

**English 102: Composition and Rhetoric
(Section 23) 12:30-1:20 MWF**

Spring Semester

Instructor: Kevin LeTroy Copeland (Troy)

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Office: Colson 230

Office Hours: 2:00-3:00 MW

REQUIRED TEXTS

Perceptions. The Norton Mix. New York, New York: W.W. Norton and Company, Inc, 2013. Print.

English 102 Faculty. *Joining Academic Conversations*. 6th ed. Plymouth, MI: Hayden-McNeil, 2013. Print.

Lunsford, Andrea. *Easy Writer (EW)*. 4th ed, WVU ed. Boston: Bedford, 2010.

A Subscription to either Netflix, Amazon Prime, or any other film archive.

INTRODUCTION:

Course Goals: Our class has four major goals. Each student can expect to:

- 1) Understand writing as a process.
- 2) Argue effectively and persuasively
- 3) Explore and evaluate ideas.
- 4) Integrate Research effectively

POLICIES AND PROCEDURES

Attendance/Tardies/Behavior: Success in this and any other course depends largely on the extent to which one attends and participates in class. In accordance with the WVU English Department guidelines, attendance will be taken daily. No more than three absences (excused and unexcused) are allowed per semester. After four absences the student's final grade will be negatively impacted. After five absences, the student will automatically fail the course.

Likewise, excessive tardies are unacceptable. Please be aware that a tardy of more than thirty minutes, for any reason, as well as five or more tardies, for any reason, will result in an absence. Furthermore if, by any ghastly chance, a student has to be asked to leave the classroom due to his disruptive conduct, his dismissal will result in an absence.

Cheating/Plagiarism: Plagiarism and academic dishonesty are serious breaches of the code of conduct as detailed in the University Student Conduct Code, Policy Bulletin 31. The policy can be found online at <http://studentlife.wvu.edu/studentconductcode.html>. Please be familiar with this document. If a student is suspected of plagiarizing or cheating,

he will be subject to a process that could lead to punitive actions that may ultimately involve expulsion from this institution.

Computers and Cell Phones: Please refrain from the use of computers and cell phones during periods of whole class or small group discussions and lectures. All cell phones should be silenced before class starts. Failure to comply with this request may result in being dismissed from the learning environment and being marked "absent" for the day.

Students with Disabilities: West Virginia University and any of its branches, and the West Virginia University Institute of Technology, are committed to social justice. I concur with that commitment, and expect to maintain a positive learning environment based upon communication, mutual respect, and non-discrimination. Our university does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

If you are a person with a disability and anticipate needing any type of accommodations in order to participate in this class, please advise me and make appropriate arrangements with the Office of Disability Services (304-293-6700).

Writing Center: Located in G02 Colson Hall, The Writing Center is a valuable resource for those who may benefit from writing instruction additional to that which I can provide in this course. Students who struggle with the basic conventions and mechanics of composition are strongly encouraged to avail themselves of this assistance.

University Counseling Services: There may be particular instances in which trained professional assistance is beneficial to your psychological and emotional well being. Please contact the University Student Center for Health at 304-293-WELL if stress, anxiety or depression have become unmanageable.

RESPONSE AND EVALUATION:

This is a portfolio-based class. This means that your *best work* and *progress* will be assessed as part of a semester long process. You will not receive a binding letter grade on each individual assignment. However you will receive feedback along with an overall letter grade at the midterm point and again at the end of the semester. Your midterm and final grades are based on the following percentages:

Portfolio (based on the four major assignments)--70%

Shorter Writing Assignments and Homework (including reading responses, formal debates, etc)--20%

Participation (On Task Classwork, Small Group/Whole Class Discussion, etc)--10%

We will review this information in class throughout the semester as it will provide the basis for what may be a variety of rubrics or scoring guides for use with different assignments. If

you have any questions regarding your progress in the course, please let me know and we can set up an appointment to talk. However, because only the revised content of the mid-term and final portfolios will receive a binding letter grade, any conversations we have about your progress will be restricted to my feedback on your developing strengths as a writer. We will not entertain the option of discussing final grades as that is against department policy for this course.

ASSIGNMENTS AND DUE DATES:

Your writing and revision of four major assignments will provide the foundation for instruction and assessment in this course. As stated above, your final, portfolio submission of these assignments will receive a letter grade worth 70% of your grade for the course. However, the quality of your finished drafts and the timeliness of their submission will significantly affect your final portfolio grade. **I require printed copies of all assignments unless otherwise notified. However, I will often require you to post homework or classwork assignments to the MIX Message Board.**

The major assignments, their due dates and their **proposed** conference dates are as follows:

Assignment	Date Due	Conference Dates (All held @ either Eliza's, TheDailyGrind, Colson 230 or Starbuck's TBA)
Evaluative Essay	Jan 29	Jan 30 (Thursday)
Editorial Analysis/Rebuttal	Feb 19	Feb 20 (Thursday)
Midterm Portfolio	Feb 28	
Research Proposal	March 17	
Annotated Bibliography	April 2	April 3 (Thursday)
Research Paper	April 16	April 17 (Thursday)
Final Portfolio	April 25	

Short Written Responses/Critiques

In addition to the major assignments above, you will be responsible for at least ten short “free writes.” These may be fictional or non-fictional narratives, reflections, analyses/critiques or arguments so long as they demonstrate your awareness and perspective of aesthetics as we discuss them in class. At approximately 300-500 words each, the “free writes” must also demonstrate your understanding of the three basic

components of classical rhetoric (logos, pathos and ethos). Along with your homework, these comprise 20% of your final grade.

Supplementary Reading:

In addition to sections from the *Joining Academic Conversations* text, you will be responsible for any supplementary reading the course may require. Much of this will come from the collection of essays entitled *Perceptions, The Norton Mix*, but some may be assigned as either independent research, links to online sites or handouts. Homework will often entail reading and responding to this material. As earlier noted, homework is factored into your final grade as part of the 20% allocated to Shorter Writing Assignments or “Free Writes.”

Weekly Schedule

The weekly/daily schedule for instruction is subject to change at my discretion. I reserve that right so long as I notify you by email before six o'clock the day in advance. Please note.

Essential Questions/Guiding Questions

What is good? What does it mean for anything/different things to be good? What do all these things have in common? How do you know when something is good? What are the implications of how you recognize or define what is good? What is the relationship between what is good and what is beautiful? Can anything be good that is not also beautiful? Can anything be beautiful that is not also good? How does this discussion of what is good and beautiful apply to our consideration of what makes a work of art good/beautiful? How does this discussion of what makes a work of art good/beautiful inform our consideration of what makes a film or movie good/beautiful?

Jan 8-13 (Assign Plato's "Allegory of the Cave" and Einstein's "The World As I See It" from *Perceptions*)

Icebreaker: Top 5 *Favorite Movies* (Small groups-->Whole Class) Compare and contrast them in terms of their best and worst qualities. Discuss implications.

Begin developing a rubric/assessment guide for films/movies (Small groups-->Whole Class).

Introduce/Discuss elementary Plato's basic good/beauty tandem.

Introduce Discuss elementary Aristotle's good/beauty

Introduce Toulmin Model for argument

Introduce 1st Paper Topic: Persuade an educated audience to agree with one of your choices for favorite/best movie/film based on your strongest argument for what constitutes the good and/or the beautiful.

Discuss assigned reading on Wednesday or Friday

Jan 13-17 (Assign Postman and Powers "The Bias of Language and the Bias of Pictures" and King's "Why We Crave Horror Movies" from Perceptions)

Icebreaker: Top 5 *Best* movies. (Small groups--> Whole Class) Compare and contrast them in terms of their best and worst qualities. Discuss implications.

Continue work on developing a rubric/assessment guide for film/movies (Small groups-->Whole Class)

Review Toulmin Model for argument

Introduce/Discuss Elementary Kant and Hegel good/beauty

Homework: Watch, critique movies. Research aesthetics/aestheticists for paper.

Jan 22-27 (Diagnostic Essay—Rhetorical Situations)

Opening: Compare and contrast favorite movies and best movies.

Continue work on developing a rubric/assessment guide. How do Platonic, Aristotelian, Kantian and Hegelian perspectives inform your assessment?

Review Toulmin Model of Argument

Jan 29 (Hardcopy Conferences on 30)

Thesis Defenses (Three Minutes per student)

Assign Theroux "Being a Man" and Tannen's "Sex, Lies and Conversation" for homework

Jan 30 Hardcopy Conferences

Jan 31-Feb7 (Discuss Theroux "Being a Man" and Tannen's "Sex Lies and Conversation" from Perceptions)

Opening: Introduce next essay topic. Choosing another form of text from the list of favorites/best works, research professional reviews and respond critically.

Review logos, pathos, ethos. ADD kieros.

Introduce/Review Logical Fallacies. What makes one argument better than another? How is this consistent with the notion of the good or the beautiful in art?

Small groups prepare to perform/demonstrate/explain specific fallacies before the whole class.

Homework: Assigned essays from reader.

Feb 10-14 (Formal Debate Teams/Assign Topics. Out of Class Reading Comes from Research)

Opening: Introduce argument style—Polemics (Sample Editorials)

Small groups perform/demonstrate/explain specific fallacies before the whole class.

Return to homework reading. How does knowledge of fallacies affect reading?

Discuss homework reading. Complement with review of logos, pathos, ethos and kieros.

Homework: Begin research for movie critics/reviews.

Feb 17 (Debate Team Research Out of Class Reading)

Share and discuss examples of logical fallacies in movie or product reviews (Small group-->Whole Class).

Feb 19-21 First Formal Debates (Teams). Editorial Rebuttal Papers Due on 2.

Feb 24 Editorial Rebuttal Due. Assign Midterm Reflection Memos. Thesis defenses.

Feb 25 Hardcopy Feedback Conferences

Feb 28/March 3 Midterm Portfolios Due/Reflection Memos Essay Revision Optional

Feb 26-28 (Midterm Portfolios due on Feb 28/March 3)

Opening: In Class work on midterm revisions. Mini-Lessons for grammar/mechanics/content/structure

Begin to discuss proposals for research papers. Research topic: How does an adaptation of a text attempt to achieve consensus in its audience with regards to presumed social/cultural/historical/psychological contexts?

Introduce structuralist/post-structuralist ideas of binaries

Introduce basic historicism (review Kierkegaard and ethos)

Introduce basic elements of Class/Gender/Race/Queer? Criticism

March 3-March 7 (Midterm Grades Due March 7)

Continue to discuss proposals for research papers. Research topic: How does an adaptation of a text attempt to achieve consensus in its audience with regards to presumed social/cultural/historical/psychological contexts?

Introduce structuralist/post-structuralist ideas of binaries

Introduce basic historicism (review Kierkegaard and ethos)

Introduce basic elements of Class/Gender/Race/Queer? Criticism

Introduce basic Psychoanalytical Criticism (Freudian/Jungian/Lacan)

March 10-14 SPRING BREAK

March 17 Research Proposals Due

March 17-21 Review basic critical paradigms.

Introduce Annotated Bibliographies

March 24-April 2 (Assign Tompkins and Smith articles from Perceptions)

Discuss homework reading

Discuss popular folktales and Disney adaptations within critical contexts

Homework: Bring in one bibliography entry for each day of the week Be prepared to share and discuss small group/whole class

April 3 Annotated Bibliographies Hardcopy conferences

April 4- April 16 (Assign Minton and Jerald Walker articles AND Wolstonecraft and Wolf articles from Perceptions)

Discuss homework reading within critical contexts

Daily mini-lessons on particular aspects of research/academic/analytical writing

Daily mini-lessons reviewing critical contexts and applications

Small group workshops/peer review on research papers.

Daily, bring in drafts with clear and meaningful development or progression for peer review. Small Group/Whole class.

April 17 Final Paper/Research Paper Hardcopy Conferences

April 18-23

In class Writing Workshop for portfolio revisions. Portfolios due on **April 25**.

April 25 Portfolios and Evaluations Due