

Syllabus

English 10600—Introduction to Rhetoric and Composition

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9:30-10:20 a.m. M-F
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Good morning, and welcome to English Composition 106, Purdue's first-year composition course. As you have no doubt already noticed, the requirements of this particular class demands a rather unusual schedule—we will utilize three different rooms each week instead of a meeting daily in the same classroom. On Mondays and Wednesdays we will be in Heavilon 104, in Fridays we'll meet in Beering B275, and on alternate Tuesdays and Thursdays you will meet with me individually in Heavilon 225 for a ten minute conference. Although frequent room changes may be a bit confusing, these three different learning environments will allow us to discuss and explore methods of communication in a variety of ways by taking part in group discussions, collaborative activities, analyze visual design, examine rhetorical and creative uses of technology, and take part in one-on-one writing conferences.

Required Texts and Tools

- *A Short Guide to College Writing* by Sylvan Barnet, Pat Bellanca, and Marcia Stubbs (4th edition, available at Von's)
- *A Tale of Two Cities* by Charles Dickens (Penguin Classics edition, available at Von's Bookstore)
- *Persepolis* by Marjane Satrapi (instructions forthcoming)
- Printed copies of online readings (available on class website)
- A designated folder for turning in projects
- A stapler



Recommended

- A good college dictionary, thesaurus, and access to an MLA citation guide

Introduction

English 10600: Introduction to Rhetoric and Composition is a class which seeks to develop composition ability in a number of traditional and emerging mediums while exploring key rhetorical and analytical concepts. Our course utilizes the syllabus approach Documenting Realities which encourages students to not only explore the ways events can be analyzed and critiqued, but also participate in this process as we document and critique our own realities.

Although our primary focus will remain upon the written word, we will also be working with other forms of rhetoric. Ours is an age of information, and our modes of communication have been

irrevocably transformed by scientific advancements. Academic writing has expanded far beyond the basic essay and the inclusion of technology and visual elements to this course is meant to act as an additional challenge to your rhetorical, critical, and creative skills.

Over the next sixteen weeks we will discuss the researching techniques that will allow you to build solid foundations for your arguments, the rhetorical approaches that will permit you to tailor these same arguments to a specific audience, how to make stylistic changes, the proper citation and documentation of sources, how to receive, give, and evaluate pieces of constructive criticism, all while reviewing more familiar territory such as brainstorming, outlining, drafting, revising, editing and proofreading.

Conferencing

Half of the class is scheduled to meet with me in Heavilon 225 on Tuesdays, and the other half on Thursdays. Starting this Tuesday and Thursday you will each sign up for a 10-minute bi-weekly conferencing slot, creating a schedule we will begin next week and keep for the rest of the semester. The purpose of this arrangement is to give you the opportunity to discuss in a private any question or a concern you might have about this week's writing and/or reading assignment for the class.

Every conference session will require the completion of a (one-page, double-spaced) essay. You have three possible categories to draw your conference essay topic from. You may:

- Choose a paragraph or two from a writing assignment you would like to discuss and in your commentary essay explain what you're trying to do in that passage, how it fits into the rest of the piece of writing, and why you're concerned about it, or
- Bring a passage from this week's reading and in your essay focus on a particular aspect of the chapter you would like to discuss, or
- As an alternate option, conference essay questions will be posted weekly on the website. These questions are generally meant to be topics of last resort, not your first choice.

The length of your chosen passage (from either your writing or this week's reading) is entirely up to you, but please keep in mind the fact that we will have only ten minutes to discuss the aforementioned passage. The purpose of the typed commentary essays is to give you the opportunity to clearly sort out your thoughts and concerns in an effective manner so as not to squander the short time we will spend together discussing your work. Please note: if you do not bring your response essay, are late, or miss a conference, it will be counted as an absence. Lastly, it would be very much appreciated if all conference essays were dated.

Assignments and Grades

You will be given four major projects to complete this semester, several of which will include multiple parts, involve a variety of mediums, and, because of their complexity, require careful revision. Although these projects will be the main focus of the course, there will be additional requirements in the form of reading and writing assignments. These assignments' purpose is not to overwhelm you with work, but to help you think about and prepare the larger projects. These shorter pieces will be assigned on a regular basis; examples of such assignments could be a request for a brief analysis of a reading, an in-class discussion held in small groups, or peer-review work. Quizzes are given to assure reading comprehension and may be announced without warning if discussions consistently falter or if reading assignments are not completed.

Projects One, Three, and Four will be worth 20% of your final grade, and Project Two will be worth 15 % (20% x 3=60% and 60% + 15%=75%). The grades earned through short writing assignments, conference paragraphs, note checks, and quizzes will account for the next 20%. (Shorter assignments and quizzes will generally range between ten and thirty points.) The final 5% will be accrued via participation in class discussion. The four projects and this course's final grades will be calculated using the plus/minus system which—in this classroom—uses the following scale:

100 – 97	A+	76 – 73	C
96 – 93	A	72 – 70	C–
92 – 90	A–	69 – 67	D+
89 – 87	B+	66 – 63	D
86 – 83	B	62 – 60	D–
82 – 80	B–	59 and below	F
79 – 77	C+		

Attendance

For this course to be a success, participation is required of all students in discussions and writing activities. Because of the size of the class and, more importantly, the nature of the course, attendance is mandatory. You will be allowed four unexcused absences, after the fifth, your final grade will be lowered four percentage points. After six absences it will be six; after seven, eight points, etc. The only excused absences accepted are ones caused by illness, ordered court appearances, school-excused events, or funerals. If the reason for your absence does fall under one of these categories and should be considered excused you must present a note (from a doctor, court order, letter from the university, or obituary) verifying the cause of your absence; only after the presentation of this note will attendance records reflect the fact that your absence has indeed been excused. Although excused absences will be addressed on a case-by-case basis, if it becomes clear that there is cause for an extended absence it may become necessary to discuss your continued presence in this class with both your instructor and your academic advisor.

Because tardiness does not only affect the person who is late but also disrupts the concentration of the entire class, tardies can and will affect your grade. If you have not arrived by the time I call your name for attendance, you will be considered absent and it will be marked so on your attendance card. It is *your* responsibility to come to me at the end of class to ensure that your absence is switched to a tardy. Three tardies will equal one absence.

You should be aware that your instructor reserves the right to answer all phones that ring in this classroom. If you are here body but not in spirit—sleeping, doing other work, texting, perusing the internet for purposes unrelated to classwork during lab time, etc—you will be asked to leave and will be marked absent. You are also responsible for keeping up with the readings and participating in class. If you miss class, please keep in mind that you are responsible for making up the missed in-class work as well as any additional work assigned.

Because our class will often involve a great deal of discussion, it is important that it is a safe space, i.e., a place where people can speak freely (but respectfully) about their ideas without fear of harassment. Racist, sexist, homophobic, ableist etc. language has no place in our classroom and will not be tolerated. Anyone behaving in this way will be given a warning and then asked to leave.

One final note: the days we do peer critiques are days you are required to have a rough draft of your project. If you do not have a rough draft, you cannot participate effectively in class that day, and you will therefore be considered absent.

You may check your attendance records at any point during the semester.

Drafts, Late Work, and Extensions

Please note that drafts of major projects handed into your instructor for comments must be within a page of the minimum word and/or page requirement or they will not be accepted. Additionally: because drafts with comments (both the instructor's and your partner's in each peer critique) are expected to be handed in with the final draft of each paper, their absence will cause the subtraction of half a letter grade each day missing.

If you do not speak to me before the due date (and unless there are unforeseeable, extenuating circumstances, this should not be the day before the assignment is due), a letter grade will be subtracted for each day your work is late unless an agreement of an extension exists. You are permitted one extension per project.

While it is an unhappy truth that unexpected problems will manifest from time to time, it is doubtful that silence will improve the situation. Keep me informed and avoid not showing up to class the day a paper is due—it will still be considered late. Furthermore, as you all have access to the main Purdue server excuses along the line of “my computer ate my homework” will not be considered a blanket pass, so back-up your 106 files and do so frequently. While nearly every assignment will be expected to be physically turned (hard copy versions), I may, from time to time, request to see documents via email attachment.

Regarding essays and everyday assignments: weekly assignments are expected to be collected in class on the designated due date. If by chance you should happen to be absent on the day an assignment is due this piece of work will be expected to be handed in upon the day of your return. While assignments may be handed up to a week after the due date it would be wise to hand them in as soon as possible as a percentage of possible points will be lost for each day late.

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. The swiftest way to learn about changes in the course would be to contact me by email or check the course website.

Academic Honesty

To try to take credit of another person's work or to use this work and/or idea without properly acknowledging one's sources is a very serious matter and the consequences correspondingly harsh. Persons found guilty of plagiarism may expect to receive a failing grade for the piece of work in question, possibly the entire course, and could potentially face other disciplinary action including academic probation or expulsion. Proper citations of sources will be discussed in length in class, and if you are ever in doubt, please feel free to check with me.

For the complete definition of plagiarism as described by the Purdue English Department visit <http://www.digitalparlor.org/icap/studentguide>.

Rewrites

This course's first and third projects may be rewritten once each as long as they are handed in before the next one is due—see the dates on the tentative schedule below for the expected timeline. (Because of the nature of Project #2 and the due date of Project #4 it will not be possible for these pieces to be reworked.) It is also important to remember that a rewrite is not merely incorporating the corrections marked on the page, but a substantial reworking of the entire piece. In order to arrange the opportunity to rewrite a project you must inform your instructor within a week of an assignment's return and make a minimum of two appointments to see me outside of class in order to discuss the formulation of your strategy and a progress report during the actual re-writing process; these conversations cannot take place during our regularly scheduled conferences.

The rewrite grade will be averaged with the first attempt; a B is usually the highest possible rewrite grade. Rewrites *must* be turned in with the original graded version of the project.

Disability

If you have a disability that requires special accommodations, please see me privately within the first week of class to make arrangements.

Tentative Schedule (may be adjusted as necessary)

Week One, January 9-13

Monday: Introduction, syllabus and course discussion; purchase course texts from Von's Bookstore, print off and read the OWL introduction to rhetoric (see class website) for Wednesday and begin working on your diagnostic essay (due Friday)

Tuesday: Introduction to conferences and conferencing

Wednesday: Introduction to rhetoric discussion; finish diagnostic essay for Friday

Thursday: Introduction to conferences and conferencing

Friday: Rhetoric group activity, diagnostic essay due at the beginning of class; read chapters one and two from SGCW for Wednesday

Week Two, January 16-20

Monday: No Class—**Martin Luther King Jr. Day**

Tuesday: Conferences

Wednesday: Discussion of potential brainstorming strategies; read SGCW's chapter three, and "Learning from the Masters" (editorial introduction) found on course website and come to class well-informed regarding current events on Friday

Thursday: Conferences

Friday: Introduction and discussion of basic editorial structure; read batch #1 of sample editorials (found on course website)

Week Three, January 23-27

Monday: Begin editorial discussion, **Project #1 assigned**; consider potential project topics, read batch #2 of sample editorials carefully as well as Kamiya's "The Death of the News" (both found on course website) for Wednesday

Tuesday: Conferences

Wednesday: Editorial and news discussion cont'd; read both Lamott essays (found on course

website) and complete editorial dissection assignment for Friday, continue to work on editorial draft

Thursday: Conferences

Friday: Specific editorial class discussion, Lamott essays discussion; read blogging essays for Monday (all found on course website), and continue to work on editorial draft

Week Four, January 30-February 3

Monday: Web 2.0, blogs, bloggers, and blogging terminology discussion; work on draft, complete first draft of essay for Wednesday's peer critique

Tuesday: Conferences

Wednesday: Electronic in-class peer critique; read "Sister Revolutions" (on website) for Friday

Thursday: Conferences

Friday: **Column-posting day**, Introduction to the French Revolution via the American Revolution; begin commenting on columns and read Popkin's "The Origins of the French Revolution" and look over French Revolution timeline (both found on website)

Week Five, February 6-10

Monday: French Revolution intro cont'd; continue to comment on classmates' columns and work on revising own column (look through chapters four and five of the SGCW for additional assistance)

Tuesday: Conferences

Wednesday: Intro to Dickens, the Victorian novel, and the British Empire; read chapter one of ToTC (pages 5-7) and write expectations letter (both for Friday), continue commenting on classmates' columns

Thursday: Conferences

Friday: Opening discussion of *A Tale of Two Cities*; read all of Book the First ("Recalled to Life" or pages 5-53) for Monday and continue commenting on classmates' columns

Week Six, February 13-17

Monday: ToTC discussion; compile packet of Project #1, look over SGCW chapters eleven and twelve for Wednesday with homework assignment (TBA), and read ToTC 55-108 for Friday

Tuesday: Conferences

Wednesday: **Project #1 due at the beginning of class**, Editing review; finish ToTC reading for Friday

Thursday: Conferences

Friday: **Projects #2 & #3 assigned**, ToTC discussion; read SGCW chapters nine and ten for Monday and ToTC 108-194 for next Friday, begin thinking about Projects #2 & #3

Week Seven, February 20-24

Monday: Researching lecture; finish ToTC reading for Friday, work on Projects #2 & #3 design plan

Tuesday: Conferences

Wednesday: Bibliography and annotations overview; finish Project #2 and design plan for Project #3 for Friday, finish reading ToTC pages 108-194 for Friday

Thursday: Conferences

Friday: **Preliminary Design Plan for Projects #2 & #3 due at the beginning of class**, ToTC discussion; work on Project #2, and begin reading ToTC 194-254 for next Wednesday

Week Eight, February 27-March 2

Monday: In-class Project #2 work day; finish reading ToTC pages 194-254 for Wednesday

Tuesday: Conferences

Wednesday: ToTC discussion; continue working on Project #2, and start reading ToTC 255-359 for Monday

Thursday: Conferences

Friday: Research paper lecture; work on research paper, typed preliminary thesis statement and map due at the beginning of class on Monday, finish ToTC reading for Monday

Week Nine, March 5-9

Monday: **Thesis statement and map due at the beginning of class**, ToTC discussion; finish Project #2 for Wednesday

Tuesday: Conferences

Wednesday: **Project #2 Due**, In-class Project #3 work day; review ToTC 255-359 for Friday and bring printed copy of revised thesis statement to class on Friday (if requested)

Thursday: Conferences

Friday: ToTC discussion; work on research paper, finish ToTC reading 360-390 for Monday after Spring Break

Week Ten, March 12-16

Spring Break, No Class

Week Eleven, March 19-23

Monday: Final ToTC discussion; work on research paper draft and bring hard copy to class on Wednesday, begin considering ToTC reflection essay (due next Friday)

Tuesday: Conferences

Wednesday: In-class peer critique; finish polishing (complete) draft of research paper (including bibliography) to hand in on Friday for instructor's comments

Thursday: Conferences

Friday: **Complete Draft of Project #3 due in class**, Intro of visual analysis and graphic novels; work on ToTC reflection essay

Week Twelve, March 26-30

Monday: **Project #4 assigned**, Writing and Revision discussion; work on ToTC reflection essay

Tuesday: Conferences

Wednesday: Introduction to Iran and Iranian Revolution; read pages 3-46 of *Persepolis* for Friday, complete ToTC reflection essay for Friday

Thursday: Conferences

Friday: *Persepolis* discussion, ToTC reflection essay due; read pages 47-110 of *Persepolis* for Monday

Week Thirteen, April 2-6

Monday: *Persepolis* discussion; complete Project #3 (due in class on Wednesday) work on Project #4

Tuesday: Conferences

Wednesday: **Project #3 Due at the beginning of class**, Project #4 discussion; read *Persepolis* 111-153 for Friday, work on Project #4

Thursday: Conferences

Friday: *Persepolis* discussion; work on Project #4, *Persepolis* essay assigned, work on Project #4

Week Fourteen, April 9-13

Monday: Begin *Persepolis* viewing; work on Project #4, work on *Persepolis* essay

Tuesday: Conferences

Wednesday: *Persepolis* viewing cont'd; work on Project #4, work on *Persepolis* essay

Thursday: Conferences

Friday: Final *Persepolis* viewing; work on Project #4, work on *Persepolis* essay

Week Fifteen, April 16-20

Monday: **Begin Student Presentations and Audience Feedback**; work on Project #4, work on *Persepolis* essay (due on Wednesday)

Tuesday: Conferences

Wednesday: **Student Presentations and Audience Feedback**, *Persepolis* reflection essays due at the beginning of class; work on Project #4

Thursday: Conferences

Friday: Out of class work day

Week Sixteen, April 23-27

Monday: **Student Presentations and Audience Feedback**; work on Project #4

Tuesday: Conferences

Wednesday: **Student Presentations and Audience Feedback**; work on Project #4

Thursday: Conferences

Friday: **Student Presentations and Audience Feedback**; work on Project #4

Final Project (Project #4) Due between 9 a.m. and noon in HEAV 331A on Monday, April 30