

## **English 101: Composition and Rhetoric, Sections 416 and 417**

Fall Semester 2012--TR at 12:30-1:45 (Section 416) and 2:00-3:15 (Section 417)

Instructor: Kevin LeTroy Copeland (Troy)

Email: [kcopela4@mix.wvu.edu](mailto:kcopela4@mix.wvu.edu)

Phone: 304-293-3107 (Messages Only)

Office: Colson 230

Office Hours: TR 8:30AM-11AM

### **REQUIRED TEXTS**

English 101 Faculty. *Work in Progress (WiP)*. 6<sup>th</sup> ed. Plymouth, MI: Hayden-McNeil, 2013. Print.

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

### **INTRODUCTION:**

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

- 1) Develop a personal learning process for effective writing
- 2) Recognize contexts that shape writing and research.
- 3) Think critically to understand texts, contexts, and writing strategies
- 4) Know the rules for effective communication, whether those are style or genre conventions, rules for grammar and punctuation, or rules for using and recognizing sources with correct research citations.

### **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 three 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. There will be a clipboard and a roster on a table or desk at the front of the classroom. Tardy students must sign/initial their names on the roster in order to be counted present. As there will be no other way to officially verify a student's presence, failure to sign in may result in an absence. 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 you will not receive a letter grade on each individual assignment, but 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 major assignments)--70%

Shorter Writing Assignments and Homework--20%

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

Please refer to *Work in Progress* for more detailed information about my grading criteria. 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 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 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 submission of these assignments will receive a letter grade worth 70% of your grade for the course.

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

<b>Assignment</b>	<b>Date Due</b>	<b>Conference Dates</b> ( All held @ Eliza's or Colson 230)
Multi-Angle/Braided	Sept 13	Sept 10, 11

Personal Narrative		
Feature Article	Sept 27	Sept 24, 25
Midtterm Portfolio	Oct 4	
Textual Analysis	Oct 25	Oct 22, 23
Stakeholder Research Paper	Nov 15	Nov 12, 13

### **Short Written Responses/Critiques**

In addition to the four major assignments above, you will be responsible for ten short written reflections/critiques. Along with your homework, these comprise 20% of your final grade. At approximately 300-500 words each, the reflections/critiques must demonstrate your understanding of how the three basic components of classical rhetoric (logos, pathos and ethos) work or “function” in any example of persuasive text or composition. Five of the ten have to be critical responses to written text. The other five may respond critically to any composition that is written, visual, musical or existential (psychological/emotional experience) in origin. However, for those who wish, the last five may also be original examples of creative prose narrative or persuasive non-fiction designed to influence the reader to accept or value a particular point of view. The creative narratives and persuasive non-fiction pieces must be accompanied by your own explanation of how ethos, pathos and logos were used.

### **Supplementary Reading:**

In addition to assigned reading from the *Work in Progress* text, you will be responsible for obtaining online or library copies of the following texts. Some of these we will read entirely; however, from the Shakespeare plays we will be reading only selected passages to facilitate our exploration of composition and rhetoric throughout the semester:

William Shakespeare’s *Julius Caesar*, *Hamlet*

Top 100 Speeches of the 20<sup>th</sup> Century by

Rank [www.americanrhetoric.com/top100speechesall.html](http://www.americanrhetoric.com/top100speechesall.html)

“Jack and the Beanstalk” <http://www.pitt.edu/~dash/type0328jack.html>

T.S. Eliot “The Lovesong of J Alfred Prufrock”

Tim O'Brien "How to Tell a True War Story"

*us.history.wisc.edu/hist102/pdocs/obrien\_story.pdf*

"Battle Royal" Ralph Ellison (to be provided)

"A Rose for Emily" William Faulkner (to be provided)

"A Good Man Is Hard To Find" Flannery O'Connor (to be provided)

"Where Are You Going, Where Have You Been?" Joyce Carol Oates (to be provided)

Lewis Carroll "Jabberwocky"

A Variety of Teacher Selected Poems and Song Lyrics

Your Choice of Feature Articles

Your Choice of Research Papers

## **WEEKLY/DAILY PLANS (Subject to change as deemed necessary)**

### **SEMESTER QUESTIONS:**

How does an understanding of classical, Aristotelian rhetoric--as contextualized by the philosopher's concern with organic unity--help us to develop an appreciation for how language constructs reality? What implications does this have for any possible pursuit of truth, meaning, etc?

### **UNIT 1 GUIDING QUESTIONS**

What are logos, pathos and ethos? What is organic unity? How are logos, pathos, ethos and organic unity a part of every instance of successful communication? How is communication necessary or fundamental to any experience of reality? How does communication/dialogue create reality? How does narrative/personal narrative function as an aspect of communication/dialogue? As such, how does it function as a part of the process and product of reality? What are the implications to any possible pursuit of truth or meaning?

### **Tuesday Aug 21**

Introduce teacher, syllabus, expectations

Icebreaker: Students brainstorm mutant abilities and deliver short speeches justifying their usefulness.

Diagnostic Writing Sample: Discuss the importance/significance of perception in a key moment in your life.

Introduce Unit Questions, Logos/Pathos/Ethos & Organic Unity/Critical Analysis,  
Shakespeare's *Julius Caesar*

Homework: Read Brutus' and Antony's funeral speeches from Shakespeare's *Julius Caesar*. Write 150 word analyses discussing your opinion of how the writer imagines the expert use of logos, pathos and ethos.

**Thurs. Aug 23**

Icebreaker: Small Groups create and perform skits demonstrating their understanding of logos, pathos and ethos in the real world.

Review Unit Questions

Review Logos/Pathos/Ethos & Organic Unity/Critical Analysis

Small Group Share/Discuss of Julius Caesar Critical Responses

Whole Class Share/Discuss of Julius Caesar Critical Responses

Homework: Read/Listen to four of the 100 Speeches of the 20<sup>th</sup> Century by Rank. Using your understanding of ethos, logos and pathos, write a 250-300 word response discussing how and why you agree or disagree with how the four speeches are ranked. Make sure to include specific examples of HOW each rhetorical device is being used in each speech. Make sure to explain how the use of this device supports your opinion of how the speeches should be ranked. The response should have at least four paragraphs.

**Tues. Aug 28**

Icebreaker: Small Group (If you could be any book, play, comic book series, television series, etc...)

Review Unit Questions

Review Logos/Pathos/Ethos & Organic Unity/Critical Analysis

Small Group Share/Discuss Speech Rank Responses (Guided Peer Review)

Whole Class Share/Discuss Speech Rank Responses

Turn in Responses

Introduce/Share/Discuss the concept of narrative/narrative structure as rhetoric

Homework: Read at least two different versions of Jack and the Beanstalk from the University of Pittsburgh website. Take notes in well organized paragraphs. Each

paragraph should have a topic sentence, supporting details and explanation. There should be two or three paragraphs per story. However, do NOT write a response/essay. In your notes (paragraphs), discuss your opinions of how each text demonstrates a different awareness/use of ethos, logos and pathos. Be prepared to use your notes in leading a whole class discussion.

**Thurs. Aug. 30**

Icebreaker/Opening: Mini-Lesson/Whole Class Discussion--*The Lion King*. Focus on Logos/Pathos/Ethos & Organic Unity according to Unit Questions.

Proofread/Revise observations in “Jack and the Beanstalk” Paragraphs  
Peer Lead Whole Class discussions of rhetoric/organic unity in “Jack and the Beanstalk.”

Continue Whole Class discussions on narrative as rhetoric. Begin discussing Personal Narrative.

Homework: Read Tim O’Brien’s “How to Tell a True War Story.” Teacher Option  
1: Take paragraph notes like those written for “Jack and the Beanstalk.” Teacher Option  
2: Answer Guided Reading Discussion Questions focusing on rhetorical devices in personal narratives or personal narrative as rhetoric.

**Tues. Sept 4**

Icebreaker/Opening: Most powerful scenes from your life. Primal Scenes. What do they have in common? Why does it matter? How do you know?

Small Group Discussion of “How to Tell a True War Story.” Use Homework Responses/Answers

Whole Class Discussion of “How to Tell a True War Story.” Use Homework Responses/Answers

How may “How to Tell a True War Story” function as a basis for personal experience or writing braided narratives out of the most powerful scenes from our lives?

Homework:

Start drafting braided narratives. Bring rough drafts to class or have digital copies available.

**Thurs. Sept 6**

Icebreaker/Opening:

Small Group: Begin Discussing Critical Response Journals. Discuss thesis/focus and support. First one is due on Sept 18

Whole Class Share/Discuss progress on Braided Narratives

Writing Workshop. Work on narratives. Teacher monitor/feedback. Schedule Conferences

Whole Class Share/Discuss Works-in-Progress Braided Narratives.

Homework: Finish Braided Narrative Rough Drafts. Bring these to conferences. Revise as advised before the final drafts are due. Final drafts are due on Thursday, Sept 14.

**UNIT 2 GUIDING QUESTIONS**

Review logos, pathos and ethos. Review organic unity. Review how logos, pathos, ethos and organic unity are a part of every instance of successful communication.

Review/discuss how communication is necessary or fundamental to any experience of reality. Review/discuss how communication/dialogue create reality. How does the feature article function as an aspect of communication/dialogue? As such, how does it highlight presumptions and challenge them? In doing so, how does it function as a part of the process and product of reality? What are the implications to any possible pursuit of truth or meaning?

**Thurs Sept 13**



Take up Braided Narrative finished drafts

Icebreaker/Opening:

Small Group discussion of Critical Responses progress. Continue emphasis on thesis/focus and support. The first one is due shortly.

Whole Class discussion of Unit 2 Questions.

Share/discuss a common feature article from WiP textbook.

Students interview one another on a commonly constructed research question concerning being a first semester student at WVU. What presumptions do we wish to highlight and challenge? How will we do that? How does questioning play a crucial role in the process? How does using answers/responses play an important role in the process? What research is necessary for helping us develop our ethos for emphasizing and challenging presumptions?

Conduct online research.

Homework: Make up interview questions. Find feature articles in magazines or online. Bring these articles to class on Thursday, Sept 20.

## **Tues Sept 18**

Turn in Critical Response Journal 1

(Work and Activities continued from Sept 13)

Review Whole Class discussion of Unit 2 Questions.

Students interview one another on a commonly constructed research question concerning being a first semester student at WVU. What presumptions do we wish to highlight and challenge? How will we do that? How does questioning play a crucial role in the process? How does using answers/responses play an important role in the process? What research is necessary for helping us develop our ethos for emphasizing and challenging presumptions?

Conduct 10-15 minute interviews.

Between interviews, share/discuss quality of interview questions and answers. How would you revise questions for second round? Why?

Small Group/Whole Class discussion of potential topics for real feature articles.

Develop authentic interview questions for a real feature article.

Homework: Schedule and conduct interviews. Begin outlining/drafting.

**Thurs Sept. 20**

Opening: Share and discuss at least one Critical Response Journal from those that were turned in. Continue emphasizing thesis/focus and support. Teacher discretion (make copies...distribute)

Peer Review the Magazine Feature Articles according to how you value their use of rhetoric, style/voice, etc.

Writing Workshop: Revise Original Feature Article Rough Drafts according to what you value most in selected Magazine Feature Articles.

Small Group/Whole Class discussion of progress on original feature articles. Peer Review, Editing where possible.

Schedule conferences.

Homework: Continue writing drafts of FA. Due Sept 27.

**Tues Sept. 25 (and Sept 24)**

Conferences; Bring rough drafts to conferences.

**Thurs Sept. 27**

FA Due. Opening: Share/Discuss Sample Critical Response Journal(s)  
Introduce/Review basic literary elements/poetic devices

Homework: Revise Finished Drafts of Feature Articles. ALSO beginning reading assigned short stories, poems, etc to be read for Text Analysis Discussion. **BEGIN WORKING ON MID-TERM PORTFOLIO.** This is due Oct 4.

**Tues. Oct 2**

**UNIT 3 GUIDING QUESTIONS**

Review logos, pathos and ethos. Review organic unity. Review how logos, pathos, ethos and organic unity are a part of every instance of successful communication.

Review/discuss how communication is necessary or fundamental to any experience of reality. Review/discuss how communication/dialogue create(s) reality. How does the literary text function as an aspect of communication/dialogue? How is a literary text different from that which is not considered “literary”? What role does classical rhetoric play in how we determine this? As literature, how does it function as a part of the process and product of reality (as defined by history)? What are the implications to any possible pursuit of truth or meaning in the broader sense?

Share/Discuss Sample Critical Response Journal for Text Analysis Reading.

Share/Discuss Unit 3 Guiding Questions

Small Group/Whole Class: Share/Perform/Discuss student selected passages of text. from the assigned reading. Using our discussion of the Unit 3 Guiding Questions, explain the significance of your passage according to rhetoric.

Writing Workshop: Midterm Portfolio Revision/Memo-Reflection Writing. Teacher monitor/feedback

Homework: Continue working on Mid-Term Portfolios.

**Thurs Oct. 4**

Turn in Midterm Portfolios and Memo-Reflections. Grades Due October 11<sup>th</sup>.

Share critical responses to assigned reading in small Groups. Explain objective arguments for how and why the rhetoric works.

**Tues Oct 9**

Continue Small Group/Whole Class Discussion of assigned texts according to Unit Questions.

**Thurs Oct 11**

Continue Small Group/Whole Class Discussion of assigned texts according to Unit Questions.

**Tues Oct 16**

Continue Small Group/Whole Class Discussion of assigned texts according to Unit Questions.

Homework: Research the historical period in which the texts were written and published. Collect information that can help you decide how the time period shaped the writing/interpretation of the text. Begin writing the Textual Analysis Essay.

**Thurs. Oct 18**

Continue Small Group/Whole Class Discussion of assigned texts according to Unit Questions.

Schedule Conferences.

Homework:

Continue writing the Textual Analysis Essay.

**Tues Oct 23****Conferences****Thurs. Oct 25**

Text Analysis Papers due

**UNIT 4 GUIDING QUESTIONS:**

Review logos, pathos and ethos. Review organic unity. Review how logos, pathos, ethos and organic unity are a part of every instance of successful communication.

Review/discuss how communication is necessary or fundamental to any experience of reality. Review/discuss how communication/dialogue create(s) reality. How does the research paper function as an aspect of communication/dialogue? How is a research paper different from other forms of the essay? How does it challenge or establish presumptions? What role does classical rhetoric play in how we determine its quality?

What role does an understanding of logical fallacies play in helping us answer the previous questions? How does it function as a part of the process and product of reality? What are the implications to any possible pursuit of truth or meaning in the broader sense

Begin discussing Unit 4 Guiding Questions. Share discuss logical fallacies.  
Read sample research papers.

Homework: Develop five research questions. Bring these to the next class.

**Tues Oct 30-Thurs Nov 8**

Small Group Share/Discuss five research questions. Which are the best? How can we tell?

Whole Class Share/Discuss research paper process

Homework: Begin and Continue research paper process

Research Paper Process. Teacher monitored/feedback. Guided Peer Review. Start the class with small group process/progress discussion. End class with whole class discussion/targeted mini-lesson, focus sessions. Online research, library research, note taking/summarizing, responding, drafting the paper, integrating quotes, citing sources, bibliography, proofreading/revising the paper. Class Attendance is still mandatory.

Progress will be assessed and evaluated each day. Bring all necessary resources to class daily. Failure to do so will result in an absence for the day.

Schedule conferences for October 12 and 13

**Thurs. Nov 15**

Stakeholder Research Paper is due.

**Tuesday Nov 20-Thurs Nov 22**

**NO CLASS**

**Tues. Nov 26-Thurs Dec 6**

**Portfolio Process**

Writing Workshop: Portfolio Revision. Teacher monitored. Ongoing feedback. Make sure that you have digital and hard copies of your material for daily proofreading/revisions.

Daily Homework/Opening: Dream Journal/Synchronicity Journal/Active Imagination Journals. Small Group/Whole Class Discussion according to Semester Questions.

Turn in portfolios at the end of class on Dec 6th. Will be returned by Final Exam Slot (or TBA).

