

**College of Liberal Arts and Sciences
ENG104-14
College Writing and Research
Spring 2015**

Instructor Information

Instructor: Jeanie C. Crain, PhD, Professor
Office Location: 212 C Eder Hall
Telephone: Office – 816-271-4322
Skype: jeanie124
E-mail: <mailto:crain@missouriwestern.edu>
Office Hours: MWF 10, 12

Course Identification

Course Number: ENG104-14

Required Textbooks and Supplies

Osborne, Jeff. *Reading Pop Culture: A Portable Anthology*. Boston: Bedford/St. Martin's, 2013.

Reading Pop Culture: A Portable Anthology focuses on themes of consumption, advertising, identity, technology, television, movies, and new media; you will be prompted to think and write about issues you care about. During the first week, please review the contents of this book to become familiar with the chapter layouts.

<http://owl.english.purdue.edu/owl/resource/747/13/>

<http://owl.english.purdue.edu/sitemap/>

<http://ebooks.bfwpub.com/bedfordresearcher4e.php>

Course Description/Overview

ENG104: ENG 104 College Writing and Rhetoric (3) F, Sp, Su. Instruction in reading and writing; emphasizes expository prose. Fulfills first half of the general studies requirement in English composition. Prerequisite: A grade of C or higher in ENG 100, or an ACT English score of 19 or higher or the equivalent, or a passing score on the Writing Placement

Examination. (See class schedule for information about the WPE.)

See full list of course objectives. (<http://www.missouriwestern.edu/eflj/eng104.asp>)

Moodle Course Environment

Once you log in, you will find announcements, the syllabus, assignments, and required activities within this environment. You will submit all required work in Moodle. During the first week of classes, you should familiarize yourself with the Moodle environment, including reviewing the following tutorials found at <http://online.missouriwestern.edu/students.asp?section=moodlehelp> :

Moodle Basics

- Overview - [Video](#)
- Navigating in a Moodle Course - [Video](#) | [Web](#)

Content

- Downloading and Saving a Syllabus or File - [Video](#)
- Upload files using Private Files - [Video](#)

Assignments/Activities

- Submitting an Assignment (Single File) - [Video](#)
- Submitting an Assignment (Advance Uploading of Files) - [Video](#) | [Web](#)
- Submitting an Online Text Assignment - [Web](#)
- How to Check for Successful Assignment Submission - [Video](#)

Forums

- Overview of Forums - [Video](#)
- Responding to Forums - [Video](#) | [Web](#)
- Participating in Forums - [Web](#)
- Deleting a Forum Post - [Web](#)

Gradebook

- Viewing Grades within a Course - [Video](#) | [Web](#)

Other Tools

- Using the Focus Box - [Video](#) | [Web](#)

The University also has several computer labs available for your use. The following link provides you with the location and hours of these labs:

<http://www.missouriwestern.edu/imc/acs/labsmmap.asp>

Course Policies

Email: You must use your Missouri Western email account when contacting me. The email must have ENG10414 as the Subject and be addressed to crain@missouriwestern.edu. The first paragraph in the communication must include a brief statement of the issue being addressed such as Course Clarification. All communication will be saved as official records.

Disability: If you have been diagnosed with a disability or if you suspect that you may have a disability that has never been diagnosed and would like to find out what services may be available, please visit the Office of Disability Services (ODS) in Eder Hall, room 203N or visit the ODS website at <http://www.missouriwestern.edu/ds/> as soon as possible. This syllabus, as well as all other printed or electronic materials, can be made available in alternative/accessible formats if requested with sufficient prior notice. Missouri Western is an equal opportunity/affirmative action institution.

Academic Honesty: Violations of academic honesty include any instance of plagiarism, cheating, seeking credit for another's work, falsifying documents, or academic records, or any other fraudulent classroom

activity. Plagiarism is the unaccredited use (both intentional and unintentional) of somebody else's words or ideas. Violations of academic honesty will result in a failing grade on the assignment, failure in the course, or expulsion from school. Please consult your [Student Handbook](#). See full policy <http://www.missouriwestern.edu/acadaff/documents/AcademicHonestyPolicy.pdf>.

Attendance Policy: In order to earn an average grade (C) in this course, you must miss no more than 4 class days, submit all work on time, and participate in class group work.

Late Work: You are expected to submit all work on or before the stated due date. While you will be excused when participating in campus-sponsored events, you will not be allowed to miss submitting assignments on the appropriate due date.

Maintaining Good Teaching and Learning Conditions

Missouri Western requires all students to help maintain good conditions for teaching and learning. All students will treat their classmates and teachers with civility and respect, both inside and outside the classroom. You should review your MWSU student handbook, specifically sections of Community Expectations and Code of Conduct and Procedures for further information.

Syllabus Changes

Minor changes to the syllabus may be made by the instructor at any point in the semester; such changes will be announced with ample time to adjust to the changes.

Student Handbook <http://www.missouriwestern.edu/handbook/index.pdf>

Academic Advisement	8
Academic Honesty Policy and Due Process	9
Definition of Plagiarism	9
Student Due Process Procedure	10
Violation Report	10
Grades/Grading Policy	
Grading System	10
Grade Point Average	11
Grading Appeal Process	11
Student Appeal Process	11
Transfer Student Credit Appeal	13
Refunds	13
Classroom Behavior	13
Classroom Food and Drink Policy	14
Class Attendance	

Course Requirements

Complete 6 formal research essays. After first 2-page, double-spaced, Times New Roman 12 diagnostic essay, all other essays will be three pages, same spacing and font).

Essay 1: 10

Essay 2: 15

Essay 3: 10

Essay 4: 15

Essay 5: 25

Essay 6: 25

Evaluation Guide

The following guide should enable you to understand how your work for each research essay will be evaluated (6 essays, 6 grades). All work must be submitted on due dates.

Organization

- Thesis and forecasting statements, to orient readers to ideas and organization
- Paragraphing, to group related ideas and details
- Cohesive devices, to connect ideas one to another and bring about clarity
- Transitions, to signal relationships or shifts in meaning
- Headings and subheadings, to group related paragraphs and help readers locate specific information quickly

Content

- Original thought and contribution to ongoing professional discussion
- Responsible research and use of sources (MLA)—quotation, paraphrasing, and summarizing, and documentation
- Personal voice and style
- Clearly presented argument with sufficient reasoning and evidence
- Understanding of purpose-- to change readers' minds, to confirm readers' opinions, to supply readers with reasons and evidence to support the writer's position, to convince readers to look at the issue in a new way, to move readers to take action, to establish common ground on which people might be able to agree, to win readers' respect for a different point of view?
- Understanding of audience -- mildly interested or know little about the issue, care deeply about the issue and have strong convictions, oppose or be skeptical of the writer's position, have their own position on the issue, have serious objections to the writer's argument

Grammar and Mechanics

- Grammatical and effective sentences
- Word choice
- Punctuation
- Mechanics—hyphens, capitals, spacing, numbers, italics, abbreviations, titles and headings, design features, spelling

Grading Scheme

<i>Letter Grade</i>	<i>Percentage</i>	<i>Grade points/credit</i>	<i>Rating</i>
A	90 points & above	4.00	Excellent
B	80– 89 points	3.00	Good
C	70–79 points	2.00	Average
D	60 – 69 points	1.00	Below Average
F	59 points and below	0.00	Failure
I	An incomplete grade may be given when accident, illness, death in the immediate family, or other documented circumstances beyond your control prevent you from completing some course requirements. An incomplete grade will be considered only when you have satisfied the majority of course requirements. An incomplete grade must be removed within six weeks after the first day of the next term (fall, spring, summer) of the semester in which it was received; otherwise, the grade will be recorded as "F."		

University Spring Schedule

Spring 2015		
Campus re-opens	January 2	Friday
Spring Registration/Orientation Program	January 6	Tuesday
Walk-In Registration	January 8	Thursday
Wintersession Ends	January 9	Friday
Classes Begin	January 12	Monday
Martin Luther King Day Holiday	January 19	Monday
President's Day Holiday	February 16	Monday
Spring Break (no classes)	March 8-15	
Mid-Term Grades Due	March 18	Wednesday
Last Day to Withdraw	March 27	Friday
Registration Begins for Summer/Fall	March 30	Monday
Last Day of Classes	April 27	Monday
Study Day	April 28	Tuesday
Final Exams	April 29-May 5	
Final Grades Due	May 7	Thursday
Commencement	May 9	Saturday

- Number of class days - M=13, T=14, W=14, Th=14, F=14, Sa=14
- 6 Final Exam days

Course Schedule

Week 1 Monday January 12-18

Bill Bryson, "The Hard Sell: Advertising in America," pp. 120–135

Diagnostic essay (2 pages double-spaced, Times New Roman): After reading Bryson's essay, write a 2-page, double-spaced essay (Times New Roman 12) in which you demonstrate how reading with the rigor of a literary critic can illuminate the underlying meanings of a particular advertisement (s). This essay is ungraded but required for you to receive a course grade. **Essay due, January 16.**

After this first diagnostic essay (due September 1), other essays will be 3 pages, double-spaced, Times New Roman 12 on assigned topics. You will use MLA parenthetical notes to indicate page numbers in the anthology and include an MLA Sources Cited page.

Complete Moodle Tutorials.

Become familiar with content of *Reading Pop Culture*, noting particularly the chapter layout and essays; begin reading essays required for first writing during second week of classes.

Week 2 January 19-25

Martin Luther King Holiday January 19

Exemplification: Illustrating points and ideas by using effective examples

Rita Kempley, "Mystical Black Characters Play Complex Cinematic Role," pp. 310–315

Alonso Duralde, "Why Are So Many Films for Latinos Bad?" pp. 346–351

Please note that all brief summaries of articles that follow come from Jeff Ousbourne's *Resources for Teaching*.

Kempley's essay uses exemplification to show the prevalence of the "magic negro" figure in film. She also illustrates the ways in which stereotyping can be problematic, even if the specific stereotypes are not overtly "negative." As she points out, the magic negro can be appealing— powerful, likable, courageous, and redemptive. Yet, these characters are "without interior lives"; they exist "only to rescue the better drawn white characters" (par. 6).

The term *trope* can refer broadly to literary and figurative devices such as metaphor, metonymy, and irony, as well as certain plots. Here, Duralde uses it to mean specific literary or cinematic stereotypes of Latinos, including "closed-minded and tradition-bound fathers" and "boisterous dancing-in-a-nightclub" scenes (par. 8). These stock characters, story lines, and images are easily and immediately recognizable to viewers, but they may not be realistic, accurate, or complex portrayals of the people they are supposed to represent. For comparative illustration, you might use Rita Kempley's essay on the "magic negro" ("Mystical Black Characters Play Complex Cinematic Role," p. 310), a racial trope that performs specific functions within Hollywood movies.

Writing Assignment 1 (due January 30): Using both of the above articles, write an essay exploring the question, "Does focusing on racial or ethnic stereotypes needlessly inject sociology or politics into entertainment?" or "How does a racial trope perform specific functions within Hollywood movies?"

Exemplification

Rick Groen, "Why Hollywood Hates Capitalism," pp. 352–356

Erica Lies, "Mary Tyler More," pp. 266–274

Hollywood tends to show corporations and capitalists in a negative light, but that does not mean that the industry focuses on sympathetic portraits of the working poor or that many films advocate for radical social change. In both cases, mainstream Hollywood productions are shaped by commercial and cultural expectations.

Expanded Topic: Several essays in the book explicitly or implicitly discuss tropes, including Rick Groen's "Why Hollywood Hates Capitalism" (p. 352), Erica Lies's "Mary Tyler More" (p. 266), Susan Sontag's "The Imagination of Disaster" (p. 316), and Linda Seger's "Creating the Myth" (p. 334).

MLA

You must use the following Sources Cited Guideline:

35. Two or More Works from One Anthology To avoid repeating the same information about the anthology several times, include the anthology itself in your list of works cited.

Fishkin, Shelley Fisher, ed. *The Mark Twain Anthology: Great Writers on His Life and Works*. New York: Lib. Classics, 2010. Print.

In the entries for individual selections or chapters, list the author and title of the selection (in quotation marks) and cross-reference the anthology by giving the editor's name and the page numbers on which the selection appears, with no comma between them. Do not include the medium of publication.

Eliot, T. S. "Huck and Oliver." Fishkin 246-51.

Kipling, Rudyard. "On the Art of Mark Twain." Fishkin 66-77.

Review MLA Sample

Paper **MLA** https://docs.google.com/a/missouriwestern.edu/gview?url=http://owl.english.purdue.edu/media/pdf/20090701095636_747.pdf&chrome=true

Review Commas

<http://owl.english.purdue.edu/owl/resource/607/01/>

<http://owl.english.purdue.edu/owl/resource/692/01/>

Review Quoting, Summarizing, Paraphrasing

<http://owl.english.purdue.edu/owl/resource/563/1/>

Week 3 January 26-February 1

Essay 1 due January 30.

Week 4 February 2-8

Cause and Effect: Explaining why and how things happen

Gerard Jones, "Violent Media Is Good for Kids," pp. 372–377

Rob Ruck, "Where Have African-American Baseball Players Gone?" pp. 168–173

Integrating personal experience with observations about culture and psychology, Jones argues that vicarious experiences, especially immersion in "violent stories," perform an important "developmental function" for children (par. 11).

You can also read "Violent Media is Good for Kids" against other selections that explore similar themes, like Sontag's "The Imagination of Disaster" (p. 316), Seger's "Creating the Myth" (p. 334), and Rose's "The Art of Immersion: Fear of Fiction" (p. 366). All of these essays investigate the meaning of vicarious experience and immersion in imaginary worlds.

Ruck's essay shows the intersection of race and socioeconomic class as it applies to the demographics of baseball. Ruck's approach is different from that of Gladwell ("The Sports Taboo" p. 174). Ruck focuses on society, culture, and economics, rather than whether innate athletic talents correspond to race and biology.

Writing Assignment 2 (due February 13): Using at least two articles, write an essay in which you "investigate the meaning of vicarious experience and immersion in imaginary worlds" or argue that "society, culture, and economics or race and biology more affect athletic talent."

Hua Hsu, "The End of White America?" pp. 144–157

Virginia Postrel, "In Praise of Chain Stores," pp. 30–35

Although Tanz writes about once-countercultural hip-hop assimilating into the mainstream of marketing, he is well aware this process long predates hip-hop and popular music.

Postrel's essay rebukes claims that chain stores and restaurants are eliminating local color and destroying the regional character of American towns and cities. In paragraph six, Postrel states, "Stores don't give places their character. Terrain and weather and culture do."

Alternate Topic: Use Hsu's essay ("The End of White America?" p. 144) to dispute that the mainstream has assimilated hip-hop, since "white culture" no longer has the same position of privilege and power that it once did. The marketing and advertising of hip-hop that Tanz laments may merely be part of what Hsu refers to as the "beiging" of America.

Or, using Postrel (and at least one outside source), agree or disagree with the statement that "Stores don't give places their character. Terrain and weather and culture do."

Review Sentence Patterns, Run-ons, Comma Splices, and Fused Sentences

Review <http://owl.english.purdue.edu/owl/resource/604/1/>

Review <http://owl.english.purdue.edu/owl/resource/598/02/>

Week 5 February 9-13

Essay 2 due February 13.

Week 6 February 16-22

Presidents Day Holiday February 16

Comparison and Contrast: Understanding Similarities, Making Distinctions

Malcolm Gladwell, "The Sports Taboo," pp. 174–185

Chuck Klosterman, "My Zombie, Myself: Why Modern Life Feels Rather Undead," pp. 384–389

This essay introduces the idea that culture — as perceived through our books, movies, music, television, media, and so on — may suggest allegories and reflections of our collective anxieties and preoccupations — "Godzilla was spawned from the fear of the atomic age; werewolves feed into an instinctual panic over predation . . ." (par. 14). In that context, you may want to pair "My Zombie, Myself" with del Toro and Hogan's "Why Vampires Never Die" (p. 378), a similar essay that sees vampires, not zombies, as the preeminent monsters of our age.

Comparison and Contrast

Nikil Saval, "Wall of Sound: The iPod Has Changed the Way We Listen to Music," pp. 188–199

Paul Kix, "Hip-Hop Is No Longer Cooler Than Me," pp. 162–167

Saval's essay suggests some evocative parallels with Frank Rose's "The Art of Immersion: Fear of Fiction" (p. 366). While Rose concludes that people generally want vicarious fantasies and immersive fictions rather than reality, Saval argues that silence — the refusal to be condemned to a "lifetime of listening"— might be the most radical option in a culture where music is everywhere, always.

Tanz ("Selling Down: The Marketing of the Hip-Hop Nation," p. 87) and Kix cover similar territory, but Tanz's notion of being "down" is more precise than a term like Kix's "cool": Tanz focuses more on the racial implications of marketers assimilating a once-subversive subculture. By the close of Kix's essay, it's clear that he has a deep, personal connection to hip-hop, which helped him form a social identity as a child.

Writing Assignment 3 (due March 1) Write an essay in which you argue that "society, culture, and economics or race and biology more affect athletic talent" (See **Week 4**). You may write on this topic only if you have not already done so.

Or, using at least two articles, argue that monsters in movies, music, television, and media reflect our collective anxieties and preoccupations.

Or, write a reflective essay on the connections between "authenticity" in Rose and "silence" in Saval.

Or, Using Tanz and Kix, explore the relationship between marketing and social identity in "down" or "cool."

Review Sentence Fragments

<http://owl.english.purdue.edu/owl/resource/620/1/>

Week 7 February 23-March 1

Essay 3 due March 1

Week 8 March 2-8

Classification and Division: Sorting, categorizing, breaking down, and analyzing

William Lutz, "With These Words I Can Sell You Anything,"

pp. 62–70

Linda Seger, "Creating the Myth," pp. 334–345

"Every word in an ad is there for a reason; no word is wasted. Your job is to figure out exactly what each word is doing in an ad — what each word really means, not what the advertiser wants you to think it means." (par. 19) You might compare and contrast Lutz's weasel words with Woolfolk Cross's propaganda techniques in "Propaganda: How Not To Be Bamboozled" (p. 71). Both essays discuss, for instance, how writers try to create an illusion of logic, causal connection, or association, even as they do not want readers to think too much about the meaning of the specific language. "New" and "improved" seem to fit Woolfolk Cross's descriptions of "virtue words" and "glittering generalities."

An evocative definition states that “A myth is a story that is ‘more than true’ . . . because it is lived by all of us, at some level” (par. 6). Of course that does not mean that we actually “live” as mythic characters in mythic stories. Rather, these figures personify certain ideals, aspirations, and fears. Their journeys serve as resonant allegories or fables for our own lives.

Seeger’s essay can be connected to Rita Kempley’s “Mystical Black Characters Play Complex Cinematic Role” (p. 310), Alonso Duralde’s “Why Are So Many Films for Latinos Bad?” (p. 346), or Rick Groen’s “Why Hollywood

Hates Capitalism” (p. 352), all three of which explore common film myths and archetypes.

Classification and Division

Susan Sontag, “The Imagination of Disaster,” pp. 316–333

Guillermo del Toro and Chuck Hogan, “Why Vampires Never Die,” pp. 378–383

In arguing that science fiction films are about disaster, not science, Sontag shows the link between a popular genre and “one of the oldest subjects of art” (par. 21). She also excavates the subtexts and assumptions of these films, like their deep concern with the “aesthetics of destruction,” rather than real-world scientific progress, for example (par. 22). Several of the essays in this book examine the importance of fiction, immersion, and vicarious experience in popular culture. Gerard Jones (“Violent Media is Good for Kids,” p. 372) would likely agree with Sontag about the allure and need for a “morally acceptable fantasy where one can give outlet to cruel or at least amoral feelings” (par. 26).

Writing Assignment 4 (due March 22) Write an essay in which you compare and contrast Lutz’s weasel words with Woolfolk Cross’s propaganda techniques in “Propaganda: How Not To Be Bamboozled.”

Or, explore common myths and archetypes in Kempley, Duralde, and Groen.

Or, using at least two articles, agree or disagree with Sontag about the allure and need for a “morally acceptable fantasy where one can give outlet to cruel or at least amoral feelings” (par. 26).

Or, Show how “Why Vampires Never Die” provides a provocative contrast with Chuck Klosterman’s “My Zombie, Myself: Why Modern Life Seems Rather Undead” (p. 384).

Review Sentence Clarity

<http://owl.english.purdue.edu/owl/resource/600/01/>

March 9-15 Spring Break

Week 9 March 18-22

Essay 4 due March 22

Week 10 March 23-29

Definition: Identifying, explaining, distinguishing

Kyle Chayka, “Why Video Games Are Works of Art,” pp. 396–399

Clay Shirky, “Gin, Television, and Social Surplus,” pp. 236–242

Definition

Raquel Cepeda, "The N-Word is Flourishing Among Generation

Hip-Hop Latinos: Why Should We Care Now?" pp. 138–143

Ariel Levy, "Women and the Rise of Raunch Culture," pp. 158–161

Video Games Teach Us How to Succeed in the Real World?" p. 390) focuses on the use value of video games and their real-world applications. For Chayka, video games seem to have a loftier purpose, as they allow us (in William Blake's words, quoted by Chayka) to "hold infinity in the palms of your hand and eternity in an hour" (par. 9).

Shirky's free-wheeling essay (adapted from a talk), which examines the notion of "cognitive surplus" and the cultural transformation from gin-soaked, eighteenth-century London to situation comedies like *Gilligan's Island*. Shirky does not shy away from sweeping generalizations, broad assertions of cause-and-effect, and provocative analogies between gin, television, and the Internet. But according to the writer, the Internet is different from television in that it invites participation and production of cultural content: "Media [today] is actually a triathlon. . . . People like to consume, but they also like to produce, and they like to share" (par. 24).

Yet the n-word's meaning seems to depend on cultural, racial, ethnic, and personal contexts, particularly who's ascribing it to whom. While Cepeda highlights the word as it's now used in the Latino and Dominican community, her essay may evoke a more general discussion about identity and language, especially with regard to taboo terms. For her, the word connotes in group membership: "For us, the word usually surfaces in the same context that arises among young African-Americans: as a term of inclusion and solidarity" (par. 4).

Levy also notes that even she has started to use the word *chick* and has "taken to wearing thongs" (par. 4). She argues that a "tarty" and cartoonish version of female sexuality now crowds out all other kinds of sexual expression. For Levy, this is a problem: The idea of an autonomous and "liberated" woman is now bound up with women choosing to behave like the over-sexed, objectified stereotypes men imagine them to be.

Writing Assignment 5 (due April 12) Write an essay in which you address how video games, television, and the internet either make people into consumers or producers.

Or, write an essay in which you argue people choose to behave in such ways as to gain inclusion and solidarity within

Identity groups.

Review Gerunds, Participles, and Infinitives

<http://owl.english.purdue.edu/owl/resource/627/01/>

Week 11 March 30-April 5

Writing Assignment 5 due April 12

Week 12 April 6-12

Writing Assignment 5 due April 12

Week 13 -19 April 13

Argumentation: Making Your Case and Persuading

Neil Postman, "The Judgment of Thamus," pp. 200–215

Frank Rose, "The Art of Immersion: Fear of Fiction," pp. 366–371

Postman's main point is that technology is always both a "burden and a blessing; not either-or, but this-and-that" (par.

2). Arguably, Sherry Turkle's essay ("Can You Hear Me Now?" p. 227) is more pessimistic about technology than is Postman's. Does she seem like a "one-eyed prophet"? Would Postman recognize benefits of what she calls "tethering devices," benefits that she may ignore?

Postman writes, technology "imperiously commandeers our most important terminology. It redefines 'freedom,' 'truth,' 'intelligence,' 'fact,' 'wisdom,' 'memory,' 'history,' — all the words we live by" (par. 7).

Rose claims that "every new medium that's been invented, from print to film to television to cyberspace, has increased the transporting power of narrative" and aroused "fear and even hostility" (par. 4).

Argumentation

Marie Winn, "Television: The Plug-In Drug," pp. 256–265

Farhad Manjoo, "Is Facebook a Fad?" pp. 222–226

Winn argues that television is "*the* important influence in children's lives today" (par. 8). Shirky ("Gin, Television, and Social Surplus," p. 236) perceives television viewing as one of many historical instances of "cognitive surplus." Ultimately he sees it as a positive development that performs an important social function.

Manjoo also points out that Facebook has a "critical mass" and an "audience spread across every demographic," which distinguishes the site from MySpace: "The bigger Facebook gets, the harder it becomes to switch to a new platform" (par. 4). Manjoo writes that dismissals of social networking "reflect a deep concern about what all our friending, Liking, and sharing amount to" (par. 3). That point, along with privacy and concerns about tracking online behavior, can be a useful way to connect Manjoo's essay with Neil Postman's "The Judgment of Thamus" (p. 200). Writing many years before the existence of Facebook, Postman considers the effects of technology on "common people": "Their private matters have been made more accessible to powerful institutions. They are more easily tracked and controlled. . . . They are inundated by junk mail. They are easy targets for advertising agencies and political organizations" (par. 9). Postman sees average people as "losers" in the march of technological progress.

Writing Assignment 6 (due April 24) Write an essay in which you argue that Postman would recognize benefits that Turkle would recognize the benefits of "tethering."

Or, using Postman and Rose, write an essay exploring "the transporting power of narrative," redefining "important terminology," and arousing "fear and even hostility."

Or, write an essay that defends television as an important social function and important influence in the lives of children.

Or, argue that Facebook decreases privacy, raises concerns about tracking online behavior, and ultimately, makes "losers" out of its users. Or you may take an opposite stand.

Review Argumentative Essay

<http://owl.english.purdue.edu/owl/resource/685/05/>

Week 14 April 20-26

Essay 6 due April 24

Complete Course Evaluations

Last Day of Class April 27

Post a brief online essay (April 27) in which you assess your progress and grade in this course. Review your work on the six required essays, your points achieved for each essay, your average, and overall grade. Explain what skills you have developed over the last weeks. The evaluation and assessment must be completed for a course grade to be assigned.

Finals April 29- May 05

Grades due May 7