ENC 1102, Section 69: Freshman Writing and Research
American Culture—The Popular, The Personal, The Political
Spring 2011

Course Meeting Time: TR 9:30-10:45 am
Location: DIF 236
Instructor: Leigh Graziano, Email: lg10e@fsu.edu
Office: WMS217, Office hours: T/R 11-12 pm and W 12-2 pm

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, FYC 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 subject of class discussions and workshops, and students are expected to be active participants in the classroom community.

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 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 Materials**

- Access to a computer (the university provides a number of computer labs)
- $50 for printing costs—PLEASE NOTE: You are responsible for having a hardcopy of your paper drafts in class.

**Requirements of Course**

All of the formal written assignments below must be turned in to me in order to pass the course.

- Three papers, edited and polished
- Four drafts and revisions of each of the three formal papers
- 10 informal exploratory journals posted to the class blog
- Two individual conferences—scheduled by you and your instructor, in lieu of class time, to work one-on-one on a draft, writing strategy, etc
- Thoughtful, active, and responsible participation and citizenship, including preparation for class, in-class informal writing (This course relies heavily on Blackboard and email communication; you are responsible for checking both regularly.)
- Final project

**Portfolio Evaluation**

You will turn in drafts of all essays/projects on assigned dates, and you will receive both feedback from your peers and from me but not final grades on individual papers. A portfolio of your work will be submitted at the end of the semester and you will receive a grade for the portfolio. This type of evaluation gives you the opportunity to revise your essays until you submit your portfolio at the end of the semester.

Your portfolio counts as 80% of your grade, your journals 10%, and participation as 10%.

**ALL FORMAL PAPERS AND THEIR PROCESS WORK 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 SIX 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 TWO absences as well. Part of your grade is based on class participation—if you are not here you can’t participate!

**PLEASE NOTE:** Being absent does not excuse you from the work that is due that day. It is still your responsibility to get your assignment to me on time. Likewise, it is your responsibility to contact a classmate to find out what you missed in class.

**Tardiness**

Entering class late is disrespectful to me and your fellow students. Thus, whether you are a minute late or ten minutes late, you are disrupting my classroom. I expect you to be on time for class. If you are late 15 minutes or more, you will be marked absent regardless if you stay for the remainder of the class. After THREE tardies, you will lose 2 POINTS off your final grade for EACH additional tardy. The same goes for leaving early without prior notice. Do not schedule appointments during our class time.

**Late Work**

Late work is not acceptable and the consequences of turning in late work reflect that. Assignments are due when they are due.

Turning in a draft or any process work involved in a paper after the due date will result in a REDUCTION OF FIVE POINTS OFF THE FINAL PAPER PER DAY. That means once I grade your final paper in the portfolio, I will then deduct any penalty points.

Turning in the portfolio late will result in a REDUCTION OF A LETTER GRADE PER DAY OFF THE PORTFOLIO GRADE.

Since you can submit everything via email (and blackboard usually), per day means per day not per class meeting.

**PLEASE NOTE:** I do not accept computers (or any other kind of technology) as an excuse for late work. All that tells me is that you waited until the last minute to finished your assignment and submit it.

**Conferences**

During the semester, you will have two thirty-minute conferences with me to work on your papers. I will give you feedback and a projected grade so you can gauge how you are doing on the assignment. These conferences are mandatory. Failure to attend a conference counts as TWO ABSENCES in the course.

**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
This class 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 each of you 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, text messages, etc). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). Likewise, I consider sleeping in class disrespectful to both me and your peers. This classroom functions on the premise of respect, and you will be asked to leave the classroom and marked absent if you violate any part of this statement on civility.

Journals
Exploratory journals usually deal with a reading assignment or class discussion. 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.

You will need to join our class blog. This is where you will complete your journal assignments. Journals are due by the start of class. There are two things you must do to complete the assignment: 1) Post your own response to the question; and 2) Comment on the post of one of your peers. Both are required to earn full credit on a journal.

If you do not complete a journal, then you’ll earn a ZERO for that journal. If you are absent, your journal is still due that day, so still post your response. Since our journals are electronic, there is no reason you cannot accomplish this from home.

This is how I will assess your journals: SATISFACTORY (which means you did an effective job on your posts and earn full credit), UNSATISFACTORY (which means you did an ineffective job on your posts and will earn half credit on your posts), and INCOMPLETE (which means you did not complete a post and earn no credit for the journal).

If you are putting thought and effort into your journals, then you can expect to earn full credit on your blog posts.

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 by typed (MLA format, 1-inch margins). 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, 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.

Peer Review
You will engage in peer review for one draft of each of your papers for this course. These classes are mandatory. You absolutely must attend class. We will explore how to be strong peer reviewers in class and I will often provided a guiding task on peer review day to help you focus your feedback. I know this is a hard activity, but it is a valuable one.

Failure to attend and make-up peer review will have a negative effect on your class participation grade in this course. Likewise, you are required to make-up peer review. You will need to have a peer from our class only review your paper and show me his or her feedback by the next class meeting. No exceptions.

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 revisions. Why 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 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 workstation is available. However, tutor availability and workspace are limited so appointments are recommended.

To make an appointment email fsudigitalstudio@gmail.com or visit the Digital Studio in Williams 222-B. Hours vary by semester and are updated at their website.

**Plagiarism**
Plagiarism (including self-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 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, and in order to receive a “C-“ or better in the course, the student must earn at least a “C-“ on the required writing assignments for the course. If the student does not earn a “C-“ or better on the required writing assignments for the course, the student will not earn an overall grade of “C-“ or better in the course, no matter how well the student performs in the remaining portion of the course.

The University stipulates that students must write 7000 words in ENC 1101 &1102 (at least 3500 words per course).

**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: Rhetorical Analysis of a Movie Speech, 5-7 pages

In this paper, you will write a thesis-driven rhetorical analysis in which you examine the effectiveness of a popular movie speech. In addition, your paper needs to produce an argument in terms of what the movie says about some facet of contemporary American culture. One of the challenges will be to avoid simply summarizing the material you’ve viewed, so be sure to strike a balance between recapping what happened in the movie and what it means in a larger sense.

In your introduction, you will establish the context that your movie speech is participating in. Briefly summarize what is happening in your movie at this moment and what the speech is saying. Your thesis should assert whether or not the speech is effective and why, and how it relates to contemporary American culture. You will use at least two rhetorical devices in your body paragraphs to analyze your speech: logos, ethos, pathos, or kairos. To develop and support your points, you will need to use specific evidence, in the form of examples and short quotes from your speech as well as a required 3 outside sources.

Think of the rhetorical analysis as shining a spotlight on an important, hidden meaning in your movie speech and how it says something interesting about our culture today. Remember that the goal of this paper is argument and analysis.

In class we will talk about how to structure a rhetorical analysis, do various outlines, read example essays, and watch and analyze several movie speeches. Any speech we cover in class is off limits for the paper.

American Rhetoric is an excellent resource for this assignment and hosts video clips and written transcripts of many popular movies: http://www.americanrhetoric.com/moviespeeches.htm

Your works cited page does not count as one of the 5-7 pages.

Paper 2: Reflecting/Shaping American Cultures, 7-10 pages

This paper asks you to critically analyze various cultures existing within America, but instead of looking at American culture in terms of popular movies, this paper will allow you to examine other cultural facets of America. You will examine how American culture is reflected and shaped through various legal actions, media formats, and concepts. Your paper will select one particular facet of American culture—one that closely reveals a part of America’s culture. For example, you could explore the increase number of college students who watch John Stewart’s Daily Show, and how this television show becomes the main, or only, source of news for this particular group; how does this show impact youth’s perception of news? Also, you could examine the ways gas prices or global warming has shaped and continues to shape America’s automobile industry. Then you will compose a feature article in order to reveal how your particular topic defines our overall culture and how do the rhetoric and images surrounding this topic impact one’s understanding of it. How do current events and news shape our understanding of American culture? We want to examine what we take for granted in our culture, interrogate it, and bring our discoveries to light in this paper. In order to investigate a particular part of our culture, you will become journalists, freelancers, and authors, writing for the news publication, magazine, or insider program of your choice.

When approaching this topic, you need to look past the simple news story and closely analyze what this specific part of our culture means both to us and the American culture. Like with the first paper, do not summarize but analyze. Find something that engages or troubles you within the American culture.

After finding an interesting topic to analyze, you need to consider who you want to address—who is your audience—as you compose your feature article or exposé. Where might such an article be published? A feature article informs the reader and engages them in an interesting way. Make the topic interesting for the audience; make us want to read it. You need to not only catch the reader’s attention but also hold that attention through your choice of language and your tone. Your language and rhetoric become tools for presenting your critical stance of this part of American culture. Think about how writer’s rhetoric and your own rhetoric conveys a topic; how do images alter one’s perception of culture and how can you also use images to deliver your message.

You will submit a proposal as well as a working thesis and a plan of your argument’s details. These small assignments will help you slowly start writing your paper and will tackle some of the hardest parts of the writing process. Most importantly, though, topics are required to be original. In your explanation, be prepared to persuade me why your stance on this issue is new. The following topics are banned: abortion, gun control, eating disorders, the legalization of marijuana, lowering the drinking age, Facebook, stem cell research, gay marriage. These topics are overdone and there is little room for you to say something truly original on them. Pick a topic that is unique to your life, that you are really passionate about because it directly relates to you; that’s the best way to choose a topic.

There is a minimum of 5 sources required to support your 7-10 page article, drawing from a variety of source materials: library books, journals, magazines, newswire, credible web publications, interviews, etc. In addition, your paper must incorporate some form of original research that you design and conduct to gather specific evidence for your paper. Our text, The Curious Researcher, will guide us through the steps to researching for your feature article/exposé and to documenting your sources using MLA format. In addition, your article must incorporate a visual in some way.

While writing an article allows you some creativity with how you design your paper, remember that this is a research paper so you must have support for your assertions.

Your works cited page does not count as one of the 7-10 pages.

Paper Three: Advertising/Marketing & Your Life, 5-7 pages
For this assignment, the writer is asked to consider certain types of marketing and advertising schemes that you feel have direct applicability to your life. The writer will consider how, and in what ways, certain types of advertising or marketing campaigns speak to the writer: as an individual person, as a member of a small community (your friends, family, religious group, Greek life, ROTC, etc), and then the contemporary American nation.

The writer should keep in mind their audience of peers when writing this paper. This assignment should make use of at least 3 outside sources other than the primary advertisement or commercial that serves as the basis for the paper. If using a commercial aired on television, it would behoove the writer to find a clip online—YouTube, perhaps—and include the clip on the “Works Cited” page.

Your paper will be thesis-driven. You should make an argument about what statement the advertisement or commercial is really making and analyze how it makes that statement (think rhetorical devices again as well as our class conversations about visual rhetoric and design). The second half of your paper will function more like a reflection in which you argue how the message the advertisement/commercial makes directly relates to your life, your communities, and the American nation.

Your works cited page does not count as one of the 5-7 pages.

Final Project: The Cultural, Blogging Critic approx 2-4 pages

This is a group project. The goal is for you to identify yourself as a cultural critic, which you should feel comfortable doing at this point in the semester. This project requires you to choose a specific angle from which to attack/analyze/comment on the world. You might choose to organize your work thematically and decide that, say, advertising is going to be your focal point and proceed from there, looking at anything from a specific ad campaign to a quick rant on the nature of advertising as a whole. You might take the position of music critic and look at MTV and what it plays for music (when it plays videos) or at the top hits on YouTube. Perhaps you are interested in sports, Foxnews, gardening, college life, scenesters, gourmet food, etc… Or maybe you want to take on a persona for your blog—someone that sounds nothing like the “real” you but who has a lot to say on a variety of topics. Really, the topic(s) that you choose and the way you organize and approach your work will be entirely up to you.

A blogger can look at anything. What is key is that the tone is correct; I am asking you to be a critic here, which means you must generate something interesting to read for your audience—something at least partially analytical/critical. Voice is of the utmost importance. Just claiming that what unifies your work is that it sounds like you is not enough. How does it sound like you? What features of the writing make your voice unique? Or if you take on a persona, how does it sound like that other person?

Using Blogger.com, you will compose anywhere form 6-12 blog entries (ultimately, three-four typed pages). And as we have spent the semester analyzing different types of texts, this is the project that really synthesizes your ability to do this. There must be a visual component to each blog entry. You will see from the blogs that we look at that there are many ways to incorporate visuals (YouTube clips, music videos, still pictures, etc…). Getting the visuals and the text to really support and work off one another will be one of the unique challenges to this genre of writing.

Finally, have fun with these. You have a lot of freedom, so as long as you aren’t doing anything outright offensive (which would receive no credit), you can really get away with a number of different things. Just make sure there is something that unifies your work (either a theme, voice, content...) AND a visual component to each one.

For students, after some time has been spent on the projects:

For the two final days of the semester, you will be giving presentations on the blogs you’ve been working on. It is up to you how you present your work, but the following should be taken into consideration and addressed during your presentations, as it is the criteria by which you will be judged:

• Cohesiveness. What unifies your work? Do you have a theme that connects all of the pieces? If not theme, what is it that makes the blog identifiable as having been created by you?
• Voice. What kind of voice did you try to work with? Is it your “authentic” voice, or did you try something else? Why? If it’s your voice,
• Audience. Of course, the audience is me and the rest of the class, but who else could you imagine reading your blog? Who would enjoy it and why? Who wouldn’t touch it with an eight-foot pole? How did you address audience in the writing? Did you think about it as you wrote?
• Visual component. Do you think your visuals are effective? What makes them work? Are any of them your own photos? If not, where did they all come from?
• Could you see yourself ever keeping a public blog? Would you consider continuing this one?

I recommend making some notes for your presentation, but try to refrain from just reading the paper in your hand. You know everyone in this class at this point, so standing up for 10-15 minutes and talking to the people shouldn’t be that intimidating. You might have people click through your work and vote on what they like best. You might ask people to read aloud. It’s your classroom for 10-15 minutes. Make the most of it.