Course Description
The goal of English 15 is to introduce students to the basics of persuasive argumentation and composition. In order to create a thematic “cross-over” with PHIL 005, the other class you have elected to take this summer, I have chosen to arrange this course around arguments in the liberal arts. Throughout the course of the semester, we will be exploring persuasive argumentation in various media and other forms of popular culture. By the end of the semester, each student should have an extensive understanding of persuasive appeals and be able to deconstruct and analyze the various ways that arguments are presented in the arts. Moreover, students should be able to confidently employ the techniques and appeals learned throughout the course of the semester in their own writing.

Acquiring skills in rhetoric means learning to write (and speak) with a coherent sense of audience and purpose, and with a strategic sense of argument and design. It also means learning to read rhetorically so that we may critically (yet open-mindedly) assess the methods of argument and persuasion employed by others. Such methods may be used to teach, explain, create knowledge, alter beliefs, recommend actions, and reform society. However, skillful rhetoricians can also employ persuasive arguments for the purposes of manipulation, exploitation, and deception. If we don't learn to look at rhetoric analytically, we risk putting ourselves in powerless situations. Keep this in mind throughout the course as we discuss the main aspects of effective discourse (ethos, logos, pathos, style, arrangement) as well as the writing process (planning, drafting, research, editing). By the end of the semester, each of you should be able to critically assess the quality of others' writing as well as your own.

Students will be expected to come prepared for every class meeting by either completing the assigned readings/homework or preparing full drafts of writing assignments for participation in peer review sessions. I expect each student to actively participate in class discussions and group work. Failure to do so will negatively affect participation grades and will ultimately lower the student's final grade for the course.

This section of LEAP is paired up with Philosophy 005: Philosophy, Art, and Film. Although these two courses are conducted and graded separately, this section of English 15 will explore arguments in both written and visual forms. You will often find overlap in some of the themes discussed in both courses, specifically definitions of gender, sexuality, race, and class and evaluations of science, technology, and the rapid, postmodern society in which we live. Students should feel free to apply the terms and concepts they have covered in their philosophy
course to our in-class discussions. Likewise, the rhetorical capacities of film and art will undoubtedly inform discussions outside of the Rhetoric and Composition class.

**Required Texts**

Additional readings will be made available electronically through the Library's Electronic Reserves system <http://www.lias.psu.edu> and/or on PSU's ANGEL course site <http://cms.psu.edu>.

I strongly recommend that you acquire a copy of the latest MLA Handbook for Writers, a good college dictionary, and a thesaurus. All of these reference materials will be good investments that will be indispensable throughout your college career.

**Attendance**
Attendance is required. I expect you to be present at every class meeting. However, since I am a reasonable person, I understand that from time to time "things come up." I do not distinguish between "excused" and "unexcused" absences. You are allowed 2 absences throughout the course of the semester. For each absence over the allotted 2, your final grade will be docked 2 points from your final point total (out of 100) (i.e. a final grade of 93 "A" becomes an 89 "B+"). Exceptions will be made only in extreme circumstances (see me) or prolonged medical illness (with medical documentation).

You are required to contact me if you are going to miss class (preferably via email). Needless to say, you are expected to make up all work missed (i.e. class notes, group work, peer reviews).

**Accommodations and Alternative Formats**
The Pennsylvania State University encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell the instructor as soon as possible.

**Turning in Assignments**
All assignments must be turned in at the beginning of class on the due date. Formal assignments should be double-spaced in a standard size font (i.e. Times New Roman (12 pt.), Arial (11 pt.), New Courier (10 pt.), and Verdana (10 pt.) are standard fonts). Margins should be one inch on all sides (please check your word processing program and adjust margins accordingly). Do not turn in papers with strange fonts that are hard to read. Please include page numbers on every page of your assignment. Appropriate headers should also be included on the first page. Each additional page should include your last name and the page number (standard MLA format). Please remember to fasten your pages together with a staple or paper clip; I will not be responsible for lost pages of essays not fastened together. You must also turn in peer-reviewed drafts with your essay.
Late papers (without an approved extension) will be docked 2 points for each day it is late. Communication is key here. If I grant you an extension verbally, please follow up with an email reminder. Please feel free to contact me if you have further questions about this policy.

**Academic Dishonesty**
Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions and will be reported to the University's Judicial Affairs office for possible further disciplinary sanction.

**Assignment Breakdown**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Rhetorical Analysis of an Advertisement/Visual (3-4 pages)</td>
<td>15</td>
</tr>
<tr>
<td>Rhetorical Analysis of a Definitional Argument (5-6 pages)</td>
<td>20</td>
</tr>
<tr>
<td>Rhetorical Analysis of an Evaluative Argument (5-6 pages)</td>
<td>20</td>
</tr>
<tr>
<td>Film Review (3-4 pages)</td>
<td>10</td>
</tr>
<tr>
<td>Cultural Analysis (6-8 pages)</td>
<td>25</td>
</tr>
<tr>
<td>Participation and Peer Reviews</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total possible:</strong> 100 points</td>
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*Note: All written assignments must be completed in order to receive credit for this course.*

**Grading Scale**
The following scale will be used to determine final grades for the course:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>100-93</td>
<td>A</td>
</tr>
<tr>
<td>92-90</td>
<td>A-</td>
</tr>
<tr>
<td>89-87</td>
<td>B+</td>
</tr>
<tr>
<td>86-83</td>
<td>B</td>
</tr>
<tr>
<td>82-80</td>
<td>B-</td>
</tr>
<tr>
<td>79-77</td>
<td>C+</td>
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<tr>
<td>76-70</td>
<td>C</td>
</tr>
<tr>
<td>69-60</td>
<td>D</td>
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<tr>
<td>59 and below</td>
<td>F</td>
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**Peer Review / Draft Workshops**
Before each assignment is due, we will dedicate an entire class period to workshops for drafts of the assignment. Each person is expected to bring a complete first draft of their work for review on this day. Each person will be expected to review the work of 2 classmates. Timeliness is of essence for the draft workshops; thus, do not think that you can “take the day off” on one of these meeting days. If you for some reason cannot make a draft workshop, you will be expected to make up the peer reviews by reading 2 of your classmates' work before that assignment is due. Failure to make up peer reviews by the due date of that assignment will result in a point deduction in the Participation/Peer Review grade (peer reviews are worth one point each).
Tentative Schedule
The operative word here is “tentative”. I will try my best to keep to the schedule listed below, but reserve the right to make changes as I deem necessary. Changes may include the omission and/or addition of readings as well as extensions for due dates. Any changes made to the syllabus will be made in class at least one class meeting before the change. It is your sole responsibility to find out what changes have been made if you are absent on the day that a change in the schedule is announced. Readings are from the required course text unless otherwise noted.

| W | 06/30 | Introduction to course policies and objectives.  
In-class writing assignment. |
|---|---|---|
| R | 07/01 | Visual Arguments  
Introduction to Assignment #1: Rhetorical Analysis of an Advertisement/Image  
The Rhetorical Appeals: Ethos, Pathos, and Logos  
Readings Due: (Readings are from the class text unless otherwise noted)  
Chapter 1: On Reading and Thinking Critically (1-15) &  
Chapter 2: From Reading to Writing (16-46) |
| F | 07/02 | In-class image workshop: bring a few images to class that you find rhetorically interesting.  
Readings Due: Newman, "The idea of a University” (52-63). Please look at the visuals from university promotional materials that immediately follow this essay. |
| M | 07/05 | No Class |
| T | 07/06 | Readings Due: Available through ANGEL  
Sonia Maassik and Jack Solomon, "Consuming Passions";  
Ann Norton, "The Signs of Shopping";  
Thomas Hine, "What's in a Package?" |
| W | 07/07 | Draft Workshop for Rhetorical Analysis of an Advertisement/Image  
Bring two copies of your full draft to class. |
| R | 07/08 | Definitional Arguments  
Introduction to Assignment #2: Rhetorical Analysis of a Definitional Argument  
Due: Rhetorical Analysis of an Advertisement/Image |
| F | 07/09 | Topic: Defining Gender  
Readings Due: Dave Barry, "Guys vs. Men" (402-413); Sojourner Truth, "Ain't I a Woman" (378-379); Paula Gunn Allen, "Where I Come From Is Like This" (458-466). |
T 07/13  Topic: Defining Family
Readings Due: Stephanie Coontz, “The Way We Wish We Were” (676-692).
Show Discussion: Buffy the Vampire Slayer, “Family” (Season 5, Episode 6)

W 07/14  Topic: Technology / What Is Alive? What is a Hero?
Readings Due: Sherry Turkle, “Cuddling up to Cyborg Babies” (359-365)
Film Discussion: The Matrix

R 07/15

F 07/16  Draft Workshop for Rhetorical Analysis of a Definitional Argument
Bring 2 copies of a full draft to class.

M 07/19  Evaluative Arguments
Introduction to Assignment #3: Film Review
Topic: Evaluating Technology
Readings Due: TBA (Selected Film Reviews from Newspapers/Magazines)
Due: Rhetorical Analysis of a Definitional Argument
Film Discussion: Minority Report

T 07/20  Introduction to Assignment #4: Rhetorical Analysis of an Evaluative Argument
Topic: Evaluating Technology (continued)

W 07/21  Topic: Evaluating Globalization / Global Politics
Readings Due: Jimmy Carter, “Just War—or a Just War?” (259-261); Elie Wiesel, “Peace Isn’t Possible in Evil’s Face” (262-264); Philippe Legrain, “Cultural Globalization Is Not Americanization” (570-580); Robert D. King, “Should English Be the Law?” (428-440).
F 07/27
Proposal Arguments
Readings Due: Wendy Shalit, “The Future of Modesty” (251-258)
Due: Film Review

M 07/26
Satirical Arguments
Readings Due: Available on ANGEL.
Jonathan Swift, “A Modest Proposal”

T 07/27
Draft Workshop for Rhetorical Analysis of an Evaluative Argument
Bring 2 copies of a full draft to class.

W 07/28
Introduction to Assignment #5: Cultural Analysis Research Project
Readings Due: Neil Postman, “The Great Symbol Drain” (545-564)
Due: Rhetorical Analysis of an Evaluative Argument

R 07/29
Topic: The Culture of American Patriotism
Readings Due: Barbara Kingsolver, “And Our Flag Was Still There” (604-613); Kate Shindle, “Miss America: More Than a Beauty Queen” (613-618); Selected handouts.

F 07/30
Topic: Children’s Toys and Games
Readings Due: Available on ANGEL.
Katha Pollitt, “Why Boys Don’t Play with Dolls” (698-701); Scott Russell Sanders, “The Men We Carry in Our Minds... and How They Differ from Real Men” (701-703); Case Study: Writing About Barbie and Gender (824-833); Deborah Blum, “The Gender Blur: Where Does Biology End and Society Take Over” (453-459); Michael A. Messner, “Power at Play: Sport and Gender Relations” (460-471); Emily Prager, “Our Barbies, Our Selves” (706-710); Gary Cross, “Barbie, G.I. Joe and Play in the 1960s (710-716); bell hooks, “Baby” (568-570).

M 08/02
Researching Your Topic
Library Visit

T 08/03
Topic: The Culture of Disney
Readings Due: Available on ANGEL.
Henry Giroux, “Children’s Culture and Disney’s Animated Films” from The Mouse that Roared.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings Due</th>
<th>Notes</th>
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<tbody>
<tr>
<td>08/05</td>
<td><strong>The Culture of Professional Wrestling</strong></td>
<td>Readings Due: Available on ANGEL. Vaughan May, &quot;Cultural Politics and Professional Wrestling.&quot;</td>
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<tr>
<td>08/06</td>
<td>Citing Sources</td>
<td><strong>Reality</strong> TV</td>
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<tr>
<td>08/09</td>
<td>Content Draft Workshop for Cultural Analysis</td>
<td>Bring 2 copies of your full draft.</td>
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<tr>
<td>08/10</td>
<td>Style Draft Workshop for Cultural Analysis</td>
<td>Bring 2 clean copies of your full, revised draft.</td>
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<tr>
<td>08/11</td>
<td>Wrap-up; SRTEs</td>
<td>Due: Cultural Analysis</td>
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