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***TEACHING PORTFOLIO***

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**MADISON JONES  
AUBURN UNIVERSITY**

**FALL/SPRING 2013-2014**

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\*\*THE APPENDIX IS ONLY ACCESSIBLE IN THE PASSWORD PROTECTED VERSION OF THIS PORTFOLIO. FOR COMPLETE ACCESS, CONTACT [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu).

# Teaching Philosophy

Madison Jones

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*Power is anything that tends to render immobile and untouchable those things that are offered to us as real, as true, as good.* —Michel Foucault

As a teacher, I provide students with the means to connect to the world around them through communication and interpretation. I challenge students to think of communication as participation in a discourse community in which responsibility is the core value. Student writers' needs are best served by active participation in the making of knowledge. This means that in my classroom I encourage students to display professionalism in their writing assignments and academic life, to develop reading and editing groups, to converse and collaborate on certain assignments, but most importantly to create realistic expectations for their writing and participation in the classroom. I am interested in ecological approaches to teaching writing. I see my work as teaching students that composition is a process of making and refining meaning, with each its facets, features, and steps existing as part of a larger system of communication. I have been greatly influenced by the theory of ecocomposition in the work of Margaret Syverson, Byron Hawk, and Sidney Dobrin, among many others.

I believe in an interdisciplinary approach to teaching writing, one based on creativity, inquiry, and critical thinking. Technology is an essential component of my pedagogy because it allows students to connect to writing communities in manifold ways. Reading and writing on blogs gives student writers access to civic and academic discourse. In *The American Scholar*, Emerson said that college educators "can only highly serve us when they aim not to drill, but to create; when they gather from far every ray of various genius to their hospitable halls, and by the concentrated fires set the hearts of their youth on flame." And I see the role of the instructor as one who encourages and invigorates student interest. To me, this means a decentered classroom which relies heavily on student input and is facilitated by the teacher. In such a classroom, participation is essential to a productive learning experience, and so I place a great deal of importance on self-reliance. This means that I expect students to participate in their learning community by coming to office hours and demonstrating enthusiasm in lively class discussions.

To help them recognize and evaluate the rhetorical situation of texts, I encourage students to think about writing as a "space." The concept of physical locations, a critically underrepresented aspect of *kairos*-based argumentation, provides an interesting way to introduce discourse communities. Different locations have different restrictions and advantages, and by thinking about writing in terms of a discernable place—a context—students were able to isolate and demonstrate mastery of concepts like rhetorical analysis, evaluation of ethos, argumentation, logic and fallacies. My experiences as a teacher and a student have lead me to believe that students are more engaged when they are able to use their own interests to guide research and writing projects. I work to make my classroom reflect the diverse discourse communities the students share. Part of my job, then, is to

help students achieve self-reliant writing skills, but I must also endeavor to make the classroom accessible to them. Because of this, I advocate open access or GNU pedagogy. Classroom resources like *Writing Spaces*, a digital textbook, drastically reduce the cost of learning materials. These tools also allow me to immediately advocate technology in the classroom. I also incorporate class blogging and other means of establishing a dialogic outside the physical environment of the classroom. This also helps decenter the classroom, giving students a chance to express themselves in a safer, less intimidating space while simultaneously reinforcing process-writing, revision, and peer feedback.

Participating in a community of blogs connects students in a networked learning environment that extends to the texts and writers we engage. It also helps foster an understanding of fluid circulation in the writing process. Without connecting to writing, students lack access to the means of creativity in the production of information. The rigid finality of texts as products and writers as authors disenfranchises student writers, but a networked, interdisciplinary, and creative approaches to composition allow students to see the forest *and* the trees. Through blogging, students are empowered. They compose in a genre in which they have access to the tools and models they need to create. As a creative writer, I believe that *poiesis*, the urge to make, is a vital part of voice and participation in civic discourse. As an editor and publisher, I strive for information ecology. In the classroom, this means that I want to encourage creativity and free expression. In the age of new media, creativity is capital. It is my hope that students gain from my class not only the research and argumentative skills they will need in their future courses and work, but that they will take away some sense of self-reliance, of wonder, of inquiry.

## **COMPOSITION 1100 MATERIALS**

**English 1100 SYLLABUS: Composition 1**  
Section 71 · 2222 Haley Center · MWF · 3:00-3:50

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Instructor: Madison Jones  
Email: mpj0003@tigermail.auburn.edu  
Front Office Phone: (334) 844-4620  
Class Blog

Office: 8054 Haley Center  
Office Hours: 4:00-5:30 (W&F)  
*Additional Meetings by Appointment*

**Course Description (English 1100)**

English 1100 focuses on what analytic writing *is* and what analytic writing *does*. In the academic, professional, and civic worlds we use writing to communicate, inform, persuade, investigate, and live together in communities. In fact, writing is considered so fundamental to living successfully that it is a staple of general education requirements on college campuses across the United States. English 1100 is the first of two required courses at Auburn University that prepares students for both the demands of academic life and life beyond the college degree. We will spend the semester reading, writing, analyzing, reading arguments, and making arguments together.

**Course Objectives**

The course works to help students develop their written communication skills. Particularly the course is designed to:

- Develop students' abilities to understand the socially transformative power of writing and to use writing practices and processes for inquiry, learning, critical thinking, and communicating.
- Develop students' abilities to comprehend, critically evaluate, and appropriately address rhetorical situations.
- Develop students' abilities to analyze and create arguments, including the abilities to identify basic rhetorical features of an argument and to situate their own arguments in relation to those of others.
- Develop students' abilities to flexibly use methods of rhetorical invention, approaches to drafting, and strategies for substantive revision.
- Develop students' abilities to critically evaluate their own and others' work and to collaborate effectively with other writers throughout the writing process
- Develop students' abilities to understand and act with the affordances available for both print and electronic composing to draft, review, revise, edit, and share texts.

- Develop students' knowledge of genre conventions and abilities to control the surface features of their writing, including sentence structure, syntax, grammar, and punctuation.

### **Description of a Class Inquiry – Optional in 1100/Required in 1120**

English 1100 is an introductory composition class focusing on skills required for effective writing in a variety of contexts. The main object of study in this course is analytic writing itself – strategies for analysis, methods for rhetorically analyzing texts, etc.

### **Required Texts**

*Writing Analytically*

*Writing Spaces* (Online)

*Purdue Online Writing Lab*

*Writing Spaces Handbook* (Online)

Regular access to a networked computer is vital to your participation in this class.

Student e-mail and Canvas accounts (required). I try to respond within a few hours to any emails, though if they are sent after 7:00 pm, they will be responded to the next day.

I will ask you to print PDFs from Canvas on occasion, so you must have access to a printer or funds to cover printing at the library, otherwise you must be able to access and modify the .pdf from your personal device (i.e. laptop, tablet &c.).

### **Required Materials**

1. Auburn University email and Canvas account. I also recommend downloading the Canvas application available for smart phones, tablets, and such.
2. Approximately \$75 for printing course materials from Canvas and online sources when necessary.
3. Digital storage space (USB flash drive, hard drive, or cloud storage).
4. Daily access to a networked computer – either your personal computer or a campus computer.

### **Other Policies**

Be present and prepared for every class. This means you should have the necessary assignments completed on time and any materials you need ready for each class.

Please turn off/silence and put away all cell phones and electronic devices before class begins. Laptops are welcomed in class, but are to be used for class assignments only. If you are using your laptop for purposes unrelated to the class, I may suspend the privilege.



Our classroom should be a place where we all feel comfortable sharing our ideas and learning together. In order to create an open and respectful classroom, every person should strive to be considerate of all members of the class at all times by exhibiting polite and appropriate behavior.

The AU Classroom Behavior Policy is strictly followed in the course; please refer to the *Student Policy eHandbook* at [http://www.auburn.edu/student\\_info/student\\_policies/](http://www.auburn.edu/student_info/student_policies/) for details of this policy.

### Grading Scale

The University scale for final grades is based on a scale of ten-point increments (A=90–100, B=80–89, C=70–79, etc.). In this class, formal essays will be based on the following plus/minus grades:

A+ 98	B+ 88	C+ 78	D+ 68
A 95	B 85	C 75	D 65
A- 92	B- 82	C- 72	D- 62

### Grade Distribution

Essays: 80%

You will be writing four essays in this course. The weight of each essay is as follows:

Essay 1: 15%

Essay 2: 20%

Essay 3: 20%

Essay 4: 25%

Participation/ Other Assignments: 10%

This percentage of your final grade will be determined by various smaller assignments and tasks you will complete throughout the semester (blog posts, in class assignments, reading responses, unannounced reading quizzes etc.) and your valuable and respectful participation in class (discussion, peer review, group work, etc.). Of course, your attendance will figure into the participation part of your grade since participation requires actively contributing to class.

Final Exam: 10%

The final portion of your grade will be the final exam. The exam will be on **Thursday, December 12<sup>th</sup> from 4:00 pm-6:30 pm** in our classroom (Haley Center 2222). I will provide you with more details of the final later in the semester.

### Late Essay Policy

If you submit a late paper, one letter grade will be subtracted from the total grade for each day the paper is late. For example, if the paper is two days late, the highest possible grade it could receive would be a C+.

Additionally, **one** paper may be rewritten under the following conditions:

- 1) The paper has received a grade of C+ (78%) or below. **Note:** the paper must also have received a grade above a 0%.
- 2) The student has met with me during office hours to schedule and discuss the rewrite **before** starting on the revision.
- 3) The student agrees that she or he must make significant changes to the paper, going beyond lower order concerns (LOCs), such as "fixing" the typos and other errors, to address higher order concerns (HOCs) such as effective organization, thesis, development, and transitions. We will talk more about LOCs and HOCs in-class.
- 4) The paper was **not** originally turned in late.

### **Format for Writing Assignments**

Each assignment will have specific instructions, including a grading rubric which I will provide you with, but in general, all student essays should be typed or printed from a word processor on an 8 inch by 11 ½ inch document. The paper should have 1 inch margins all around and be double spaced. On the first page, in the upper left, you should type your name, my name, the course number, and the date. Your last name and page number should be typed in the upper right of all pages. The title of the paper should be centered. MLA or APA format is acceptable for essays. The preferred font is Times New Roman, 12 point. You are welcome to format your paper in another professional style, but please consult with me first.

The *Purdue Online Writing Lab* is an excellent resource for grammar, format, and documentation questions. Purdue's OWL can be found at <http://owl.english.purdue.edu/owl/>.

Writing Spaces has an online formatting handbook we will also be incorporating into our class. <http://writingspaces.org/content/web-writing-style-guide-10-ava>

### **Participation Statement –**

English 1100 uses a writing studio approach to strengthen your writing skills. Similar to an art studio, our classroom will run like a writing studio in that it serves as a workspace for invention, creation, and practicing of technique. Students in a writing studio work individually, but also often work collaboratively. Collaborative work, both group work and class discussion, fosters a tight-knit community in which we all, both students and the instructor, contribute to, and are responsible for, creating a rich learning environment. As a result, participation is essential in this course. The studio approach also means that we are constantly *at work* in the classroom, generating new writing, tinkering with writing we've already drafted, sharing

strategies for improving some writing we are looking at together, etc. I also expect you to be professional within this studio community, arriving for class on time and with all the things you need (the assigned readings either physically or digitally, organizational tools like your calendar, class handouts, and such at hand). I expect you to respect the general rules of academic decorum (use technology to help you accomplish tasks rather than distract you, silence your devices, be a generous listener who works to understand the ideas other share, suspend any disbelief about any assignments or tasks I ask you to try, etc.). I expect you to manage shifting class schedules, due dates, and assignments on your own. If you miss class for some reason, use your resources to figure out what you missed (email me, email a friend from class, etc.). If you merely don't detract from our classroom community throughout the semester, you should expect a C in participation. If you contribute and participate in the community, engaging with the work of a studio classroom consistently, you should expect an A in participation.

### **Student Writing**

All works written in this course are generally public. You will be asked to share them with peers, me, and when you use online writing tools later in the course, much of the world. If you have concerns about this, let's talk.

### **Attendance**

It is essential to be on time and present for every class to successfully complete this course. I cannot over-stress the importance of regular attendance. In class, we will be engaging in discussions, learning how to carefully read and analyze texts, participating in peer review, and working on other activities essential to completing your assignments and learning the skills you will need beyond Composition I.

Our class meets MWF 3:00–3:50. Class will start on time. If you must miss class, you need to provide appropriate documentation in order to receive an excused absence. Please turn in an excuse, if you have one, for any absence you would like to be considered excused **immediately** and try to make arrangements for missed work **as soon as possible**. Please, do not give me your only copy of the excuse; make a **copy** for each class and **save the original** for your own records. I am not responsible for lost excuse notes or poorly kept records. A description of excused and unexcused absences can be found in *The Tiger Cub*. If you miss class for any reason, it is your responsibility to notify me of your absence, prior to class if possible, and find out what you missed. Email is the acceptable method of contact for absences. Unless given special permission due to an excused absence, you are expected to submit all assignments on time on the day an assignment is due, even if you are absent from class that day.

You are allowed **four** unexcused absences. Upon the fifth unexcused absence, you will receive an FA (failure due to absences) at my discretion. Frequent absence from this class will likely

hurt your grade as you will miss valuable instruction, collaborative activities, and participation opportunities. Please watch all of your absences carefully. In addition, three tardies (arriving five or more minutes after class begins)/ early departures from class will equal one **unexcused** absence.

As part of reviewing and revising your essays, some class periods may consist of student/teacher conferences. These conferences are very important and beneficial for you to receive feedback for your papers before revising them and turning in your final drafts. Conferences will take the place of regular class meetings throughout the semester as reflected in the course schedule. Thus, you are required to attend conferences and arrive at the time you sign up for. **An absence from a conference will equal an absence from class.**

### **Communicating with Me**

You can reach me at [mpj0003@tigermail.auburn.edu](mailto:mpj0003@tigermail.auburn.edu) regularly. Email is the most effective way to communicate with me outside of class. (While Canvas has a messaging function, the most reliable and direct way to reach me is through the auburn email system.) There are times throughout the semester when I will require you to submit materials digitally. I will also often send updates, outside of class, to your Auburn email account. I expect that you'll retrieve your email messages regularly throughout the week and manage your digital life. If for some reason you are ever unable to turn in an assignment through Canvas, email me to let me know about the problem and send the work as an attachment.

### **Computer Access**

Auburn University does not require incoming students to purchase or own a laptop computer. However, it is highly recommended for all students to have access to an 802.11n Wi-Fi enabled laptop or tablet device. Many acceptable devices are available at a discount to Auburn students. For more information, see the [OIT Student Survival Guide](#).

If you are unable to obtain access to a laptop, please arrange a meeting with me during the **first week of class** so that we may discuss other options such as doing online work in the numerous computer labs available to Auburn students and how to print and prepare materials for in-class responses and writing activities.

### **Office Conferences**

Think of my office as an extension of the classroom and use my office hours and/or email to discuss any aspect of the course: problems, questions, projects you're working on, ideas you wish to develop, strategies you'd like to try, and so on. There will be some required conferences in this course. You are always welcome to attend my office hours – and ask for additional

appointments if needed. I expect you to confer with me about any problems, questions, writing concerns, or topic ideas on a regular basis. I'm your writing coach inside the classroom – and in my office as well.

### **Miller Writing Center**

The Auburn University Miller Writing Center is free and available for students who desire feedback on their writing. (We can *all* use extra feedback on our writing.) Keep in mind, however, that while the tutors are there to help you with your assignments, they are not there to complete your assignments for you. Thus, when you schedule a meeting, make sure to have a list of questions, your essay, and documents like writing prompts with you when you actually meet. Taking these simple steps will help you and the tutors make the most of your time working together.

A number of other student services are available to you, including, but not limited to, Academic Support Services (334-844-5972) and Student Counseling Services (334-844-5123).

### **Academic Honesty**

Plagiarism is a complicated issue. If you have not done so already, find the Academic Honesty Code in your Tiger Cub and read it. You can locate a digital copy at the following address: <[http://www.auburn.edu/student\\_info/student\\_policies/](http://www.auburn.edu/student_info/student_policies/)>. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

### **Students with Disabilities**

Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to make an individual appointment with the instructor during the first week of classes – or as soon as possible if accommodations are needed immediately. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT).

### **Early Alert Grade System**

You will receive an Early Alert Grade one week prior to mid semester (31st class day). The Early Alert Grade represents your current performance on class work graded at that point in the semester. Check the grading scale for this course so that you are aware of what percentage of the total points is represented by your Early Alert Grade. If your Early Alert Grade is a "D", "F", or "FA" you will receive an email from the Retention Coordinator. Early Alert Grades can be viewed by logging into AU Access and opening the *tiger i* tab. Select "Student Records" and open the "Midterm Grades" window from the drop down box. If the grade seems inaccurate,

please contact the instructor.

### **Emergency Contingency Statement**

If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.

### **Withdrawal from the Course**

Following University guidelines, students who wish to withdraw from a course with a grade of "W" can do so, without penalty, before mid-term. After mid-term, students cannot drop a course unless exceptional circumstances exist, with the approval of the Dean and a signature from the instructor indicating whether the student was passing ("WP") or failing ("WF") the course. **X is the last day to withdraw from university courses with no grade penalty, but a W instead.**

### **Grading Criteria & Policies for Essays in ENGL 1100**

#### **The "A" Essay**

The "A" essay demonstrates the writer's ability to address rhetorical situations in innovative, creative, and perceptive ways. The writing is more than above average; it is exceptional. The purpose is distinguished by some depth or breadth of insight; all support offered is interesting, relevant, and boldly thought-provoking. The organization is not only coherent but marked by appropriateness to the specific rhetorical situation, and the transitions show sophistication and originality. The writing exhibits finesse on the writer's part in matters of style, diction, and usage. There are no grammatical errors.

#### **The "B" Essay**

The "B" essay demonstrates the writer's ability to address the rhetorical situation beyond mere competency. The writing goes beyond the basics in the following ways: the point is original and/or more exciting for the reader; the organization is clear and appropriate, the transitions are sophisticated and/or original, and the support offered is more than adequately substantive and/or relevant. The style and tone reflect more attention to rhetorical concerns and the readers' needs; the writer has used a more sophisticated and varied sentence structure throughout. The work is relatively free of distracting grammatical errors.

#### **The "C" Essay**

The "C" essay demonstrates the writer's ability to address the rhetorical situation competently. There is adequate support of a recognizable point; the paper meets the minimum page requirement of the assignment. The organization is logical but may at times be formulaic or not appropriate for the audience. Transitions may be formulaic in nature. The tone and style are

appropriate though not exceptionally engaging to the audience. The papers are readable; the reader does not encounter awkward sentence structures or wording. There are few errors in usage and mechanics. A grade of "C" means that your writing is "good" in the sense that you are able to write at the level of competency expected of you by the University.

### **The "D" Essay**

The "D" essay indicates the writer's ability to address rhetorical situations somewhat competently, but the writing contains weaknesses and/or errors that mark it as less than what is expected in one or more of the following ways: The purpose is confused or too general; the support offered is vague, unconvincing, inaccurate, irrelevant or too narrow in focus; the organization is confusing or unsuccessful; the style, voice or tone is inconsistent or inappropriate; the sentence structure is difficult to read or inappropriate. Numerous mechanical and grammatical errors hinder the readers' ability to understand the text.

### **The "F" Paper**

The "F" essay fails to address the assignment or contains weaknesses in one or more of the following ways: there is little or no awareness of the rhetorical situation or purpose; there is no support; the essay is unorganized and logically flawed. There is no sense of tone or voice. The sentence structure is very difficult to read or inappropriate. There are substantial errors in grammar and usage.

Dec. 14	Graduation
<b>Quick Calendar*</b>	
Aug. 21	Classes Begin
Sept. 2	Labor Day
Sept. 11	15 <sup>th</sup> Class Day*
<b>Sept. 20</b>	<b>Paper One Due</b>
Oct. 10	Mid-Semester (36 <sup>th</sup> Class Day) Early Alert Grades available on AU Access
<b>Oct. 14</b>	<b>Paper Two Due</b>
Oct. 17	41 <sup>st</sup> Class Day
<b>Nov. 11</b>	<b>Paper Three Due</b>
Nov. 25-29	Thanksgiving Break <b>Paper Four Due Mid-Break (Wednesday, 11/27)</b>
Dec. 6	Classes End
Dec. 7-8	Study/Reading Days
<b>Dec. 12</b>	<b>Final Exam 4:00pm-6:30pm (Haley Center 2222)</b>

**\*Fully-fleshed Unit Calendars will be distributed on an emerging basis. See “course documents” on Canvas for Unit 1 and Unit 2 calendars.**



## **UNIT 1 DOCUMENTS**

## Unit 1 Schedule

Composition I  
Fall 2013

ENGL 1100-071  
Classroom: HC 2222  
M/W/F: 3:00-3:50 pm  
Class Blog: [compositiononefall2013.wordpress.com](http://compositiononefall2013.wordpress.com)

Instructor: Madison Jones  
Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)  
Office: HC 8063

### Notes

This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to **regularly** check your school e-mail, the class blog, and Canvas accounts for important updates.

### Key to readings:

WA = *Writing Analytically*  
WS = *Writing Spaces* ([online](#))  
WS-H = *Writing Spaces Handbook* ([online](#))  
PDF = PDF of reading posted to Canvas  
OWL = *Purdue Online Writing Lab* ([online](#))  
CB = Class Blog

### For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed.
- At least one short, thoughtful comment on classmates' blogs, made **before** class, which count toward your class participation grade. Just like in the classroom, the more, insightful contributions you make, the better participation grade you will receive.

Date & Room	Topic	To read before coming to class	What's due before class?
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### WEEK 1

Wed. 8/21  HC 2222 (Classroom)	*Welcome to ENGL 1100! *Introduction activity. *Review Syllabus, Canvas, Calendars & Class Blog	--	--
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<b>Fri. 8/23</b> <b>HC 2222</b> <b>(Classroom)</b>	*Showcase Wix, Blogger, & WP. *Paper 1 Assigned: "Blog Analysis."	*Visit CB & get acquainted. *Visit a few blogs listed on CB. *Start generating ideas for paper topic.	Carefully consider what you will be writing your first about. (Topic Proposals will be due by Monday's class). If possible, bring a Laptop or tablet.
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## WEEK 2 – Begin Unit 1: Blogging as a Writing Process

<b>Mon. 8/26</b> <b>**ATTN:</b> <b>MEET IN</b> <b>COMP LAB</b> <b>HC 3233</b>	*Computer Lab Visit. *Set up your student blogs! *First Post: an intro to your blog. *Discussion of readings and points you picked out. * <u>Sign up for Conferences.</u>	*WS-H: pp 1-12 (Blogging Style Guide) <u>print-friendly PDF</u> , or <u>EPUB ereader</u>	*Due on Canvas: Your Paper 1 Topic Proposal (about 100 words) explaining which blog you selected and why (with a link to your chosen blog). **If you are using a blog not listed on CB, I must have a link emailed to me by <b>Sunday @ midnight</b> for approval.
<b>Wed 8/28</b> <b>HC 2222</b> <b>Classroom</b>	*Visit from Miller Writing Center: "Blogging and the Writing Process." *Document Design Activity: "The Cover Letter" *Discussion of readings and points you picked out	*Read: WA p. 5-14 (beginning of Ch 1 through section entitled "Freewriting: How and Why to Do It"). * <u>UNC Tutorial Handout on "Brainstorming."</u> *Read: WA p.86-90 "Passage-Based Freewriting"	*Blog Post: Freewriting on paper idea. [ <b>Note:</b> read handouts first].
<b>Fri 8/30</b> <b>HC 2222</b> <b>Classroom</b>	*Analyzing a Blog as a Class *Passage-Based Freewrite Activity *Discussion of readings and points you picked out	* <u>WS-Alex Reed's "Why Blog."</u> * <u>WS: "A Student's Guide to Collaborative Writing Technologies"</u> <u>Matt Barton and Karl Klint</u>	*Blog Post: A Response to one of the readings from 8/26, 8/28, or 8/30. Use this extended weekend to work on your paper.

## WEEK 3

<b>Mon 9/2</b> <b>HC 2222</b> <b>Classroom</b>	LABOR DAY (NO CLASS)	No reading. Use this weekend to work on your paper.	*Blog Post: convert Wednesday's (8/29) Freewriting on paper idea into a very <b>rough draft</b> .
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<b>Wed 9/4</b>  <b>HC 2222</b> <b>Classroom</b>	*Discussion of readings and points you picked out. *Break into groups, discuss your chosen blogs and what you plan to do analytically, share with class.	* <u>Andrew Sullivan’s “Why I Blog”</u> *WA p. 42-50 “Counterproductive Habits of Mind”	*Blog Post: muse on your writing process/ habits. What rituals do you have to perform? Where does your writing happen? On what medium? What time of day do you find your writing to be the strongest, &c? *Bring paper ideas to discuss about your selected blog.
<b>Fri 9/6</b>  <b>HC 2222</b> <b>Classroom</b>	* Paper Revision Pointers *Document Design Activity: “The Portfolio” (Explanation of the Portfolio Format for Essay). *Terms of Analysis	WS: <u>“Backpacks vs. Briefcases”</u> . WS: <u>“Beyond Black on White: Document Design and Formatting in the Writing Classroom”</u> .	Blog Post: create a rough outline or sketch of your paper’s organization. This can change later, but I want you to think carefully about organization before you attempt a finished draft.

#### WEEK 4

<b>Mon 9/9</b>  <b>**ATTN:</b> <b>MEET IN</b> <b>COMP LAB</b> <b>HC 3233</b>	*So What? *Write a response using “so what” or “Analyzing Arguments” to one of the readings and post it to your blog. *Sign up for conferences ( <a href="#">Link to Google Doc</a> ). <b>[Reminder:</b> use the comment function]	*WA: p.33-35 “Asking ‘So What?’” *WA: p.191-204 “Analyzing Arguments” *WA 228-231 “from Idea to Thesis”	Blog Post: what is the general purpose of the blog you have selected for analysis? Is this website for-profit? Is it funded? If so, by who? How does visual organization contribute to a reading of the blog?
<b>Wed 9/11</b>  <b>HC 2222</b> <b>Classroom</b>	*Discussion of readings and points you picked out. *Work on building the rough draft into a more complete draft *Sign up for conferences ( <a href="#">Link to Google Doc</a> ) <b>[Reminder:</b> use the comment function]	*PDF: “Op-Ed: I Write, Therefore I Am” (pp. 1-3) * <u>“Is Google Making Us Stupid?”</u> Nicholas Carr. *PDF: Peter Stallybrass, “Against Thinking” (pp. 1-6)	*Work on draft.
<b>Fri 9/13</b>  <b>HC 2222</b> <b>Classroom</b>	*Peer response *Effective revision and editing techniques, the differences between proofreading, revising, and editing. *Sign up for conferences ( <a href="#">Link to Google Doc</a> ) <b>[Reminder:</b> use the comment function]	*PDF: “Peer Review”	*Upload <b>complete draft</b> to Canvas before class. *Bring one printed copy of your rough draft to class.

**WEEK 5**

<b>Mon 9/16</b> <b>Office 8063</b>	*Conferences (No regular class meeting, but <b>make sure you show up for your scheduled conference.</b> )	Read & comment on two other student's blog (Freewriting and rough drafts eligible.)	*Keep working on and revising your Paper *Bring a print or digital copy of your rough draft to the conference.
<b>Wed 9/18</b> <b>Office 8063</b>	*Conferences (No regular class meeting, but <b>make sure you show up for your scheduled conference.</b> )	--	*Keep working on and revising your Paper *Bring a print or digital copy of your rough draft to the conference.
<b>Thurs 9/19</b> <b>Office 8063</b>	*Conferences (No regular class meeting, but <b>make sure you show up for your scheduled conference.</b> )	--	*Keep working on and revising your Paper *Bring a print or digital copy of your rough draft to the conference. <u>**Paper One Portfolio Due Friday - Upload to canvas, <b>Friday (9/20) by Midnight.</b></u>

**Begin Unit 2:**

<b>Fri 9/20</b>	<b>SEE UNIT 2 CALENDAR</b>	<b>SEE UNIT 2 CALENDAR</b>	<b>PAPER ONE PORTFOLIO DUE ON CANVAS</b>
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## **“Reading” A Blog or Website\***

In class we have discussed and broadened our definition of what a “text” is. Throughout this unit, we will spend a great deal of time focusing on one particular type of text that has become central to your generation: blogging. Through our class discussions, readings, and analysis of blogs as texts, hopefully you will gain new insight about how to “read” this type of text. Specifically, we will focus our attention on individual blogs you analyze and the process of converting a simple blog post into an in-depth analysis paper.

The purpose of this assignment is to challenge you to thoroughly and thoughtfully analyze aspects of a blog page to determine how it communicates a particular message through signs and rhetorical choices. Since all of you will have a Blog and all of you have been exposed to it in some way, this assignment directly relates to your own experiences. I want you to build on your understanding of this type of text and begin to look beyond the obvious, learning to closely analyze and realize the messages and rhetorical moves you encounter daily. Through this assignment, you should begin to think about your own rhetorical choices (from your essays to personal lives) and what you communicate to others.

### **Topic Selection and Artifacts**

For this essay, you will choose to analyze a popular interest blog page or organized group. For example, you could look at the page of a politician, celebrity, business, nonprofit organization, club, or Auburn association. The topic for this essay is fairly open, but I will have you propose your topic for approval before our next class (see the calendar). There are many sample blog pages available on our class blog, and I encourage you to select one of them for exploration. I have carefully selected pages which lend themselves well to this kind of analysis.

In addition, once you have chosen your topic, take a few minutes to explore the page. What are your first impressions? Are any ideas or images repeated throughout the page? Does anything strike you as interesting or strange?

After you have looked through the page, select four areas from the page that you would like to analyze more closely. These areas could be any part of the page, including the landing page/header, a selection of pictures or links, a number of wall posts, a part of the profile, etc. Once you choose four sections, take a snapshot of them or print out the page and circle the areas you want to analyze. Bring these printed or have digital access to copies of your artifacts (the snapshots) every day to class, and we will begin to “read” them together.

### **Writing Task**

Before you begin writing, take the four artifacts you brought to class and started to analyze. Take time to more closely read and carefully analyze each one. What do these screenshots say about the person/organization? What messages do the words, pictures, and designs send to the page’s visitors? How is the person/organization presented?

After you have considered these questions and carefully read and analyzed each of the artifacts you chose, you may begin to write the blog post which will become the essay. The main part of your paper will consist of a careful description and analysis of each of your four artifacts. Take the position of an outsider, meaning look at each of your artifacts as someone unrelated to the group or unfamiliar with the subject of the page, someone who would not know anything about this organization or person other than what these screenshots communicate (If you chose a group you are not involved in or a person you know little about, this will be easier). From these analyses, I want you develop a claim about the page. For

instance, your claim may be about the type of message the person or organization communicates through these artifacts; it may be about how your artifacts relate to the page as a whole; it may simply be about the rhetorical moves the page makes to reach its visitors.

As you write this essay, keep your audience in mind. Since you are writing as an outsider, take the stance that you are writing to other outsiders (that is, anyone else unrelated to the group or unfamiliar with the person) to explain the rhetorical moves and messages the page communicates.

### **Requirements:**

- 3-4 pages (at least three *full* pages). This **does not** include the cover letter page or the works cited page.
- Essay should be typed and double spaced with 12 point standard Times New Roman font, black ink, and standard 1" margins all around.
- On the first page, in the upper left, you should type your name, my name, the course number, and the date.
- Your last name and page number should be typed in the upper right of all pages.
- The title of the paper should be centered.
- MLA or APA format is acceptable for essays. You are welcome to format your paper in another professional style, but please discuss it with me first.
- You must include in your portfolio a cover letter, introducing the paper, the blog you've analyzed, the web address or screenshots of the blog, and the process of writing and analyzing. You may recycle material from your blog posts in this document. The letter should be formatted in the manner we discussed in class. (We'll discuss this more in class).
- Works cited page (We'll discuss this in class.)
- As important stages of writing this essay, your blog post, rough draft, attendance at and revisions after your conference, and your participation in peer review will factor into your final essay grade.
- **\*\*Submit Paper 1 to Canvas by midnight on Friday, 9/ 20.\*\***

### **Other Guidelines for Evaluation:**

#### **Do You**

- Make a clear claim/thesis that articulates the objective of your paper?
- Thoughtfully analyze your artifacts and the implications of your analysis?
- Provide detailed descriptions and evidence to support your analyses and claims?
- Develop an effective organizational plan for your paper?
- Transition well between paragraphs?
- Use language and rhetorical strategies that are appropriate for your audience?
- Address and meet all the requirements for the essay?
- Engage the audience?
- Carefully revise and polish (edit) the essay?

### **In-Class Blog Post (#6):**

#### **Begin with WA's "Moving From Idea to Thesis Statement" (p.228-231)**

- How can you use your idea to "take a position" in your thesis?
- Since we have moved far along in the writing process, how do you think this has affected your thesis? Has it strengthened it? How do you think you can further develop your claims?
- How does thinking about your ideas as "working theses" give you freedoms similar to other writing types we have discussed in class?
- Compare and contrast strong and weak theses, using specific examples from your paper. Construct a weak version of your thesis. Now construct what the textbook defines as the strongest possible thesis you can manage.
- Describe the "feature or features of what your subject means."
- In what way is your thesis "an idea in need of an argument?"

#### **Try This, 11.1 (p. 230)**

- Find the "tension" in each example, using the information on page 230+.
- Define the "primary idea" and the "Back Pressure" for each example.
- Try to construct a "straw man" out of one of the examples. How can you make the strong thesis into a weak thesis?

#### **Using "So What" (p.33-35)**

- Take your thesis to task, using the three steps of "So What."
1. Describe significant evidence, paraphrasing key language and looking for interesting patterns of repetition and contrast.
  2. Begin to query your own observations by making what is implicit explicit.
  3. Push your observations and statements of implications to interpretive conclusions by asking "So what?"



## **UNIT 2 DOCUMENTS**

## Unit 2 Schedule

Composition I

Fall 2013

ENGL 1100-071

Classroom: HC 2222

M/W/F: 3:00-3:50 pm

Class Blog: [compositiononefall2013.wordpress.com](http://compositiononefall2013.wordpress.com)

Instructor: Madison Jones

Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)

Office: HC 8063

### Notes

This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to **regularly** check your school e-mail, the class blog, and Canvas accounts for important updates.

### Key to readings:

Textbook:

WA = *Writing Analytically* (eText available)

Online Texts:

WS = *Writing Spaces* (online)

WS-H = *Writing Spaces Handbook* (online)

PDF = PDF of reading posted to Canvas

OWL = *Purdue Online Writing Lab*

CB = Class Blog

### For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed.
- At least one short, thoughtful comment on classmates' blogs, made **before** class, which count toward your class participation grade. Just like in the classroom, the more, insightful contributions you make, the better participation grade you will receive.

Date & Room	Topic	To read before coming to class	What's due before class?
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### WEEK 5—Begin Unit 2: Advertisements as Texts

<b>Fri 9/20</b> <b>HC 2222</b> <b>(Classroom)</b>	*Class Activity: Reading Advertisements *Paper 2 Assigned * <u>Conference Signup</u>	--	<b>*PAPER 1 DUE ON CANVAS BY MIDNIGHT</b>
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**WEEK 6****Topic****To Read****What's Due?**

<b>Mon 9/23</b>	<ul style="list-style-type: none"> <li>*Discussion of reading and points you picked out.</li> <li>*Discuss your topics.</li> <li>*Class Activity: Sketching the Writing Process</li> <li>*Grammar review</li> </ul>	<ul style="list-style-type: none"> <li>*WA: p.14-16, "Process and Product: Some Ways of Thinking about the Writing Process"</li> <li>*Word Doc (On Canvas): "What to look for in an Ad."</li> </ul>	<ul style="list-style-type: none"> <li>*Blog Post: Reexamine your writing process, in light of paper 1. What worked well? What didn't?</li> <li>*Submit: "What to look for in an ad" on Canvas.</li> <li>*Bring your possible ads to class.</li> </ul>
<b>Wed 9/25</b>  <b>HC 2222</b>	<ul style="list-style-type: none"> <li>*Rhetorical Appeals (ethos, pathos, logos). Rhetorical fallacies.</li> <li>*Class Activity: Analyzing Commercials</li> </ul>	<ul style="list-style-type: none"> <li>*PDF: "The Language of Persuasion"</li> <li>*Review Purdue's OWL <u>guide to MLA Formatting</u>. [Bring two questions about formatting to class.]</li> </ul>	<ul style="list-style-type: none"> <li>*Blog Post: Proposal for paper topic (Include why you chose the two ads). Consider your readings in relation to your ads. Make a list/ begin brainstorming how these ideas apply to your ads (ethos, pathos, logos, "weasel words," etc.)</li> <li>*Bring advertisements to class</li> </ul>
<b>Fri 9/27</b>  <b>HC 2222</b>	<ul style="list-style-type: none"> <li>*Analysis—"The Method"</li> <li>*Class Activity: Gathering Data</li> </ul>	<ul style="list-style-type: none"> <li>WA: p.26-28, "The Method"</li> <li>*PDF: "Analyzing Images"</li> <li>*CB: Watch the Ted Video</li> </ul>	<ul style="list-style-type: none"> <li>*Bring advertisements to class</li> <li>*Blog Post: Using the readings from Wednesday and today, construct an outline for your second paper.</li> </ul>

**WEEK 7**

<b>Mon 9/30</b>  <b>HC 2222</b>	<ul style="list-style-type: none"> <li>*Discussion of reading and points you picked out.</li> <li>*Group Activity: applying analytical moves to your text.</li> </ul>	<ul style="list-style-type: none"> <li>WA: p.72-84 "Distinguishing Analysis from Argument"</li> <li>Read "<u>Chipotle's self-serving deception: A "vegetarian" bait-and-switch</u>" by David Sirota (Salon).</li> </ul>	<ul style="list-style-type: none"> <li>*Use the weekend to flesh out the outline from Friday into a draft of your paper.</li> <li>*Blog Post: Freewriting on Paper Idea.</li> </ul>
<b>Wed 10/2</b>  <b>HC 2222</b>	<ul style="list-style-type: none"> <li>*Discussion of Readings and Points you picked out.</li> <li>*Analyzing Arguments in Class</li> </ul>	<ul style="list-style-type: none"> <li>Watch the four videos posted on the Class Blog and read the Walt Whitman Poem "Pioneers! O Pioneers!"</li> </ul>	<ul style="list-style-type: none"> <li>*Blog Post: Using the readings from Friday and Monday, analyze two of these advertisements.</li> </ul>

<b>Fri 10/4</b> <b>HC 2222</b>	*Conferences (No regular class meeting, but make sure you show up for your scheduled conference.)	Read & comment on two other student's blog (Freewriting and rough drafts eligible).	<b><i>Revise, Revise, Revise</i></b>
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## WEEK 8

<b>Mon 10/7</b> <b>HC 2222</b>	*Conferences (No regular class meeting, but make sure you show up for your scheduled conference.)	Read & comment on two other student's blog (Freewriting and rough drafts eligible.)	*Keep working on and revising your Paper *Bring a print or digital copy of your rough draft to the conference.
<b>Wed 10/9</b> <b>HC 2222</b>	*Conferences (No regular class meeting, but make sure you show up for your scheduled conference.)		<b><i>Revise, Revise, Revise</i></b>
<b>Thurs 10/10</b>	~MID-SEMESTER~		<b>EARLY ALERT GRADES AVAILABLE (on AU Access)</b>
<b>Fri 10/11</b> <b>HC 2222</b>	*Peer response	PDF: Peer Review	* Upload a <b>revised</b> version of your rough draft to Canvas before class. *Bring digital access or printed copies of your revised rough draft to class. * <b>Paper 2 Portfolio Due Monday, 10/14, by midnight.</b>

## WEEK 9

<b>Mon 10/14</b> <b>HC 2222</b>	SEE UNIT 3 CALENDAR	SEE UNIT 3 CALENDAR	<b>PORTFOLIO DUE TODAY BEFORE CLASS</b>
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## “Reading” Advertisements\*\*



Throughout our first unit, we began to explore and broaden our definition of what a “text” is. For your first paper, you looked at a blog/website as a text, closely reading the images, words, designs, and other visual cues to analyze and determine what messages the page communicated. For Paper 2, we will build on these same analytical skills by looking at two texts instead of just one. Once again, you are going to study a type of text you encounter daily but may not have realized could be considered a text: advertisements. For this paper, then, we will move from looking at how individuals and organizations advertise or communicate particular messages through social media to how companies advertise their products/ ideas through their advertisements.

The purpose of this assignment is to challenge you to thoroughly and thoughtfully analyze and develop a claim in relation to two advertisements and how they communicate a particular message or make an argument through signs and rhetorical choices. Just as in your last assignment, I want you to build on your understanding of this type of text and begin to look beyond the obvious, learning to closely analyze and realize the messages, arguments, and rhetorical moves you encounter daily. As you write your paper and make your argument, keep in mind the rhetorical devices these texts use to communicate their own messages.



### Topic Selection and Texts

For this essay, you will choose to analyze two related advertisements. The ads should be in print (in which case you should provide me with a copy, or easily discoverable and freely available online, in which case it may be video or image-based). Also, the ads must be advertising the same type of product (not a person)--we will be analyzing political ads in our next unit--and be from the same era (for example, a Pepsi and Coke ad from the 1990s) or be two advertisements for the same product (perhaps an old and new ad for Nike). Once again, the topic for this essay is fairly open, but I will have you propose your topic for approval. As you choose your texts, please carefully use your judgment to select advertisements that are both **appropriate** and that will provide you with **enough material** for a thorough and interesting analysis over the span of 4-5 pages.

I will ask you to bring your advertisements to class every day, as is mentioned on the schedule, so make sure you have access to either a digital copy of each one or a print copy.

### Writing Task

Before you begin writing, review the two texts you brought to class and started to analyze. Take time to more closely read and carefully analyze each one. What visuals or words are repeated or are particularly interesting or strange? What colors, fonts, images or people are shown in this ad? Does the order or manner that these visuals are arranged in affect the ad in any way? What message does the ad convey? How is this message communicated to consumers? Consider the intended audience for the advertisement (old, young, men, women, mothers, workers, students, etc.). What rhetorical moves and strategies does each advertisement use? Are these strategies effective in reaching consumers, or are they flawed in some way? What is different between the two ads? What is similar? You do not necessarily need to address each of these questions in your essay; these are just to help you start generating ideas to more closely analyze the ads.

After you have considered these questions and carefully read and analyzed each of the artifacts you chose, you may begin to write your essay. A great deal of your paper will consist of a careful description and analysis of each advertisement.

Since the products/advertisements are related, make a claim in relation to the two texts. You may argue that one advertisement is more or less effective/persuasive than the other, that each is successful in reaching a different target audience based on the advertisements' rhetorical strategies, that the same company changed its message or rhetorical techniques from an old to a new ad based on a changing audience, etc.

Take the position of an informant for other consumers who have not seen the ads. Your job is to thoroughly describe the ads and use this description and your careful analysis to support the claim you make.

### **Requirements:**

- 4-5 page (at least four *full* page) essay
- Essay should be typed, 12 point standard Times New Roman font, black ink, double spaced, standard 1" margins all around, pages stapled together.
- On the first page, in the upper left, you should type your name, my name, the course number, and the date.
- Your last name and page number should be typed in the upper right of all pages.
- The title of the paper should be centered.
- MLA or APA format is acceptable for essays. You are welcome to format your paper in another professional style, but discuss it with me first.
- Your final portfolio must be organized in the same manner as paper 1 (as discussed in class).
- As important stages of writing this essay, your rough draft, attendance at and revisions after your conference, and your participation in peer review will factor into your final essay grade.
- **\*\*Submit Paper 2 to Canvas by midnight on Monday, 10/ 8.\*\***

### **Other Guidelines for Evaluation:**

#### **Do You:**

- Make a clear claim/thesis that articulates the objective of your paper?
- Thoughtfully analyze your advertisements and the implications of your analysis?
- Provide detailed descriptions and evidence to support your analyses and claims?
- Develop an effective organizational plan for your paper?
- Use language and rhetorical strategies that are appropriate for your audience?
- Address and meet all the requirements for the essay?
- Transition well between paragraphs?
- Engage the audience?
- Carefully revise and polish (edit) the essay?

**\*\*Adapted from an assignment by Nichole Budd**

## **UNIT 3 DOCUMENTS**

**Unit 3 Schedule**  
Composition I  
Fall 2013

ENGL 1100-071  
Classroom: HC 2222  
M/W/F: 3:00-3:50 pm  
Class Blog: [compositiononefall2013.wordpress.com](http://compositiononefall2013.wordpress.com)

Instructor: Madison Jones  
Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)  
Office: HC 8063

**Notes**

This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to **regularly** check your school e-mail, the class blog, and Canvas accounts for important updates.

Key to readings:

WA = *Writing Analytically* (will be a .pdf on Canvas)  
WS = *Writing Spaces* (online)  
WS-H = *Writing Spaces Handbook* (online)  
PDF = PDF of reading posted to Canvas  
OWL = *Purdue Online Writing Lab*  
CB = Class Blog

For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed.
- At least one short, thoughtful comment on classmates' blogs, made **before** class, which count toward your class participation grade. Just like in the classroom, the more, insightful contributions you make, the better participation grade you will receive.

Date & Room	Topic	To read before coming to class	What's due before class?
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**WEEK 9—Begin Unit 3: Presidential Ad Campaign as Argumentative Text**

<b>Mon 10/14</b> <b>HC 2222</b> <b>(Classroom)</b>	*Introduce: Unit 3 Essay Assignment. *Showcase some ads from <u>Museum of the Living Image</u> . *Sign up for <u>Presentation and Conference Days</u> .	--	<b>*PAPER 2 DUE TODAY ON CANVAS BEFORE CLASS</b>
<b>Wed 10/16</b> <b>HC 2222</b>	*Watch "Crossfire" segment and try out heuristic- Notice and Focus+ Ranking. *Class Observation	WA: p.23-26 "Notice + Focus" Watch: <u>Crossfire with John Stewart</u> .	*Blog Post: Give a link to one of the presidential ads from <u>Museum of the Living Image</u> and perform an initial "reading" of the image. Use the notice + focus strategy from the WA reading.



<b>Fri 10/18</b> <b>HC 2222</b>	*Discussion of readings and points you picked out. *Try to construct a “good thesis” and introductory paragraph using Wednesday’s post, your freewriting, and the WA reading.	<i>Writing Analytically</i> , p. 228-231 (Moving from Idea to Thesis Statement: What a Good Thesis Looks Like).	*Blog Post: Freewriting on your paper idea. You should try to write a full page this time (300 words) or more.
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## WEEK 10

<b>Mon 10/21</b> <b>HC 2222</b>	*Discussion of readings and points you picked out. *Class Activity: Examining Presidential Ads	Read: WA p. 53-66 “Five Analytical Moves”	*Blog post: begin a draft of your analysis. Start to pull together patterns you’ve noticed and things that you found strange into one piece of writing organized around Friday’s post. Bring a copy of this to class. It should be 2+ pages, typed, double spaced, 12pt.
<b>Wed 10/23</b> <b>HC 2222</b>	*Discussion of readings and points you picked out. *Class Activity: Examining Presidential Ads	<u>WS: “From Topic to Presentation: Making Choices to Develop Your Writing”</u>	*Blog Post: answer one of the five discussion questions at length (at least 100 words).
<b>Fri 10/25</b> <b>HC 2222</b>	*Class Discussion: How can we use self-reflection to guide our analytical writing?	<u>WS: “Reflective Writing and the Revision Process: What Were You Thinking?” by Sandra L. Giles</u>	Blog Post: Thesis, Outline, Body. Instead of posting an introduction, post the thesis and outline and select one body paragraph to develop at length (5-10 sentences).

## WEEK 11

<b>Mon 10/28</b> <b>HC 2222</b>	*Student Paper Presentations (3-5 minutes each).  *Peer Reviewers Assigned		*Blog post: reflect on your experience analyzing Ads from Unit 2 and 3. What were the different challenges posed by writing on Presidential Ads vs Writing on Consumer Advertisements?
<b>Wed 10/30</b> <b>HC 2222</b>	*Class Activity: Formatting and Mechanics.		*Blog post: Respond to your partner’s Intro, Thesis and Outline. Do you have any recommendations for them moving forward with their paper?

<b>Fri 11/1 HC 2222</b>	<b>*Peer Response</b> *Conferences Begin.		*Keep working on and revising your Paper. * Asynchronous peer response, <b>due on canvas by Sunday at 5:00 pm</b>
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## WEEK 12

<b>Mon 11/4</b>	*Student Paper Presentations (3-5 minutes each). *Discuss the reading and writing exercises.	<u>WS: Murder! (Rhetorically Speaking) by Janet Boyd</u>	<b>~Don't forget to turn in your peer response no later than Sunday (11/3) at 5:00 pm!~</b> *Post your writing exercises from the reading. *Bring a print or digital copy of your rough draft to the conference.
<b>Wed 11/6</b>	*Conferences (No regular class meeting, but <b>make sure you show up for your scheduled conference.</b> )	Read & comment on two other student's blog (Freewriting and rough drafts eligible.)	*Keep working on and revising your Paper *Bring a print or digital copy of your rough draft to the conference.
<b>Fri 11/8</b>	*Conferences (No regular class meeting, but <b>make sure you show up for your scheduled conference.</b> )		*Keep working on and revising your Paper *Bring a print or digital copy of your rough draft to the conference. <b>*PAPER 3 DUE MONDAY</b>

## WEEK 13 Begin Unit 4

<b>Mon 11/11 HC 2222</b>	SEE UNIT 4 CALENDAR	SEE UNIT 4 CALENDAR	<b>*PAPER 3 DUE TODAY ON CANVAS BEFORE CLASS</b>
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### Analyzing a Presidential Ad Campaign\*



Figure 1. Johnson vs. Goldwater, 1964

into an in-depth analysis paper.

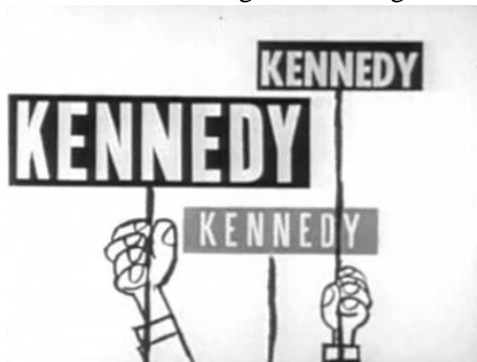
In class we have discussed and broadened our definition of what a “text” is to include blogs and other forms of advertisement and promotion. Throughout this unit, we will spend a great deal of time focusing on another type of advertising that has become an integral part of the democratic election process: presidential ad campaigns. Through our class discussions, readings, and analysis of ads as texts, hopefully you will gain new insight about how to “read” this type of text. Specifically, we will focus our attention on a single advertisement, working the implications and context of the text

But there is a twist! It is all too easy to get caught up in bipartisanship and revert to old ways of thinking about claims, ideas, opinions, and evidence. To help us embrace the ideas presented in our textbook, *Writing Spaces*, we’ll think about presidential election campaign ads as artifacts – as a genre that is used over and over again to make arguments and persuade voters. To help us think of ads in that way, we will take a look only at ads that are situated in the pre-Regan Administration.

### Topic Selection and Artifacts

The task of this unit’s essay is to *analyze one historic presidential ad campaign archived at the Museum of the Moving Image’s The Living-room Candidate* (an online museum that archives all presidential campaign ads between 1952-2008).

You’ll select *one presidential ad* from any election year **prior** to 2000 to focus your argument around. You will form an argument, using the analytical skills we have honed in our previous two units, which



asserts which candidate *should* or *should not* have won the election, based on their use of rhetorical tools such as ethos, pathos, logos and kairos. This is a transition from our earlier writing, which focused *solely* on analyzing, to our final paper which will be focused more completely on argumentative writing. You will still be employing rhetorical analysis to formulate your thesis, but you will

**Figure 2. Kennedy vs. Nixon, 1960** also make **an argument** in your thesis.

### Focusing Questions

Regardless of which historic presidential campaign ad you select for your essay, you'll have some general questions in common as you work to understand the text. Think about (and return to) these questions –

- 1) What are the main claims of the campaign ad?
- 2) How are those main claims made in the ad? (Implicitly and explicitly)
- 3) What evidence is offered for those claims (implicitly or explicitly)?
- 4) Who is the intended audience? How do you know?
- 5) Who produced the ad? How do you know?
- 6) What contextualizing factors seem important to understanding the main claim of the ad? What cultural mood or climate is conveyed in the ad? How is that mood influencing the way the main claim is constructed?
- 7) How are audio-visual elements used to convey the main claim of the ad?
- 8) What about the genre of *multimedia presidential ad campaigns* itself? Are there typical elements that reoccur? Why?
- 9) What is the role of credibility in the ad? Emotional appeals to the audience?
- 10) Why does this ad matter, even now? What can we learn from/realize in analyzing the text?

### Writing Task:

**Your main task is in two parts:**

1. **To make claims about what the ad campaign argues and *how* it makes that argument.**
2. **To make an argument about why the argument does or does not deserve your vote.**

In this way, your essay is a rhetorical analysis of the ad text, describing what is being argued and what rhetorical strategies are used to make those arguments. You'll use the rhetorical terms we have discussed in our last unit to help you decipher these rhetorical strategies. Finally, you will construct an argument using the rhetorical analysis as your evidence.

As you work on your essay, think about what modern day voters need to know about this genre of presidential ad campaigns. Consider your essay an explanation of this genre of argumentation – meant for any conscientious American voter to read and understand. While you can assume some knowledge of rhetorical strategies and terms we share as a class, you should even consider using endnotes to clarify what you mean by very specific rhetorical terms.

### Requirements:

- 5-6 pages (at least five *full* pages). This **does not** include the cover letter page or the Works Cited.
- Essay should be typed and double spaced with 12 point standard Times New Roman font, black ink, and standard 1" margins all around.
- On the first page, in the upper left, you should type your name, my name, the course number, and the date.
- Your last name and page number should be typed in the upper right of all pages.
- The title of the paper should be centered.

- MLA or APA format is acceptable for essays. You are welcome to format your paper in another professional style, but please discuss it with me first.
- You must include a cover letter, introducing the paper, the blog you've analyzed, and the process of writing and analyzing. You may recycle material from your blog posts in this document. The letter should be formatted in the manner we discussed in class.
- Work Cited page.
- Your final portfolio must be organized in the same manner as paper 1 and 2 (as discussed in class).
- As important stages of writing this essay, your blog post, rough draft, attendance at and revisions after your conference, and your participation in peer review will factor into your final essay grade.
- **Submit Paper 3 to Canvas before class on Monday, 11/11.**

### **Other Guidelines for Evaluation:**

#### **Do You**

- Make a clear claim/thesis that articulates the objective of your paper?
- Thoughtfully analyze your artifact and the implications of your analysis\*\*?
- Make a clear and strong argument as to why your candidate should or should not have won?
- Provide detailed descriptions and evidence to support your analyses and claims?
- Develop an effective organizational plan for your paper?
- Transition well between paragraphs?
- Use language and rhetorical strategies that are appropriate for your audience?
- Address and meet all the requirements for the essay?
- Engage the audience?
- Carefully revise and polish (edit) the essay?

\*\* This argumentative analysis includes: 1) rich description of important details in the ad text, 2) analytic work with these details that draw from the strategies presented in *Writing Analytically* readings, 3) description of both implicit and explicit claims at work in the ad text, 4) analytic work between the parts and the whole of the ad text, illustrating the claims that emerge from the ad text for your readers, 5) introduction of important contextualizing information about ad text, 6) explicit description of the main claim or claims of the ad text, 7) commentary about the genre of presidential ad campaigns, 8) your own *take away claim* which is backed by evidence from the analysis of the ad text.

## **Notice + Focus Lesson Plan**

(From 10/16/2013)

For Wednesday's class, we will be discussing a video clip featuring Jon Stewart's appearance on a program called Crossfire. The students will have watched the video at home, but we will go over a brief clip at the beginning of class. They will have read from *Writing Analytically* as part of their homework, and we will be applying the "Notice and Focus" technique to the video in class. The outcomes for this assignment are two parts: I want to get them thinking about how to use the technique, but I also think the content of the video is useful in identifying how political rhetoric functions in partisan politics. In our last unit, we analyzed commercial ads. In this unit, the students will be analyzing a political ad and then making an argument based on their analysis. I hope that the Crossfire assignment will help scaffold the students from the purely analytic writing we have been working on in our first two units into the argumentative writing we will be doing in the next two units.

Their third paper asks them to select a commercial ad from the Museum of the Moving Image's database of presidential advertisements, "The Living Room Candidate." They will write a paper whose goal is to perform a rhetorical analysis of their chosen ad and to use their analysis as evidence for an argument. They will be arguing whether or not the candidate deserves their vote based on the rhetoric used in the advertisement. In Monday's class, we looked at the Johnson v. Goldwater campaign, especially at the infamous "Peace Little Girl" commercial. I was impressed by the way students were able to identify a number of logical fallacies, such as Red Herring and Post Hoc Ergo Propter Hoc, using close reading and analysis.

For class, we will briefly recap on Monday's class, and then I will break them into groups of three or four. We will watch a brief segment of the video to refresh our thought processes. They will be using a worksheet designed to help them employ the "Notice and Focus" technique, and then they will discuss the video in terms of our ongoing conversation as a group. Afterward, we will recap as a class to discuss what they saw as important in the video and how it could temper our understanding of political rhetoric.

**Notice + Focus Worksheet: *Crossfire***

From Writing Analytically, pp. 23-26

Group #: \_\_\_\_\_

Name: \_\_\_\_\_

**1) As you watch, what did you *Notice* (Listing Important Details):**

What do find most SIGNIFICANT?

What do you find most STRANGE?

What do you find most REVEALING?

**2) Take 5 minutes to *Focus* (Rank Most Important Observations):**

Which of these details are most *interesting*? Develop your description of those details.

**3) Take 5 minutes to *Explain* (why those details seem significant):**

What is revealed to you through your observations? How do these details give us a better understanding of what is taking place?

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**As a Group (15 Minutes):**

**Construct a strong thesis by responding to one or more of the following questions. Use your *Notice and Focus* to guide your argument. One group member should record the thesis.**

Do you agree with John Stewart? What rhetorical techniques does he employ in his critique of Crossfire? What does he mean by “partisan hackery?” How is Crossfire “hurting America?” What does it mean that, instead of the usual two candidates, Stewart appears individually on the show?



Madison Jones: Classroom Observation Report  
Class: ENGL 1100  
Date of Observation: Wednesday, October 16, 2013  
Observation Report by: Dr. Frank Walters

An excellent, well-planned and executed class. I'll begin with a brief summary of the class, follow this up with some assessment, and offer some suggestions which, at the present moment, I don't have.

You began class by taking roll and asking students if they had any questions about the Notice and Focus worksheet. You also asked a couple of students to talk about the political ads they're analyzing for the third paper. The main focus of the class was using the N/F worksheet as an analytical tool; along with this you passed out a handout of logical fallacies. You then had the students watch a clip from Jon Stewart's appearance on *Crossfire* and then, working in groups, use the worksheet to analyze the clip. Groups were specifically asked to write out claims or thesis statements, and you spent the last 7 or 8 minutes of class discussing them.

The plan and goals you had for the class were specific; you communicated them clearly and provided excellent support (the video, handout, etc.). You provided clear and focused instructions for the group project and allowed time for students to discuss it afterward. I noticed that all of the groups were on task. Your teaching style is friendly and professional; you clearly want to help your students do their best, and I think they see this. I think what I noticed most was the ease you demonstrate in front of the classroom; you know what you're doing, and you certainly look like you belong there. Well done!

I'll electronically sign this report here and put a signed copy in your mailbox. If you have any questions, let me know, and if you would like to write a response to this report, please feel free to do so. And let me know when you would like to go over it.

Frank Walters  
Director of Composition

## **UNIT 4 DOCUMENTS**

**Unit 4 Schedule**  
Composition I  
Fall 2013

ENGL 1100-071  
Classroom: HC 2222  
M/W/F: 3:00-3:50 pm  
Class Blog: [compositiononefall2013.wordpress.com](http://compositiononefall2013.wordpress.com)

Instructor: Madison Jones  
Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)  
Office: HC 8063

**Notes**

This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to **regularly** check your school e-mail, the class blog, and Canvas accounts for important updates.

Key to readings:

WA = *Writing Analytically* (will be a .pdf on Canvas)  
WS = *Writing Spaces* (online)  
WS-H = *Writing Spaces Handbook* (online)  
PDF = PDF of reading posted to Canvas  
OWL = *Purdue Online Writing Lab*  
CB = Class Blog

For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed.
- At least one short, thoughtful comment on classmates' blogs, made **before** class, which count toward your class participation grade. Just like in the classroom, the more, insightful contributions you make, the better participation grade you will receive.

Date & Room	Topic	To read before coming to class	What's due before class?
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**WEEK 13—Begin Unit 4: Film and Reviews**

Mon 11/11 HC 2222 (Classroom)	*Paper 4 Assigned  * <b>Watch Moonrise Kingdom</b>  * <b><u>Sign up for Optional Conferences</u></b> <b><u>10/25</u></b>	--	<b>*PAPER 3 DUE TODAY ON CANVAS BEFORE CLASS</b>
Wed 11/13  HC 2222	<b>Watch Moonrise Kingdom</b>	<u>New York Times Review</u>  <u>New Yorker Review</u>	*Blog Post: Initial responses to first portion of the movie. ( <b>Note:</b> react before reading any reviews).

<b>Fri 11/15</b>  <b>HC 2222</b>	Response to Moonrise Kingdom. *Discuss the film; discuss reading.	<u>James Franco Review</u> PDF: “They Say I Say”  <b>[Note: Wednesday’s post is now due by class-time today.]</b>	*Blog Post: Compare the Franco Review with either of the other two reviews. What differences do you note in the tone and rhetorical devices being used by the articles’ respective authors? Use “They Say I Say” to direct your reading. <b>[Due by Midnight on Friday]</b>
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#### WEEK 14

<b>Mon 10/21</b> <b>18</b>	*Discuss Reading  *Freewriting on your paper.	PDF: “They Say I Say”  PDF: Interview with Wes Anderson	<b>Note: if you are using a film not discussed in class or on the blog, or a review from another source, I must receive an email about your selection by Sunday at 5:00 pm.</b>  *Blog Post: Use “They Say I Say” to respond to a review of your selected movie.
<b>Wed 10/23</b> <b>20</b> <b>HC 2222</b>	Peer Response	WS: <u>Wikipedia Is Good for You!?</u>	*Bring at least a zero draft and an outline. You should at least have summaries of your sources and a very complete (non-skeletal) outline, if not a draft with sources incorporated in it.
<b>Fri 10/25</b> <b>HC 2222</b> <b>22</b>	*Class cancelled for optional conferences		*Work on your paper!

**REMINDER: PAPER 4 DUE WEDNESDAY 12/4 BEFORE CLASS ON CANVAS (YOU CAN ALWAYS TURN THE ESSAY IN EARLY, IF YOU WOULD PREFER).**

#### WEEK 15 HAVE A GREAT THANKSGIVING BREAK

<b>Mon 11/25</b>	<b>THANKSGIVING BREAK</b> <b>NO CLASS</b>		<b>Paper Four DUE WEDNESDAY (12/4) before class (on Canvas).</b>
<b>Wed 11/27</b>	<b>THANKSGIVING BREAK</b> <b>NO CLASS</b>		<i>*Revise, Revise, Revise</i>

<b>Fri 11/29</b>	<b>THANKSGIVING BREAK NO CLASS</b>	<b>Paper Four DUE WEDNESDAY (12/4) before class (on Canvas).</b>	<b>Paper Four DUE WEDNESDAY (12/4) before class (on Canvas).</b>

# **WEEK 16**

<b>Mon 12/2 HC 2222</b>	*Reflect on writing process from Paper 4 *Discuss and begin brainstorming for final exam	<u>WS: “Composing the Anthology: An Exercise in Patchwriting.”</u>	<b>Paper Four DUE WEDNESDAY (12/4) before class (on Canvas).</b>  *Blog post (after reading from WS): How can blogging and other forms of asynchronous writing/ collaboration be seen as patchwriting? How is patchwriting different from plagiarism?  *Have access to the blog posts about your writing process reflections.
<b>Wed 12/4 HC 2222</b>	*Workshop and prepare for final	*PDF: “Shi**y First Drafts” Lamott	<b>Paper Four DUE before class (on Canvas).</b>  *Have access to the blog posts about your writing process reflections.
<b>Fri 12/6 HC 2222</b>	*Last Day of Class * <i>Final</i> Final Prep... (AU eValueate)	*PDF: “Directions: Write, Read, Rewrite. Repeat Steps 2 and 3 as Needed.” Sontag	*Have access to the blog posts about your writing process reflections.

## **Final Exam:**

Thursday, December 12<sup>th</sup>  
4:00 pm-6:30 pm  
Haley Center 2222

# Paper Assignment 4: Analyzing Films

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Instructor: Madison Jones  
Office: 8063 Haley Center  
Email: mpj0003@auburn.edu

This assignment asks you to analyze the rhetorical features of a movie as a reviewer, and to respond to the writings of one or two other reviewers. In this assignment, you will not only be asked to create your own argument, you will be asked to analyze an existing argument. For this assignment, you will select a film and either one or two review(s) of that film. You must view the film and read the review(s). Then, you will formulate an argument based on your analysis of the review in relation to the film.

The purpose of this assignment is to challenge you to thoroughly and thoughtfully analyze and create an argument in relation to two different types of texts, focusing on the effectiveness of one text's argument in relation to the other. Just as in your last three assignments, I want you to build on your understanding of these types of texts and begin to look beyond the obvious, learning to closely analyze and realize the messages and rhetorical moves you encounter daily. As you write your paper and make your argument, keep in mind the rhetorical devices these texts use to communicate their own messages.

Begin by considering what makes a good movie. Then watch your movie, and take notes based on these criteria, the points of film analysis addressed in our reading from *They Say I Say*, and the ideas we discussed in class. Once you've finished watching your movie, take a few minutes to think about what the take-away from the movie is. That is, what was the main point of the movie (the moral, the deeper message, or other significance point it communicates)?

After you watch your movie and take time to analyze it based on the points above, read the review(s) carefully (likely more than once), making notes, and paying attention to the ways in which the critique engages with the film. You should analyze the movie review(s) using the following questions:

1. Who is the author? What are his/her credentials?
2. Who is the target audience for the article (i.e. the target audience for the periodical)?  
Is the audience for the article different than the audience for the film?
3. What does the reviewer say about the film? Is there an argument that is explicitly

- stated? Can you find a thesis that clearly explains the reviewer's point of view? Where is this statement located in the review, and what is significant about its placement?
4. What criteria does the reviewer use to evaluate the film? How does he/she develop his/her argument? Are these criteria effective (good) ways to judge the film?
  5. How does the reviewer organize his/her critique? What sort of tone/voice does he/she display toward the subject? (Light-hearted, serious, angry, etc.) How do the organization, word choice, and style contribute to the overall review?
  6. Do you agree with the claims the critic makes? Why or why not? Do you find the author's review to be effective? Does the reviewer accomplish his/her purpose? Were you persuaded to see the film? (Hint: the answers to these questions will help you formulate a thesis statement and your ultimate argument).
  7. Do you have a different reaction to watching the film or reading the review?

Please remember that you do not need to answer all these questions within your essay, but they can serve as a guide in terms of how you should analyze the film review. Please feel free to include other information that will be beneficial in your analysis (In addition, you do not need to write your essay in the order listed above; this is just a starting point). It is much better to have *depth* in your paper (talking about a few points in great detail) than *breadth* (talking briefly about many points).

### Writing Task

After you have considered these questions and carefully read and analyzed your two texts (the film and the review(s)), you may begin to write your essay. Keep in mind, like your other papers, you are making an argument in relation to these two texts based on your careful analysis of them.

If you choose the **first option**, you will be making an argument in relation to one film review and the film it is reviewing. As always, the way you choose to make your argument is fairly open, but here are some **suggestions** for how to make an argument in relation to the two texts:

- Identify the main claims the reviewer makes about the film. From these claims and the way the reviewer supports them and based on your analysis of the film, do you agree with these claims? Why or why not? To address these questions in your essay, you will want to explain what claims the reviewer makes about the film and how they support those claims (how they support their argument). Then, you will want to incorporate your own analysis of the film to argue whether or not their claims are supported through the film.

- Based on what you decided the take-home(s) of the movie is, does the movie reviewer agree, or does he/she point to some other main point/ lesson/ idea from the movie? Make an argument based on your similar or dissimilar ideas about the main message(s) of the movie.
- Choose a few criteria for what you believe makes a successful movie (for example, well-developed characters, special effects, meaningful themes, humor, etc.). Analyze these criteria in relation to your own movie. Is your movie successful in these areas? Why or why not? Then, analyze the movie review to see what criteria the reviewer seems to suggest is important in making a successful film. Make an argument based on your own criteria and analysis in relation to the film reviewer's criteria and analysis about what makes a successful movie and how your particular movie fulfills or falls short of these criteria in some way.
  - Does the reviewer's criteria thoroughly cover what makes a successful movie, or does he/she leave important criteria out based on your particular movie?
- Analyze the way the film reviewer makes his/her argument. Does he/she make an effective, persuasive, and reasonable argument? Why or why not? How does your own analysis of the movie relate to the reviewer's? What would have made it a stronger argument?

If you choose the **second option**, you will be making an argument in relation to two film review(s) on the same film (you may also incorporate your own analysis of the film in your paper, but the two reviews will be your main focus). As always, the way you choose to make your argument is fairly open, but here are some suggestions for how to make an argument in relation to the two texts:

- How do the two reviewers make and support their arguments? Based on your analysis of their reviews, which one is ultimately more effective/ persuasive? Or are both successful in reaching their intended audience? How so?
- Identify the main claims the reviewers make about the film. Based on the film, does one viewer's claims seem more relevant and, thus, stronger than the other's? How so?
- 

\*Remember, for both options, these are **just suggestions** for ways to consider making an argument in relation to your two texts. The key point to keep in mind is that you are making an argument based on your analysis of your two texts, much like you have been doing all semester. Also, be very careful not to just summarize your two texts. Of course, you will want to provide a **brief** summary of your film probably at the start of your essay so that all of your readers will be able to follow the rest of your points. However, the majority of your essay should focus on your



argument based on your analyses of the review(s) and film. See the above section “Analyzing Your Texts as a Start to Forming Your Argument” for ideas of how to start analyzing these texts.

Take the position of a professional film reviewer responding to another critic (politely and professionally). Your audience will be anyone who would read a film review, including the other critic (so you want to make sure your argument is persuasive) as well as the public (some who have seen the film and some who have not).

### **Requirements:**

- 6-7 page essay (at least six *full* pages, not including the other parts of the portfolio such as cover letter or Work Cited pages).
- Essays should follow the MLA or APA standard format used on all previous papers, including proper citations and documentation.
- As important stages of writing this essay, your rough draft(s), your participation in peer review, and revisions to your draft(s) will **factor into your final essay grade**.
- **\*\*Submit Paper 4 to Canvas by midnight on Wednesday, 12/4.**

### **Other Guidelines for Evaluation:**

#### **Do You**

- Make a clear thesis that articulates the argument you will make in your paper?
- Thoughtfully analyze your movie review(s) and the film and the implications of your analysis?
- Avoid merely summarizing the movie and review(s), but focus on analysis of them instead?
- Provide detailed descriptions and evidence and use effective rhetorical strategies to support your argument?
- Connect all ideas and claims to back to your thesis to support your argument?
- Transition well between paragraphs?
- Develop an effective organizational plan for your paper?
- Use language and rhetorical strategies that are appropriate for your audience?
- Engage the audience?
- Address and meet all the requirements for the essay?
- Carefully revise and polish (edit) the essay?

# Paper 4 Film List and Review Databases

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## FILM LIST

[If you are using a film not listed here, I must receive a request for approval by email **no later** than Sunday November 17th.]

<i>A Serious Man</i>	<i>Quentin Tarantino Films</i> (any of them)
<i>A Single Man</i>	<i>Star Wars</i> (any of the new episodes)
<i>Batman Begins or The Dark Night</i>	<i>The Great Gatsby</i> (the new version)
<i>Harry Potter</i> (any of them)	<i>The Road</i>
<i>The Hangover</i>	<i>Tinker Tailor Soldier Spy</i>
<i>The Help</i>	<i>True Grit</i>
<i>Les Misérables</i>	<i>Up</i>
<i>Life of Pi</i>	<i>Wes Anderson Films</i> (any of them)
<i>Lincoln</i>	<i>Zombieland</i>
<i>Midnight in Paris</i> (or any recent Woody Allen Film)	

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## Sources for movie reviews\*\*

*The New York Times*  
*The Chicago Tribune*  
*The LA Times*  
*The New Yorker*  
*Huffington Post*

*More Freely available movie review websites:*

A large number of websites provide access to movie reviews, either the full text of the review, or at least a citation you can use to track down the full text.

### Internet Movie Database

The premiere site for information on all aspects of movies. Look for the *external reviews* under the *Awards & Reviews* category. Reviews include articles from prominent sources like *Variety* as well as blogs and commercial websites, so evaluate the information presented accordingly.

### Movie Review Query Engine

Includes a searchable database of reviews from over 75,000 movies. Includes reviews from print sources like *Variety* and *The New York Times*, popular entertainment magazines, blogs and commercial websites.

#### Film Literature Index Online from IU

1976-2001. Online version of the print index. Contains approximately 700,000 citations to articles, film reviews and book reviews. Nearly 150 film and television periodicals from 30 countries cover-to-cover and 200 other periodicals are selectively indexed annually for articles on film and television. Approximately 800 periodicals (see [complete list of periodicals](#)) have been indexed in this online cumulation of 25 years.

#### CineFiles from Berkeley's PFA Library

a database of reviews, press kits, festival and showcase program notes, newspaper articles, and other documents from the PFA Library's collection. The collection contains documents from a broad range of sources covering world cinema, past and present. CineFiles currently includes materials on the films of over 175 directors whose works have been featured in PFA's exhibition program. Materials on additional directors' works are added regularly. The database also contains retrospective indexing of film titles beginning with "A" and of files describing Soviet silent films from PFA's collection. Brief authority records, including title, director, country, and year, are also currently available for over 25,000 films. When retrospective indexing is complete, the CineFiles database will hold over 200,000 documents. New titles and document images are added daily. Documents are indexed and retrievable from numerous access points. Full citations are available for all documents, and page images are available for documents with copyright clearance.

#### Roger Ebert's movie reviews

Roger Ebert's reviews, as published in the *Chicago Sun Times*. 1967-present, plus classic "Great Movies."

#### Variety movie review archives

Reviews from 1914-present. Earlier reviews are only excerpts; for the full review, use the [microfilm copies of Variety](#).

\*\*If you find a review from another site, please talk to me about it first. Whatever review(s) you choose, make sure they are developed and offer you enough to analyze and discuss in your essay.

Like always, I will ask you to submit a proposal with your topic selection and a copy of your movie review(s) next class.

## Class Blog Post November 19<sup>th</sup>

### There Will Be Interpretation

(A Sample for Your INTRO, THESIS OUTLINE activity).

#### I. Introduction

Thesis:

*There Will Be Blood*—Paul Thomas Anderson’s re-envisioning of the Upton Sinclair novel *Oil*—conveys disillusionment at the corrupting forces of American capitalism through, Daniel Plainview’s (protagonist) greed, corruption, and violent competition for the valuable natural resource. The film’s stark imagery presents a ruined earth, despoiled in the name of one man’s quest for power and wealth. Though the movie takes many liberties with the original text, such as featuring Daniel Plainview as the protagonist, it renders a powerful, almost devilish descent into evil by Daniel Day-Lewis, and so the movie defies critics like Roger Ebert who says that ““There Will Be Blood” is no “Kane” [because] Plainview lacks a “Rosebud” (Ebert 2). Both Religion and Nature, symbols of American identity, fall victim to the crime and corruption involved in procuring the dark substance. The fact that the movie provides a wholly different experience from the book is no true fault; the work is a masterpiece.

#### II. The starkness of nature.

Roger Ebert notes as a fault that Daniel Plainview “regrets nothing, misses nothing, pities nothing, and when he falls down a mine shaft and cruelly breaks his leg, he hauls himself back up to the top and starts again” (Ebert 3). However, it is in the face of this unrepentant entrepreneur that a contemporary audience may see its own dependence reflected back at it. Anderson portrays both Plainview and the environment he exploits as harsh, unforgiving and

utterly unpredictable forces which act upon all other characters. Ebert asserts that “[w]atching the movie is like viewing a natural disaster that you cannot turn away from” (Ebert 3). The stark, sublime violent imagery which encapsulate both Plainview and the environment are powerful warnings against the forces of capitalism.

### III. Religion and oil.

### IV. The film’s lack of women.

Ebert is wise to highlight the film’s obvious lack of female characters. However, this choice on the part of Anderson is to intentionally render Daniel Plainview as something beyond a man desperately seeking wholeness; he wanted an inhuman monster. Without the “lost love,” Plainview is able to slip into the farthest reaches of depravity. As Ebert says “[i]t is a force beyond categories” (3), and it must be understood alongside works like *No Country for Old Men* whose obsession with masculinity fuels the narrative’s engines of destruction.

### V. Conclusion

## **FINAL EXAM ENGLISH 1100**

# English 1100: Composition I

Final Exam Assignment

## Writing Process Reflection

Section 71 · 2222 Haley Center · Thursday, December 12th · 4:00-6:30 pm

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Instructor: Madison Jones | Office: 8063 Haley Center | Email: mpj0003@auburn.edu

Your final assignment is to create a **2-3 page essay** which explores and showcases the writing process you have developed and employed in this class. For this assignment, you will select some of the writing you have done, in drafts, on your blog, in class, in revisions, and in the final papers you submitted. These artifacts of the writing process will act as evidence for your argument.

You should begin by organizing and selecting your artifacts. What blog posts were most significant? What was your most enjoyable writing experience? What paper did you struggle with the most? How do these artifacts relate to one another? How could you talk about the way they reflect your writing process? Thinking about how your evidence tells a story about you will help you structure a coherent picture of your writing. Use the following questions to focus your thinking:

### “Local” Questions

- What do you like about a particular paper you have written? What would you still like to change?
- What blog posts did you find interesting, useful, or fascinating? How did it help you develop as a writer?
- What is an example of a great thesis, descriptive diction, or good use of a resource?
- What is the best sentence you have written this semester? What is the most effective word you have used?
- Did a particular assignment challenge or frustrate you? How did you accomplish the task?
- How did peer response affect your writing? Did you prefer synchronous or asynchronous reviewing?
- Did any particular revision technique prove useful? If so, how?

### “Global” Questions

- How do you perceive yourself as a writer?
- What are some commonalities you see across all of your papers? Is there a particular method or focus that interests you?
- How do you perceive your writing process? How has your process changed over the course of this class?
- What do you like/dislike about your writing?
- What are your strengths/weaknesses in writing?
- How did you feel about a particular unit assignment before you started it? Did you think you would enjoy it? Did you think it would be hard, or easy? How did you feel about it when you were finished?

These are only a few questions you might use to create your essay. Before you try to articulate your thesis, form a question to respond to. Your finished essay should be submitted as a portfolio with an appendix which includes **any evidence** you have discussed in the paper. You should arrange the documents in a manner that you think suites the larger rhetorical aims of the paper, but you should make no changes to your evidence, such as correcting mistakes. The only part of the portfolio which requires strict proofreading is the 2-3 page essay. The final portfolio should be saved in **.pdf format** (indicating that it is a “finished” or finalized “product”) **and submitted to Canvas before 6:30 pm on Thursday, December 12th.**

## **1100 STUDENT EVALUATIONS**

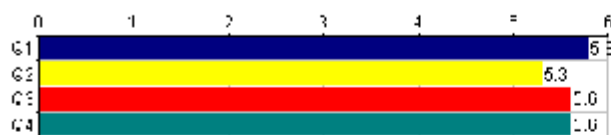


Fall 2013 Course Evaluation  
Fall 2013 2013

Auburn University  
Campus Wide

Course: ENGL1100 071 - English Composition I  
Responsible Faculty: Madison Jones  
Focus: Overall Results

Department: ENGL  
Responses / Expected: 13 / 24



ENGL1100 - 071												
University Wide questions	Responses						Course					
	[SA]	[A]	[SA]	[SD]	[D]	[SD]	Med.	Mode	S.D.	N	Mean	
Q1 The Instructor encouraged me to think critically.	10	3	0	0	0	0	6	6	.42	13	5.8	
Q2 The grading techniques were fair.	7	3	3	0	0	0	6	6	.82	13	5.3	
Q3 The Instructor created a conducive atmosphere for learning.	9	3	1	0	0	0	6	6	.62	13	5.6	
Q4 The Instructor explained course material clearly.	8	3	1	0	0	0	6	6	.64	12	5.6	

Responses:  
[SA] Strongly Agree=6 [A] Agree=5 [SA] Slightly Agree=4 [SD] Slightly Disagree=3 [D] Disagree=2 [SD] Strongly Disagree=1

Course: ENGL1100 071 - English Composition I  
Responsible Faculty: Madison Jones

Department: ENGL  
Responses: 13



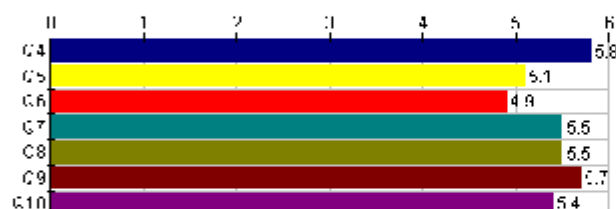
#### LIB ARTS

Jones, Madison P

	Responses						Individual				
	[SA]	[A]	[SA]	[SD]	[D]	[SD]	Med.	Mode	S.D.	N	Mean
Q1 The Instructor met the class consistently and punctually.	11	1	0	0	0	0	6	6	.28	12	5.9
Q2 The Instructor provided a clear and detailed syllabus.	11	1	0	0	0	0	6	6	.28	12	5.9
Q3 The Instructor was available during office hours.	12	0	0	0	0	0	6	6	0	12	6

Responses:

[SA] Strongly Agree=6 [A] Agree=5 [SA] Slightly Agree=4 [SD] Slightly Disagree=3 [D] Disagree=2 [SD] Strongly Disagree=1



#### ENGL

Jones, Madison P

	Responses						Individual				
	[E]	[VG]	[G]	[F]	[P]	[VP]	Med.	Mode	S.D.	N	Mean
Q4 The Instructor's enthusiasm for the course was:	11	2	0	0	0	0	6	6	.36	13	5.8
Q5 The clarity of the criteria by which the Instructor evaluated my work for the course was:	5	5	2	1	0	0	5	5,6	.92	13	5.1
Q6 The timeliness of feedback on graded material was:	4	5	3	1	0	0	5	5	.92	13	4.9
Q7 As help in my meeting course goals, the instructor's responses to my written work were:	8	3	2	0	0	0	6	6	.75	13	5.5
Q8 The Instructor's effectiveness as a discussion leader or lecturer was:	8	4	1	0	0	0	6	6	.63	13	5.5
Q9 Overall, the Instructor's efforts to provide meaningful learning experiences were:	10	2	1	0	0	0	6	6	.61	13	5.7
Q10 Overall, my progress as a student of this subject has been:	7	4	2	0	0	0	6	6	.74	13	5.4

Responses: [E] Excellent=6 [VG] Very Good=5 [G] Good=4 [F] Fair=3 [P] Poor=2 [VP] Very Poor=1

Q11 - Please provide additional comments on strengths and areas for improvement.

Faculty: Jones, Madison P

Response Rate: 53.85% (7 of 13)

- He made it seem like you were in a very good place on each of the papers during individual conferences, but then graded very tough.

- Professor Jones was my favorite teacher. He was always quick to respond to emails and makes time in his busy schedule to meet with me to help with my papers. I developed far more as both a literary thinker and writer in his class. I highly recommend Mr. Jones for every Comp 1 student.
- Wonderful teacher. Does a great job of getting the student interested. Unique and creative assignments all semester long with wonderful paper topics that were enjoyable to write about. Easy to talk to and joke with while still being a great grader and gives great feedback on your papers.
- I honestly think he did a great job in teaching and helping us learn how to write a well written paper.
- This was a great class, and I would (and have) recommend this instructor to many other students. He was enthusiastic about what we were discussing and he gave a lot of good advice on the subject and papers we were writing about. The meetings we had before our papers were due were also very great and helped me with every paper we turned in.
- I hated English classes before this course. Professor Jones made it genuinely interesting.
- Mr. Jones Is a GREAT teacher

## **COMPOSITION 1120 MATERIALS**

## English 1120: Composition II

The Rhetoric of Sustainability

Sections 61 & 65 · 2332 Haley Center · MWF · 2:00-3:00 & 3:00-4:00

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Instructor: Madison Jones  
Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)  
Office Phone: 334/844-9061  
Class Blog:  
<http://compositiontwospring2014.wordpress.com/>

Office Hours:  
12:30-12:50 (M),  
12:00-1:00 (W); 3:15-3:50 (Th)  
& Meetings by Appointment  
Office: 8063 Haley Center

“I don’t like using the word environment [...] I don’t like the word nature. I don’t like using them because they make it seem as though we’re not nature. Anything we do to the rest of the world we’re doing to ourselves”—W.S. Merwin

### Required Texts and Materials

Carl Herndl. *Sustainability: A Reader for Writers*

Wayne C. Booth, Gregory G. Colomb, & Joseph M. Williams. *The Craft of Research* (3<sup>rd</sup> Ed.).

*Purdue Online Writing Lab*

Primary and supplementary readings made available online and through Canvas. You must be able to access these for class each day, either digitally or as printed copies.

Regular access to an Auburn email account and flash drive (or cloud storage) to save and store work.

### Course Description & Objectives

English 1120: Composition II is designed to instruct students in the fundamentals of academic writing, research, and argumentation. This course will examine, specifically, the rhetoric of “sustainability.” Students will develop critical skills in order to reflect on the diverse readings throughout the course—and explore a topic in this field of science—in order to complete short papers, blog posts, syntheses, annotations, and a research-guided writing project. We will approach contemporary ecological discourses through sustainability and its relationship to community and identity.

The class will carefully examine the rhetoric of local foods, farming practices, and sustainable communities in global economies and environs; we will look closely at how concepts like *wilderness* and *nature* offer rhetorical problems for sustainability; and we will discuss topics such as pollution, waste, human impact on wildlife habitats, questions of environmental justice, and the rhetoric and politics of environmental politics, among other important topics by looking carefully at greenwashing and advertising, food, farming, and the relationship between “stuff” and “waste.”

Students enrolled in this course can expect to build on their previous coursework, develop their expertise in the conventions of argumentative prose writing, complete an extended research project, and critically engage with social issues that shape their lives as students, professionals, and citizens.

Students who complete English 1120 will learn to:

- Compose analytical essays that develop a clear, argumentative thesis;
- Craft arguments that can be situated within public and scholarly debates;
- Locate, cite, and document sources in keeping with academic citation styles;
- Complete an extensive research project that builds on multiple scholarly sources;
- Employ a voice, tone, and level of formality appropriate to audience expectations;
- Demonstrate competency in the grammar and mechanics of argumentative prose writing;
- Use digital media reflectively and for a variety of research and writing activities.

Please Note: The points listed above indicate just some of the objectives that will guide your learning in this course. Students should therefore identify and set their own goals as students and as citizens who will write in and for various communities throughout their lives.

**Accessibility Statement:** Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to make an individual appointment with the instructor during the first week of classes—or as soon as possible if accommodations are needed immediately. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT).

**Early Alert Grade Syllabus Statement:** Students will receive an Early Alert Grade one week prior to mid semester (31st class day). The Early Alert Grade represents your current performance on class work graded at that point in the semester. Check the grading scale for this course so that you are aware of what percentage of the total points is represented by your Early Alert Grade. If your Early Alert Grade is a “D,” “F,” or “FA,” you will receive an email from the Retention Coordinator. Early Alert Grades can be viewed by logging into AU Access and opening the tiger i tab. Select “Student Records” and open the “Midterm Grades” window from the drop down box. If the grade seems inaccurate, please contact the instructor.

**Rhetorical Praxis Assignments:** Students will complete two rhetorical praxis assignments throughout the semester. These assignments will include a range of writing- and rhetoric-based tasks: e.g., from summaries and responses to an annotated bibliography. Each will be instrumental to developing analytical techniques and rhetorical insights that you can apply toward your major papers and research project.

**Major Papers:** Students will write between 6000-7500 words (~24-30 pages) of graded work. Major assignments will include the following:

*Essay #1:* Analysis and evaluation of a single argument (3-4 pages). Students will analyze and evaluate an academic source provided by your instructor. You will then compose an essay that explains what makes the argument effective or ineffective based on criteria gathered through course readings and discussions.

*Essay #2:* Analysis and evaluation of two arguments (4-5 pages). Students will analyze and evaluate two academic sources (one from your instructor, one that you supply) related to a particular topic. You will then compose an essay that explains what their similarities and differences represent, reveal, or demonstrate about each author/argument.

*Essay #3:* Analysis, evaluation, and synthesis of multiple arguments (5-6 pages). Students will analyze, evaluate, and synthesize at least three sources (one from your instructor, others that you supply) related to a particular topic. You will then compose an essay that builds on these sources and develops a novel thesis related to the topic in question.

*Essay #4:* Research project (8-12 pages). Students will analyze, evaluate, and synthesize multiple sources (6-8) related to a particular topic. You will then construct an extended essay that positions your argument within a recognizable scholarly conversation.

*Essay #5:* Analytical synthesis (2-3 pages). Students will compose an essay that reflects on and synthesizes the work they have completed throughout the semester. The essay will demonstrate your knowledge of course content and advance a novel claim based on your research project.

All assignments will be due at the beginning of class on the day specified by the course outline. For each calendar day a paper is late, including if it is submitted after the class period, the grade on that paper will be reduced by a full letter grade (e.g., from a “B” to a “C” to a “D” to an “F”). The course instructor will provide students with additional information about all assignments in class and through Canvas (AU’s course management technology).

**Academic Honesty:** Plagiarism is a complicated issue. If you have not done so already, find the Academic Honesty Code in your Tiger Cub and read it. You can locate a digital copy at the following address: [http://www.auburn.edu/student\\_info/student\\_policies/](http://www.auburn.edu/student_info/student_policies/). All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

**Attendance & Punctuality:** Students enrolled in this course will be held accountable to the following attendance policy: **more than four unexcused absences** will result in a grade of FA (failure due to absences). If you have an excused absence—e.g., university-sponsored trip, doctor’s visit—you must provide verification to me, in writing, no later than *one week* after the absence occurs. Please do not give me your only copy of the excuse, as I will be unable to return them to you. Always reserve a copy for your records. Regarding punctuality, every two instances of tardiness (defined as 5 minutes late or more) will be counted as one absence.

**Class Participation:** Participating in a public forum is critical for realizing your potential as a member of a discourse community (and a democracy). Students will accordingly be assessed by the quality and quantity of their participation in the course. We will discuss participation assessment as a class and as the need arises.

**Cell Phones, Texting, & Other Things:** We will discuss standards of classroom etiquette as a class and determine what counts as acceptable classroom behavior for university students. (See the section on “Class Participation” for related information.)

**Miller Writing Center:** The Auburn University Miller Writing Center is free and available for students who desire feedback on their writing. (We can *all* use extra feedback on our writing.) Keep in mind, however, that while the tutors are there to help you with your assignments, they are not there to complete your assignments for you. Thus, when you schedule a meeting, make sure to have a list of questions, your essay, and documents like writing prompts with you when you actually meet. Taking these simple steps will help you and the tutors make the most of your time working together.

**Assessment and Grading:** You will complete a number of assignments for this course, some of which will be weighted differently. Major papers, for instance, will be worth more than rhetorical praxis assignments. Keep in mind, however, that your day-to-day work is crucial for successful completion of major assignments, and, ultimately, to your success as writers. Final grades for this course will be determined as follows:

- Essay#1 (10%)
- Essay#2 (15%)
- Essay#3 (20%)
- Essay#4 (30%)
- Analytical Synthesis (10%)
- Rhetorical Praxis Assignments (10%)
- Participation (5%)

Please Note: You will receive more instruction and handouts regarding rhetorical praxis assignments, major papers, peer review, and other assignments, generally, the completion of which will be essential to your success as writers in this course and beyond. Should you ever have questions about anything—this syllabus, this class, basic or any other requirements—do not hesitate to ask.

### Grading Scale

The University scale for final grades is based on a scale of ten-point increments (A=90–100, B=80–89, C=70–79, etc.). In this class, formal essays will be based on the following plus/minus grades:

A+ 98	B+ 88	C+ 78	D+ 68
A 95	B 85	C 75	D 65
A- 92	B- 82	C- 72	D- 62

### Schedule

Readings, assignments and responses will be assigned through an emerging calendar on a unit by unit basis. This schedule gives due dates for most assignments and activities, but it does not list every one. The schedule will generally be available on canvas by the first day of each unit. Keep in mind, then, that the schedule is not chiseled in stone. In other words, all schedules are subject to change. If we need more time to complete a task, we will—within reason—take it.

<b>Unit 1:</b> Greenwashing and Sustainability	<b>Unit 2:</b> Sustainability and Food
<b>Unit 3:</b> Sustainable Farming	<b>Unit 4:</b> Stuff and Waste



## **UNIT 1 DOCUMENTS**

## English 1120: Composition II

### Unit 1 Schedule\*\*

Sections 61 & 65· 2332 Haley Center· MWF· 1:00-2:00 & 2:00-3:00

### Greenwashing (The Rhetoric of Nature)

Instructor: Madison Jones  
 Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)  
 Office Phone: 334/844-9061  
 Class Blog:  
<http://compositiontwospring2014.wordpress.com/>

Office Hours:  
 12:30-12:50pm (M),  
 12:00-1:00 (W); 3:15-3:50  
 (Th)  
*& Meetings by Appointment*  
 Office: 8063 Haley Center

**\*\*Note:** This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to regularly check your school e-mail, the class blog, and Canvas accounts for important updates.

#### Key to readings:

**SUS** = Carl Herndl, *Sustainability, a Reader for Writers*

**TCR** = Booth, Colomb, & Williams, *The Craft of Research*

**TSIS** = Gerald Graff & Cathy Birkenstein, *They Say I Say* (PDF on Canvas)

**PDF** = PDF of reading posted to Canvas

**OWL** = *Purdue Online Writing Lab* ([online](#))

**CB** = Reading Posted to [Class Blog](#)

#### For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed.

Date	Topic	To read before coming to class	What's due before class?
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#### WEEK 1

<b>Wed. 1/8</b>	*Discuss course syllabus, expectations, and basics of writing and rhetoric. *Introductions and group activity.	--	--
<b>Fri. 1/10</b>	*Discuss Lozanova Reading. *Blog Post 1 (Defining Terms): "Sustainability," "Pastoral," "Greenwashing," and "Nature."	<i>SUS</i> : "Starbucks Coffee: Green or Greenwashed?" Sarah Lozanova. *PDF: "They Say" from <i>TSIS</i> Ch 1: pp. 19-29.	*Turn in the link to your wordpress blog on Canvas before class.

#### WEEK 2 – (Begin Unit 1)

**\*Use the weekend** to carefully annotate the Pollan reading.

<b>Mon. 1/13</b>	*Paper 1 Assigned. *Discuss Pollan reading.	*PDF: "Big Organic" from <i>The Omnivore's Dilemma</i> by Michael Pollan. pp.134-158 *PDF: "The Art of Summarizing" from <i>TSIS</i> Ch 2: pp. 30-41.	*Blog Post 2: Using <i>TSIS</i> , construct a summary of the first half of the Pollan reading.
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Date	Topic	To read before coming to class	What's due before class?
<b>Wed. 1/15</b>	*Finish discussion of Pollan. *Class Activity: "Using Quotations."	*PDF: "Big Organic" from <i>The Omnivore's Dilemma</i> . pp.158-184 *PDF: "The Art of Quoting" from <i>TSIS</i> Ch 3: pp. 42-51.	**Blog Post 3: Respond to Pollan's argument, using direct quotes and summary as evidence. Do you agree or disagree with his argument? Why?
<b>Fri. 1/17</b>	*Discuss <i>TSIS</i> . *Class Activity: "I Say." *Thesis discussion for paper 1.	*PDF: "Yes / No / Okay, But" from <i>TSIS</i> Ch 4: pp. 55-67.	*Blog Post 4: Intro, Thesis Outline.

**\*Use the weekend** to work on your paper!

### WEEK 3

<b>Mon. 1/20</b>	*Class Activity: Analyzing BP Ads. *Discuss the Barratt-Brown reading.	<i>SUS</i> : "It is All About the Framing: How Polls and the Media Misrepresent the Keystone XL[tar sands] [oil] pipeline" by Liz Barratt-Brown.	*Comment 1: Offer a group member some <b>constructive</b> criticism on their Intro, Thesis, Outline. <b>*Work on your paper.</b>
<b>Wed. 1/22</b>	*Discuss the readings. *Prep for first Peer Review (Conference and peer groups assigned).	*PDF: "And Yet" from <i>TSIS</i> Ch 5: pp. 68-77. PDF: <u>"From Topic to Presentation: Making Choices to Develop Your Writing"</u> by Beth L. Hewett	*Blog Post 5: What was your past experience with peer response? What do you hope to get from Friday's workshop? <b>*Work on your paper.</b>
<b>Fri. 1/24</b>	*Peer Review: Bring a <b>COMPLETE</b> draft of your paper to class.	<b>Failure to bring a complete draft (not a Zero Draft) will result in an absence.</b>	*Draft of Paper 1 due on Canvas before class.

**\*Use the weekend** to revise and finish work on your paper!

### WEEK 4 (Begin Unit 2)

<b>Mon. 1/27</b> <b>Paper Due</b>	<b>SEE UNIT 2 CALENDAR</b>	<b>SEE UNIT 2 CALENDAR</b>	<b>PAPER ONE DUE ON CANVAS BEFORE CLASS</b>
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# English 1120: Composition II

## Paper 1 Assignment

### Evaluating a Single Argument

Sections 61 & 65 · 2332 Haley Center

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Instructor: Madison Jones | Office: 8063 Haley Center | Email: mpj0003@auburn.edu

### Objective

Your first assignment is to create a **3-4 page essay** which performs analysis and evaluation of Michael Pollan's "Big Organic" from *The Omnivore's Dilemma*. pp.134-184. You should carefully examine the rhetorical devices and appeals to logic that Pollan employs in constructing his argument. You will then compose an essay that explains what makes Pollan's argument effective or ineffective based on criteria gathered through course readings from *They Say, I Say* and discussions.

In order to demonstrate whether Pollan's argument is effective or ineffective, students should break the argument into its constituent rhetorical elements. The resulting essay will explain both *how* the argument works and *if* the argument is effective in doing so. A key first step will be reading through Pollan's essay a number of times to get a general feel for what he has to say. You should highlight, underline, and make notes to sort some of the different rhetorical strategies he uses. Then, you'll want to read more closely with an eye toward identifying the major components of the argument (i.e., the claim, reasons, underlying assumptions, evidence, and so on). Finally, you'll want to read the article even more closely, focusing your attention on how Pollan uses evidence throughout the argument.

The resulting essay should demonstrate an advanced understanding of the reading and will respond using techniques from chapter 4 of *They Say I Say*. Your goal as a writer should be to enter the conversation with Pollan. How might you disagree *and yet still* agree with certain parts of his argument? What features of the argument are most important? What rhetorical devices are most prevalent? Is his argument effective (even if you may not agree with him)?

### Basic Paper Guidelines

- Your essay should articulate a clear, argumentative thesis statement in the opening portion of the text, preferably within the introductory paragraph.
- The body of the essay needs to develop and support the claim you articulate in your thesis.
- In your analysis, strive for depth rather than breadth. In other words, focus on one or two key things in the argument rather than a little bit about many things.
- The closing portion of your essay needs to do more than just simply restate the key ideas you've discussed in the body of the text.
- Your essay must have a Work Cited page at the end of the paper.
- All aspects of the essay must be formatted according to MLA standards (see the bottom of this document).

For specific information about the criteria that will be used to evaluate the final draft of your paper, please review the grading rubric, available on Canvas.

Because we will not be having required conferences for the first paper, I highly encourage you to take advantage of office hours to discuss your paper's development. If my hours conflict with your own schedule, I will be happy to meet by appointment.

## Some Important Dates

(Assignments should be turned in through Canvas.)

### What's Due:

Peer review draft..... Friday, January 24th (before class).  
Comments on your partner's draft due..... Friday, January 24th (by 6:00 pm).  
Final draft due ..... Monday, January 27th (before class).

### When:

Peer-review is an important element of your participation in this course. It is important that you are aware of the following course policies:

- 1) Failure to turn in and also bring a rough draft that meets the minimum requirements at the beginning of the class period indicated on the unit calendar will result in a loss of one letter grade for the paper.
- 2) Failure to submit productive written comments on your peer partners' rough draft will result in a loss of one letter grade for the paper.
- 3) Failure to participate actively and productively in our in-class peer review sessions will result in a loss of one letter grade for the paper.

## Focusing Questions

- How does Pollan present himself in the text?
- What is the tone of the work? How does the work convey that tone?
- Does his word use suggest bias?
- Does Pollan acknowledge the objections of those who would disagree with his or her thesis?
- What kind of sources are quoted or cited as evidence? Are they reliable sources? Are they the sources one would expect?
- How does Pollan use appeals based on *logos*, *ethos*, *pathos*, and *kairos*?

## Some MLA Standards

Your paper should be no less than **three full pages** in length, and it should be uploaded on Canvas in .doc, .docx, or .pdf format. The library has any software you may need to properly format your work. The text should be **double-spaced** and in **12 point, Times New Roman font** with **one inch margins** at top, bottom, and sides. Include your **name**, the name of the **course**, the **Instructor's name**, and the **due date** in the **upper left-hand corner** of the **first page** (in that order). On **each following page**, include your **last name as a header** and the **page number** in the **upper right-hand corner**. Make sure that the **title** of the paper is **centered** on the **first page** and that the paper has been **stapled**. In addition, include a **citation** for your essay. You will not be required to use any additional sources—only the Pollan article.

## **UNIT 2 DOCUMENTS**

## English 1120: Composition II

### Unit 2 Schedule\*\*

Sections 61 & 65 · 2332 Haley Center · MWF · 1:00-2:00 & 2:00-3:00

### The Rhetoric of Food

Instructor: Madison Jones

Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)

Office Phone: 334/844-9061

Class Blog:

<http://compositiontwospring2014.wordpress.com/>

Office Hours:

12:30-12:50pm (M),

12:00-1:00 (W); 3:15-3:50 (Th)

☞ *Meetings by Appointment*

Office: 8054 Haley Center

**\*\*Note:** This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to regularly check your school e-mail, the class blog, and Canvas accounts for important updates.

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(PDF on Canvas)

**PDF** = PDF of reading posted to Canvas

**OWL** = *Purdue Online Writing Lab* ([online](#))

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#### For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed

Date	Topic	To read before coming to class	What's due before class?
------	-------	--------------------------------	--------------------------

#### WEEK 4 – (Begin Unit 2)

<b>Mon. 1/27</b>	*Unit 2 intro & Paper 2 Assigned. * <a href="#">Conference Sign-up</a> *Discuss reading.	<i>SUS</i> : Jeff Opperman, “Getting to Know Your Bacon: Hogs, Farms, and Clean Water.” pp.118-121.	<b>**Paper 1 Due before Class on Canvas.</b>
<b>Wed. 1/29</b>	*Discuss reading.	<i>SUS</i> : Michael Pollan, “The Genius of the Place” pp.132-139. <i>TCR</i> : Ch.4, pp.51-67.	*Nothing is due, but think about what topic you would like to write about.
<b>Fri. 1/31</b>	*Discuss reading and responses.	<i>SUS</i> : Deborah Whitman, “Genetically Modified Foods: Harmful or Helpful?” pp.140-147. <i>TCR</i> : Ch.5, pp. 68-83.	*Blog post 6: Respond to one of this week’s readings, using direct quotes. What parts of the reading did you find especially engaging or enraging?

#### WEEK 5

**\*Use the weekend to research articles for your paper.**

<b>Mon. 2/3</b>	*Discuss reading.	PDF: “The Oil We Eat” Richard Manning, pp.26-37, or <a href="#">Online</a> . *PDF: “Skeptics May Object” from <i>TSIS</i> Ch 6: pp.78-91.	*Blog post 7: Respond to the reading, using direct quotes. What parts of the reading did you find especially engaging or enraging?
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Date	Topic	To read before coming to class	What's due before class?
Wed. 2/5	*Discuss reading.	PDF: Michael Pollan "Hunting" Ch 18. pp. 334-363.	
Fri. 2/7	*Class Activity: "Engaging Sources, Making Claims."	TCR: Chapters. 6-7 pp.84-119.	*Blog Post 8: Intro Thesis Outline.

#### WEEK 6

\*Use the weekend to flesh out a draft of for your paper.

Mon. 2/10	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	
Wed. 2/12	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	*Comment 2: Offer some constructive criticism on a group member's Intro, Thesis, Outline.
Fri. 2/14	*Peer Review: Bring a <b>COMPLETE</b> draft of your paper to class.	<b>Failure to bring a complete draft (not a Zero Draft) will result in an absence.</b>	*Draft of Paper 2 due on Canvas before class.

#### WEEK 7 – (Begin Unit 3)

Mon. 2/17 Paper Due	SEE UNIT 3 CALENDAR	SEE UNIT 3 CALENDAR	PAPER 2 DUE ON CANVAS BEFORE CLASS
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**English 1120: Composition II**  
**Paper 3 Assignment**  
**Evaluating Two Arguments**  
Sections 61 & 65 · 2332 Haley Center

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Instructor: Madison Jones | Office: 8063 Haley Center | Email: mpj0003@auburn.edu

**Objective**

Your third assignment is to create a **5-6 page essay** which constructs an argument by synthesizing three (or more) sources. You should engage two related sources, selecting one that the class has discussed (see below) and placing it in conversation with at least two sources that you have discovered through your own research. You will use research as evidence for your argument, but you will also engage counter-evidence to complicate and enrich your scholarly question.

A successful paper will employ skills developed in Units 1, 2, and 3, specifically using techniques discussed in class and in *They Say I Say* and *The Craft of Research*. We will build on readings from these guides in various class activities. On 2/24, we will be visiting the library and learning about discipline-specific databases for scholarly sources. You may also want to look for print sources in our wonderful library. Your introduction should explain the topic and take an argumentative stance on the topic. The thesis should demonstrate a clear understanding of **what** the scholarly conversation is arguing and **how** the sources are arguing it. This means that you should not abandon rhetorical analysis, such as examining *ethos*, *pathos*, *logos*, and *keiaros* as well as rhetorical fallacies as you work through your critical sources.

**Text Selection List**

You should use one of the following texts (you may only use one text on the list):

*SUS*: David Montgomery. "Good Old Dirt." PDF: "The Farmer as Conservationist?"  
from *Dirt: the Erosion of Civilization*. Laura L. Jackson, pp.48-59.

PDF: "Conservationist and Agrarian" by Wendell Berry, pp.3-13. *SUS*: Dan Charles. "Putting Farmland on a Fertilizer Diet."

PDF: "Compromise, Hell!" by Wendell Berry PDF: "The Pleasures of Eating" by Wendell Berry.

*SUS*: Sandra Steingraber. "The Case for Gardening."

**Basic Paper Guidelines**

- Your essay should articulate a clear, argumentative thesis statement in the opening portion of the text, preferably within the introductory paragraph.
- The body of the essay needs to develop and support the claim you articulate in your thesis.
- In your analysis, strive for depth rather than breadth. In other words, focus on one or two key things in the argument rather than summarizing a little bit about many things.
- The closing portion of your essay needs to do more than just simply restate the key ideas you've discussed in the body of the text.
- Your essay must have a Work Cited page at the end of the paper.
- All aspects of the essay must be formatted according to MLA standards (see the bottom of this document).

For specific information about the criteria that will be used to evaluate the final draft of your paper, please review the grading rubric, available on Canvas. Additionally, I highly encourage you to take advantage of office hours to discuss your paper's development. If my hours conflict with your own schedule, I will be happy to meet by appointment.

### Some Important Dates

(Assignments should be turned in through Canvas.)

#### What's Due:

Conferences ([sign up online](#)).....  
Peer review draft.....  
Comments on your partner's draft due.....  
Final draft due .....

#### When:

Fri, 3/7; Mon, 3/17—Wed, 3/19.  
Friday, March 21st (before class).  
Friday, March 21st (by 6:00 pm).  
Monday, March 24th (before class).

Peer-review and Conferences are important elements of your participation in this course. It is important that you are aware of the following course policies:

- 4) Failure to turn in and also bring a rough draft that meets the minimum requirements at the beginning of the class period indicated on the unit calendar will result in a loss of one letter grade for the paper.
- 5) Failure to submit productive written comments on your peer partners' rough draft will result in a loss of one letter grade for the paper.
- 6) Failure to participate actively and productively in our in-class peer review sessions will result in a loss of one letter grade for the paper.
- 7) Failure to sign up or appear for your conference at the appropriate time will result in two absences.

### Focusing Questions

- How do the writers present themselves in the text?
- What is the tone of the work? How does the work convey that tone?
- Does the writer's word use suggest bias?
- Does the writer acknowledge the objections of those who would disagree with his or her thesis?
- Where does the writer's work appear? Is it a personal blog or a critically acclaimed website? How does this affect the way you perceive the writer's argument?
- What kind of sources are quoted or cited as evidence? Are they reliable sources? Are they the sources one would expect?
- How does the writer use appeals based on logos, ethos, pathos, and kiaros?
- What fallacies of logic does the writer make?
- Are there perspectives that the writer fails to consider?
- Are there especially compelling claims or concepts that the writer articulates?

### Some MLA Standards

Your paper should be no less than **five full pages** in length, and it should be uploaded on Canvas in .doc, .docx, or .pdf format. The library has any software you may need to properly format your work. The text should be **double-spaced** and in **12 point, Times New Roman font** with **one inch margins** at top, bottom, and sides. Include your **name**, followed by the **Instructor's name**, the name of the **course**, and lastly, the **due date** in the **upper left-hand corner** of the **first page** (in that order). On **each following page**, include your **last name as a header** and the **page number** in the **upper right-hand corner**. Make sure that the **title** of the paper is **centered** on the **first page**. In addition, include an **MLA citation** for your essay.

## Class Activity

### Beginning Research: Determining the “Situation.”

From *The Craft of Research*, pp. 51-83

(Note: this document was digital, and therefore the spacing may seem much too economical.)

Group #:\_\_\_\_\_

Name:\_\_\_\_\_

**1) Get into groups of 3 (one group may have 4 members). Then take about 10 minutes to read over the text which corresponds to your group.**

Groups 1 & 4: Jeff Opperman, “Getting to Know Your Bacon: Hogs, Farms, and Clean Water.”

Groups 2 & 5: Michael Pollan, “The Genius of the Place” pp.132-139.

Groups 3 & 6: Deborah Whitman, “Genetically Modified Foods: Harmful or Helpful?”

(Note: All you need to do at this stage is to **consider the way the writer presents the problem and the “situation” or “condition,”** as discussed on p.54 of *The Craft of Research*. How does your writer frame the argument? Is it one-sided or an overview of the situation? Make notes below).

**2) Then, discuss as a group how you believe your writer presents the problem and the costs (5 minutes).**

**3) Next, as individuals, try to frame a general research question out of your reading and discussion. Record your problem, cost/consequence, and research question below.**

For example, if I were using “Starbucks Coffee: Green or Greenwashed?” by Sarah Lozanova, my research question might have something to do with sustainability in fast food, or in coffee more specifically. I might even look at green-washing in advertising.

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### As a Group (15 Minutes):

**4) Take a stance on one of the research questions a group member has constructed. How do you disagree with the author? Where might you look for more research?**

#### **I. Intro:**

**Thesis Statement:**

**II. Important quotes (p. # and a few words to make them easy to look up) and why they will help support or enrich the conversation:**

## **UNIT 3 DOCUMENTS**

## English 1120: Composition II

### Unit 3 Schedule\*\*

Sections 61 & 65· 2332 Haley Center· MWF· 1:00-2:00 & 2:00-3:00

### The Rhetoric of Farming

Instructor: Madison Jones

Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)

Office Phone: 334/844-9061

Class Blog:

<http://compositiontwospring2014.wordpress.com/>

Office Hours:

12:30-12:50pm (M),

12:00-1:00 (W); 3:15-3:50 (Th)

☞ *Meetings by Appointment*

Office: 8063 Haley Center

**\*\*Note:** This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to regularly check your school e-mail, the class blog, and Canvas accounts for important updates.

#### Key to readings:

**SUS** = Carl Herndl, *Sustainability, a Reader for Writers*

**TCR** = Booth, Colomb, & Williams, *The Craft of Research*

**TSIS** = Gerald Graff & Cathy Birkenstein, *They Say I Say* (PDF)

**PDF** = PDF of reading posted to Canvas

**OWL** = *Purdue Online Writing Lab* ([online](#))

**CB** = Reading Posted to [Class Blog](#)

The list of readings below must be read **before** coming to class on the day they are listed.

Date	Topic	To read before coming to class	What's due before class?
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#### WEEK 7 – (Begin Unit 3)

2/17	*Paper 3 Assigned. *Introduction to unit 2. <u>*Conference signup.</u>	*PDF: “Conservationist and Agrarian” by Wendell Berry, pp.3-13.	<b>**Paper 2 Due before Class on Canvas.</b>
2/19	*Discuss Reading & Blog Posts.	*PDF: “Compromise, Hell!” by Wendell Berry. *PDF: “As a Result” from <i>TSIS</i> Ch 8: pp.105-120.	*Blog post 9: Write a brief paragraph which summarizes the Berry reading and identifies key rhetorical devices.
2/21	*Discuss Reading & Blog Posts. *Class Activity (Bring <i>TCR</i> ). *Prepare for Library Visit.	* <i>SUS</i> : David Montgomery. "Good Old Dirt." from <i>Dirt: the Erosion of Civilization</i> . * <i>TCR</i> : Ch. 8, “Making Claims.”	*Blog post 10: Write a brief paragraph which responds to the Berry reading. Do you agree with him? Why or why not?

**\*Use the weekend** to research articles for your paper.

#### WEEK 8

Mon. 2/24	Library Visit Meet outside Caribou Coffee		Library Visit Meet outside Caribou Coffee
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Date	Topic	To read before coming to class	What's due before class?
<b>Wed. 2/27**</b>	*Discuss library visit. *Discuss Reading & Blog Posts. *Talk about sources you've found.	PDF: "The Pleasures of Eating" by Wendell Berry.	Blog Post 11: Reflect briefly on the library visit. *Bring sources to class for discussion
<b>Fri. 2/28</b>	*Discuss Reading & Blog Posts. *Class Activity.	<i>SUS</i> : Sandra Steingraber. "The Case for Gardening" *TCR: Ch. 9, "Assembling Reasons and Evidence."	

**\*\*February 27th is the 36th day of Class, the deadline for *Early Alert Grades*.**

**WEEK 9** **\*Use the weekend** to draft your paper.

<b>Mon. 3/3</b>	*Discuss Reading & Blog Posts. *Talk about sources you've found.	PDF: "The Farmer as Conservationist?" Laura L. Jackson, pp.48-59.	Blog Post 12: Select one of the readings from this week or last and write a paragraph which summarizes and identifies key rhetorical devices.
<b>Wed. 3/5</b>	*Discuss Reading & Blog Posts. *Class Activity	<i>SUS</i> : Dan Charles. "Putting Farmland on a Fertilizer Diet." *TCR: Ch. 10, "Acknowledgements and Responses."	Blog Post 13: Write a brief paragraph which responds one reading from this week or last week.
<b>Fri. 3/7</b>	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	Comment 3: Offer some constructive criticism on a group member's summary (post comment and comment url on Canvas).

**WEEK 10 (Spring Break)**

<b>Mon. 3/10- Fri. 3/14</b>	<b>Class does not meet all week.</b>
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**WEEK 11**

<b>Mon. 3/17</b>	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	Comment 4: Offer some constructive criticism on a group member's response (post comment and comment url on Canvas).
<b>Wed. 3/19</b>	*Class cancelled for conferences.	*Work on your paper.	Don't forget to bring a digital or paper copy of your essay.
<b>Fri. 3/21</b>	* <b>In-Class</b> Peer Review: Bring a <b>COMPLETE</b> draft of your paper to class.	<b>Failure to bring a complete draft (not a Zero Draft) will result in an absence as well as a point deduction from your final paper.</b>	*Draft of Paper 2 due on Canvas before class.

**WEEK 12 – (Begin Unit 4)**

<b>Mon. 3/24 Paper Due</b>	<b>SEE UNIT 4 CALENDAR</b>	<b>SEE UNIT 4 CALENDAR</b>	<b>PAPER 3 DUE ON CANVAS BEFORE CLASS</b>
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**English 1120: Composition II**  
**Paper 3 Assignment**  
**Synthesis of Multiple Arguments**  
Sections 61 & 65 · 2332 Haley Center

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Instructor: Madison Jones | Office: 8063 Haley Center | Email: mpj0003@auburn.edu

**Objective**

Your third assignment is to create a **5-6 page essay** which constructs an argument by synthesizing three (or more) sources. You should engage two related sources, selecting one that the class has discussed (see below) and placing it in conversation with at least two sources that you have discovered through your own research. You will use research as evidence for your argument, but you will also engage counter-evidence to complicate and enrich your scholarly question.

A successful paper will employ skills developed in Units 1, 2, and 3, specifically using techniques discussed in class and in *They Say I Say* and *The Craft of Research*. We will build on readings from these guides in various class activities. On 2/24, we will be visiting the library and learning about discipline-specific databases for scholarly sources. You may also want to look for print sources in our wonderful library. Your introduction should explain the topic and take an argumentative stance on the topic. The thesis should demonstrate a clear understanding of **what** the scholarly conversation is arguing and **how** the sources are arguing it. This means that you should not abandon rhetorical analysis, such as examining *ethos*, *pathos*, *logos*, and *keiaros* as well as rhetorical fallacies as you work through your critical sources.

**Text Selection List**

You should use one of the following texts (you may only use one text on the list):

*SUS*: David Montgomery. "Good Old Dirt." PDF: "The Farmer as Conservationist?"  
from *Dirt: the Erosion of Civilization*. Laura L. Jackson, pp.48-59.

PDF: "Conservationist and Agrarian" by Wendell Berry, pp.3-13. *SUS*: Dan Charles. "Putting Farmland on a Fertilizer Diet."

PDF: "Compromise, Hell!" by Wendell Berry PDF: "The Pleasures of Eating" by Wendell Berry.

*SUS*: Sandra Steingraber. "The Case for Gardening."

**Basic Paper Guidelines**

- Your essay should articulate a clear, argumentative thesis statement in the opening portion of the text, preferably within the introductory paragraph.
- The body of the essay needs to develop and support the claim you articulate in your thesis.
- In your analysis, strive for depth rather than breadth. In other words, focus on one or two key things in the argument rather than summarizing a little bit about many things.
- The closing portion of your essay needs to do more than just simply restate the key ideas you've discussed in the body of the text.
- Your essay must have a Work Cited page at the end of the paper.
- All aspects of the essay must be formatted according to MLA standards (see the bottom of this document).

For specific information about the criteria that will be used to evaluate the final draft of your paper, please review the grading rubric, available on Canvas. Additionally, I highly encourage you to take advantage of office hours to discuss your paper's development. If my hours conflict with your own schedule, I will be happy to meet by appointment.

### Some Important Dates

(Assignments should be turned in through Canvas.)

#### What's Due:

Conferences ([sign up online](#))..... Fri, 3/7; Mon, 3/17—Wed, 3/19.  
Peer review draft..... Friday, March 21st (before class).  
Comments on your partner's draft due..... Friday, March 21st (by 6:00 pm).  
Final draft due ..... Monday, March 24th (before class).

#### When:

Peer-review and Conferences are important elements of your participation in this course. It is important that you are aware of the following course policies:

- 8) Failure to turn in and also bring a rough draft that meets the minimum requirements at the beginning of the class period indicated on the unit calendar will result in a loss of one letter grade for the paper.
- 9) Failure to submit productive written comments on your peer partners' rough draft will result in a loss of one letter grade for the paper.
- 10) Failure to participate actively and productively in our in-class peer review sessions will result in a loss of one letter grade for the paper.
- 11) Failure to sign up or appear for your conference at the appropriate time will result in two absences.

### Focusing Questions

- How do the writers present themselves in the text?
- What is the tone of the work? How does the work convey that tone?
- Does the writer's word use suggest bias?
- Does the writer acknowledge the objections of those who would disagree with his or her thesis?
- Where does the writer's work appear? Is it a personal blog or a critically acclaimed website? How does this affect the way you perceive the writer's argument?
- What kind of sources are quoted or cited as evidence? Are they reliable sources? Are they the sources one would expect?
- How does the writer use appeals based on logos, ethos, pathos, and kiaros?
- What fallacies of logic does the writer make?
- Are there perspectives that the writer fails to consider?
- Are there especially compelling claims or concepts that the writer articulates?

### Some MLA Standards

Your paper should be no less than **five full pages** in length, and it should be uploaded on Canvas in .doc, .docx, or .pdf format. The library has any software you may need to properly format your work. The text should be **double-spaced** and in **12 point, Times New Roman font** with **one inch margins** at top, bottom, and sides. Include your **name**, followed by the **Instructor's name**, the name of the **course**, and lastly, the **due date** in the **upper left-hand corner** of the **first page** (in that order). On **each following page**, include your **last name as a header** and the **page number** in the **upper right-hand corner**. Make sure that the **title** of the paper is **centered** on the **first page**. In addition, include an MLA **citation** for your essay.



## **UNIT 4 DOCUMENTS**

## English 1120: Composition II

### Unit 4 Schedule\*\*

Sections 61 & 65 · 2332 Haley Center · MWF · 1:00-2:00 & 2:00-3:00

### Stuff and Waste

Instructor: Madison Jones  
Email: [mpj0003@auburn.edu](mailto:mpj0003@auburn.edu)  
Office Phone: 334/844-9061  
Class Blog:  
<http://compositiontwospring2014.wordpress.com/>

Office Hours:  
12:30-12:50pm (M),  
12:00-1:00 (W); 3:15-3:50 (Th)  
& Meetings by Appointment  
Office: 8054 Haley Center

**\*\*Note:** This schedule is subject to change, both to adjust the pace of the course and because I may add additional readings and short writing assignments throughout the semester. I will be sure to give you notice if anything changes, especially if it requires you to complete a reading or short assignment before class, so please make sure to regularly check your school e-mail, the class blog, and Canvas accounts for important updates.

#### Key to readings:

**SUS** = Carl Herndl, *Sustainability, a Reader for Writers*

**TCR** = Booth, Colomb, & Williams, *The Craft of Research*

**TSIS** = Gerald Graff & Cathy Birkenstein, *They Say I Say* (PDF on Canvas)

**PDF** = PDF of reading posted to Canvas

**OWL** = *Purdue Online Writing Lab* ([online](#))

**CB** = Reading Posted to [Class Blog](#)

#### For Class Everyday:

- Discussion Points/Notes (These may be taken from your blog; these are nothing formal, just be prepared everyday to contribute to discussion).
- The list of readings below must be read **before** coming to class on the day they are listed.

Date	Topic	To read before coming to class	What's due before class?
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#### Week 12 – (Begin Unit 4)

<b>Mon. 3/24</b>	Library Visit Meet at Caribou Coffee	--	<b>**Paper 3 Due before Class on Canvas.</b>
<b>Wed. 3/26</b>	*Paper 4 Assigned. *Introduction to unit 4. *Conference signup. *Watch <i>The Story of Stuff</i> (Notice + Focus Activity)	<i>SUS</i> : Annie Leonard. "The Story of Stuff: Electronics." <i>TSIS</i> : "Nuclear Waste" by Richard Muller. pp.206-213.	
<b>Fri. 3/28</b>	*Discuss Reading & Blog Posts. *Annotated Bibliography Assigned.	<i>SUS</i> : Annie Leonard. "The Story of Stuff: Bottled Water."	Blog Post 14: Respond to one reading from this week. How does the author define waste? What are they arguing for? What is at stake, rhetorically speaking, in their argument?

**\*Use the weekend to work on your annotated bibliographies.**

### WEEK 13

<b>Mon. 3/31</b>	*Discuss Reading & Blog Posts	<i>SUS</i> : Emily Fontaine. "Where Did Our Clothes Come From?"	Blog Post 15: Summarize the Fontaine reading.
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Date	Topic	To read before coming to class	What's due before class?
<b>Wed. 4/2</b>	*Discuss Reading & Blog Posts. *Discuss Annotated Bibliographies.	<i>SUS</i> : Lucy Siegle. "Why it's time to end our love affair with cheap fashion."	Blog Post 16: Respond to the Siegle reading.
<b>Fri. 4/4</b>	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	Comment 5: Respond to a classmate's Blog Post 14 or 16. Do you agree or disagree with their response?

### WEEK 14

<b>Mon. 4/7</b>	*Discuss Reading.	<i>SUS</i> : Lisa Stiffler. "All You Need to Know About Storm water Runoff."	*Annotated Bibliography due on Canvas before class.
<b>Wed. 4/9</b>	*Discuss Reading.	<i>SUS</i> : Michael Specter. "Why Sewers Should EXCITE Us."	
<b>Fri. 4/11</b>	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	Blog Post 17: Intro, Thesis, Outline.

### WEEK 15

<b>Mon. 4/14</b>	*Discuss Readings & Blog Posts.	<i>SUS</i> : Elizabeth Kolbert. "The Darkening Sea." <i>SUS</i> : Gay Hawkins. "Worm Stories."	
<b>Wed. 4/16</b>	*Peer Review: Bring a <b>COMPLETE</b> draft of your paper to class.	<b>Failure to bring a complete draft (not a Zero Draft) will result in an absence.</b>	*Draft of Paper 4 due on Canvas before class.

<b>Fri. 4/18</b>	*Class cancelled for conferences (Don't forget to bring a digital or paper copy of your essay).	*Work on your paper.	Comment 6: Respond to a classmate's Intro, Thesis, Outline.
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#### WEEK 16

<b>Mon. 4/21</b>	*Prepare for final exam.		<b>**Paper 4 Due before Class on Canvas.</b>
<b>Wed. 4/23</b>	*Final exam workshop.		Blog Post 18: What blog post or posts did you find interesting, useful or fascinating? How did it help you develop as a writer?
<b>Fri. 4/25</b>	*Final exam workshop.		Blog Post 19: How did you feel about it before you started it? Did you think you would enjoy it? Did you think it would be hard or easy? How did you feel about it when you were finished? How do you feel about it now, looking back?

#### WEEK 17 – (Finals) Exam Schedule:

Section 61  
(MWF 1:00-1:50):  
**Tuesday, April 29th**  
**12:00 noon-3:30pm**

Section 65  
(MWF 2:00-2:50):  
**Thursday, May 1st**  
**4:00pm-6:30pm**

# English 1120: Composition II

## Paper 4 Assignment

### Research Project

Sections 61 & 65 · 2332 Haley Center

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Instructor: Madison Jones | Office: 8063 Haley Center | Email: mpj0003@auburn.edu

### *Objective*

Your third assignment is to compose an **8-12 page essay** that reflects on and synthesizes the work you have completed throughout the semester. The essay will demonstrate your knowledge of course content and advance a novel claim based on your research project. You should engage several related sources, and your essay should reflect dedicated research as part of your topic selection, initial writing, and final drafting process. Unlike previous essays you are not required to select a reading that the class has discussed, but you may do so if you wish. You will use research as evidence for your argument, but you will also engage counter-evidence to complicate and enrich your scholarly question.

A successful paper will employ skills developed in Units 1, 2, 3, and 4, specifically using techniques discussed in class and in *They Say I Say* and *The Craft of Research*. We will build on readings from these guides in various class activities. On 3/24, we will be visiting the library and learning about discipline-specific databases for scholarly sources. You may also want to look for print sources in our wonderful library. Your introduction should explain the topic and take an argumentative stance on the topic. The thesis should demonstrate a clear understanding of **what** the scholarly conversation is arguing and **how** the sources are arguing it. This means that you should not abandon rhetorical analysis, such as examining *ethos*, *pathos*, *logos*, and *keiaros* as well as rhetorical fallacies as you work through your critical sources.

### Basic Paper Guidelines

- Your essay should articulate a clear, argumentative thesis statement in the opening portion of the text, preferably within the introductory paragraph.
- The body of the essay needs to develop and support the claim you articulate in your thesis.
- In your analysis, strive for depth rather than breadth. In other words, focus on one or two key things in the argument rather than summarizing a little bit about many things.
- The closing portion of your essay needs to do more than just simply restate the key ideas you've discussed in the body of the text.
- Your essay must have a Work Cited page at the end of the paper.
- All aspects of the essay must be formatted according to MLA standards (see the bottom of this document).

For specific information about the criteria that will be used to evaluate the final draft of your paper, please review the grading rubric, available on Canvas. Additionally, I highly encourage you to take advantage of office hours to discuss your paper's development. If my hours conflict with your own schedule, I will be happy to meet by appointment.

## Some Important Dates

(Assignments should be turned in through Canvas.)

### What's Due:

Conferences ([sign up online](#))..... Fri, 3/7; Mon, 3/17—Wed, 3/19.  
Peer review draft..... Friday, March 21st (before class).  
Comments on your partner's draft due..... Friday, March 21st (by 6:00 pm).  
Final draft due ..... Monday, March 24th (before class).

### When:

Peer-review and Conferences are important elements of your participation in this course. It is important that you are aware of the following course policies:

- 12) Failure to turn in and also bring a rough draft that meets the minimum requirements at the beginning of the class period indicated on the unit calendar will result in a loss of one letter grade for the paper.
- 13) Failure to submit productive written comments on your peer partners' rough draft will result in a loss of one letter grade for the paper.
- 14) Failure to participate actively and productively in our in-class peer review sessions will result in a loss of one letter grade for the paper.
- 15) Failure to sign up or appear for your conference at the appropriate time will result in two absences.

## Focusing Questions

- What is your topic? What are different viewpoints you might take on the topic, regardless of your actual opinion?
- How do the writers present themselves in the text? Does the writer's word use suggest bias?
- Does the writer acknowledge the objections of those who would disagree with his or her thesis?
- Where does the writer's work appear? Is it a personal blog or a critically acclaimed website? How does this affect the way you perceive the writer's argument?
- What kind of sources are quoted or cited as evidence? Are they reliable sources? Are they the sources one would expect?
- How does the writer use appeals based on logos, ethos, pathos, and kiaros? What fallacies of logic does the writer make? Are there perspectives that the writer fails to consider?
- Are there especially compelling claims or concepts that the writer articulates?

## Some MLA Standards

Your paper should be no less than **eight full pages** in length, and it should be uploaded on Canvas in .doc, .docx, or .pdf format. The library has any software you may need to properly format your work. The text should be **double-spaced** and in **12 point, Times New Roman font** with **one inch margins** at top, bottom, and sides. Include your **name**, followed by the **Instructor's name**, the name of the **course**, and lastly, the **due date** in the **upper left-hand corner** of the **first page** (in that order). On **each following page**, include your **last name as a header** and the **page number** in the **upper right-hand corner**. Make sure that the **title** of the paper is **centered** on the **first page**. In addition, include an **MLA citation** for your essay.

## **FINAL EXAM ENGLISH 1120**

## English 1120: Composition II

Final Exam Assignment

### Writing Process Reflection

Sections 60 & 65 · 2332 Haley Center · Thursday, May 1st · 4:00-6:30 pm

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Instructor: Madison Jones | Office: 8063 Haley Center | Email: mpj0003@auburn.edu

Your final assignment is to create a **2-3 page essay** which explores and showcases the writing process you have developed and employed in this class and what you have learned about the topic of sustainability. For this assignment, you will gather and select some of the writing you have done, in drafts, on your blog, in class, in revisions, and in the final papers you submitted. These artifacts of the writing process will act as evidence for your argument.

You should begin by organizing and selecting your artifacts. What blog posts were most significant? What was your most enjoyable writing experience? What paper did you struggle with the most? How do these artifacts relate to one another? How have they shaped your conception of “sustainability?” How could you talk about the way they reflect your writing process? Thinking about how your evidence tells a story about you will help you structure a coherent picture of your writing. Use the following questions to focus your thinking:

#### “Local” Questions

- What do you like about a particular paper you have written? What would you still like to change?
- What blog posts did you find interesting, useful, or fascinating? How did it help you develop as a writer?
- What is an example of a great thesis, descriptive diction, or good use of a resource?
- What is the best sentence you have written this semester? What is the most effective word you have used?
- Did a particular assignment challenge or frustrate you? How did you accomplish the task?
- How did peer response affect your writing? Did you prefer synchronous or asynchronous reviewing?
- Did any particular revision technique prove useful? If so, how?

#### “Global” Questions

- How do you perceive yourself as a writer?
- What are some commonalities you see across all of your papers? Is there a particular method or focus that interests you?
- How do you perceive your writing process? How has your process changed over the course of this class?
- What do you like/dislike about your writing?
- What are your strengths/weaknesses in writing?
- How did you feel about a particular unit assignment before you started it? Did you think you would enjoy it? Did you think it would be hard, or easy? How did you feel about it when you were finished?

These are only a few questions you might use to create your essay. Before you try to articulate your thesis, form a question to respond to. Your finished essay should be submitted as a portfolio with an appendix which includes **any evidence** you have discussed in the paper (see our course files on Canvas for an example of what your portfolio will look like). You should arrange the documents in a manner that you think suites the larger rhetorical aims of the paper, but you should make no changes to your evidence, such as correcting mistakes. The only part of the portfolio which requires strict proofreading is the 2-3 page essay. The final portfolio should be saved in **.pdf format** (indicating that it is a “finished” or finalized “product”) **and submitted to Canvas before 6:30 pm on Thursday, May 1st.**



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