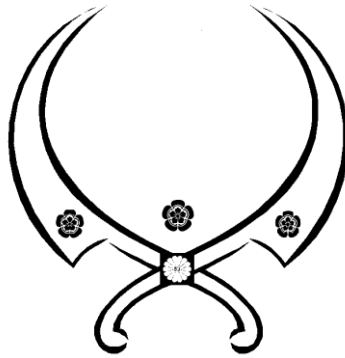


浪人

SPRING 2004
JEFF KARON

WRITING AND THE MARTIAL ARTS

COMPOSITION AND RHETORIC II



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Course Structure

THE FOUR ELEMENTS

SOURCES	Poems, stories, movies, TV shows, guest speakers, essays, articles, short books
CONCEPTS	War, fighting, deception, strategy, honor, reality, myth, popular images
WRITING	Analysis, argument, persuasion, research
CONDUCT	Martial arts class

THE FOUR RULES

1. **MAINTAIN FOCUS:** Our attention is focused entirely on the activity or discussion at hand. Do not allow ringing cell phones, e-mail, messaging, side-conversations, or any other distractions into our classroom.
2. **MAINTAIN RESPECT:** We avoid injuring the dignity of others, though we at times engage in vigorous discussion or debate. We do not insult each other, either directly, or by innuendo. If one of us mis-steps accidentally, he or she apologizes gracefully. The offended person accepts gracefully.

One person speaks at a time.
3. **MAINTAIN OBLIGATIONS:** You turn in all course work on time, unless you have negotiated an extension.
4. **MAINTAIN TIME:** You are seated and ready when the class officially starts. You pack up only when the class is officially over.

Quarrels would not last long if the fault were on one side only.

--La Rochefoucauld, *Maxims*, trans. Leonard Tancock

Course Materials

BOOKS

Printed

(all available in UT bookstore)

Nicholas Capaldi, *The Art of Deception*, 1987.

Diana Hacker, *The Bedford Handbook*, 6th ed., 2002.

Miyamoto Musashi, *A Book of Five Rings*, trans. William Scott Wilson, 2002.

Mark Salzman, *Iron and Silk*, 1986.

On-Line

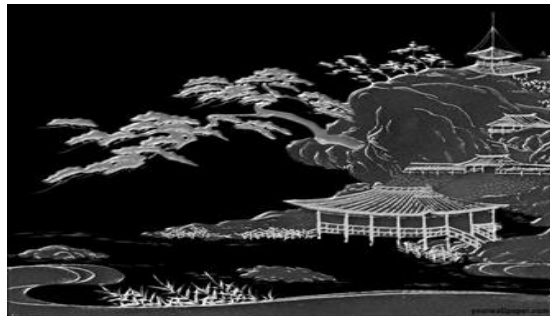
Sun Tzu, *The Art of War* (<http://www.sonshi.com/learn.html>).

Niccolo Machiavelli, *The Art of War* (http://www.constitution.org/mac/artofwar_.htm).

“Samurai Archives” (<http://www.samurai-archives.com/>).

ARTICLES, ESSAYS, POEMS, SHORT STORIES

You will receive handouts, as well as additional web addresses.



Course Requirements

ASSIGNMENTS

Essay #1	Analysis of Attack	10%
Essay #2	Analysis of Defense	15%
Research Proposal	Justification	10%
Research Paper/MIOP	Persuasive Investigation	35%
Short Assignments	In- and out-of-class, including quizzes	10%
Participation	(Beyond just answering questions)	10%
Final Exam	In-Class Analysis	10%

Essays and Research Paper/MIOP will require careful drafts, outlines, and other associated documents.

LATE WORK

All assignments, including drafts, must be turned in on time to receive full credit. There are no make-ups for missed in-class exercises or quizzes.

INTEGRITY

Cheating and plagiarism are serious offenses at our University, and will be dealt with according to University policy.

Here are two important websites that we will use:

Nick Carbone, "Thinking and Talking About Plagiarism,"

<http://bedfordstmartins.com/technotes/techtiparchive/ttip102401.htm>. Pay special attention to his discussion of "Do's and Don'ts," a list he developed after deciding that his previous approaches to the subject of plagiarism adopted an inappropriate tone.

Bruce H. Leland, "Plagiarism and the Web,"

<http://www.wiu.edu/users/mfbhl/wiu/plagiarism.htm>. Lists extensive resources that instructors use in dealing with plagiarism, including links to websites that provide papers for students to download and claim as their own.

PARTICIPATION

You can miss two classes without penalty. Each additional class missed will lower your participation grade by one full letter. (Exception: documented medical excuse approved by me.)

To achieve a high grade on this portion, you must do more than show up and answer questions about the assignments. There are many opportunities available during class periods to demonstrate your strong participation. A section of this manual allows you to record how you have worked beyond the minimum requirements.

Those who are first on the battlefield and await the opponents are at ease; those who are last on the battlefield and head into battle get worn out.

--Sun Tzu, *The Art of War*, trans. Thomas Cleary

FORMAT FOR PAPERS

All out-of-class papers must adhere to Modern Language Association Style (see pages 113-14 in the *Bedford Handbook* for a clear example of the format for a short essay). Here are sample requirements consistent with MLA Style that you must employ:

- 1) Double-space throughout; maintain one inch margins; use five-space or ½-inch indents to signal new paragraphs; the right margin remains “ragged.”
- 2) Your name, class identification (ENG 102), and due date are typed in the upper left of the first page.
- 3) Number your pages in the upper right corner (for multiple pages, a number on the first page is optional; a single page paper needs no page number).
- 4) Staple or paper-clip multiple pages in the upper left corner.
- 5) Center a title over the essay body on the first page.
- 6) Use 12-point font for readability. Use a standard font such as Times New Roman; avoid anything that is distracting or hard-to-read.
- 7) Do not use a cover, cover page, or binder until instructed to do so.

Refer to the *Bedford Handbook* examples for further requirements. We will start with the format for a short essay, then build gradually to the full research paper. Make sure that you understand what is required before an assignment is due. All format requirements must be adhered to if you are to receive credit for an assignment.

THIS HANDBOOK

- (1) You must bring this handbook to every class.
- (2) You must treat this handbook with respect and care—you will read it, and write in it carefully.
- (3) You must place the pages in a separate, sturdy, dignified binder by the second week of classes. The strongest versions will look professional and attractive.

HELP

PROFESSOR:

I am available for help in **Plant Hall 511** during office hours (I will announce my hours by the end of the first week), and by appointment. My office extension is **x3837**. My e-mail is **jkaron@ut.edu**.

CLASSMATES:

Your first line-of-defense: your classmates. By the second week of classes, you will be given a list of names and numbers for all class members. If you miss a class, or otherwise fall behind, communicate with your classmates first. Keep up.

STUDENTS WITH DISABILITIES:

If you have special needs because of a disability, please go directly to Cherri Kittrell in PH 409 to report your needs and provide documentation of your disability for certification. Please feel free to discuss this issue with me, in private, if you need more information.



Training Outline

- January:** Introduction to course; writing strong summaries; introduction to argument; introduction to citation.
- February:** Analyzing arguments; distinguishing fair and unfair attacks.
- March:** Introduction to refutation and defense; continued analysis practice; understanding and beginning the research process; research proposals.
- April:** Drafting the research paper; combining persuasive techniques and strategies; group critique; student-led sessions.
- May:** Presentations and student-led sessions.

NOTE: I reserve the right to adjust the schedule as our course proceeds.

Schedule: Two Week Trial

Date Due	Reading/Viewing/Researching	Writing
1/21	Introduction to course. Dignity: hard-copy versus electronic form. Persuasion: fair versus unfair.	Short exercise.
1/23	Topic: Summaries and Arguments. Read: <i>Bedford Handbook</i> , 484-85.	Summary assignment handed out.
1/26	Read: Both Plagiarism Websites listed in this course manual. Take notes. Follow links from Leland's site to student papers; read one paper; take notes on the title, topic, and your evaluation of paper's quality. Bring your notes to class.	Summary of article due. In-class reports on websites.
1/28	Read: Capaldi, 11-21.	BE MINDFUL: Any class session may involve an in-class quiz or exercise.
1/30	Read: Capaldi, 23-32. Find: a published newspaper or magazine article (on-line or hard copy) that articulates an argument. Bring copy to class with full citation. Be prepared to provide a one-paragraph summary of argument.	In-class report. Citation exercise, as time allows.

NOTE: Anyone receiving a "C" or lower on the summary exercise must schedule a meeting with me for no later than February 6.

Procedures

HOW TO KEEP TIME

If you have volunteered to keep time:

Let us know when there are **five minutes remaining** for class, unless I specify a different time.

HOW TO TAKE ATTENDANCE

If you have volunteered to take attendance:

Place a dot (●) in the appropriate space in my attendance book for any student who is absent. If a student comes in late, then draw an “L” through the dot.

HOW TO GREET A GUEST

- (1) When our guest arrives, approach the guest first.
- (2) Say, “Welcome to our class, Dr./Mr./Ms. [last name pronounced correctly]. My name is [say your name clearly]. Would you like to sit over here?” Or, “Let me show you to your seat.”
- (3) Then show our guest to an easily accessible seat that you have set aside.
- (4) If available, offer the guest a glass of water.

HOW TO APOLOGIZE

Stand.

Maintain your dignity.

Face the whole class.

Maintain your audience’s dignity.

Speak directly.



Background

FOUR KEYS TO WRITING

For those of you who want to know what my students cover in ENG 101, here are important terms I adapt from Steven Wilbers' book, *Keys to Great Writing*:

Economy, Precision, Action, Rhythm.

They nicely capture techniques a strong writer employs to create “writing that is exceptional and well crafted” instead of “writing that is nondescript and ordinary” (1). I may refer to these terms during the semester, though I will explain them as needed.

TWO QUESTIONS

A. How can we create strong openings?

Ω. How can we create strong endings?

We continue to practice techniques—introduced in ENG 101—that pull readers into our writing. We **lead** them into an essay, then keep them on-track by practicing the four keys above. We **leave** them with a strong, positive impression. As many warriors have noted, **the moment of engagement** may well determine the fight's outcome. **The manner of our leaving the battlefield** often determines the audience's judgment of our strength and grace.

TWO GOALS OF PERSUASION (RHETORIC)

1. Persuade reader to adopt a position or take action.
2. Persuade reader that you are trustworthy or have authority.

Even when we are not engaged in the first project, our writing should persuade readers that we can be trusted. How we go about achieving these goals affects our **reputations**, which further affect how well we can persuade readers to adopt positions or take actions.

As ethical writers, we face the following challenges:

- 1a. Distinguish between fair and unfair persuasion.
- 2a. Learn rules for fair persuasion that maintain dignity or face of writer and reader.

Not a dancer but a wrestler: waiting, poised and dug in, for sudden assaults.

--Marcus Aurelius, *The Meditations*, trans. Gregory Hays

Vocabulary

Examples: Content, style, composition, rhetoric, authority, argument, evidence, fallacy.



Proposals

FORMAT

A single-spaced memo that uses “full block format” is acceptable: the style consists of single-spaced paragraph blocks with a single blank line between. No indents at the beginning of paragraphs (a blank line between instead).

Be sure to include a clear, sharp SUBJECT line that *does not go over* one line.

HEADINGS

Introduction	Describes briefly your project.
Background	Provides a brief overview of the situation, history, or context.
Preliminary Research	Explains what your research has found so far, and why further work is justified.
Sources	Discusses specific sources that you have located for this project, and ones that you intend to develop.
Conclusion	Summarizes briefly, thanks reader, and looks forward to project acceptance.

You will not reach the essence of the martial arts by merely looking at this book. Think that what is written down here was done just for you, and do not consider simply looking at it, familiarizing yourself with it or trying to imitate it. Rather, you should consider these principles as though they were discovered from your own mind, and continually make great efforts to make them a physical part of yourself.

--Miyamoto Musashi, *The Book of Five Rings*, trans. William Scott Wilson

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Misleading Metaphors

THE PERFECT STANCE

THE PERFECT ATTACK

THE PERFECT DEFENSE

THE PERFECT BLADE

Lessons

OBSERVATION

PRACTICE

FORM

CONTENT

CREATIVITY

HONOR

ADAPTION

CRITIQUE

True Teachers



Course Notes

TECHNIQUES AND STRATEGIES

In this section, list writing techniques and strategies as you learn them during the semester. You should be able to explain and demonstrate each one to others. Continue on reverse side if necessary.

1. **SAMPLE:** Always provide a title—it is an opportunity to begin swaying your reader. Avoid generic, boring ones, but also avoid completely mystifying or puzzling ones. Seek balance.

2.

3.

4.

5.

6.

7.

8.

9.

10.



TECHNIQUES AND STRATEGIES

In this section, continue to list techniques and strategies as you learn them during the course. Continue on reverse side if necessary.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

Student Profile

GRADES

SHORT WRITING ASSIGNMENT (Summary of Article): _____ (Points)

List ways that you can strengthen your writing:

NOTE: You will accumulate points from other in- and out-of-class assignments, too.

ESSAYS: #1 _____ #2 _____

RESEARCH PROPOSAL: _____

RESEARCH PAPER/MIOP: _____

PARTICIPATION

How Would You Rate Yourself?

Reaction

First Month: _____

Second Month: _____

Third Month: _____

Fourth Month: _____
