

Course Information
ENC 1102 Section xx
Spring Year
Days Time
Class meeting location

Instructor: Elizabeth Powers
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office: in the Dodd basement
office hours: Days Times

First-Year Composition Mission Statement

First-Year Composition courses at FSU teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, FYW teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teacher and peers. Classes rely heavily on a workshop format. Instruction emphasizes the connection between writing, reading, and critical thinking; students should give thoughtful, reasoned responses to the readings. Both reading and writing are the subjects of class discussions and workshops, and students are expected to be active participants of the classroom community. Learning from each other will be a large part of the classroom experience. If you would like further information regarding the First-Year Composition Program, feel free to contact the program director, Dr. Deborah Coxwell Teague (dteague@fsu.edu).

Course Goals

This course aims to help you improve your writing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. You will write and revise three papers, write sustained exploratory journals, devise your own purposes and structures for those papers, work directly with the audience of your peers to practice critical reading and response, and learn many new writing techniques.

Course Outcomes

In ENC 1101 and ENC 1102, students work to develop their own thinking through writing. The First-Year Composition Program sees the aims—goals and objectives—of the courses as outcomes for students, and we share the position adopted by the Council of Writing Program Administrators (WPA) regarding "‘outcomes,’ or types of results, and not ‘standards,’ or precise levels of achievement . . . [that] we expect to find at the end of first-year composition" (from the **WPA Outcomes Statement**). The aims lie in several areas:

Rhetorical Knowledge. By the end of first-year composition, students should

- Focus on a purpose
- Respond to the needs of different audiences

- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Critical Thinking, Reading, and Writing. By the end of first-year composition, students should

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Processes. By the end of first-year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Knowledge of Conventions. By the end of first-year composition, students should

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

Composing in Electronic Environments. By the end of first-year composition, students should

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

Required Textbooks and Materials

Beyond Words, 2nd/FSU edition by Ruskiewicz, Anderson, & Friend (Pearson, 2009)

Curious Researcher, 6th/FSU edition by Bruce Ballenger (Pearson, 2009)

Our Own Words available at <http://english3.fsu.edu/writing/oow>

The McGraw-Hill Handbook, 2nd/FSU edition by Maimon, Peritz, & Yancey
(McGraw-Hill, 2010)

Access to a computer (the university provides a number of computer labs)

You are expected to check your email and Blackboard on a daily basis, so you can keep up with class updates

Requirements of Course

All of the formal written assignments below must be turned in to me in order to pass the course. Attendance is also a requirement. (More than four absences in a TR class is grounds for failure.)

- Three papers, edited and polished
- Three drafts and revisions of each of the three formal papers
- Around 15 informal exploratory journals
- Two individual conferences—scheduled by you and me, in lieu of class time, to work one-on-one on a draft, writing strategy, etc.
- Thoughtful, active, and responsible participation and citizenship, including discussion, preparation for class, in-class informal writing
- A final project

Paper-by-Paper Evaluation

(Active participation in class discussion, discussion boards, conferences, workshops, and preparedness in class all factor into your journal, paper, and project grades.) Drafts will be graded on completeness and potential—not on editing or other mechanical issues.

Final papers will be graded on audience awareness, organization, coherence, supporting evidence, thorough analysis, and editing. All other written and oral work will be graded on meaning or content and appropriateness to the assignment. Paper 1 20% Paper 2 30% Paper 3 20% Final Project 15% Journals 15% **ALL FORMAL PAPERS (INCLUDING PROCESS WORK FOR EACH) MUST BE COMPLETED AND TURNED IN TO EARN A PASSING GRADE IN THIS COURSE.**

Attendance

The First-Year Composition program maintains a strict attendance policy to which this course adheres: an excess of four absences is grounds for failure. You should always inform me, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies. Not showing up for a conference counts as an absence as well. And be punctual—three tardies (coming to class after discussion or activities have commenced) equal an absence. Part of your grade is based on class participation—if you are not here you can't participate!

First-Year Composition Course Drop Policy

This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider

drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student's control (e.g.: death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during students' initial enrollment at FSU.

Civility

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While I do not disagree that you each have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web browsing). Disruptive behavior also includes whispering, talking, or using mp3 players when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility. Remember that you will send me an email that indicates you have read and understand this policy.

Journals

Exploratory journals usually deal with a reading assignment or class discussion. Some journals will be completed in class; others will be assigned for homework. Journals assigned as homework must be posted on our Blackboard Website before 9:00 p.m. the night before the next class (we'll cover how to do this in class). Journals should be thoughtful and show the depth of your thinking process; you might tell stories to illustrate your ideas, you might end up contradicting yourself, you might write things you aren't certain are true or not—these are a few ways you can "explore" in your journals. We will regularly share journals in class, so be sure to write things you are comfortable discussing with others.

Drafts, Revisions, and Final Papers

You'll need to make copies of your drafts and revisions (not final papers) before you come to class on days we workshop. The number of drafts needed will be provided to you prior to each workshop. I require that all drafts and revisions be typed (MLA format, 1-inch margins, 12 point Times New Roman Font). You have access to a number of computer labs around campus, so if you don't have your own computer, take advantage of one of FSU's. Final papers do not need covers or title pages. All your written work must have your name, my name, course name, and the date at the top of the first page. You will be responsible for some photocopying expenses for this class on occasion, in order to share your writing with your peers. You will generally be choosing your own topics and structures for the drafts and papers in this class (after the first week). You will be

required to share your work with your classmates so take care in what you choose to write about. Your writing for this class is nearly always public writing in the sense that others will be reading, hearing, and commenting on it. Turning in a paper late will result in reduction of would-be grade by a letter grade for every day late.

Reading/Writing Center (RWC)

The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments, however it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing. The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10 - 6 and Friday from 10 -2. Hours of operation vary in summer. Visit the RWC website <http://english3.fsu.edu/writing/rwc/> or call 644-6495 for information.

Strozier Satellite Location. The Strozier location serves students where its most convenient for them, and alongside the research and advising services the library offers. Only walk-in appointments are available at this RWC location, on a first-come first-served basis, but students can sign up in advance the day of an appointment at the tutoring area. Hours vary by semester, but are updated on both the RWC website and the Strozier Library website at the start of each semester.

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a work station is available. However, tutor availability and workspace are limited so appointments are recommended. To make an appointment e-mail us at fsudigitalstudio@gmail.com or visit the Digital Studio in Williams 222-B. Hours vary by semester and are updated at <http://english.fsu.edu/rhetcomp/digital.html>.

Plagiarism

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism (including self-plagiarism) must be reported to the Director of First-Year Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: "Regarding academic assignments, violations of the Academic Honor Code shall include representing another's work or any part thereof, be it published or unpublished, as one's own." A plagiarism education assignment that further explains this issue will be administered in all first-year writing courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

Gordon Rule

In order to fulfill FSU's Gordon Rule "W" Designation (writing) credit, the student must earn a "C-" or better in the course. The University stipulates that students must write 7000 words in ENC 1101 & 1102 (at least 3500 words per course) to earn Gordon Rule credit.

ADA

Students with disabilities needing academic accommodations should in the FIRST WEEK OF CLASS 1) register with and provide documentation to the Student Disability Resource Center (SDRC) and 2) bring a letter to the instructor from SDRC indicating the need for academic accommodations. This and all other class materials are available in alternative format upon request.

Papers & Projects

Paper #1: Snapshots— Shaping Your Life Story, 4-6 pages (plus images)

For our first paper project, we will consider how the stories that make up our lives have been shaped, and then we will "shape" a small cross section of this story for our peers. These stories will be conveyed in two types of snapshots—written text and visual texts. You will paint a picture with words while also including images that reflect each story. As evidenced in *Beyond Words*, the framing of narratives and images can drastically alter the meaning of the text; thus, you will need to think about the social and cultural contexts that have affected your opinions of yourself as well as others' perceptions of you. In order to discover the many facets of your personality, each snapshot will be based on a different person's perspective of you. That is, one snapshot will capture how you see yourself, and the others will emerge from the opinions of those around you. You will gain varying insights about yourself by interviewing 3-4 people from different parts of your life.

You will write four or five "word" snapshots. Your snapshots will not be transcripts of your interviews, but rather they will focus on specific traits or experiences important to the way each interviewee sees you. The interview texts will be reworked and re-imagined

each into a different style snapshot.

These snapshots are just that—individual pictures a reader might find in a photo album. Do not feel the need to make word transitions between the snapshots. You will shape your overall message through the selection, depiction, and organization of the snapshots.

Each of your written snapshots will be connected to a specific image chosen by you or the interviewee. The image does not have to be a personal photo but should represent in some way the written snapshot you have created. When completed, you will have both a textual collage as well as a visual collage. The images should be integrated into the written text, which requires that you make choices as far as the visual design of your piece.

Remember who the audience will be: those students sitting in your ENC 1102 classroom. Choose those snapshots that they will be interested in and will want to read.

For this class, a cover letter is the place for you to reflect on your writerly process and choices. Along with your final draft, you will submit a 1-2 page cover letter in which you discuss the specific choices you made in creating each snapshot and how you decided to incorporate the images into the written text. This reflection will help you see the connection between the written and the visual.

Paper #2: The Inquiry Essay. 7-8 pages

Your second paper of the course is a research inquiry essay. You will choose a subject that you truly want to learn more about—one you sincerely want to explore—perhaps one that you have experienced, either from our readings this semester or your life, and then research that subject further through well-formulated research questions. For this essay, make sure your readers know why you are interested in this topic—what engages you. Remember that as you research your topic, you must leave your room, leave your desk, and go talk to someone and/or reference outside sources. The final essay won't be a thesis-based research paper, but instead will be an exploratory narrative of your research experience. As I read your essay, I want to see you. I want to know why you are interested in this topic—why it engages you. We will work together to help you narrow and focus your topic and write an essay that explores a topic you find interesting. You are expected to include at least six *appropriate* sources, two of which must be scholarly sources. You must also include one source (scholarly or otherwise) that isn't directly about your topic—you need to use this source to make a meaningful connection. You should use a variety of different types of sources—for example, magazines, books, journals, Internet sources, personal interviews, etc.

The paper should be 7-8 pages, in 12-pt. Times New Roman font, and include parenthetical documentation and a works cited page adhering to MLA documentation guidelines. Be sure to reference your *New McGraw-Hill Handbook* so that you correctly document your sources using MLA guidelines.

This assignment will be due in sections as follows—

–*Group activity lead:* As part of your assigned group, you will lead a 20-30 minute activity that may draw from a designated chapter of *The Curious Researcher*. The group

activity-lead requires that you meet with your group outside of class, and a brief meeting with me. Note: your activity lead does not equal a “presentation.” The success of your activity lead will be assessed by your ability to engage the whole class in a helpful research activity.

–*Research Proposal*: You will hand in a 1-2 page research proposal outlining your paper topic and mapping the steps you see yourself taking through the project.

–*Rough Draft*: You’ll share this draft with your peer response group and with me.

–*Second Draft/Working Works Cited*: You will share this draft with members of your peer response group and receive feedback on both the content of your paper and your adherence to MLA documentation guidelines. You should be careful to lead into any direct quotes you use, include quotation marks around direct quotes, and include parenthetical documentation. Each work to which you refer in your paper must be listed on your works cited page.

–*Third Drafts/Works Cited Page*: You will be required to workshop with me in an individual conference two versions of the paper—one in a style suitable for your particular publication and another in a format suitable for a traditional researched essay. The second version of your paper must include parenthetical documentation and a draft of your works cited page.

–*Final Draft*: A polished essay formatted in a traditional researched essay style with MLA documentation (works cited page and parenthetical documentation).

Paper #3: Converging Analysis. 4-5 pages

Choose a text that is significant to you—perhaps from *Beyond Words*—or perhaps a poem, video, photo, billboard, movie, TV show, etc. Write an essay that analyzes the chosen text, your experiences with or reactions to the text. The essay will be centered around a strong thesis statement, a debatable claim to which everything in the essay relates. Your purpose in this essay is to note something you see as intriguing or significant about the text and “prove” this significance to your audience.

Multimodal Final Project: Your Choice

For your final project you may choose from the following—

- Create a radical revision of one of your three essays, transforming one of your three compositions into another form—a video production, skit, painting, photo collage, scrapbook, poster, power point presentation, etc. You have the option of working on this project in small groups of 2-3 if you can find others in our class who wrote on similar topics.
- Work in a small group with 2-3 other students to create a zine—a magazine in which you include the feature articles you wrote for Paper #2 (formatted for a magazine), along with a magazine cover, table of contents, and several ads suitable for your publication. You have the option of creating a print zine or an online version.
- Take the article you wrote for Paper #2 and turn it into a video production, incorporating interviews, images, etc. You may work independently on this project or in small groups with others in the class who wrote on related topics.
- If you have other ideas for your multimodal final project, talk with me and I’ll consider them.

No matter which project you choose, you will need to complete the following:

- a one-page proposal that explains which project you have chosen and that outlines what you plan to do;
- a presentation to the class during the last week of the course;
- a 2-3 page double spaced process memo that explains why you chose your particular project, your part in the project (if you worked in a group), how you went about completing the project, changes you would make if you had more time, and what you learned as a result of completing your project.

This course information sheet is subject to revision. If revised, you will be notified immediately, and given a print copy of the revisions during the next class meeting.