Course Meeting Day and Time:
ENGL 1302-037, 9:30 to 10:50 A.M., TH 110
ENGL 1302-046, 11:00 to 12:20 P.M., PH 102

Course Description:
English 1302 is an integrated course in critical thinking, reading, and writing. Because these three processes are mutually dependent, we will spend our time in the course reading and analyzing texts, as well as writing them. The type of formal writing we will do in this class is generally known as argumentative writing, which is a combination of informative and expository writing. In this type of writing, you will show both your understanding of texts we have read and your own thoughts about the issues they discuss. While it is important for students to learn and understand these argumentative concepts, students must also learn to incorporate these strategies into their college writing assignments.

The theme of this course will be comedy and the role it plays in contemporary issues that revolve around it as a genre. Comedy is often at the centerpiece of our culture: religion, entertainment, ceremonial events, political power, wealth, sex and violence, education, environmental activism, to name a few. This course will explore several theories of comedy, and we will discuss readings and write texts on how comedy affects our everyday lives; the different theories will give us a critical and rhetorical perspective for what makes a speech or repartee comedic or ‘funny,’ and how all of this influences our cultural discourse.

For all three papers, students will select a primary source (a recent book by a comedian, a favorite television show, a current comic strip, a recently released movie, etc.) and pose a sort of problem-question on a prevalent issue (we will discuss many in class). The final researched-positioned paper will incorporate elements from the two earlier assignments, and will draw support from theories, assigned readings, and research from the UTA library and our electronic resources.

Books:
• Marvin Diogenes’ *Laughing Matters* (Pearson Longman, 2009)
• Nancy V. Wood’s *Essentials of Argument* (Pearson Prentice Hall, 2006)

Student Learning Outcomes:
By the end of ENGL 1302, students should be able to:
Rhetorical Knowledge
• Use knowledge of the rhetorical situation—audience, purpose, genre—to analyze and construct texts
• Know and use terminology for analyzing and producing arguments
• Use conventions of structure, tone, diction, and syntax appropriate to the rhetorical situation

Critical Reading, Thinking, and Writing
• Analyze the rhetorical appeals of written discourse
• Use writing, reading, and discussion for learning, communicating, and examining assumptions
• Find, evaluate, and analyze primary and secondary texts and sources for appropriateness, timeliness, and validity
• Employ critical reading strategies to identify author’s position, main ideas, genre conventions, and rhetorical strategies
• Produce texts with a focus, thesis, and controlling idea, and identify these elements in others’ texts
• Provide appropriate support for claims
• Find, evaluate, and synthesize appropriate sources to support claims

Processes
• Practice flexible strategies for generating, revising, and editing texts
• Conduct ethical research as appropriate to a particular rhetorical task
• Practice writing as a recursive process that can lead to substantive changes in ideas, structure, and supporting evidence through multiple revisions
• Use the collaborative and social aspects of writing processes to critique their own and others’ works

Conventions
• Apply knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
• Summarize, paraphrase, and quote from sources using appropriate documentation style
• Develop a style of writing as well as control such surface features as syntax, grammar, punctuation, and spelling
• Employ technologies to format texts according to appropriate stylistic conventions

Grades:
Students can earn up to a maximum of 1200 points. Grades in FYC are A (1200-1080), B (1079-960), C (959-840), D (839-720), F (719↓), and Z (719↓). The Z grade is reserved for students who attend class regularly, participate actively, and complete all the assigned work on time but simply fail to write well enough to earn a passing grade. This judgment is made by the instructor and is not necessarily based upon a number average. The Z grade is intended to reward students for good effort. While students who receive a Z will not get credit for the course, the Z grade will not affect their grade point average. They may repeat the course for credit until they do earn a passing grade. The F grade, which does negatively affect GPA, goes to failing students who do not attend class regularly, do not participate actively, or do not complete assigned work. All major essay projects must be completed to pass the course. If you fail to complete an essay project, you will fail the course, regardless of your average. All essay projects must be turned in with a manila folder containing all drafts, peer review sheets, reflection paper, and writing slips for that project. Keep all papers until you receive your final grade from the university. You cannot challenge a grade without evidence. Students must accrue an average of 70% (840 points) to pass the class. All work is evaluated according to the following criteria:

• In A essays, the main idea is significant and shows evidence of a writer’s personal engagement with a specific subject. Organization is strong; there is a clear overall pattern of development, necessary and orderly steps, clearly explained connections between ideas. Information is abundant and pertinent to the main idea; in general, support provided for the essay’s ideas is under the control of the writer; it is directed to his or her purpose. Language is not only correct but interesting and strongly communicative. Sentences are varied in structure, original and vivid in word choice; the writer’s personality and presence are apparent. The essay is relatively free of grammar and spelling errors. An A paper is not flawless; there is no such thing in writing. But it reflects a writer who is in full control of both material and language. Control is the key word here. The reader feels expert guidance.

• In B essays, the main idea is fairly original and out of the ordinary, if somewhat dispassionate. Organization is good and an overall scheme controls the essay, though transitions may be a bit mechanical. The details reveal good reading or research, and though their presentation may be uninspired, they are all used to support the main idea explicitly. The language is at least clear and correct, if rather ordinary. There may be a tendency toward wordiness or technical language over which the writer may not exercise good control.

• In C essays, the main idea is not terribly original, but it is adequate to control the content of the essay. Organization is in evidence but loose. The topics of paragraphs and the rationale of their order may not be immediately apparent, though they can be deciphered; transitions may be weak. Details abound, most of them relevant to the main idea, though there may be statements unsupported by details or details whose relevance to the main idea isn’t clear. The language is for the most part correct, though it may imitate a highly “generic” voice. There may be problems with word choice, levels of diction, and awkward wording. A C paper will do; it’s adequate. But it gives the reader an impression of fuzziness.
and lack of assurance on the part of the writer. The reader has to work to understand what he or she is reading.

- In Z essays, there may be no apparent main idea, or if one is stated it fails to control the content of the essay. There may be details, but few of them support a main idea in any clear way. Paragraphing is a problem; paragraphs may be too long or too short, some may have no apparent topic while others have several. The language may be peppered with errors, unidiomatic phrases, frustrating vagueness and other infelicities that impede comprehension. A Z grade implies to the student that the essay is still “in progress,” as it has not yet reached a level of focus or comprehensibility that would allow the teacher to assign it a passing grade.

- Some teachers reserve the F grade for work that is not attempted. Others assign an F to work that wholly does not meet the assignment due to inattentiveness or laziness, rather than due to misunderstandings, in which case they assign a Z.

Assignments:

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<th>Assignment</th>
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<td>Researched Position Argument (8-10 pages)</td>
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<td>Exploratory Essay (5-7 pages)</td>
<td>300</td>
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<tr>
<td>3 Theories of Comedy Paper (4-6 pgs)</td>
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<td>Visual Argument (Group Assignment)</td>
<td>45</td>
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<td>Reading Log</td>
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<td>• Response papers for 1/3rd of class readings</td>
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<td>• Summary of rhetorical terms and concepts in covered Wood chapters</td>
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<td>• In class assignments/writings (in rough, handwritten form)</td>
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<td>• Peer notes from presentation (3 most helpful and 2 least helpful)</td>
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<td>• Writing Center Paper (1½ to 2 pages)</td>
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<td>• End of the semester analysis of group (1½ to 2 pages)</td>
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<td>Research Presentations (on PowerPoint)</td>
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<td>Group activities (opening discussions, etc.)</td>
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Researched Position Paper:
The process of writing the research position paper is of great importance in 1302 because the university expects students who pass 1302 to be equipped to write academic research papers in their chosen disciplines. Generally, before writing the researched position paper, students should have knowledge of issues, claims, support, audience, research, documenting sources and dominant argument theories. Students should begin exploring ideas for their paper as soon as possible, even the first day, and are encouraged to choose a topic within their own interest or even on something related to their chosen field of study. By the middle of week 2, students need to have a topic, a position, and three secondary sources (these can come from the Diogenes book). Students will also be expected to present a PowerPoint that explains their position and gives some of their research for support. The researched position paper should make use of some of the concepts we will be discussing in class, such as the classical Greek models (ethos, logos, and pathos), Toulmin Model, and Rogerian Argument. Obviously, a paper of this scope will involve research and preparation.

Exploratory Paper:
In the exploratory paper, you will choose a comedy-themed topic (i.e. ‘the dual nature of human beings in Calvin and Hobbes’ etc., something that is not quite a debatable thesis yet) and identify at least 3 to 4 different interpretive positions on that topic. You will need at least one secondary source to support each of the differing interpretations. In your paper, be sure to state the title of the source, the author’s full name (at least one time), and provide a one-paragraph overview of the article in your paper. After providing a summary of your chosen article and its interpretations, you should go beyond just trying to explain these different perspectives: provide a couple of paragraphs that offer some critical analysis that establishes the validity of each perspective to your topic.

Regardless of the number of positions you discuss, you will need a minimum of 4 sources. Also, while you are welcome to use the Diogenes texts in your exploratory paper, these readings cannot count as any of the 4 sources.
In an exploratory paper, your own opinions or conclusions should be withheld until later in the paper. Many students who at first have no idea what their debatable thesis will be for their researched position paper are often stunned when they discover it towards the end of writing their exploratory papers!

Obviously, if you have questions whether your topic or proposed thesis will work for an 8-10 page researched position paper, then you should weigh any successes or difficulties you have in writing the exploratory paper as an indicator. For example, if a student wants to form an argument that has something to do with ‘Garfield and religious beliefs’ but he can find no scholarly publications or articles about Garfield in UTA Library’s Academic Search Complete or JSTOR, then that student needs to consider a different topic for both the exploratory and researched position paper. (If you at any time have difficulty using UTA’s electronic resources, please contact me or Mr. Joshua Vossler.)

Analysis of Three Theories of Comedy:
For this assignment, students will need to become familiar with the variety of theories surrounding comedy. In class, for example, we will begin with Henri Bergson’s theory that comedy spotlights antisocial behavior, and then move on to other theories. The theories selected can either be explicit (such as Bergson’s) or induced/deduced by examining the technique of an accomplished humorist (Bill Cosby, Rush Limbaugh, Jon Stewart) or comedy group (Monty Python, Saturday Night Live, etc.). Students will need to describe and develop these three theories so that an outside reader can fully understand them, use examples and quotes, discuss fully some of the major points of differences between the theories, similarities, and then discuss the overall implications of these theories. (Students should begin with a claim, such as “Often the more popular comedians reduce the essentials of politics or political issues, the more wide-based popular appeal they have,” and then move on to look at three different political satirists, perhaps discussing them in their order of ‘popular appeal.’) This assignment offers students the opportunity to use classical rhetoric as well as the Toulmin Model and Rogerian Argument.

Visual Argument (Group Assignment):
Each peer group will work together to create a visual argument, which must be primarily visual rather than verbal. It can take the form of a painting, drawing, comic strip, sculpture, photograph, video, a computer generated image or animation, etc. Students can build on one of the claims that we discussed in class, but are free to choose a different claim from another assignment or something from their own supplementary reading. A claim, however, is vital to this assignment! Groups that wish to explore a claim different from the ones explored in class, please run it by the instructor first to make sure it is suitable. Students will support their claims through visual choices, such as typography, color, placement, graphics, etc. The visual argument should implicitly appeal to a specific or target audience.

In addition to the visual component, each group will be required to submit a short essay (500-600 words) which provides an analysis of the process used to compose the visual argument, composed of answers to the questions below. For your project assessment essay, you must (1) Write about translating linguistic claims into visual claims. How does your visual support your linguistic claim? (2) Write about the context. In what ways does your visual argument appeal specifically to the audience you identified? That is, how do your design choices persuade your audience? (3) Write about how you used the Four Design Principles. In what ways did you use repetition, contrast, proximity and alignment? Why? Did you violate any of these conventions? If so, why? You may wish to connect your discussion of contrast, repetition, proximity and alignment to your discussion of ethos, logos, and pathos. (4) Write about how you used Ethos, Pathos and Logos. Remember these? How did you appeal to ethos, logos, and/or pathos in your visual? Which of these appeal is the strongest? Why?

- **Ethos**: What does your choice of medium say about your ethos? How are does your design reflect your character? Do you convey your ethos through typography? Color? Some other way?
- **Pathos**: How does your visual appeal to emotion? Do you convey emotion through typography? Color? Some other way?
(5) Write about the process. What was the most challenging part of composing your visual argument? Why was it so challenging? Briefly describe and explain one of the significant revisions you made to your visual argument after your initial draft. What is the most effective aspect of your project? Have you deliberately adapted a standard form in an unusual or creative way? If so, why? (6) Write about the collaboration. What was one way that peer feedback helped you improve your work? How did responding to the work of others help you improve your own work? What were the challenges of working with a partner? Advantages? (7) Write about Project Management. How well did you plan your work on this project? What might you have done differently? (Warning: This is something that can't be put off until the last minute).

Peer Groups:
Early in the semester, students will be placed in a peer groups. These groups will be responsible for a variety of activities including (though not limited to) reviewing, editing, and discussion-leading. Peer group activities are designed to provide an atmosphere for improved writing, editing, and proofing, as well as creating small communities for learning and mentorship. The groups allow students to both view their writing from the reader’s perspective and help others improve their work. Furthermore, these groups serve as models for the task units that are typical of the professional world.

Often students will work in peer workshops. On workshop days students are required to electronically submit a good draft of their writing to the other members at least 24 hours ahead of time. Each member should complete a workshop checklist of one paper from a group member who they have peer reviewed. A great deal of preparation goes into Workshop activities. Workshops and group activities are a crucial part of your class grade. Participating in peer group activities will earn students crucial points (there is no other “bonus work” offered) if they act responsibly towards their peers by offering constructive criticism and direct advice (not vague comments) that helps peers to improve their writing. Missing or failing to participate in peer group activities will result in the loss of points for class.

For each assigned reading, groups will take turns helping the instructor to lead the class discussion. During each week, usually on Wednesdays or Fridays, groups are required to bring to class examples (articles, op-ed pieces, visuals, YouTube videos, etc.) of the concepts/techniques of argument (which will be covered in Wood and in class) and comedy. Group members will help the class understand how their example is related to the Wood’s ideas on argument. Groups should meet before their discussion day to decide how to open up the class discussion; the group should send the instructor a short email message no later than 24 hours in advance that states its example and briefly explains its goals in selecting that example.

Reading Log:
Students are expected to keep a reading log of 1/3rd of the readings from the Diogenes text and the covered chapters in Wood’s book (described above). In the summary-response papers for the Diogenes readings, where is the guidelines to follow. Be sure to have the following three parts in each of your summary-responses: (1). Summarize: In two or three sentences (a short paragraph—approx. 50 words), restate in your own words the main message or central point of the assigned reading. You should focus on stating the gist of the reading, not the supporting evidence from the piece or details or your reaction to it. (2). Synthesize: In the next paragraph or two, weave together ideas/material from the reading with something else. That “something else” can be information/ideas from prior readings/class discussions or personal prior knowledge (especially try to draw on personal experience as a student or as a person who enjoys comedy). The goal here is to weave together ideas in a novel way that shows interesting new patterns by interpreting the readings through your own experience and/or seeing new relationships between those ideas and ideas presented in other works. Try applying the following rhetorical/analytical strategies to this task: compare and contrast ideas/experiences, extend or combine definitions from sources, apply examples or descriptions from one source to illuminate ideas expressed in another source, or link causes and effects presented in one source to explaining another source. (3). Apply: Try to think of a way that the reading might apply to or influence your own ideas of comedy or a paper/project you are considering for this class or for another situation outside the classroom (a pickup line for a date, a joke for a party, etc.): is this an idea to try (how so)? Or is this an idea to avoid (why)? Each of these papers should be about 1 1/2 to 1 1/2 pages in length and should use some MLA formatting (i.e., in-text citation is required, but a works cited page is not needed).
Towards the end of the semester, students will do a self-evaluation of their class groups and each of the members within that group. This will be the final entry in the portfolio, and I will take them up shortly afterwards.

**Reflection Papers (for Portfolio):**
On the Analysis of Sources of Disagreement, Exploratory, and Researched Position essays, students will be required to write a reflection essay (1½ to 2 pages) for their portfolios. Here are some questions for students to ask themselves in order to complete these assignments:

1. “What I tried to accomplish in my essay?”
2. “What I learned from this assignment?”
3. “What contributed to my writing?”
4. “What do I still want to work on in my writing?”
5. “What specific advice did the members of my peer response group give me?”
6. “What did I learn from the peer response?”

**Presentation:**
Weeks before the due date of the researched position paper, students will be expected to give a PowerPoint presentation (8 to 10 minutes) on their topic. Since only a short amount of time can be allocated for these reports, they must be specific and concise. Here are a few guidelines:

1. Outline the argument or claim in the paper.
2. Discuss the rhetorical situation/Frame the debate.
3. Lay out a summary of the support for the argument or claim.
4. Give at least four sources from the paper.
5. Describe how two of these four sources will help you support your argument.
6. Describe what questions remain to be answered and what conclusions the reader should draw from the presented research.
7. Present all this information as a unified report.

Aside from the presentation, every student will read aloud, once, to the class from one of their paper drafts. A couple of slots will be offered on each peer-review day, and students can signup on the day of their choosing. All of us, including me, will do this so there is no need to be too nervous. Please provide a couple of copies (perhaps 2 per student) for review.

**Reading Cards:**
At the start of each class, students must submit a 4x6 index card that contains the following: name, the date, a 1-2 sentence summary of the scheduled Diogenes reading (if multiple readings are assigned, summarize only one), and 1 question that I may announce—annonymously, of course—for general discussion. Cards that do not include a question will receive no credit. Cards cannot be turned in late, emailed to me in lieu of attending class, etc.

**Writing Center Assignment:**
For one of the first two major paper this semester (the Analysis of Sources of Disagreement or Exploratory Paper), students will need to take a polished draft to the writing center. After the conference is completed, students will write a 1½ to 2 page narrative-analysis on their session for their portfolio. In order to have a successful session (and thus materials for the short portfolio assignment), students need to prepare several questions which will help to direct the session. Here are a few things you might consider before visiting the writing center:

- What were you trying to accomplish in this essay? You need to be able to lay it out concisely for the tutor.
- What are some things you want the reader to learn from your paper?
- What contributed to your writing? You might think of ideas, sources, experiences, personal beliefs or interests, etc. Any of this might help the tutor assist you in the session.
- What do you still want to work on in your writing? *Is the essay accomplishing what you intended?*
  Before you go to the tutoring session, review your draft once more—perhaps after you’ve had a day or two to let it sit for awhile—and make a few notes on what is working and what is not.
• What specific advice did the members of your peer response group give you? If you do not understand or are uncertain about what your classmates are telling you about your writing, this one-on-one session with the tutor is a place where you might be able to gain some perspective.

The Writing Center, Room 411 in the Central Library, offers tutoring for any writing you are assigned while a student at UT-Arlington. During Spring 2009, Writing Center hours are 9 a.m. to 7 p.m., Monday through Thursday; 9 a.m. to 4 p.m., Friday; and 2 p.m. to 6 p.m., Saturday and Sunday. You may schedule appointments online by following directions available at www.uta.edu/owl/appointments, by calling 817 272-2601, or by visiting the Writing Center. If you come to the Writing Center without an appointment, you will be helped on a first-come, first-served basis as tutors become available. Writing Center tutors are carefully chosen and trained, and they can assist you with any aspect of your writing, from understanding an assignment to revising an early draft to polishing a final draft. However, the Writing Center is not an editing service; tutors will not correct your grammar or rewrite your assignment for you, but they will help you become a better editor of your own writing. I encourage each of you to use the Writing Center.

Revision Policy:
Students will have the option to revise either the exploratory paper or analysis of sources of disagreement paper. (The researched position paper cannot be revised.) Along with the revised draft, students must submit a 500 word narration of their revision process with special emphasis on (1) how the specific comments of their peers, tutor, and/or instructor guided their revision and (2) analysis on how their paper is improved overall. Without this narration, I will not accept the revision. All revision narrations must be read and approved by the instructor before the revised essay is submitted.

Grammar and Mechanics:
Grammar and mechanics are not the focus of the class; however, they are important to your success in the class. Janet Evanovich, a popular novelist, said recently that she “work[s] very hard at the mechanics of writing so the reader doesn’t have to work hard at all.” For business majors, Evanovich’s statement should be sensible enough because how many readers would be willing to pay $29.95 for a novel they have to labor to understand? The less work you put into your paper, the more work the readers have to do to understand your writing.

Course Policies:
1. Daily participation in this course is mandatory. Students have assignments to complete and are expected to take an active role in their class groups.
2. Students are allowed a total of 3 absences and 1 tardy, excused or unexcused, before the student is penalized. A tardy is counted as 1/3 of a class day. Students can lose 1 point per excessive absence off their final grade. Each student is responsible for keeping a record of his or her own attendance. Make up work is given at the discretion of the instructor.
3. Students who must miss class for official school event must provide notification 48 hours in advance. No exceptions! Students should make arrangements to make up their work beforehand.
4. Students are expected to have access to a computer, the internet, and all other necessary technologies needed for this course.
5. Students should bring their books, pencils, and paper to class each time class meets.
6. Late assignments are not accepted unless the student has previously contacted the instructor 24 hours prior to the deadline.
7. Turn off all cell phones and mp3 players and do not use them in class.
8. Students are to conduct themselves in a courteous and professional manner when in a university classroom. Students who do not adhere to this standard risk reprimand or removal.
9. Before asking a question about this course, first check the course syllabus.

Drop Policy:
If you choose to withdraw from this course, it is your responsibility to do so within the university's deadlines.

Academic Honesty and Plagiarism:
It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic
dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts."

(Regents’ Rules and Regulations, Series 50101, Section 2.2) You can get in trouble for plagiarism (or academic fraud)—even if you do not intend to cheat—by failing to correctly indicate places where you are making use of the work of another. It is your responsibility to familiarize yourself with the conventions of citation by which you indicate which ideas are not your own and how your reader can find those sources. Read your handbook for more information on quoting and citing properly to avoid plagiarism. If you still do not understand, ask your instructor.

Student Success Programs:
The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. They include learning assistance, developmental education, advising and mentoring, admissions and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at (817) 272-6107 for more information and appropriate referrals.

Americans with Disabilities Act:
The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 - The Rehabilitation Act of 1973 as amended. With the passage of federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. As a faculty member, I am required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty of their need for accommodation and in providing authorized documentation through designated administrative channels. Information regarding specific diagnostic criteria and policies for obtaining academic accommodations can be found at www.uta.edu/disability. Also, you may visit the Office for Students with Disabilities in room 102 of University Hall or call them at (817) 272-3364.

E-Culture Policy:
The University of Texas at Arlington has adopted the University email address as an official means of communication with students. Through the use of email, UT-Arlington is able to provide students with relevant and timely information, designed to facilitate student success. In particular, important information concerning registration, financial aid, payment of bills, and graduation may be sent to students through email. All students are assigned an email account and information about activating and using it is available at www.uta.edu/email. New students (first semester at UTA) are able to activate their email account 24 hours after registering for courses. There is no additional charge to students for using this account, and it remains active as long as a student is enrolled at UT-Arlington. Students are responsible for checking their email regularly.

Class Schedule:
Except for the weeks devoted to visual projects and presentation of research materials, Mondays and Wednesdays of each week will usually involve both mini-lessons and class activities on the assigned selections of Wood. (Therefore, it is important that students read the assigned chapters before that Monday!) Fridays will usually involve group activities where students bring to class examples of the concepts/techniques of argument, which will be covered in Wood and in class. (More information on group assignments, refer to the section on Peer Groups earlier in the syllabus.)

Course Calendar:
WEEK #1
1/19: Course Outline; Getting to know you;

1/21: Introduction to rhetoric, argument, and comedy
WEEK #2
1/26: Meet in the Writing Center (4th floor, library) at 1:00 p.m.; Research technology at 2:00 p.m. (room B20 in the library)

1/28: The Rhetorical Situation (Wood, chapter 2); GROUP #3: provide examples/illustrations for the Wood readings

WEEK #3
2/2: Henri Bergson, Except from Laughter (2-13); Murray Davis, Except from What’s So Funny (13-31); GROUP #1: discussion questions for Diogenes text

2/4: Peer review #1 (come to class with at least one theory completely developed);

WEEK #4
2/9: Jimmy Carr and Lucy Greeves, “Tickling the Naked Ape: The Science of Laughter” (37-49); Robin Hemley, “Relaxing the Rules of Reason” (50-60); GROUP #2: discussion questions for Diogenes text

2/11: NO CLASS

WEEK #5
2/16: Toulmin Model (Wood, chapter 5); GROUP #2: provide examples/illustrations for the Wood readings

2/18: Elizabeth Kolbert, “Stooping to Conquer: Why Candidates Need to Make Fun of Themselves” (64-73); J. Michael Waller, “Ridicule: An Instrument in the War on Terrorism” (73-86); GROUP #3: discussion questions for Diogenes text

WEEK #6
2/23: Peer review #2 (come to class with at least two theories completely developed and some comparative work done between the two); Daniel Harris, “Light-Bulb Jokes: Charting an Era” (86-91);

2/25: J. David Stevens, “The Joke” (92-97); Vicki Hearne, “Can an Ape Tell a Joke?” (98-111); GROUP #1: discussion questions for Diogenes text

WEEK #7
3/2: Types of Claims (Wood, chapter 6); GROUP #1: provide examples/illustrations for the Wood readings

3/4: Jonathan Swift, “A Modest Proposal” (113-122); Jane Austen, Mr. Collin’s Proposal from Pride and Prejudice (122-127); Joseph Addison, “On Giving Advice” (127-130); GROUP #2: discussion questions for Diogenes text

WEEK #8
3/9: Three Theories of Comedy Paper Due; Oscar Wilde, “Phrases and Philosophies for the Use of the Young” (131-133); Scott Adams, “Surviving Meetings,” (133-137); Molly Ivins, “The Lung-Impaired Liberation Movement (137-140); GROUP #3: Discuss the Diogenes readings

3/11: Benjamin Franklin, “What are the Poor Young” (142-145); Anton Chekhov, “A Malefactor” (145-149); Ian Frazier, “Coyote v. Acme” (150-155); GROUP #1: Discuss the Diogenes readings

SPRING BREAK!

WEEK #9
3/23: Types of Proof (Wood chapter 7, part I); Jim Stallard, “No Justice, No Foul” (155-165); GROUP #3: provide examples/illustrations for the Wood reading and discussion questions for Diogenes text
3/25: Ian Frazier, “Laws Concerning Food and Drink…” (166-170); Madeleine Begun Kane, “A Pre-Musical Agreement” (170-172); GROUP #2: discussion questions for Diogenes text

WEEK #10
3/30: Chris Harris, “Why Are Kids So Dumb? A Defense” (173-177); Mark Twain, “On Babies” (180-183); Mark Twain, “Concerning Tobacco” (183-186); GROUP #3: Discuss the Diogenes readings

4/1: Anton Chekhov, “The Orator” (187-190); Lewis Thomas, “Notes on Punctuation” (190-193); GROUP #1: Discuss the Diogenes readings; LAST DAY TO DROP CLASS (April 2)

WEEK #11
4/6: Peer review (Exploratory Paper); Fallacies (Wood, chapter 7, part II); GROUP #1: provide examples/illustrations for the Wood readings

4/8: Laurie Anderson, “Dazed and Bemused” (194-199); Anne Lamott, “Why I Don’t Mediate” (200-204) GROUP #2: discussion questions for Diogenes text

WEEK #12
4/13: Exploratory Paper Due; Last Day to Drop; Rogerian Argument (Wood, chapter 9); GROUP #2: provide examples/illustrations for the Wood readings

4/15: Bill Cosby, “Till Talk Do You Part” (213-218); Susan Allen Toth, “Going to the Movies” (218-221); GROUP #3: discussion questions for Diogenes text

The Research Paper (Wood, chapter 8);

WEEK #13
4/20: View the movie Kind Hearts and Coronets (be on time)

4/22: Turn in reading logs; Chad Chisholm, “Archetypes and Seven in Kind Hearts and Coronets” (handout); Peer review (research paper); GROUP(S) #1, #2, and #3: discussion questions for movie Kind Hearts and Chisholm text

WEEK #14
4/27: Present Visual Argument Projects to Class

4/29: Research Presentations, part I;

WEEK #15
5/4: Research Presentations, part II;

5/6: Research Presentations, part III; Research Position Paper Due!