College of Liberal Arts and Sciences
ENG104-40 (8/27-10/10)
College Writing and Research
Fall 2013

Instructor Information

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Course Identification

Course Number: ENG104-40 Online

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 - <u>Video</u>
- Upload files using Private Files - <u>Video</u>

Assignments/Activities
- Submitting an Assignment (Single File) - <u>Video</u>
- Submitting an Assignment (Advance Uploading of Files) - <u>Video</u> | <u>Web</u>
- Submitting an Online Text Assignment - <u>Web</u>
- How to Check for Successful Assignment Submission - <u>Video</u>

Forums
- Overview of Forums - <u>Video</u>
- Responding to Forums - <u>Video</u> | <u>Web</u>
- Participating in Forums - <u>Web</u>
- Deleting a Forum Post - <u>Web</u>

Gradebook
- Viewing Grades within a Course - <u>Video</u> | <u>Web</u>

Other Tools
- Using the Focus Box - <u>Video</u> | <u>Web</u>

As an online student, you are expected to own or have access to a computer on a daily basis which has a current browser, sound card, current operating system, a video player, an office suite (preferably Microsoft Office), a PDF reader, and sufficient bandwidth for online courses. 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/labsmap.asp

Course Policies

<u>Online Course</u>: If the instructor at any point deems it necessary, s/he may require a student to participate in an online or face-to-face conference or to submit a writing sample on demand. If the student chooses not to comply, the student may fail the assignment and possibly the course. All other university policies regarding academic honesty will apply.

<u>Email:</u> You must use your Missouri Western email account when contacting me. The email must have ENG10440 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 <u>Course Clarification.</u> All communication will be saved as official records.

<u>Disability:</u> 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.

<u>Academic Honesty:</u> 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.

<u>Attendance Policy:</u> While this is an online course, you still will be expected to complete the same work as would be required in a traditional course. This means that you must establish an online presence from the first day of the course through the final examination period. You will have a number of tutorials available to you in Moodle to help you to navigate this learning environment.

Late Work: You are expected to submit all work on or before the stated 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

Course Requirements

Complete 6 formal research essays (after first 2-page, double-spaced, Times New Roman 12, 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

Letter Grade	Percentage	Grade points/credit	Rating
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 Fall Schedule

Fall 2013

Walk-In Registration	August 20	Tuesday
Griffon Edge	August 22-24	
Classes Begin	August 26	Monday
Labor Day Holiday	September 2	Monday
Mid-term Grades Due	October 23	Wednesday
Last day to Withdraw	November 1	Friday
Registration Begins for Spring	November 4	Monday
Fall Break (Week of Thanksgiving)	November 17-24	
Last Day of classes	December 6	Friday
Final Exams	December 7-13	
Commencement	December 14	Saturday
Final Grades Due	December 17	Tuesday
Wintersession (with Saturdays, 12/14 and 1/4)	December 14-January 10	
Campus Closed	December 24-January 1	

Session 1 classes meet August 26 through October 15.

Last Day of Class October 8

Final Examination October 10

Final Grades Due October 14

Course Schedule

Week 1 Monday August 26-Friday 30
　　　　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.

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 Sept. 2-5
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 September 8): 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 Green, "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

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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 Sept. 9-12
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 September 15) 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
Virgina 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 4 Sept. 16-19
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 immersivefictions 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 September 22) Write an essay in which you argue that "society, culture, and economics or race and biology more affect athletic talent" (See **Week 3 Sept. 9-12).** 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 5 Sept. 23-26
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.

Seger'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 September 29) 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 Kepley, 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/

Week 6 Sept. 30-Oct. 3
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 October 6) 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 7 Oct. 7-10
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 October 10) 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/

Complete Student Evaluation.
Post a brief online essay (October 15 midnight) 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.

Week 8-Final Grades due October 14 2:00 for Session 1