talk to me when you return. I understand that many of you have work and family responsibilities, but you should make success in your college courses your priority. Your education is your most important job, so you should arrange your schedule accordingly.

**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, failure in the course, 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 Violation Report forms.

Please see the 2009-10 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>.

Papers that have been plagiarized will receive no credit, and the student who submits such a paper will have to meet with me before any other work will be accepted.

Disabilities: Please let me know during the first week of class about any physical handicap or learning disability if you need special help or accommodation in order to do your best work.

Schedule of Assignments: Since I try to adapt each of my classes to the needs and interests of the students, the Schedule of Assignments for this class may change. If for some reason, class is canceled, check for the new schedule.

Creating a Document Template for your English papers using Word. Your papers should be formatted like this example.

T 1/19 Introductions
Goals and Objectives
R 1/21 Writing Sample in class
T 1/26 Writing Analytically Ch. 1, pp. 1-11
Bai, “King of the Hill Democrats?” Writing Analytically, p. 772
Read Bacon, Introduction and Chapter 1 (pp. 1-24). Work all exercises in Chapter 1 and be prepared to ask questions about them. R 1/28 Quiz on Bacon, Chapter 1
Writing Analytically Ch. 1, pp. 11-40
Homework due: Paraphrase x 3 (p. 13) of paragraph 5, sentence that begins: "The show gently pokes fun . . .", p. 773

T 2/2 Analysis
Writing Analytically Ch. 2, pp. 41-61
Bacon, Chapter 2 R 2/4 Essay 1 assigned
Quiz on Bacon, Chapter 2
Writing Analytically, Ch 2, 61-76
Tufte, “PowerPoint is Evil,” Writing Analytically, p. 451
T 2/9 Writing Analytically Ch 3, pp. 77-93  
Davis, “Fortress Los Angeles,” Writing Analytically, p. 506  
Bacon, Chapter 3  
Homework due: "Try this" 3.2 p. 88–apply to the web site you are analyzing

R 2/11 Quiz on Bacon, Chapter 3  
Writing Analytically Ch 3, pp. 93-108  
Gopnik, "Times Regained," Writing Analytically, p. 485  
Homework due: "Try this" 3.4 p. 97 apply to the web site you are analyzing

T 2/16 Workshop  
Bring one copy of your complete draft  
Peer reviewing in workshops  
R 2/18 Essay 1 due  
Analysis  
Writing Analytically Ch 5, pp. 137-148  
Goldberger, “Disconnected Urbanism,” Writing Analytically, p. 405

T 2/23 Essay 2 assigned  
Bacon, Chapter 4  
Kuntsler, "The Public Realm and the Common Good,” p. 459  
R 2/25 Quiz on Bacon, Chapter 4  
Writing Analytically Ch 5, pp. 148-162

T 3/2 Workshop Essay 2  
Bring notes about place  
R 3/4 Extra Credit Quiz on Bacon, Chapters 1, 2, 3,& 4  
Focusing your papers  
Writing Analytically Ch 6, pp. 163-196  
Rosen, "Our Cell Phones, Ourselves," Writing Analytically, p. 389

T 3/9 Writing Analytically Ch 7, pp. 197-208  
Franzen, "Imperial Bedroom," Writing Analytically, p. 441  
Bacon, Chapter 5 R 3/11 Essay 2 Due  
Quiz on Bacon, Chapter 5  
Writing Analytically Ch 7, pp. 208-218  
Nunberg, "Blogging in the Global Lunchroom," Writing Analytically, p. 421

T 3/16 Spring Break R 3/18 Spring Break  
T 3/23 Essay 3 assigned
Structuring your papers
*Writing Analytically* Ch 9, pp. 241-255
R 3/25 **No Class--Dr. Adkins at conference**

**Work on Essay 3**

T 3/30 *Writing Analytically* Ch 9, pp. 241-255

*Writing Analytically* Ch 10

T 4/6 *Writing Analytically* Ch 4, pp. 109-120
Torgovnick, "On Being White, Female, and born in Bensonhurst," *Writing Analytically*, p. 630
Bacon, Chapter 6
R 4/8 **Essay 3 due**
*Quiz on Bacon, Chapter 6*
*Writing Analytically* Ch 4, pp. 120-136
Reed, "My Neighborhood," *Writing Analytically*, p. 622

T 4/13 **Essay 4 assigned**
Oldenburg, "The Problem of Place in America" (on O drive)
Bacon, Chapter 7
R 4/15 **Introductions and conclusions**
*Writing Analytically* Ch 8, pp. 219-229
(Bring a copy of "The Problem of Place in America" to class)
*Quiz on Bacon, Chapter 7*

T 4/20 *Writing Analytically* Ch 8, pp. 229-240
(Bring a copy of "The Problem of Place in America" to class) R 4/22 **Word Choice**
*Writing Analytically* Ch 10
(Bring a copy of "The Problem of Place in America" to class)

T 4/27 **Workshop Essay 4**
(Bring a copy of "The Problem of Place in America" to class) R 4/29 **Essay 4 Due**
*Writing Analytically* Ch 10

**Final prep**

T 5/11 11:30 **Final Exam**
APPENDIX D: Commenting on Student Work

When you comment on student work, you want to look for error patterns of errors and then comment on the structure of the argument as well. There should be margin comments as well as proofreading marks on a paper. It is also a good idea to include an “end narrative” that summarizes what you have seen in the paper. Try to point out both positive features and ways to improve for future assignments. The following are a couple examples of diff
APPENDIX D: Email to Problem Student

Below is a sample email you could use for a student who is failing to turn in assignments or who has exceeded absences:

Dear (Name of NonStudent):

As of today (insert date) you have missed X number of classes/assignments, which is a violation of the attendance policy as outlined in the syllabus. As clearly stated in the syllabus, the consequences for these absences/lack of turned in assignments is a failing grade in the course.

You will receive an F for ENG104. You cannot make up the work to improve your grade. If there are any extenuating circumstances that would persuade me or the Director of Composition to waive the policies of the department and my syllabus, now is the time to make that argument. Otherwise, you will receive an F in ENG104.

I am informing you of your standing in this class so that you can use the information to help in the decision you should make at this time. Because you are getting an F, you may choose to concentrate your efforts on other classes, to get the best grade possible in them. Or, you may choose to continue working on your writing in this class; this will help you the next time you take ENG104. But please understand that if you choose to continue with the course, this work will not change the grade you have already earned in the course, which is an F.

You may retake this course next semester and the grade you receive at that time will replace the F when your GPA is calculated. Your academic adviser can provide you with more information about this process. I have given the Director of Composition a copy of this letter, so she is aware of the situation.

Sincerely,

Your Name Here

cc Kay Siebler, Director of Composition
# APPENDIX E: Sample Rubrics ENG104

## Rubric for ENG104 Major Project IV: Research/Public Rhetoric

<table>
<thead>
<tr>
<th>Project Criteria</th>
<th>0 points</th>
<th>5 points</th>
<th>10 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>The claim is clearly established.</td>
<td>The thesis/claim is not clear and the reader has to read a few paragraphs into the project to determine the main point.</td>
<td>The thesis/claim is clearly stated, but some of the supports seem to wander from the claim.</td>
<td>The thesis/claim is clear and all supports are clearly tied back to the thesis/claim.</td>
</tr>
<tr>
<td>The problem/issue that the writer/speaker wants the policy making board is clear and the action the writer wants that body to take is specific.</td>
<td>The writer fails to outline a solution to the problem or a plan of action he/she wants the policy board to take.</td>
<td>There is a plan of action outlined for the board/policy-making group to take.</td>
<td>The plan of action is not only clearly articulated, but the writer/speaker also addresses rebuttals or counter-arguments that will arise in relation to the plan of action.</td>
</tr>
<tr>
<td>There is a policy involved and the writing is directed towards the people or person who can change the policy.</td>
<td>It is unclear who the specific audience is and whether they have the power to change this policy. The policy is not clearly described.</td>
<td>The audience is clear and the audience has the power to change the policy. The policy is clearly described.</td>
<td>The writer uses rhetoric that will be very convincing to this specific audience and he/she shows that he/she clearly understands not only the policy, but the history of changes to the policy.</td>
</tr>
<tr>
<td>The supports are clear and there is one support per paragraph</td>
<td>There is often more than one support per paragraph and supports are not clearly articulated</td>
<td>There is generally one support per paragraph and each supporting paragraph includes</td>
<td>The writer consistently offers dynamic and convincing examples with each support</td>
</tr>
<tr>
<td>Type of Evaluation</td>
<td>Description</td>
<td>Example</td>
<td>Observations</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>(detailed examples are missing or explanation of examples)</td>
<td>an example (in the form of a citation, personal experience, or other example), and the writer explains how the example relates back to the problem.</td>
<td>and the evidence used with supports has credibility with the audience (the sources and examples used with bear weight with the audience).</td>
<td></td>
</tr>
<tr>
<td>Quotes are integrated and explained (not plopped)</td>
<td>Quotes and citations are only occasionally introduced using MLA style, giving ethos to the person who is being quoted.</td>
<td>The writer does a good job integrating quotes and explaining why they are important to the argument, but occasionally the explanations are thin.</td>
<td>The author consistently introduces quotes using MLA style and then explains how and why the quote is essential to his/her argument.</td>
</tr>
<tr>
<td>Quotes are cited correctly using MLA style</td>
<td>There is little evidence that the student is aware of MLA style or the use of a style manual.</td>
<td>Quotes and citations generally follow MLA, but there are a few errors in citations.</td>
<td>This student could get a job with MLA, the citations are so clean!</td>
</tr>
<tr>
<td>There is a bibliography that accompanies the letter/speech (MLA style); There are at least four research sources used and two of these are academic/scholarly sources</td>
<td>If a bibliography exists, it does not have the correct number and type or sources and/or does not follow MLA style</td>
<td>The student includes an MLA bibliography with the required number and type of sources.</td>
<td>The student has gone above and beyond the research requirements by including more sources, including scholarly research, and the bib is in MLA style</td>
</tr>
<tr>
<td>There is evidence of careful editing</td>
<td>I have had to stop and circle more than four editing issues</td>
<td>There are about 2-3 editing issues per page, but not enough to distract</td>
<td>The text is extremely clean.</td>
</tr>
<tr>
<td>The writer/speaker addresses counter-arguments (there is evidence that the writer/speaker is considering other perspectives and addressing concerns that other perspectives will bring to this issue)</td>
<td>There is no evidence that the writer is aware of counter-arguments or counter-arguments are brought up but never addressed.</td>
<td>The writer addresses counter-arguments, but may forget to include some of the more provocative counter arguments or does not address the counter arguments fully.</td>
<td>Counter arguments are not only well-articulated, but thoroughly addressed in ways that will give a person on the other side of this issue a lot to consider.</td>
</tr>
</tbody>
</table>
Rubric for Critical Response Journals (2-3 pages in response to readings)

Check (5-10 points): A check journal is one that addresses topics in the readings and connects those topics to either personal experiences or other texts within this course or other courses. There is evidence in the journal of analysis (asking and answering the “how/why” questions from different perspectives). The student asks interesting and in-depth questions about the readings and attempts to answer them. The journal may move from one topic to another with good transitions, with the focus on more than one claim. The writer avoids summarizing either the texts or class discussion; the focus of the journal is an analysis of specific points in the text that interest the writer. It is clear by the focus that the writer is reading carefully and with a pen in his/her hand. The writer may include some emotional response to the text (“I liked this,” “I hated this”) but moves beyond the emotional response to an analysis of why he/she had the response. There is evidence of careful editing and MLA style is used with citations. The writer includes specific quotes from the text to analyze and inform. The journal meets the page length requirement of at least two full pages and the writer sustains a solid discussion for those pages.

Minus (0-4 points): A minus journal is one that is thin on analysis or a journal that focuses mostly on an emotional response to the text (what the writer liked or didn’t like about the text) without reflection on why/how the writer had that response. A minus journal relies heavily on summary either of the texts or of class discussion. The journal does not attempt to make connections across texts or to other experiences, courses, cultural issues. The journal may focus primarily on personal experience without indication that there could be other experiences that would support a different perspective. The journal falls short of the minimum page requirement of two full pages. The journal contains sloppy proofreading. The reader may find it difficult to identify a thesis or claim or there may be several different claims, unrelated to each other, throughout the journal with few – or weak -- supports for each claim.

Plus (11-15 points): A plus journal creates a strong, impressive analysis of a single claim that either focuses on one text or creates connections across texts. The writer includes impressive supports that are detailed and clear. The writer clearly articulates his/her analysis. The writer’s supports create strong connections between the text and other texts (either for this class or another class). The supports examine connections between the text and personal experiences. Awareness of larger cultural issues is incorporated into the analysis. The “how/why” questions of the analysis are answered fully from more than one perspective. The student asks interesting and in-depth questions about the readings and answers them, taking into account various perspectives. The writer addresses counter arguments or other perspectives that may be different from his/her own and includes an analysis of those perspectives. Quotes are used effectively and correctly cited using MLA
style. The text is clean and free of editing errors. The journal meets the minimum page requirement. The writer moves beyond the obvious and creates an analysis that offers a fresh, intelligent insight to the readings and class discussions.