



COLLEGE WRITING I (ENGLISH 1310/1311)

Fall 2010 | University of North Texas | Class Times:

Instructor: Staff | Email:

Office Hours:

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COURSE OBJECTIVES:

OVERARCHING QUESTIONS

- How are pressing concerns and commonplace values in our cultures and communities articulated textually?
- How can we invent textual and written responses that intervene meaningfully in the environment of our local, national, and global communities?

PRIMARY GOALS

- Learn to read the texts surrounding us rhetorically
- Develop strategies for inventing texts, shaping texts, and justifying texts in order to create dialogue and draw attention to issues that we want and need to address

DESIRED UNDERSTANDINGS:

- Rhetorical texts constantly circulate around us—often employing rhetoric in simple, yet effective ways
- Texts need not be “academic” to be effective or rhetorically sophisticated
- Each rhetorical text is invented and responds to:
 - Exigent needs and issues
 - Opinions and values common to a community, group, and/or culture
 - Expectations of logic and reason, emotion and passion, and character and authority
 - Anticipated forms, conventions, and styles
- Writers develop and employ *copia*—a large repertoire of styles, strategies, forms, and modes—in order to meet the expectations of audiences in diverse circumstances and settings
- Writers who engage, understand, and think critically about the perspectives, values, expectations, conventions, habits, and spaces of others can address their audiences effectively

GENERAL POLICIES FOR STUDENTS IN FRESHMAN WRITING COURSES

DEPARTMENTAL ABSENCE POLICY

The departmental absence policy for English must be maintained in all Freshman Writing classes. The policy is as follows:

Regular and punctual class attendance is required of all students, and poor attendance may prevent students from earning a passing grade in the course for the semester. The maximum number of permissible absences before a student automatically earns an “F” or “WF” in the course is determined by the schedule of the course:

- M-W-F (a class that meets three times a week): 7 absences
- T-TH (or M-W; a class that meets two times a week): 5 absences
- M (or any class that meets only once a week): 3 absences

ACCOMMODATING STUDENTS WITH DISABILITIES

The University of Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112--The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act, all instructors in the English Department will work with the Office of Disability Accommodations (ODA) to make reasonable accommodations for qualified students with disabilities. If you have such a disability, please inform your instructor within the first week of the semester and provide your instructor with a Special Accommodation Request Form (available from the ODA). Students needing assistance must be registered with the ODA; if you need to register with the ODA or otherwise contact that office, the ODA phone number is (940) 565-4323, and the office is located in the Union, suite 321.

(Note : Even though the departmental absence policy states unequivocally that instructors "will" drop students who accumulate more than the allowed number of absences with a WF or an F, instructors are the final judges of whether rare extenuating circumstances have occurred which legitimize exception to rule. It is the students' responsibility to keep track of their absences so that they don't go over the allowed number permitted for the course.)

EXCUSED ABSENCES FOR UNIVERSITY ACTIVITIES

In accordance with university policy, the only authorized absences are those due to participation in university-sponsored activities. Authorized absences must be approved in advance by department chairs and academic deans, and within three days after the absence, students must obtain an authorized absence card from the Dean of Students and present this card in person to their instructors. Students with authorized absences may make up the work missed or be given special allowance so that they are not penalized for the absence. All assignments and scheduled work must be turned in before or on the date of the excused absence.

EXCUSED ABSENCES FOR RELIGIOUS HOLIDAYS

In accordance with State law, students absent due to the observance of a religious holiday may take examinations or complete assignments scheduled for the day missed within a reasonable time after the absence. Travel time required for religious observances shall also be excused. Please see the UNT Student Handbook for information on which holidays or holy days are covered by this policy. State law also requires that students notify their teachers at the beginning of the semester if they expect to miss class on a religious holiday during the semester but want to make up the work missed. Students will be allowed to make up the work provided they have informed their teachers in writing within the first 15 days of the semester. Once again, all assignments and scheduled work must be turned in before the date of the excused absence. University policy requires that students provide their teachers with an official notification card issued by the university if they want to make up any in-class work they missed while they were involved in a university authorized activity.

UNEXCUSED ABSENCES

Absences due to other causes, such as illness, emergency, death in the family, car trouble, etc., are not authorized by the Department of English as excusable absences, and instructors in the Freshman Writing Program are therefore not authorized to excuse students for such absences (even with "official" notes from medical professionals, etc.). Please note that absences for reasons other than official university business or religious holidays will count against students' permitted absences for the semester and may also result in missed grades for quizzes, assignments, exams, or writing deadlines.

The following actions may also result in a student being counted as officially absent:

- Coming to class without an adequate draft on a day when a draft is due (for peer response or for an assignment)
- Showing up to class more than 10 minutes late
- Failing to attend a mandatory scheduled conference with the instructor

COURSE SCHEDULES AND DROPS IN THE FIRST TWO WEEKS

Students need to monitor their course schedule every day for the first two weeks of class in order to make sure that they have not been dropped from their courses by the registrar's office. Students who are dropped from classes for nonpayment of financial aid or other reasons will not be readmitted to the course; it is the student's responsibility to make sure that all of their financial records are in order so that they are not dropped.

For more information on UNT Add/Drop procedures, please visit the UNT Registrar's page at:
<http://essc.unt.edu/registrar/schedule/scheduleclass.html>

CLASS BEHAVIOR AND DISRUPTIONS

According to the UNT Student Code of Conduct (sect. V), the following actions are considered acts of misconduct and may subject a student to university discipline:

- Obstruction or disruption of teaching, research, administration, disciplinary procedures or other University activities, including public service functions or other authorized activities on or off University premises. Includes interrupting, hindering or preventing classroom instruction or other official educational activities from occurring intentionally through noise, acts of incivility, or other means.
- Physical Abuse, verbal abuse, threats, intimidation, harassment, coercion; and/or other conduct which threatens or endangers the health or safety of any person. Speech protected by the First Amendment of the United States Constitution is not a violation of this provision, although fighting words and statements, which reasonably threaten or endanger the health and safety of any person are not protected speech. Each allegation of a violation under this provision shall be reviewed in consideration of these factors.
- Disruptive activities as defined by Section 37.123 and 51.935 of the Texas Education Code, such as intentionally obstructing, restraining, preventing or attempting to prevent passage of individuals on campus or into/out of campus buildings by force, by violence or by the threat of same; seizing control of a building/portion of a building to interfere with an administrative, educational, research or other authorized activity; preventing participation in or the holding of a lawful assembly or attempting to prevent same by force/violence, by threat or by causing reasonable fear of force/violence; or disrupting an assembly in progress by one or more such means.

ASSESSMENT POLICIES

In this course, you will be assessed not simply for your ability to store and recite knowledge about rhetoric, but more broadly for your ability to understand rhetoric, as demonstrated through actions such as:

- explaining writing strategies, explaining common opinions influencing written arguments today, and explaining how rhetoric works in the texts around you
- interpreting texts through rhetorical analysis
- applying rhetorical strategies in written arguments and textual analyses
- situating your writing in the context of other values, experiences, and opinions
- listening to ideas, opinions, issues, and perspectives brought to the rhetorical moment by others
- engaging in writing self-reflectively, demonstrating awareness of personal limitations, prejudices, and values

PLAGIARISM AND ACADEMIC DISHONESTY:

The UNT Policy Manual defines plagiarism as: “(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials.” (18.1.11). Students in all Freshman Writing courses need to be aware of the strict policies against plagiarism and academic honesty enforced by UNT and by instructors in the Department of English. All writing in Freshman English courses must be original, and all uses of other writer’s material (i.e., for the purposes of research based argumentation) must be acknowledged and clearly cited in any writing submitted for a grade.

The consequences for plagiarism at UNT are severe, and may include failure for the course, loss of scholarships, and in some cases dismissal from the university. Please talk with your instructor if you are unsure about whether or not something you are doing in your writing might be identified as plagiarism. If your instructor believes that something you have written has been plagiarized, you will be notified of the allegations in writing and asked to meet with your instructor and respond to your instructor’s arguments. After hearing your response, your instructor will decide on a course of action and notify you in writing of any penalties or other consequences. In most cases, your instructor will also send a copy of the allegations and sanctions to the Academic Affairs office. Please note that instructors in the English Department are authorized to fail students for an assignment or for the course if they judge that an assignment is knowingly or negligently plagiarized. Students have the option of appealing the decision of their instructor in writing to the Assistant Chair of the Department of English within 5 days of the instructor’s decision.

For more information, please see
<http://www.vpaa.unt.edu/academic-integrity.htm>

ASSIGNMENTS:

ASSIGNMENT SEQUENCE

- Commonplace book (ongoing) → Progymnasmata exercises
 → Imitation Exercises → Textual Artifact Project

COMMONPLACE BOOK (SEE ARCS 324)

- The commonplace book is space for you to take an active and focused interest in the commonplace values, beliefs, forms, and dominant strategies that you see in the culture around you. In order to create your commonplace book, you will keep a running list of quotations, snippets, summaries, and observations about topics related to the secondary text you are studying in the course. For each entry, it is suggested that you jot down your thoughts about the text at hand, amplifying any observations about the audience, purpose, and form that seem relevant. Ultimately, the commonplace book will serve as the grounds for your justification of the audience, purpose, and forms of your final project. The commonplace book is also useful tool for helping you learn to expand the copia of examples, values, strategies, and data that you need to draw on when arguing or explaining.

PROGYMNASMATA

- The Progymnasmata exercises are designed to draw you into increasingly complex ways of understanding and using textual strategies in order to affect an audience. It is essential that you understand writing as a complex and dynamic engagement with different purposes and audiences, and not only as a series of repeatable forms, patterns, or rules. Overall, these exercises structure the writing course by leading you to explore the uses and limitations of rhetorical and invention strategies. Each Progymnasmata exercise should lead help encourage you to ask questions of “how”? How do the textual strategies and forms of the Progymnasmata work? What are the limits of their usefulness? Each exercise should emphasize the following three rhetorical moves:
 - First, **analysis**: you will focus on examples of the Progymnasmata strategy (i.e. “fable,” “proverb,” etc.) that you find particularly convincing as it circulates within your community or culture. Examples may be drawn from your own experiences and observations, as well as from the secondary text used in the course. You will break down the strategy, asking how it works for a specific purpose and a specific audience. What does this strategy make possible in its unique context? What does this strategy prevent from being seen or heard?
 - Second, **invention**: you will re-deploy the Progymnasmata strategy for your own purpose and audience. Focusing on your own topic of interest, you will attempt to use the Progymnasmata strategy in ways that an audience interested in your topic would find convincing. The goal here is to isolate a particular rhetorical strategy to explore and experiment with in the context of the project you are developing.
 - Third, **revision**: you will track how the Progymnasmata strategy changes and alters as you apply it to a new purpose, audience and situation. The goal here is for you to be able to think about the significant work it takes to adapt a rhetorical strategy to a different context. Questions of “how” the strategy works are particularly important to ask. How does this strategy make it easier to write about some aspects of the topic and not others? What is difficult to convey using this strategy?
- The Progymnasmata sequence for this course moves through:
 - **Fable or Tale** (ARCS 31): exercises skills in narrative

COURSE TEXTS:



Primary Textbook:

- Ancient Rhetorics for Contemporary Students (ARCS); Crowley/Hawhee; ISBN: 0205574432

Secondary Text:

- PostSecret, Found, or Mortified (include ISBN)

Handbook:

- EasyWriter, Wadsworth, or Little, Brown (include ISBN)

REQUIRED MATERIALS:

In addition to your course textbooks, you will need a notebook, journal, or binder to use for the Commonplace Book assignment (see below).

MAKEUP/LATE ASSIGNMENT POLICY:

As a rule, late work for this course will not be accepted. Any quizzes or in-class exercises missed for any reason cannot be made up for points once missed. Additionally, all written assignments must be turned in at the beginning of class on the day that they are due in order to be counted for credit. If you know in advance that you will need to be absent for a class period, make arrangements with your instructor at least two weeks before the scheduled absence.

- **Chreia or Proverb** (ARCS 66): exercises skills in amplification
- **Common-Place** (ARCS 154): exercises skills in observation
- **Comparison or Character** (ARCS 231): exercises skills in comparison/contrast
- **Description** (ARCS 264): exercises skills in description

EXERCISES IN IMITATION

- These exercises can be useful for drawing out your critical reflection on how particular forms, styles, and rhetorical strategies are used to affect audiences in strategic ways. The specific use of imitation exercises might include:
 - Imitating a particular visual/textual combination drawn from secondary texts (i.e. a “postcard”)
 - Imitating the tone or cadence of a specific prose passage
 - Imitating the complex sentence structure of a particularly compelling introductory paragraph from an essay
 - Translating a highly technical idea into more commonplace language
- In all cases, the purpose of this exercise is not to “master” any particular form or style, but rather to draw attention to questions of how and when the particular text might be useful (and how and when it might not be useful).
- ****Please note that these exercises are not designed to encourage you to copy other writers’ information. Rather, imitation exercises help you become familiar with ways in which skilled writers have used rhetorical strategies and styles for deliberate effect. If you are confused about the differences between rhetorical imitation and plagiarism, please ask your instructor for more information.**

TEXTUAL ARTIFACT PROJECT

- **Overview:** The Textual Artifact Project will be the capstone writing project for the course and will require you to draw on all of the textual rhetorical strategies that you have been exploring (kairos, commonplaces, ethos, pathos, arrangement, and style). An *artifact* is any combination of words, images, and sounds that represents the values and ideology of a group of people. Artifacts provide a tangible way to read the way that a person or group “argues” for a particular value or ideal.
- **Objectives:** For your artifact project, you will be creating a “text” (using images, words, and other textual elements) that “argues” for a particular value or ideal that is important to you and exigent to your community. The goal of the artifact project is simple: you will (1) produce a textual artifact that is focused on a major theme or important issue drawn from the secondary source you are reading and you will (2) intelligently analyze your own rhetorical choices. Achieving this goal requires you to justify sophisticated rhetorical decisions about how the texts you produce will be effective for a specific audience, purpose, and context. Overall, the Textual Artifact Project involves three interrelated “products”:
 - First, a sophisticated **analysis** of the audience and purpose of the project. This analysis needs to explain why there is an exigent need for your artifact, how you will be invested in the artifact, and how the artifact will impact the audience. The justification for the audience and purpose of the project should be grounded your observations from your Commonplace Book (see above), as well as from your experience in “inventing” texts using strategies of kairos, commonplaces, ethos, and pathos.
 - Second, **invention** of the textual artifact itself. The textual artifact should demonstrate sophisticated

GRADING POLICY:

Grading for this class is designed to reflect an assessment of students’ overall understanding of rhetoric in accordance with the assessment policies listed on p.3 of the syllabus.

Specifically, grading for the course will break down according to the assignments listed below. (Keep in mind that the particular percentage point values are subject to change.)

- Textual Artifact Project (30%)
- Imitation Exercises (10%)
- Progymnasmata exercises (20%)
- Commonplace Book (10%)
- Quizzes, Discussions, In-class assignments, and participation (20%)
- Final Exam (10%)
- **TOTAL: 100%**

RUBRICS AND SCORING SYSTEMS:

For the purposes of this course,

- “A” work will constitute a final score of 90-100% of total points, and will represent an overall response that is impressively sophisticated and illuminating: inventive, balanced, justified, effective, mature, and expertly-situated in time and context
- “B” work will constitute a final score of 80-89.99% of total points, and will represent an overall response that is thorough and systematic: skilled, revealing, developed, perceptive, but not unusually or surprisingly original
- “C” work will constitute a final score of 70-79.99% of total points, and will represent an overall response that is acceptable but limited: coherent, significant, and perhaps even insightful in places, but ultimately insufficient in organization, articulation, perception, and/or effectiveness
- “D” work will constitute a final score of 60-69.99% of total points, and will represent an overall response that is incomplete and severely lacking: incoherent, limited, uncritical, immature, undeveloped, and overall not reflective of the performance expected of UNT undergraduates
- “F” work will constitute a final score of 0-59.99% of total points, and will represent an overall response that is unacceptable.

understanding of how different textual strategies work together to make an audience receptive to the ideas intended by the student-inventors. In creating these textual objects, you will need to think carefully about all rhetorical decisions, from the “opportune moment” the project creates, to the emotional affect of the project, to the commonplace ideals and values taken up by the project design. The artifact itself will be assessed as part of your understanding of textual rhetoric.

- Third, **critical reflection** on the scope and limitations of the project. This final element of the project will take the form of a traditional written argument that situates the textual artifact within the context of larger questions about how texts function rhetorically in our contemporary scene and society. You will analyze how the choices you have made in your artifact project “fit in” with wider values, commonplaces, and dominant forms that you have been observing in you Commonplace Book over the course of the semester. The goal for this final stage of the project is to look at how writing provides a specific, though limited, way of intervening in the world around us. You will answer this larger question by appealing to what you have learned through the attempt to create your own artifacts using the textual strategies of rhetoric learned in the course.

ASSIGNMENT/READING SCHEDULE:

****Notes****

*Schedule subject to change

*All readings and assignments are DUE at the beginning of class on the date indicated

Abbreviations:

ARCS=Ancient Rhetorics for Contemporary Students

PG=Progymnasmata Assignments (from the ARCS text)

RA=“Rhetorical Activities” (from the ARCS text)

ST=Secondary text (i.e. PostSecret)

| WEEK | TOPIC | IN-CLASS ACTIVITIES | ASSIGNMENTS DUE |
|--------|---|--|--|
| WEEK 1 | Course introduction (ARCS Ch. 1) | <ul style="list-style-type: none"> Discuss: what is rhetoric? Discuss: “opinion” (ARCS 15) and “ideology” (ARCS 19-26) In-class writing: begin “commonplace” book Activity: Developing “copia” (ARCS 27) Collaboration: RA #5 (ARCS 30) | Homework: begin PG Fable/Tale (ARCS 31-42) Homework: bring in current event articles |
| WEEK 2 | Kairos (ARCS Ch. 2) Key Questions: Kairos How do urgent and immediate issues shape the texts around us? How can I respond in writing to issues that are urgent and timely for an audience? | <ul style="list-style-type: none"> Collaboration: read Fables/Tales Discuss: what is kairos? Collaboration: explaining kairos together Discuss: kairos and invention Activity: generating kairos from homework articles Activity: inventing proverbs In-class writing: Chreia/Proverb | ** PG: Fable/Tale due Homework: Chreia/Proverb Homework: Read part I of secondary text |
| WEEK 3 | Kairos | <ul style="list-style-type: none"> Collaboration: read chreia/proverbs Discuss: kairos and power (ARCS 61) Activity: Visual map (see ARCS 64, RA#3) In-class writing: rewriting perspective on current issues Discuss: secondary text Activity: generating kairos and secondary text In-class writing: analysis of secondary text | ** PG: Chreia/Proverb due |
| WEEK 4 | Commonplaces (ARCS Ch. 4) Key Questions: Commonplaces | | ** Imitation Exercises I |

| | | | |
|----------------|---|--|---|
| | <ul style="list-style-type: none"> How do the tacit beliefs, values, and opinions shared among groups impact the way that a text is received? How do the textual strategies I use draw out important values common to my audience and/or culture? | | |
| <i>WEEK 5</i> | Commonplaces | | ** PG: Common-Place due |
| <i>WEEK 6</i> | Ethical Proofs (ARCS Ch. 6) Key Questions: Ethos <ul style="list-style-type: none"> How does the character of a text, audience, or author affect the way a text is received? How do I establish my character through textual strategies? How do grammar and mechanical issues shape my ethos? | In-Class Grammar and mechanics review: grammar as “ethos” (ARCS 212-228) | |
| <i>WEEK 7</i> | Ethical Proofs | | ** PG: Character/Comparison due |
| <i>WEEK 8</i> | Ethos and Grammar (“Voice and Rhetorical Distance”— ARCS 212) | | ** Imitation Exercises II |
| <i>WEEK 9</i> | Passionate Appeals (ARCS Ch. 7) Key Questions: Pathos <ul style="list-style-type: none"> How do emotional attachments affect the ways in which issues are framed? What textual strategies can I use to make my audience more or less passionate about an issue? | | ** PG: Description Due |
| <i>WEEK 10</i> | Passionate Appeals | | ** Imitation Exercises III |
| <i>WEEK 11</i> | Student Conferences | | |
| <i>WEEK 12</i> | Arrangement (ARCS Ch. 9) Key Questions: Arrangement (ARCS Ch. 9) <ul style="list-style-type: none"> How do the physical arrangements of texts affect the way that we read and understand their content? How can I keep the attention and interest of my audience through the organization and arrangement of my ideas? | | **Textual Artifact Project— Analysis Due |
| <i>WEEK 13</i> | Arrangement | | |
| <i>WEEK 14</i> | Interactive revision (workshop): Artifact project | | **Textual Artifact Project— Invention Due |
| <i>WEEK 15</i> | Reflection and revision | | **Textual Artifact Project— Critical Reflection Due |
| <i>FINALS</i> | Final Exam: In-class artifact analysis | | |