

English 102: Rhetoric and Composition

Spring 2022 | Section #

Instructor:

Instructor Email:

Office Hours and Location:

Class Location & Time:

Course Description and Learning Outcomes

English 102 builds on English 101 to prepare you for the writing you will do in future college courses and beyond. While English 101 honed your ability to critically read and closely analyze particular texts, English 102 emphasizes helping you to write well-reasoned argumentative papers that draw upon multiple sources and viewpoints. During the semester, you will learn to identify the elements of an effective argument, and then you will apply those principles in composing researched essays about academic and public issues. This course will also strengthen your information literacy skills by teaching you strategies for finding, assessing, using, citing, and documenting source materials. We will also discuss basic principles of academic integrity. You will learn these skills through frequent, intensive practice. By the end of the term, you should feel more confident about your ability to research and write about challenging topics responsibly and articulately.

By the end of English 102, you will be able to:

1. Identify and analyze arguments using rhetorical concepts;
2. Find, assess, and manage information using various technologies, documenting sources correctly using MLA style according to basic principles of academic integrity;
3. Synthesize sources from research via summary, paraphrase, and quotation;
4. Compose effective research essays while employing a range of writing processes, including planning, drafting, revision, and editing;
5. Share ideas with classmates and critique each other's work in progress;
6. Compose effective essays on academic issues, articulating a central claim and supporting that claim with effective argument and credible evidence;
7. Compose for various audiences through multimodal genres; and
8. Develop a clean, effective writing style, free of major errors, and adapted to a variety of rhetorical situations.

Required Materials

- Fisk, Nicole Plyler, with Heather Buzbee, ed. *The Carolina Rhetoric*. Macmillan Learning, 2022.
- Lunsford, Andrea A. *The Everyday Writer: For the University of South Carolina*. Bedford/St. Martin's, 2020.
- Access to a computer with MS Office 365 ([free to students](#))

Assignments

Topic Narrative Write a 3- to 4-page narrative essay that describes your interest in a topic, explaining 1) your personal investment in it; 2) the potential stakeholders both inside the University and beyond; and 3) the research you'll need to do in order to participate as a novice contributor to knowledge about that topic.	15%
Research Log Various research tasks completed throughout the semester. Each counts equally toward their total.	30%
Research Essay Write a 6- to 7-page essay that cites at least 3 scholarly sources and at least 2 popular sources.	20%
Multimodal Project & Pitch Design a multimodal project, with a prototype or sample, that would present your argument for a non-academic audience.	15%
Participation Active and engaged participation in all classroom discussions and activities. At the end of the semester, you will write a self-assessment of your participation.	10%
Final Reflection and Bibliography Polished, evaluated writing assignment that reflects on your research, writing, and revision process; submitted with your final portfolio; 500 - 750 words.	10%

Final Portfolio

The final portfolio will include the Research Essay, Multimodal Project & Pitch, and the Final Reflection and Bibliography. The final portfolio is due **Friday, April 29**. Any assignment turned in after April 29 risks receiving a grade of zero.

Grade Breakdown

A "C" is the lowest passing grade in English 102. **Passing Grades:** A (100-90), B+ (89-88), B (87-80), C+ (79-78), C (77-70), **Failing Grades:** D+ (69-68), D (67-60), F (59 or below).

Assignment Expectations

All assignments must be completed according to the following general instructions:

Paper Format

All major assignments for this course should be typed and double-spaced using 12-point Times New Roman with 1" margins. Please place your name, the course and section number, the date, and the assignment title on the top of each assignment. Use MLA style (8th edition) to cite and properly document any outside sources you use. We will talk more about MLA format and citation in class.

Submission Instructions

All formal writing assignments will be uploaded to the appropriate drop boxes located on the course's Blackboard page. In the event of any technology issues with Blackboard, please email me a copy of the assignment by the appropriate due date and time and upload a copy to the drop box at the next possible opportunity.

File Format

All documents should be in a .DOC, .DOCX, or .PDF format.

Revision & Final Portfolio

At the end of the semester, you will submit revised versions of your Research Essay and Multimodal Project & Pitch. The quantity and quality of the changes you make to the revised portions will determine your grade.

Course Policies

Course Modality and COVID Statement

This course meets in a traditional, face-to-face modality. Students are expected to follow all guidelines and protocols determined by the University for classroom safety. The [Current COVID Guidelines](#) are subject to change and can be found online.

Attendance and Participation

Attendance and participation are required. Success in this course depends on participation through workshop-style discussion and writing. Full participation means that you arrive on time, bring your textbook and material to write with, and that you pay attention during lectures, ask thoughtful questions, participate effectively in small groups, and complete all in-class activities.

In accordance with the [University attendance policy](#), absences will be excused for military service, religious observance, university-sponsored activities, and illness, as well as other reasons specified in the policy. To request an excuse, you must send an email to me, as soon as possible, stating the date and reason of your absence. At my discretion, documentation may be required.

You may have up to **three (3) unexcused** absences without incurring penalty. For every unexcused absence after the third, your final grade will be reduced by 5%, which equals about half a letter grade. If during the semester you find that you are unable to attend class regularly, you should consider dropping the course to avoid failing.

Missed Work / Makeup Work

Timeliness is key to remaining on-task and being successful in this course. All assignments are graded in part on timeliness. If you miss an assignment, you should complete it and turn it in as soon as you can. If you fall significantly behind in your work, contact your instructor to discuss a plan for either getting back on schedule or dropping the course. No late or missed assignments will be accepted after Friday, April 29th, at 5pm. Any assignment turned in after that time risks receiving a grade of zero.

Communication

Communication is central to creating successful experiences within this course. All pertinent course announcements will be delivered via your U of SC email address and through the Announcement tool on Blackboard. As such, it is important that you check both your university email address and Blackboard daily. There are a variety of ways for you to communicate with your instructor: by visiting during their office hours, by email, or by setting up an appointment to meet (either virtually or face-to-face).

Email

Generally, your instructor will respond to your messages in roughly one business day, though this may not always be possible (e.g., when instructors are traveling, are ill, etc). If you haven't received a reply to your email in several days, it is a good idea to follow-up with your instructor to ensure they received the message. Email is a great way to communicate about a variety of class matters, but discussions regarding feedback and grades are better suited for meetings with the instructor. Make sure to use your university email when communicating with your instructor.

Office Hours

Each week, the instructor will hold office hours where they will be available to meet with students and discuss matters related to the course. You can meet with your instructor either in person (in their office or an open area on campus) or virtually (via software like Blackboard Collaborate, Google Hangout, or Microsoft Teams). Meeting during an instructor's office hours allows you to meet with your instructor face-to-face, so more detailed or complex conversations are better suited to office hours (e.g., discussing feedback, grades, etc.) rather than email.

Appointments

If you aren't able to meet during an instructor's designated office hours, then you should contact your instructor to set up an appointment during an alternative time that works for both of you.

Class Participation and Courtesy

Our class is a respectful space to explore, share ideas, and ask questions. You are expected to participate every class, whether it be through engaging in class discussion, completing class activities, etc. This classroom is a space of non-discrimination, in which all students – no matter their background – are welcome. All students are expected to treat it as such.

Technology and Privacy

It is important to remember that the online classroom is a private space. Please do not share links to class meeting spaces or materials with anyone who is not a part of the class. Any and all material from the class should only circulate between members of our class unless the instructor explicitly grants permission otherwise.

Academic Honesty

You are bound by the university's policies on academic honesty, which bar you from presenting another person's work or ideas as your own, allowing someone to write an assignment or part of an assignment for you, failing to properly acknowledge source materials, or recycling work – turning in a paper completed in another class for credit in this class. The standard FYE penalty for plagiarism is a zero on the assignment. All cases of plagiarism are reported to the Office of Student Conduct and Academic Integrity. Knowing the boundary between acceptable and unacceptable practices is sometimes tricky. We will discuss this in class, but it is your responsibility to be sure you understand how to correctly use borrowed information. You are also responsible for reading the Academic Responsibility section of the *FAQ page on the First-Year English* site at:

http://www.sc.edu/study/colleges_schools/artsandsciences/english_language_and_literature/first_year_english/faq/index.php.

Campus Resources

Student Disability Services, LeConte 112

Students needing academic accommodations should contact the Student Disability Services office at 803-777-6142 or visit: <https://www.sa.sc.edu/sds>. Students wishing to make such arrangements should do so as soon as possible.

Counseling Services

It is important that you take care of your mental health. If you are ever worried about your mental health and desire to use U of SC's mental health services, please visit [Counseling Services](#).

The Writing Center, Byrnes 703

Graduate student tutors can help support your writing in one-to-one sessions, no matter the stage of a project, be it brainstorming ideas, developing a thesis, working on citations, or polishing a final draft. Appointments are held from 10am-5pm Monday through Thursday and 10am-3pm on Fridays and last between 30 to 60 minutes. Visit [here](#) to make an appointment.

Peer Writing and Communications Lab, Women's Quad in Sims S109

Undergraduate writing tutors can help you navigate the expectations of college writing through one-on-one sessions. Appointments are held from 12pm-10pm Monday through Thursday, 10am-2pm on Fridays, and 4pm-9pm on Sunday. Visit [here](#) to make an appointment.

Schedule

Week 1: Introductions			
Date	Before Class	During Class	What's Due
Monday, January 10		Introductions Syllabus Overview	
Wednesday, January 12	Lunsford, "Expectations for College Writing" (<i>EW</i> 3-10) Macdonald, "Introduction" (<i>CR</i> 240-241)	Discuss the reading	
Friday, January 14	Losh, et al., "Piecing Together a Definition of Rhetoric" (<i>CR</i> 3-10)	Discuss the reading	
What To Know			
<p>Concepts: The key idea of our first week is to understand the relationship between rhetoric and composition. Losh, et al. discuss the definition of rhetoric according to popular culture, the ancient Greeks, and contemporary professors of rhetoric. Lunsford adds to the conversation by explaining how college writing spaces are uniquely situated to help students become more open listeners and persuasive communicators.</p>			
<p>Skills: We'll practice respectful and active listening through an exercise in classroom participation.</p>			

Week 2: Student as Researcher			
Date	Before Class	During Class	What's Due
Monday, January 17	MLK Day		
Wednesday, January 19	Wardle and Downs, "Walking into a party," "What can a student contribute?" and "Open Questions / Accessible Methods" (<i>CR</i> 119-121)	Discuss the readings Introduce Topic Narrative and Research Log	
Friday, January 21	Lunsford, "Prepare for a research project," "Form a research question and hypotheses," and "Plan your research" (<i>EW</i> 131-135)	Discuss the reading	RL: Genre Analysis of Student Research

What To Know

Concepts: The key idea of this week is to understand the relationship between conversational inquiry and research. Wardle and Downs invite you to enter into conversation with others, and Lunsford promotes the value of beginning your topic exploration with a research question.

Skills: We'll practice generating research topics. You will also practice finding and analyzing published student research.

Additional resources: <https://emory.libanswers.com/faq/44525> (on choosing a topic) and "Stakeholders" from Glossary of Rhetorical Terms (CR 372-373)

Week 3: Topic Narratives

Date	Before Class	During Class	What's Due
Monday, January 25	Montgomery, "Clarabelle" (CR 164-172) Palmquist, "Conduct a Knowledge Inventory" (CR 103-110)	Discuss the readings, specifically questions 1 & 2 about the Montgomery chapter and knowledge inventories (CR 172)	
Wednesday, January 27	Jahren, from <i>Lab Girl</i> (CR 327-333) Bartelme, "Charleston area lost more than 10,000 acres of tree cover" (CR 247-254)	Discuss the readings	
Friday, January 28	Ruszkiewicz, from <i>How to Write Anything</i> (CR 35-50)	Discuss the reading	RL: Comparative Genre Analysis

What To Know

Concepts: The key idea of this week is to understand the relationship between genre and argument. Just as Losh, et. al challenged the negative connotation of the term "rhetoric," Ruszkiewicz challenges the similar misunderstanding of "argument" and encourages you to think of the genre as a way to persuade others to solve problems. Additionally, we'll continue our discussion of research with Palmquist, who suggests that taking a knowledge inventory of your topic is the best way to start a project.

Skills: We'll practice genre analysis by considering similar arguments that appear in different genres: a memoir vs. a popular press source. We'll also practice conducting a knowledge inventory and generating a research plan.

Week 4: The Rhetorical Appeals

Date	Before Class	During Class	What's Due
Monday, January 31	Losh, et al., "Setting Rhetorical Concepts Loose on the World" (CR 11-23) Ede, "Writing and Rhetoric," "Developing Rhetorical Sensitivity," and "Rhetorical Sensitivity and Kairos" (CR 23-31) Lunsford, "Analyzing Arguments" (EW 86-92)	Discuss the readings	
Wednesday, February 2	Miller, from <i>Know My Name</i> (CR 284-298)	Discuss the reading Group discussion: How does Miller utilize ethos, pathos, and logos?	
Friday, February 4		In-class writing workshop	Topic Narrative

What To Know

Concepts: The key idea of this week is to understand the relationship between the rhetorical appeals (ethos, pathos, logos) and kairos. As Losh, et al. explain, recognizing the rhetorical appeals not only enables you to analyze others' arguments but also to construct your own more effectively. Ede contributes to our understanding of kairos by providing the historical example of and context for Lincoln's "Gettysburg Address," and Lunsford provides both a critical thinking checklist and "quick help" guide for analyzing arguments.

Skills: We'll practice identifying the rhetorical appeals, understanding kairos, and utilizing strategies for argument analysis.

Additional resources: "The Rhetorical Situation" from Glossary of Rhetorical Terms (CR 372-373) and Losh, et al.'s "What does Aristotle have to do with me?" (Blackboard)

Week 5: Research I

Date	Before Class	During Class	What's Due
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Monday, February 7	Lunsford, "Doing Research" (EW 131-145) Google Scholar, " Search Tips " UofSC Libraries, " Guide to resources for ENGL 102 assignments "	Discuss the readings Introduce Research Essay In-class research workshop	
Wednesday, February 9	Losh, et al., "Keeping the Story Straight," "Tracking Down Sources," and "Sourcing the Source" (CR 76-93)	Discuss the reading In-class research workshop	
Friday, February 11	Lunsford, "Evaluating Sources and Taking Notes" (EW 145-151) Gale, " Opposing Viewpoints "	Discuss the reading In-class research workshop	RL: Finding and Documenting Sources

What To Know

Concepts: The key idea of this week is to understand the Research Essay assignment as well as how to start researching for and constructing your argument successfully. Lunsford covers not only different types of sources (e.g., scholarly vs. popular) but also where to find them and how to begin drafting your Research Essay. Losh, et al. discuss how to incorporate research most effectively, explaining the art of summary, paraphrase, and quotation.

Skills: We'll practice identifying the evidence used in research projects and locating scholarly sources. We'll also reflect on our own previous research projects, whether in high school or the first semester of college.

Additional resources: Google News; "Arrangement" (CR 327-332), "Topoi" (CR 387-389), and "Stasis" (CR 378-382) from Glossary of Rhetorical Terms

Week 6: Research II			
Date	Before Class	During Class	What's Due

Monday, February 14	<p>Losh, et al., “Making Sources Talk” and “Coming Clean with Citation” (CR 94-103)</p> <p>Sakowitz, “‘We’re A Lot More Than Gospel Singing’: Tourism in Harlem,” (EW 497-507)</p> <p>UofSC Libraries, “Citing Your Sources”</p> <p>Review instructor feedback for Topic Narrative. If needed, make an appointment to discuss feedback during office hours.</p>	<p>Discuss the readings</p> <p>Review MLA guidelines for in-text citations and works cited pages</p>	
Wednesday, February 16	<p>Loosemore and Gardner, “Systemic racism simmered in Louisville for generations. Then Breonna Taylor died.” (CR 298-304)</p>	<p>Discuss the reading</p>	
Friday, February 18		<p>Watch: Thurston, “How to deconstruct racism, one headline at a time”</p>	<p>RL: Annotation Exercise</p>

What To Know

Concepts: The key idea of this week is to continue our understanding of academic research. Losh, et al. discuss putting sources in conversation with each other and responsible citation practices. We will also read examples of research-based arguments and watch a video presentation to see how they use sources to better understand their topics.

Skills: We’ll practice analyzing research practice in argumentative texts and evaluating its effectiveness.

Additional resources: “Holding out for a Hero(ine): Why the Film Industry Needs Saving” and “You Can’t Go There — New York’s Problems with Accessibility” (UofSC sample student essays, Blackboard)

Week 7: Research III			
Date	Before Class	During Class	What’s Due
Monday, February 21	<p>Lunsford, “Synthesize sources” (EW 151-153)</p> <p>Read and annotate two additional sources from your Working Bibliography</p>	<p>Discuss the reading</p> <p>Research progress reports</p>	

Wednesday, February 23	Lunsford, "Integrating Sources and Avoiding Plagiarism" (EW 153-168)	Discuss the reading	
Friday, February 25	Read and annotate two additional sources from your Working Bibliography	Research progress reports	RL: Synthesis Exercise
What To Know			
<p>Concepts: The key idea of this week is to continue our understanding of academic research. Lunsford explains how to look for patterns between sources and use those patterns to inform your argument. She also adds to the conversation regarding responsible citation practices.</p> <p>Skills: You will practice identifying patterns in source material and integrating summaries, paraphrases, and quotations into your argument. Additionally, you'll learn a multimodal approach for synthesizing sources.</p> <p>Additional resource: John Swales's "Create a Research Space"</p>			

Week 8: Revision Workshop I			
Date	Before Class	During Class	What's Due
Monday, February 28	Review instructor feedback for Topic Narrative. If needed, make an appointment to discuss feedback during office hours.	Read and discuss your peers' Topic Narratives in groups of 3-4	Bring four hard copies of your Topic Narrative to class!
Wednesday, March 2	Lunsford, "Developing Paragraphs" (EW 33-47) Complete Part 1 of the "Writing in Review" Worksheet	In-class writing worksheet	
Friday, March 4		In-class writing workshop	RL: "Writing in Review" Worksheet
What To Know			
<p>Concepts: The key idea of this week is to consider how to move from your Topic Narrative to the Research Essay.</p> <p>Skills: You will discuss Topic Narratives with your classmates and help them formulate a strategy for making arguments. Additionally, you will read about developing paragraphs and complete a worksheet designed to help you make an argument using research.</p>			

Week 9	
March 6 — March 11	SPRING BREAK

Week 10: Revision Workshop II			
Date	Before Class	During Class	What's Due
Monday, March 14	Read peer's initial draft	Peer review of initial draft	Research Essay, Initial Draft (due at 8am)
Wednesday, March 16	Lunsford, "The Top Twenty: A Quick Guide to Editing Your Writing" (<i>EW</i> 299-308)	In-class revision exercises	
Friday, March 18		In-class revision exercises	Research Essay, First Draft
What To Know			
Concepts: The key idea of this week is to understand how to review, revise, and edit.			
Skills: You will practice analyzing a peer's draft and helping them formulate a strategy for revision. Additionally, you will practice both developing and editing paragraphs.			

Week 11: Arguing Across Genres			
Date	Before Class	During Class	What's Due
Monday, March 21	Ball, et al., "Why Should Multimodal Composing Matter to You?," "Writing/Designing as a Process," and "How Does Multimodality Work?" (<i>CR</i> 50-66)	Discuss the reading Introduce Multimodal Project	
Wednesday, March 23	Lunsford, "Making Design Decisions" and "Writing to Make Something Happen in the World" (<i>EW</i> 210-220, 234-242)	Discuss the readings	

Friday, March 25	Ball, et al., “Brainstorming Your Project Ideas,” “Pitching Your Project,” and “Designing Your Pitch” (CR 67-71) Choose a multimodal project to view from <i>The Post and Courier’s</i> Rising Waters project and watch Miller’s “I Am With You.”	Discuss the readings	RL: Understanding Multimodal Sources
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What To Know

Concepts: The key idea of this week is to understand both the Multimodal Project and how to start constructing an effective multimodal argument that, as Lunsford says, “make[s] something happen in the world.” Ball, et al. explain how multimodal composition offers a variety of modes in which to persuade your audience. The readings in this unit will guide you through the designing process.

Skills: We’ll examine multimodal projects based on previous readings, look at our own compositions through a multimodal lens, and begin brainstorming for our own multimodal projects.

Week 12: Visual and Aural Modes			
Date	Before Class	During Class	What’s Due
Monday, March 28	Ball, et al., “Drafting Your Project” (pdf) <i>My Octopus Teacher</i> Official Trailer	Watch <i>My Octopus Teacher</i>	
Wednesday, March 30	Walsh, “So Why Did You Love <i>My Octopus Teacher?</i> ” (CR 193-196)	Discuss the reading	
Friday, April 1		In-class writing workshop	RL: Prototyping Multimodal Projects

What To Know

Concepts: The key idea of this week is continued understanding of multimodal projects, specifically: a documentary film.

Skills: You will practice analyzing a visual and aural multimodal project. Additionally, you will consider an exercise in concision (from full-length film to trailer).

Additional resources: “Design” (CR 340-343) and “Multimodal Arguments” (CR 363-364) from Glossary of Rhetorical Terms

Week 13: Aural Modes

Date	Before Class	During Class	What’s Due
Monday, April 4	<i>Somebody</i> , Episode 1 (CR 266-268)	Discuss the episode	
Wednesday, April 6	<i>Somebody</i> , Episode 7 (CR 266-268)	Discuss the episode	
Friday, April 8		In-class writing workshop	Multimodal Project Pitch (First Draft)

What To Know

Concepts: The key idea of this week is continued understanding of multimodal projects, specifically: a podcast.

Skills: You will practice analyzing an aural multimodal project.

Week 14: Revision Work III

Date	Before Class	During Class	What’s Due
Monday, April 11	Read the Topic Narrative, Research Essay, and Multimodal Project Pitch by one of your peers	Peer Review	
Wednesday, April 13	Lunsford, “Guidelines for Revising a Research Project” (EW 167-168)	Revision workshop	
Friday, April 15		Revision workshop	RL: Final Peer Review

What To Know

Concepts: The key idea of this week is a continued understanding of how to review, revise, and edit.

Skills: You will practice analyzing a peer's portfolio, helping them formulate a strategy for revision, and revising your own portfolio.

Week 15: Student Presentations

Date	Before Class	During Class	What's Due
Monday, April 18	Lunsford, "Creating Presentations" (EW 220-230)	Student Presentations	
Wednesday, April 20	Lunsford, "Reflecting" (EW 63-66)	Student Presentations	
Friday, April 22		Student Presentations	RL: Revision Plan

Week 16: Final Exam Week

Date	Before Class	During Class	What's Due
Monday, April 25		Student Presentations	
Friday, April 29			Final Portfolio Any assignments turned in after April 29 risk receiving a grade of zero.