

Brian Croxall
Fall 2004, English 101 Syllabus
Mellon Teaching Fellowship

THE BUYING AND SELLING OF YOUR BODY

English 101 – 002: Fall 2004
MWF 10:40-11:30 am
Callaway, N-203

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Office Hours: By Appointment

* I reserve the right to modify this syllabus at any time.

Course Description

What does it mean when our bodies become walking advertisements for multi-national corporations or universities? How do we react when the towels used by troops in Iraq are embroidered with a monogram from Kellogg Brown & Root? What (and why) is a cool-hunter? This course will ask you think about what it means for us to exist as embodied human beings living in a brand-saturated world, where every product has a name and a logo. Beginning by exploring the principles of argumentation, students will investigate the pros and cons of a brand-saturated world. Students will hone writing and argumentation skills in individual assignments, discussions, and workshops.

The course has two broad goals:

1. To introduce you to principles of argumentation in writing
2. To ask what brands and capitalism as a whole do for and against our bodies

Texts

Naomi Klein, *No Logo* (Picador USA; ISBN: 0312421435)
Don DeLillo, *White Noise* (Penguin USA; ISBN: 0140077022)
Diana Hacker, *A Pocket Style Manual*, 4th edition, (Bedford/St. Martin's; ISBN: 0312406843)

You are welcome to buy these texts at the Emory Bookstore, another bookstore, or at the online vendor of your choice. However, you are responsible to have your own copy of the text in time to do all readings and to bring to class. You will not have time to buy *No Logo* online.

Additionally, there are a number of shorter readings that will be available through Reserves Direct, a service of the Woodruff Library <<https://ereserves.library.emory.edu/reserves/>>. The online readings are all required. I have also placed a number of books on reserve at the Woodruff circulation desk.

Course Requirements

Attendance

1. Coming to class on-time and prepared is expected and imperative. I take attendance in each class.
2. Be punctual! Every excessive tardy will count as a partial absence (1/3). Thus, 3 tardies = 1 unexcused absence.
3. If you exceed **three** absences, I will drop your final grade **one grade level** (ie. a "B" will become a "B-") **per absence**.
4. Missing more than 7 classes will result in an "F" for the course.
5. Missing class for a university-sponsored event requires a letter from the appropriate administrator **before** the absence. Assignments are still due on the original date.
6. Emergency situations will require a conference with me outside of class.

7. Assignments are due at the beginning of class. If you are absent the day a paper is due it is still your responsibility to turn in that paper before class. Late work will not be accepted, except at my discretion (with a grading penalty).

Participation

Your attendance is required in both senses of the word; that means that you must not only be physically but mentally present as well. In addition, you must be prepared for class in order to benefit the rest of us and in order for you to receive the full benefit of the class. If I see evidence that you are unprepared for class or not mentally present, I will count you absent. This includes sleeping, talking, or working on materials for other classes during class. You are required to do all reading/writing assignments and come to class with all materials. **When we are discussing readings from the Electronic Reserves, I require you to bring printed-out copies of the readings to class.** Additionally, you will be expected to engage actively in class discussion and workshopping exercises and to post short assignments to our Blackboard site. Finally, the class will be much more interesting if you participate and talk. I invite each of you to feel free to disagree with my ideas—and those of your classmates—as long as you do so in a mature manner that provokes thoughtful conversation.

Assignments

The main focus in class will be on the writing process (including draft workshopping) but class time will also involve discussion of expository and literary texts.

1. You will write **3 critical essays** during the semester: 2 shorter essays (4-5 pages) and a final research paper (6-10 pages). One page is approximately 250 words. You will bring a rough draft for each paper to an editing workshop.
2. Additionally, you will respond more freely to the course subject matter (and the course itself) through a satirical project and short paper (3-4 pages) about the project.
3. Papers must be typed in 12 point Times New Roman font, double-spaced, with 1 inch margins and must be in MLA standard style format (see *A Pocket Style Manual*).
4. I do not accept assignments via email. Please submit hard copies to me.
5. **All** parts of the writing process will be assessed, including outlines, rough drafts, and workshops and these will be factored into the grading of the final product.
6. When you turn in Paper 3 (the research paper), you must **submit all the work you've done in that unit** – notes, research, outlines, drafts, workshopping notes, response papers, etc. Please use a folder to keep all these materials together.
7. **You will lose a grade level (ie. a B will become a B-) on your paper grade if you fail to bring a rough draft on a workshopping day.**
8. Assignments—except for Blackboard postings—are due at the beginning of class. If you are absent the day a paper is due it is still your responsibility to turn in that paper before class. Late work will not be accepted, except at my discretion (with a grading penalty). Assignment deadlines are not flexible.
9. Additionally, you will be required to turn in short “**response papers**” (2-3 pages) periodically and to complete **Blackboard** writing assignments. Response papers are intended as a place for you to begin brainstorming and generating your thoughts for your longer essays. They will be graded on a 1-10 scale (1 being unsatisfactory and 10 being exceptional). Blackboard posts will be graded on a pass/fail (i.e., did you do it?) basis. Each should be at least two to three paragraphs and, while they need not be formal, they should reflect some thought on your part.
10. You may not turn in work to me that you originally completed for another course. Should you wish to draw on a paper that you have written or are currently writing for another course, please discuss the matter with me.

Grading	Participation:	10%
	Blackboard posts	5%
	Response papers	15%
	Paper 1:	15%
	Paper 2:	15%
	Paper 3:	25%
	Satire Project:	10%
	Satire Paper:	5%

Grading Criteria

When reading your papers, I employ the entire scale of letter grades. These are my grading criteria:

- A** The “A” paper makes an original argument and does so persuasively. It is the product of work of consistently high quality and occasional brilliance. It uses this argument to open up new avenues of interpretation, including some avenues that it does not have time to explore. It cites evidence, but does not rely too heavily upon quotation. It anticipates the criticisms and questions that a skeptical reader might have, and it uses those criticisms and questions to make its argument even more complex. The paper does not merely prove an argument; it develops an argument in a provocative and logical manner. Of course, an “A” paper is free of grammatical errors. In addition, it meets the criteria described directly below.
- A-, B+** These grades are awarded to careful and engaged work combining concise and accurate interpretation with analysis. The paper explains its insights carefully and addresses the implications of those insights. The essay states a clear thesis, but does not repeat its own conclusions unnecessarily. The central argument is narrow and well-defined, and the writer has begun to consider the new questions that this argument raises. The essay is written with clarity, style, and grace.
- B** The “B” paper puts forward a persuasive argument and successfully marshals evidence to support it. The paper is largely cohesive and coherent. Each paragraph develops a single point, and the transition from one paragraph to the next makes logical sense. The “B” paper often fails to question its own reasoning in a consistently rigorous manner and sometimes lacks a provocative conclusion. It may also linger too long over points that could be made more concisely — or may move too quickly past points that require further explanation.
- B-, C+** These are the highest grades that a paper relying extensively on summarization or quotation will receive; these are also the highest grades that I will award any paper with serious grammatical errors, such as run-on sentences or sentence fragments. This grade is often awarded to papers that address too broad a topic and/or that contain a major organizational flaw. These papers often look at problems too superficially and try to solve them too simplistically; a paper in this range usually fails to engage questions that naturally follow from its own argument.
- C** The “C” paper puts forward a cogent thesis but usually fails to argue its merits in a persuasive manner. It too heavily relies on quotation and summarization, and it stretches out points that do not require so much attention. It often fails to notice important objections to its argument and/or the important implications of its argument. Its logic is not as coherent as it could be, and the writer often fails to make his or her argument as clear as it needs to be. Its structure is generally clear, though perhaps rigidly mechanical: there is an introduction, body, and conclusion (the dreaded “five-paragraph theme”); points are arranged in a perceptible way; and paragraphs are adequately structured, though there may be irrelevant points or nonfunctional digressions, an unsteady sense of “movement,” or lapses in the writer/reader contract. Improvement is desirable, but you should remember that a “C” grade does indicate average college work.
- D** The “D” paper rarely articulates a clear and defensible thesis and usually suffers from either a lack of supporting evidence and/or serious organizational problems. It may also be an argument whose intelligibility is seriously flawed—it may read as a mere “collection of thoughts” or as a rant. The writer has not been able to make his or her ideas accessible to the reader, and the paper does not adequately support its argument. The

paper does not engage the issues that are most important to its focus. The paper may also suffer from important grammatical and syntactical problems.

- F** The “F” paper does not meet the requirements of the assignment: the paper is not completed or not handed in; or it falls significantly short of the minimum length requirement; or it addresses no topic under discussion; or it seriously violates common standards of civility and argumentation; or it is plagiarized or involves self-plagiarism (modification of a paper used for a different class).

Honor Code

The Emory Honor Code is in effect in this class and will be strictly enforced. The student bears primary responsibility for understanding the nature of academic honesty and avoiding plagiarism. The plagiarism statement is available online at <<http://www.emory.edu/COLLEGE/students/honor.html>>. A student found guilty of plagiarism will receive at least an “F” for the paper in question, and may be liable for an “F” in the course, and disciplinary action by the University. Our class will use the MLA method of citation. Please familiarize yourself with this format as outlined in *A Pocket Style Manual*.

Writing Center

The Writing Center is an excellent resource for writers of all skill levels. It offers assistance with all aspects of writing, including brainstorming, organization, thesis formation, style, wording, and revision. I strongly encourage each of you to schedule a meeting at the Writing Center at least once this semester. It is a good idea to secure appointments as far in advance as possible, especially towards the end of the semester, when the Writing Center is busiest. The Writing Center is located in Callaway North 205A. Make an appointment in person, or call the Writing Center at (404) 727-0886. The Writing Center’s website is <www.emory.edu/ENGLISH/WC>.

Miscellaneous info

1. If you require special arrangements to meet course requirements, because of a disability or any other circumstance, you must let me know *as soon as possible*.
2. If you join the class late in Drop/Add, you are responsible for making up missed assignments.

ASSIGNMENT DUE DATES

Sept. 13: M	Response Paper 1
Sept. 24: F	Rough Draft 1
Sept. 27: M	Final Draft Paper 1
Oct. 13: W	Response Paper 2
Oct. 25: M	Rough Draft 2
Oct. 27: W	Final Draft Paper 2
Nov. 10: W	Response Paper 3
Nov. 15: M	Paper 3 Topic
Nov. 22: M	Rough Draft 3
Nov. 24: W	Final Draft Paper 3
Dec. 6: M	Satire Project
Dec. 10: F	Satire Paper (by 5 PM)

Detailed Schedule

Complete all assigned reading before coming to class. Please keep in mind that all reading assignments are **subject to change**. All page numbers refer to editions that I have ordered. For some readings, you will download and print the text through the electronic reserves system, indicated by *ER*.

Unit One: Brands

- Aug. 27: F** Introduction (“The Clothes I Dare to Wear”), Introductions, Syllabus

- Aug. 30: M** **Blackboard post due by 8:30 AM**
I Want That excerpt (*ER*)
No Logo (NL), pp.143-46
- Sept. 1: W** *Everything’s an Argument*, ch. 2 (*ER*)
Bring *I Want That* excerpt to class
- Sept. 3: F** *NL*, ch. 1

- Sept. 6: M.** **Labor Day: No Classes**
- Sept. 8: W** **Blackboard post due by 8:30 AM**
NL, ch.2
- Sept. 10: F** Karl Marx, excerpts from *Das Capital* and *The German Ideology (ER)*

- Sept. 13: M** *NL*, ch.4
Response Paper 1 Due
- Sept. 15: W** *NL*, pp. 77-79, 81-84
Diane Hacker, *Pocket Style Manual (PSM)*, pp.1-22
- Sept. 17: F** **Blackboard post due by 8:30 AM**
Everything’s an Argument, ch. 3 (*ER*)
PSM, pp.113-115

- Sept. 20: M** *Everything’s an Argument*, ch.8 (*ER*)
Argument Workshop
- Sept. 22: W** **Class cancelled, meetings with instructor**
Richard Lanham, *Revising Prose* ch.1 (*ER*)
- Sept. 23 Th** **Meetings with Instructor**
- Sept. 24: F** **Rough Draft 1 Due**
Rough Draft Workshop
Bring PSM to class

- Sept. 27: M** **Final Draft Paper 1 Due**
Library Visit: Basic Research Techniques: **Woodruff Library Room 312**

Unit Two: Become Your Own Brand

- Sept. 29: W** Alissa Quart, *Branded* ch.10 (ER)
- Oct. 1: F** **Blackboard post due by 8:30 AM**
Family for Rent (ER)
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- Oct. 4: M** **Blackboard post due by 8:30 AM**
Rosie Reid, BBC articles (ER)
- Oct. 6: W** Rosie Reid, Queer Day articles (ER)
- Oct. 10: F** **Blackboard post due by 8:30 AM**
Quart, *Branded* ch.8 (ER)
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- Oct. 11 M** **Fall Break: No Classes**
Lanham ch. 2 (ER)
- Oct. 13: W** **Response Paper 2 Due**
Quart, *Branded* ch. 9 (ER)
- Oct. 15: F** *NL* 72-76
Everything's an Argument, "Slanted Language" excerpt (ER)
PSM 24-45
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- Oct. 18: M** Egg ads 1 & 2 (ER)
PSM 45-54
- Oct. 20: W** Egg essay 1 & 2 (ER)
- Oct. 22: F** **Bring in sample introduction and paper outline**
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- Oct. 25: M** **Rough Draft 2 Due**
Rough Draft Workshop
Bring *PSM* to class

Unit Three: White Noise

- Oct. 27: W** **Final Draft Paper 2 Due**
Introduction
Pocket Handbook 101-11
- Oct. 29: F** **Blackboard post due by 8:30 AM**
Don DeLillo, *White Noise* (WN), pp.1-54
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- Nov. 1: M** *WN* 55-105
- Nov. 3: W** **Blackboard post due by 8:30 AM**
WN 109-163
- Nov. 5: F** *WN* 167-219

Nov. 8: M *WN* 220-271

Nov. 10: W *WN* 272-326 (end)
Response Paper 3 Due

Nov. 12: F *Everything's an Argument*, ch. 21 (ER)
PSM 115-128, glance through *PSM* 128-154; see also *MLA Handbook* (ER)

Nov. 15: M **Paper 3 Topics Due**
NL, pp. 175-82

Nov. 17: W Invention/Thesis Workshop

Nov. 19: F **Bring in sample introduction and paper outline**

Nov. 22: M **Rough Draft 3 Due**
 Rough Draft Workshop
Bring *PSM* to class

Nov. 24: W **Final Draft Paper 3 Due**

Nov. 26: F **Thanksgiving Break: No Classes**

Unit Four: Striking Back

Nov. 29: M *NL*, pp. 279-309 "Culture Jamming"
 Kalle Lasn "Introduction" to *Culture Jam* (ER)

Dec. 1: W Mikhail Bakhtin excerpt from *Dialogic Imagination* (ER)
 Adbusters readings (ER)

Dec. 3: F **Blackboard posting by 8:30 AM**
 "Using Humor" and "Humorous Arguments" from *Everything's an Argument* (ER)
 Jonathan Swift's "A Modest Proposal" (ER)
Bring *NL* to class

Dec. 6: M **Satire Project Due**
 Class Presentations

Dec 8: W **Reading Day: No Classes**

Dec. 10: F **Satire Paper Due by 5 PM in my mailbox.**