teachers' guide

2019-2020 EDITION

College Composition Program

Florida State University

Florida State University
Department of English
College Composition Teachers' Guide
2019-2020 Edition

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PART I: AN INTRODUCTION TO COLLEGE COMPOSITION

Welcome to the College Composition Program at Florida State University. Our program includes a shared curricular model based on current theory, research, and pedagogy within composition studies. Each course stresses student-centered pedagogy, genre theory, reflection, and the writing process—or the methods for discovering what the writer thinks about a subject through invention, drafting, peer response, revision, and editing. In our writing courses, we also teach reading strategies and strive to enable students to better understand both conventional and experimental texts.

The Graduate Teaching Assistant Program

First-year MA/MFA-level teaching assistants (TAs) with fewer than 18 graduate hours in the discipline will work in the Reading/Writing Center or Digital Studio during their first semester of the program. After reaching 18 hours of credit, these TAs will have the opportunity to teach College Composition (CC) courses during the spring semester of their first year in the program. Second-year MA/MFA and all PhD-level TAs teach four sections each academic year (2 in fall/2 in spring). Our CC program generally ranges from 130-150 members, consisting of MA, MFA, and PhD students and candidates who are pursuing degrees in creative writing, literature, and rhetoric and composition, along with several visiting faculty teachers. We typically reach 5,000 or more students each semester through ENC 1101 and ENC 2135.

Teaching Assistant Preparation in the Summer

To be selected for teaching College Composition, new TAs must be proficient readers and writers who have been accepted into the English graduate program at Florida State University. For those TAs without previous teaching experience at the college-level, a six-week summer writing pedagogy preparation program is designed to prepare them for the classroom.

During this six-week writing pedagogy preparation program, new TAs enroll in two courses: LAE 5370 Teaching English in College and LAE 5946 Teaching English as a Guided Study. This coursework supports new TAs in several important ways: new teachers begin to visualize and design their first courses; they read and respond to a variety of articles relating to composition theory and pedagogy; they have the opportunity to talk with experienced teachers regarding a variety of classroom issues; they draft a statement of their own developing teaching philosophy; intern in an ENC 1101 or ENC 2135 classroom where they participate in peer groups, respond to student papers, and plan and present part of the course; and intern in the Reading/Writing Center where they will develop their tutoring and consulting skills.

Teaching Assistant Professionalization during the Initial Academic Year

During the fall and spring semesters of their first year, new TAs—both those who participated in the summer training as well as those who are new to the program but have previous college-level composition teaching experience—will enroll in ENG 5933, Pedagogy Workshop. In this workshop, TAs come together as a peer cohort to examine their growing expertise, to understand more about teaching writing to college-level students, and to raise questions about their developing pedagogies. As they do this, TAs will read articles, keep

teaching journals, and use these meetings to discuss and share strategies. A second component of this Workshop is a peer mentoring program in which first-year TAs forge mentoring relationships with advanced TAs to discuss and work through their new experiences at Florida State.

Continuing Professionalization and In-Service

After their first teaching year at Florida State, continuing TAs are encouraged to invite faculty members and fellow TAs into their classes. These visits allow TAs to initiate discussions about pedagogy with other TAs and professors in different areas of English studies. Professors may write letters of support for TAs that will be kept on file in the College Composition office. During the academic year, TAs may also attend workshops, program meetings, and have the chance to work on a variety of committees including the College Composition Committee. Experienced TAs also commonly devote an extraordinary portion of their time to sharing teaching advice with those new to the program and have the opportunity to be considered for one of our peer mentorship positions.

Resources

Dr. Elias Domínguez-Barajas, Director of the College Composition Program, the Assistants to the Director (Katelyn Stark and Mandy Brooks), the Reading/Writing Center Director (Dr. Stephen McElroy), and Claire Smith, Program Assistant to the College Composition Program, work closely with every TA to assure that the program runs smoothly and efficiently. Each year, two experienced TAs are chosen to assist the Director of College Composition. These TAs are an invaluable resource for new and continuing teachers; they are available regularly to discuss program and teaching concerns. The College Composition program assistants also maintain the College Composition website. The website contains teaching materials and is updated periodically. The assistants can help teachers integrate these materials into class plans.

The Reading/Writing Center (RWC)

Our Reading/Writing Center began in the late 1960s. One of the first in the South, Professor Marian Bashinski, its founder, would later travel to over 50 campuses in the Southeast as a consultant to those wishing to design such centers. First located in Williams 222-C, the RWC has expanded to include a number of satellite locations, including Strozier Library and a location in the lower level of the William Johnson Building, and now also offers online tutoring.

The Reading/Writing Center 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: students writing for composition class, upper-level students with work in various courses, 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, mostly 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, to organizing and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading skills. Our approach to tutoring is to provide guidance to help students grow as writers, readers, and critical thinkers by developing strategies to help them write in a

variety of situations. The RWC's hours of operation as well as instructions on how to make an appointment can be found on their website.

Strozier and Johnston Ground Tutoring Locations

The RWC's satellite locations at Strozier Library and Johnston Ground provide tutoring to students where they congregate most often. These locations include more evening hours to align with students' needs. Hours vary by semester but are updated on the RWC website.

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing websites, developing electronic portfolios, creating blogs, selecting images for visual essays, adding voiceover to presentations, or recording podcasts. Tutors who staff the Digital Studio can help students brainstorm project ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. These tutors have developed expertise in using many programs including the Adobe CreativeCloud, iMovie, Wix, and Weebly to name a few. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground.

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. For hours and to make an appointment, visit the studio's website.

The Computer Writing Classrooms (CWC)

The College Composition Program offers a number of sections in PC-equipped or laptop-ready classrooms. Our computer-aided instruction (CAI) program has become popular with both TAs and students. These courses are designated as CAI in the course list and students enroll by choice. TAs can apply to teach in a CWC and must show a commitment to incorporating technology and digital rhetoric into their writing instruction. TAs assigned CAI sections are invited to attend a meeting each semester before classes begin, as well as participate in several workshops throughout the semester in order to review new and existing hardware and software, discuss issues of technology and writing, and discover new techniques for teaching computer-aided writing.

The College Composition Classroom

Over the years, the composition program has designed curricula that reflect the best research and theory in the field of Rhetoric and Composition. In general, we support a process approach to the teaching of writing, and our goals and practices are based on the recommendations and position statements of the National Council of Teachers of English (NCTE) and the Conference on College Composition and Communication (CCCC), two of the professional organizations that connect members of our field. Any new writing teacher would do well to become a member of these organizations, to subscribe to their journals—particularly *College Composition and Communication*—and to participate in the regional and national meetings that are hosted by these organizations.

Scholarship in Composition Studies has shown that the process approach is used in many programs across the country, but we have also learned that there is no single best approach to writing instruction. The focus on process is intended to help each student develop more expertise in writing for various situations, academic and otherwise. To accomplish this goal,

we have designed curricula that allow TAs to develop their best version of process instruction while maintaining programmatic consistency. The following sections of this *Teachers' Guide* describe the program's general pedagogical positions followed by several versions of our curricula (we call "strands") based on the program's required texts. We expect you to review the available strands and adopt one that best suits your developing understanding of writing instruction and your strengths as a teacher.

In addition, throughout this guide, we offer many types of practical teaching advice: from first-day suggestions, to explanations of ways to enhance group work, to discussions of evaluation methods, and so on. The information is meant to augment our summer preparation program and Pedagogy Workshop.

Catalog Descriptions

ENC 1101: Freshman Composition and Rhetoric—Drafting and revising of expository essays and journals.

ENC 2135: Research, Genre, and Context—Conducting and writing about research, drafting and revising of essays and journals.

College Composition Mission Statement

College Composition courses at Florida State University teach writing as a recursive and frequently collaborative process. Writing is both personal and social, and students should learn how to write in a variety of genres and for different purposes and audiences. Since writing is a process of making meaning as well as communicating, College Composition teachers respond to the content of students' writing correcting surface errors as they impede the reader's ability to understand the text. Students should expect frequent written and oral response on the content of their writing from both teachers and peers.

Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and their peers' compositions. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing.

If you would like further information regarding FSU's College Composition Program, feel free to contact the College Composition Director, Dr. Elias Domínguez-Barajas (edominguezbarajas@fsu.edu).

Course Goals and Objectives: Outcomes

In ENC 1101 and ENC 2135, students work to develop their own thinking through writing.

As specified by the Liberal Studies Committee, the general **learning objectives** to be accomplished by the completion of ENC 1101 and ENC 2135 at Florida State University include the following:

1. Compose for a specific purpose, occasion, and audience.
2. Compose as a process, including drafts, revision, and editing.
3. Incorporate sources from a variety of text types.
4. Convey ideas clearly, coherently, and effectively, utilizing the conventions of standard American English where relevant.

The College Composition program at Florida State has adopted the position of the Council of Writing Program Administrators (CWPA) regarding the **outcomes** that our CC courses seek to achieve. The WPA divides these outcomes into the following categories:

Rhetorical Knowledge
Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

By the end of first-year composition, students should…

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn…

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing
Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should…

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources

Faculty in all programs and departments can build on this preparation by helping students learn…

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or composing processes, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should…

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn…

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should…

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work

Faculty in all programs and departments can build on this preparation by helping students learn…

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

Required Components of ENC 1101 and 2135

In order to achieve the objectives and outcomes above, all students are expected to…

- draft, revise, and polish three to four composition projects, with a minimum of 6,000 words of polished text with several drafts of each project;
- regularly write ungraded, extended, informal texts (usually a combination of journals and exploratory writing, in class or outside of class);
- read and respond to a significant number of peers' drafts and essays;
- discuss in large and small groups the content, process, and other elements of writing such as audience, structure, purpose;
- attend at least two substantive conferences with the instructor;
- attend all class sessions; and contribute meaningfully to discussion.

In ENC 2135, students are required to complete an in-depth research essay for at least one of their major writing projects and complete the "Composition in Three Genres" final assignment.

Writing Projects

Much of the writing that your students do will take the form of assigned projects and their drafts. Each writing project that you assign should be accompanied by three or more drafts. For example, many TAs choose to assign three projects and a final project. Drafting is critical to student success with these essays as it encourages them to develop their writing through revision. Consider pairing these assignments with exploratory writing that allows students more agency in deciding the topic or direction that their compositions will take. Student-defined topics allow for greater writer-engagement, and they keep a teacher from having to evaluate multiple compositions on the same subject.

Remember that students must complete all formal writing assignments and must take their essays through multiple drafts to pass the course. In addition, all CC students should receive mid-semester grades of some kind which inform them of their progress in the course (especially if portfolio grading is used).

Journals

Informal writing is an important part of any CC course. The exercises that you assign for journal writing will not necessarily pertain directly to individual assignments. They are intended to supplement the strategies used to develop the essays by allowing students to practice and explore through sustained, informal, ungraded writing. As with formal assignments, you'll want to allow students to choose or individualize journal writing prompts. Because the journal is a course requirement, students must complete journals, or at least some of the individual journal assignments, in order to pass each course. Journal assignments are places for exploratory writing, and any earnest effort to tackle an assignment should be acceptable.

Because grammar and usage are secondary considerations in exploratory writing, teachers should focus more on content and organization of ideas in student journals. Teachers should collect journals periodically, check them for completeness, and provide positive comments only. In some classes, journals will be shared only between student and teacher. In other classes, students will share journals with peers on a regular basis. Always let your students know who their readers will be. When you read journals, it is particularly helpful to identify vivid images, particularly moving passages, or interesting ideas and to add marginal comments that specifically praise and encourage. The total word count for journals should be approximately 2,500. Because this is informal writing, it does not count towards the 6,000-word minimum.

Sometimes students write in journals about very personal issues that need to be taken seriously. If a student mentions suicide or abuse or other issues in a journal or any other written work, you must report this to the Director of College Composition who will advise further based on the situation.

Textbooks

One textbook is required for ENC 1101: *Writing Situations*, by Sidney Dobrin (FSU Edition)

One textbook is required for ENC 2135: *Bedford Book of Genres*, second edition by Amy Braziller and Elizabeth Kleinfeld (FSU edition). This book is available online only and can be purchased by students through the FSU Bookstore.

You are also strongly encouraged to use *Our Own Words* in both courses.

YOU MAY NOT REQUIRE ADDITIONAL OR ALTERNATE TEXTBOOKS. You may supplement the textbooks with PDFs of a few short readings following Fair Use guidelines. In addition, students should anticipate costs for photocopying or printing copies of their drafts for workshops/submission.

Grammar in Composition Classes

At this time, the Florida legislature, having paid to have students taught grammar and usage from kindergarten through high school, refuses to pay to have the same students taught the same material in college. College-level writers are, therefore, by legislative mandate expected to begin ENC 1101 with a command of standard grammar and usage. Mandates do not equal reality: some students don't exhibit the assumed facility. However, our courses are not designed with the explicit intention of teaching the rules of grammar and punctuation, particularly according to the old skills and drills model, because we know that skills methods that proved ineffective in K-12 schooling will continue to prove ineffective in the College

Composition classroom. In designing the College Composition Program, we emphasize a holistic approach to writing instruction. Students learn to develop ideas and communicate them by writing complete texts, developing sentence level expertise via discussion, conferences, redrafting and revising, and careful editing of work before final class presentation.

Certainly, some students come to us with underdeveloped abilities; some are unable to utilize the conventions of standard written English. We realize that students who are not grammatically fluent may be seriously disadvantaged as editors of their own work or each other's, and their grades will suffer if their papers are ungrammatical or incorrectly punctuated when presented for final course evaluations.

On the first day of class, you should consider asking all students to complete a short piece of writing on a set or exploratory topic. Use this writing to help decide if there are some students who could benefit from enrollment in ENC 1905 through the RWC. Students may take ENC 1905 simultaneously with ENC 1101. ENC 1905 is a supplement to–and not a substitute for–ENC 1101, but it offers students a chance to earn college credit while building the technical skills their writing courses demand. Since students can only register for ENC 1905 during the official drop/add period; you will need to get writing samples from your class during the first meeting and to contact writers as quickly as possible. Student athletes are usually assigned tutors in the Athletics Department who can work with them on their writing if needed, and other students may have tutoring already in place; discuss options for any extra help you recommend. In some cases, your office hours are the best solution for students who need just a little extra help.

Fortunately for students needing supplemental work in writing, the RWC can help with non-standard usage and other challenges. While tutors will not proofread and edit students' work for them, they can help students develop editing and proofreading skills on a one-to-one basis. We prefer that students come to the RWC voluntarily and with a purpose. Please do not require all students in your courses to visit as the RWC cannot accommodate all College Composition students. But, you may consider offering extra credit to selected students for a tutorial combined with the student's written narrative of what was discussed during the session and how the tutorial played into the revision or corrections the student made. Let students know about the RWC's services several times during the semester and also list the centers' hours in your course policy sheet. Those not enrolled in ENC 1905 are welcome to use the RWC on a walk-in basis as often as they like during the course of the term; they can't get college credit for any work they do there on a walk-in basis, but they can get support and help for improving their writing.

Course Policy Sheets and Class-by-Class Schedule

It is mandatory that you provide every student with a course policy sheet. Your information sheet should list the course requirements, identify the required texts, explain the course policies, and discuss positive aspects of the class–your goals and general expectations. The information sheet must contain your name, the location of your office, your office hours, and other necessary information; it must also contain the College Composition Mission Statement, attendance and drop policies as specified by the program, your policies on tardiness if applicable, information about conferences, basic grading procedures, descriptions of major writing projects, and more. All of the mandatory information you need to include can be found in examples of course policy sheets in the online Teachers' Guide and beginning on page 19.

You should also provide your students with a tentative day-by-day schedule specifying assignments and class activities for several weeks at once. This schedule keeps both the class and the teacher on track so the semester doesn't run out before the assignments do. One disadvantage is that it reduces the teacher's flexibility, making it harder to slow down or to try a new approach when the class needs to follow a different direction than you had envisioned during week one. This schedule also makes it harder to speed up when work goes very smoothly and a project is completed quickly. However, while it is critical to have the semester planned in advance, your schedule can be adjusted to allow for changes in direction or to add time to an assignment. Consider including a note signaling to students that these plans may change, but always with advanced notice.

Plagiarism

Many of our students plagiarize inadvertently. While most are aware that direct quotes must be attributed to a source, some also have the feeling that any source that is rendered into their own words has been rendered into their own work. Recycled papers from high school or other college courses are also considered plagiarism by the CC program. We must help students understand the variety of forms plagiarism can take, and we must speak seriously to those who may contemplate using a paper from a friend or a fraternity file. Resources for teaching CC students about plagiarism are available on the CC website.

In explaining plagiarism to students, first inform them that we are likely to catch them, either through SafeAssign or Turnitin or simply through recognizing work that is not a student's. Skilled as we are in reading, we are likely to notice when the style of one of our students transforms into the style of another, unfamiliar person. Secondly, consider letting them know that, by plagiarizing, they will be making more work for themselves since no writing project can be accepted without invention assignments and drafts, and plagiarizers will need to invent invention work and drafting with a convincing resemblance to someone else's polished draft. Third, let students know that, despite all the pressures of time and the anxiety about grades, the possible rewards just don't merit the real and serious risks of plagiarizing. Finally, let students know that their active participation will help to ensure that they do not accidentally plagiarize. Because we advocate student sharing of ideas, responses to drafts, and intervention in each other's texts–even collaborative assignments–the best protection against willful or unintentional academic plagiarism is their participation in a well-run writing workshop class where students are engaged in their own writing and the community knows each person's work.

Your Course Policy Sheet must contain the following policy statements on plagiarism, dropping a CC course, and attendance.

Plagiarism Statement

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 College 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 College Composition 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.

College Composition Course Drop Policy Statement

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 College 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 College Composition courses from the University Drop Policy because of the overriding requirement that College Composition be completed during students' initial enrollment at FSU.

On Attendance

Regular (and prompt) attendance is a course requirement—as it must be in a course so heavily weighted toward in-class writing and peer responding. The FSU College Composition Program policy states that students are in danger of failing if they accumulate more than two weeks' worth of absences–more than four TR or MW classes, or more than six MWF classes. University policy also states that students involved with university-sanctioned events (including but not limited to athletics, band, ROTC, academic honor societies, and nursing) should not be counted absent on days scheduled by those programs as service work for the university. Students must obtain from their advisors in these programs a signed statement on FSU letterhead noting the scheduled events for the semester. This document needs to be turned into the teacher by the end of the second week of classes. This is the student's responsibility; without this letter, the student will be counted absent on those days. Also, on the day the student returns to class, all work due must be turned in at the beginning of the class and the student will be responsible for that day's assignment as well.

This does not mean that a student involved in university-sanctioned events should be allowed to miss as many days as necessary to participate in those events, along with four TR or MW classes, or six MWF classes. Students involved in these events must be active participants in College Composition classes, just like all other students. If a student needs to miss five classes to attend university-sanctioned events, he or she cannot expect to miss an additional four classes on top of that. The student would miss too many classes to be considered an active participant. In that case, the student should drop ENC 1101 or 2135 and take it another semester when he or she would be able to be an active participant.

The College Composition Program cannot mandate a specific number of absences at which a student automatically fails your course. As a general rule, students who miss more than two weeks' worth of class are at risk of failing a composition course. A student is in trouble on the fourth absence in a TR or MW class, or on the sixth absence in a MWF class. If the student misses more than that, you must make a judgment call. Please discuss any specific case about which you have a question with the Director of College Composition or the CC Program Assistants.

Tardiness

Some teachers have strong feelings about tardy students. Any policy you devise to address tardiness should be fair and be included in your course policy sheet. You may not *prevent* a student from attending class if he/she is late. If you decided to have a policy on tardiness,

students enrolled in a course that is held three times a week can receive one absence if they are tardy three times. Students enrolled in a course that meets two times a week can receive one absence if they are tardy twice.

Conferences

Students are required to sign up and show up for a minimum of two 15-minute conferences with the teacher. Discussions for making the most of conferences appear later in this guide. Because you will probably choose to cancel some class meetings in order to permit time for these conferences, the question of attendance should be addressed: your course policy sheet should make clear that students who fail to appear for their scheduled conferences will have one or two absences added to their total. Two absences for one missed conference is the general rule, but you have the option of counting a missed conference as one absence instead of two.

Late Essays

Teachers cannot include an "I do not accept late work" statement as a policy. In a class in which all major writing assignments must be completed for students to pass the course, we must accept late work. Your Course Policy Sheet should spell out the penalties, if any, for turning in work late. Some teachers permit students to turn in any *one* paper late without explanation but impose a grade penalty for the second submission. Some grant extensions on a paper due date provided the student asks in advance of that date for the extra time. Some simply drop every late essay one letter grade. The important thing is to make your own rules, whatever they are, perfectly clear to your students at the outset of the term. Do not let a student continue the course with papers outstanding; students MAY NOT turn in three or four essays the last week of class and still complete a process workshop.

Manuscript Form

All final or portfolio drafts should be typed. Beyond that, make it clear to students exactly what you expect their journals, workshop drafts, and final drafts to look like. Some teachers find it easier to evaluate and annotate single-spaced papers that have a very wide right-hand margin, and still others insist that every shared draft be typed. Some teachers respond online to students' drafts. Again, the main point is that your students understand your rules and that those rules are listed in the course policy sheet for ongoing reference. We encourage the use of technology to enhance the writing classroom experience; see the discussion later in this guide on ways to help your students engage in digital discourse.

Office Hours

Let your students know when you will be in your office ready to answer their questions or look over their writing. You must keep two office hours per section taught each fall and spring semester; for example, if you're teaching two 2135 classes in fall or spring, you should schedule a minimum of four regular office hours each week. During summer sessions, you are required to keep three office hours for the section you teach. Encourage students to seek you out during these hours but offer to make appointments at other times with students whose schedules make it impossible for them to see you during scheduled office hours. For your own protection, you are not permitted to conference with students at off-campus locations; conferences should be held in your office or in another place on campus such as the Williams Building Courtyard or on the first floor of Strozier Library.

Office hours must be posted outside your office door by the last day of the first week of classes. Please include your name, the name and section of your course, the times that your

course meets, your e-mail address, and the office hours that you will hold each week. The College Composition assistants will check for this information during the second week of classes.

Writing Assignments and Classroom Activities

Suggested writing and reading assignments and classroom activities are provided in the teaching strands that make up the bulk of this guide. New teachers are required to follow a single strand consistently (not jump from strand to strand) in order to offer a pedagogically coherent class. At the same time, all teachers will want to enlarge, modify, and improve upon the suggestions offered here. Those teaching the course for the second or third time will naturally find it easier to use the syllabus selectively. The teaching process—like the writing process—varies to reflect the personality of the practitioner. Most ENC 1101 and 2135 strands feature suggested readings from the required texts and list assignments to support teaching. More detailed support can be found in the sample exercises posted on the Inkwell or by asking more experienced TAs, your mentors, or the CC assistants for ideas.

PART II: BASIC TEACHING RESPONSIBILITIES

Basic TA Responsibilities:

Conducting Classes

Generally, CC TAs are expected to meet during all scheduled classes for each section they are assigned except when classes are cancelled for conferences. TAs may, however, cancel up to two class meetings per semester for personal emergencies or to attend professional conferences. Cancelling more than two classes puts your assistantship at risk.

Conferences

All CC TAs are required to hold two conferences per semester, per student.

Office Hours

You must schedule a minimum of two regular office hours each week for each section you are teaching and post those hours on your office door by the end of the first week of classes. For summer courses, we ask that you hold three office hours each week due to the truncated semester. Please begin holding office hours the second week of classes.

Course Policy Sheets and Syllabi

Every CC TA must prepare a course policy sheet that explains both the CC program policies and any policies for the section specifically. Every student in the section should be given a copy of the course policy sheet and be made aware of program policies. A week-by-week schedule of due dates for reading, writing and activities should also be provided to each student. The final course policy sheet and schedule for each section taught must be submitted electronically to coursepolicysheets@gmail.com by the deadline announced before each semester (usually one or two weeks before the start of classes). Each course policy sheet is reviewed and approved for use in the course before the start of classes. An electronic copy for each section is kept on file for reference or support in the case of policy questions during or after the semester.

Drop/Add Week

Florida State University has a mandatory policy that requires faculty and instructional staff to take attendance at the first class meeting of the semester. This policy is non-discretionary and applies to all classes regardless of campus, availability in the class, delivery method, course level, or academic college. Students are aware of this policy and fully expect to be dropped for non-attendance on the first day. In dropping those students who do not attend, you have helped the University maintain compliance with both State of Florida Bright Futures and Federal Title IV financial aid regulations. Not dropping courses for non-attendance will also affect students negatively in regards to the accumulation of excess credit, potentially causing students to pay out-of-state rates unnecessarily.

There are two ways for CC instructors to report non-attendance on the first day. The first way is through the attendance roster on my.fsu.edu. To access attendance rosters, go to the “Faculty & Staff” tab, open the “Teaching” list on the left-hand side of the screen, and click “Grade Roster Submission.” After checking to ensure you are viewing the current semester, click on the icon of the people and a course list will generate. For each listed student, select “Present” or “Absent” from the dropdown window. When you are finished, select “Attendance Roster Submit.” The second way to drop a student is to send their information to Claire Smith. Be sure to include the student's name, the course prefix and number and the course section number.

Please wait 24 hours before dropping students from your course. Students—especially first-year students—tend to get lost on their first day and might miss your class because they have traveled to the wrong room/building. In such a case, they will email you explaining their situation. Please do not drop students who have emailed you following such circumstances.

Do not tell a student s/he has your permission to add or to drop your class. If a student has work-related schedule problems or has been in your course in a previous semester and wants to add, refer that student to the CC program assistant. If students claim to be enrolled in your section but aren't on your roster, send them to Claire. Don't let students sit in your class if they are not on your roster.

Course Evaluations

You are required to administer Course Evaluations each semester to all your students. Watch your FSU email for instructions.

Teaching Files

The CC program maintains a teaching file for every TA. These files are open—you can examine the contents of your file at any time. They are located in Claire's office.

Creating a Course Policy Sheet

Certain items must be covered in the policy sheets you hand to students on the first day of class. On the first day, students must be informed on the class' requirements and how they will be evaluated on those requirements. Covering these items also protects you in student-teacher disputes and helps us to more easily advocate on your behalf during those disputes. Attendance policies and grading percentages are particularly important. Don't be afraid to sound firm and unmoving on the course sheet; some matters in College Composition courses are not negotiable.

Sample Course Policy Sheets for ENC 1101 and ENC 2135

These sample course policy sheets are meant to serve as a skeleton of how to construct your own course policy sheet for each class. Please read through them carefully as there are options for those of you using Project-by-Project evaluation and those of you using Electronic Portfolio evaluation.

When including optional policies, be sure to clearly explain your expectations. For example, if you include a late project policy your course policy sheet might convey that you will accept late projects, but you may penalize them for being late (no more than a letter grade per day). For instance, this statement clearly stipulates the meaning of "per day" as the instructor expects: "Essays turned in late will be reduced a letter grade per day—since you can submit your essay via email, that means a letter grade per day, not per class meeting."

Specific strands with detailed policy sheets, extended readings, assignment sheets, and grading resources can be found on our College Composition site under the ENC1101 and ENC2135 tabs.

Outline of Course Policy Sheet for ENC 1101

Course Information

ENC 1101, Section #__,

(add semester and year, meeting time/days, class location)
Instructor:___, Email: _____
Office:___, Office hrs:_____

College Composition Mission Statement

College Composition courses at Florida State University 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, College Composition 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 teachers and peers.

Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing.

If you would like further information regarding FSU's College Composition Program, feel free to contact the program director, Dr. Elias Domínguez-Barajas (edominguezbarajas@fsu.edu).

Course Objectives and Outcomes

In ENC 1101 and ENC 2135, students work to develop their own thinking through writing.

As specified by the Liberal Studies Committee, the general **learning objectives** to be accomplished by the completion of ENC 1101 and ENC 2135 at Florida State University include the following:

1. Compose for a specific purpose, occasion, and audience.
2. Compose as a process, including drafts, revision, and editing.
3. Incorporate sources from a variety of text types.
4. Convey ideas clearly, coherently, and effectively, utilizing the conventions of standard American English where relevant.

The College Composition program at Florida State has adopted the position of the Council of Writing Program Administrators regarding the **outcomes** that our CC courses seek to achieve. The WPA divides these outcomes into the following categories:

Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing.

Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

By the end of first-year composition, students should…

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn…

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should…

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources

Faculty in all programs and departments can build on this preparation by helping students learn…

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or composing processes, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should…

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn…

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should…

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work

Faculty in all programs and departments can build on this preparation by helping students learn…

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

Required Textbooks and Materials

- *Writing Situations*, FSU edition, by Sidney Dobrin
- *Our Own Words*, available online
- Access to a computer and printer (the university provides a number of computer labs)

Attendance

The College Composition program maintains a strict attendance policy to which this course adheres: **an excess of two weeks of absence—that's more than 4 absences in a MW or TR class, or more than six absences in a MWF class—is grounds for failure**. Save your absences for when you get sick or for family emergencies. **Not showing up for a conference counts as two absences.**

Regular (and prompt) attendance is a course requirement—as it must be in a course emphasizing in-class writing and peer responding. The FSU College Composition Program policy states that **students are in danger of failing if they accumulate more than two weeks' worth of absences—more than four absences for TR or MW classes, or more than six absences for MWF classes.** University policy also states that students involved with university-sanctioned events (including but not limited to athletics, band, ROTC, academic honor societies, and nursing) should not be counted absent on days scheduled by those programs as service work for the university. Students must obtain from their advisors in these programs a signed statement on FSU letterhead noting the scheduled events for the semester. This document needs to be turned into the teacher by the end of the second week of classes. This is the student's responsibility; without this letter, the student will be counted absent on those days. Also, on the day the student returns to class, all work due must be turned in at the beginning of the class and the student will be responsible for that day's assignment as well.

This does not mean that a student involved in university-sanctioned events should be allowed to miss as many days as necessary to participate in those events, along with four TR or MW classes, or six MWF classes. Students involved in these events must be active participants in College Composition classes, just like all other students. If a student needs to miss five classes to attend university-sanctioned events, he or she cannot expect to miss an additional four classes on top of that. The student would miss too many classes to be considered an active participant. In that case, the student should drop ENC 1101 or 2135 and take it another semester when he or she would be able to be an active participant.

Tardy Policy

I consider frequent tardiness to be a type of disruptive behavior. I reserve the right to count three tardies of more than five minutes as one absence.

Conferences

Conferences are an essential component of improving one's writing, and for this reason, each student is required to meet two times with me individually during this course. This is a chance for me to get to know you as a student and a writer, and for us to discuss strategies for executing your best work, improving your writing, and/or handling any concerns you have regarding your progress in this course. **If you fail to attend your conference, I will count your missed appointment as two absences.**

College Composition Course Drop Policy

This course is NOT eligible to be dropped in accordance with the "Drop Policy" adopted by the Faculty Senate. The Undergraduate Studies Dean will not consider drop requests for a College 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 College Composition courses from the University Drop Policy because of the overriding requirement that College Composition be completed during student's initial enrollment at FSU.

Reading/Writing Center (RWC)

The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers, and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas.
RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit http://fsu.mywconline.com/

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing websites, developing electronic portfolios, creating blogs, selecting images for visual essays, adding voiceover to presentations, or recording podcasts. Tutors who staff the Digital Studio can help students brainstorm project ideas,

provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. These tutors have developed expertise in using many programs including the Adobe CreativeCloud, iMovie, Wix, and Weebly, to name a few. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground.

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. For hours and to make an appointment, visit the studio's website.

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 must be reported to the Director of College 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 CC 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.

Academic Honor Policy

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "…be honest and truthful and…[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy.)

Americans with Disabilities Act

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) https://dos.fsu.edu/sdrc.

Free Tutoring from FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at http://ace.fsu.edu/tutoring or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity

Liberal Studies for the 21st Century

The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the **Liberal Studies** requirements for English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.

Syllabus Change Policy

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Course Requirements

- Three major writing projects, drafted and polished
- Twelve-fifteen journal entries, depending on the number assigned
- Two individual conferences
- Final ePortfolio **(if required by instructor)**

ALL WRITING PROJECS MUST BE TAKEN THROUGH STAGES OF DRAFTING AND REVISION TO EARN A PASSING GRADE IN THIS COURSE.

Final Grades

A	93 – 100	C	73 – 76
A-	90 – 92	C-	70 – 72
B+	87 – 89	D+	67 – 69
B	83 – 86	D	63 – 66
B-	80 – 82	D-	60 – 62
C+	77 – 79	F	0 – 59

College-level Writing Requirement	**To demonstrate college-level writing competency as required by the State of Florida, the student must earn a "C-" or higher in the course, and earn at least a "C-" average on the required writing assignments. If the student does not earn a "C-" average or better on the required writing assignments, 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.**

Electronic 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. An electronic 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 as 15%, and participation as 5%.

OR (Instructors should choose one of the two types of evaluation.)

Project-by-Project Evaluation

Active participation in class discussion, discussion boards, conferences, workshops, and preparedness in class all factor into this section. Drafts will be graded on completeness and potential—not on editing or other mechanical issues. Final drafts 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.

Project 1	= 20%
Project 2	= 25%
Project 3	= 25%
Final Project	= 10%
Journals	= 15%
Participation	= 5%

ALL WRITING PROJECS MUST BE TAKEN THROUGH STAGES OF DRAFTING AND REVISION TO EARN A PASSING GRADE IN THIS COURSE.

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). 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). 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. All journals must be posted on our Canvas Website before the class begins (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. You will be responsible for some photocopying expenses for this class on occasion, in order to share your writing with your peers. I will let you know how many copies of your draft you need to bring prior to each workshop. I require that all drafts and

revisions be typed (MLA format, 1-inch margins). You have access to a number of computer labs around campus. 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 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.

Essays and Other Projects

[Instructors: In this section, please insert the essay/project descriptions that you plan to use for the course. You may copy/paste from the Teachers' Guide Strand that you are using, if you wish. This is required.]

Course Calendar Overview (Does not include a week for Thanksgiving break/Spring Break)

In addition to the course calendar overview that follows, you will be provided with detailed class-by-class calendars for each of the three major writing projects.

Introductions and Writing Project #1—Weeks 1-5
--Weeks 1, 2, and 3: Reading and drafting for Writing Project #1
--Week 4: Individual conferences to review Draft 3 of Writing Project #1

Writing Project #2—Weeks 6-10
--Weeks 5-9: Reading and drafting for Writing Project #2.
--Week 10: Individual conferences to review Draft 3 of Writing Project #2

Writing Project #3—Weeks 11-13
Reading and background info for Writing Project #3
--Weeks 11-13: Reading and drafting for Writing Project #3

Catching Up, Electronic Portfolios, and Finishing Up—Weeks 14-15
--Week 14: Finish up previous writing project as needed. Work on ePortfolios
--Week 15: Share ePortfolios with class and complete course evaluations. Electronic portfolios due to instructor by the last day of classes (not to be confused with the last day of Final Exam Week).

Outline of Course Policy Sheet for ENC 2135

Course Information

ENC 2135, Section #__,
(add semester and year, meeting time/days, class location)
Instructor: ____
Email:_____
Office:___
Office hrs:____

College Composition Mission Statement

College Composition courses at Florida State University 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, College Composition 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 teachers and peers.

Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing.

If you would like further information regarding FSU's College Composition Program, feel free to contact the program director, Dr. Elias Domínguez-Barajas (edominguezbarajas@fsu.edu).

Course Description

ENC 2135 fulfills the second of two required composition courses at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills emphasized in ENC 1101, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences, ENC 2135 focuses on teaching students research skills that allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts.

The course is composed of three main units, each one focusing on helping students develop research skills and compose in a genre appropriate for a specific context.

The first unit asks that students write an essay in which they begin to develop the strategies they will need to rhetorically analyze and use different genres and to explore the ways in which genres function. In addition to composing drafts of the essay, they are asked to submit a self-analysis of their composition.

The second unit asks students to compose in an academic genre: the researched essay. They are asked to write on a topic they find engaging and to incorporate no fewer than ten sources, seven of which must be academic, peer-reviewed sources. In addition to drafts of the essay, students are asked to submit a research question, a research proposal, a research-in-progress report, and a self-analysis of their essay.

The third unit asks students to use the research conducted within their second project and re-present the argument they made in that essay across three genres. In addition, students are asked to write a rationale that explains the rhetorical choices they made in each genre and how they see those choices as rhetorically effective for their context and audience, as well as a final reflection that explores what they learned about genre and rhetorical situation and how the project added to, challenged, or complicated their theories and practices of composing.

Course Objectives and Outcomes

As specified by the Liberal Studies Committee, the general **learning objectives** to be accomplished by the completion of ENC 1101 and ENC 2135 at Florida State University include the following:

1. Compose for a specific purpose, occasion, and audience.
2. Compose as a process, including drafts, revision, and editing.
3. Incorporate sources from a variety of text types.
4. Convey ideas clearly, coherently, and effectively, utilizing the conventions of standard American English where relevant.

The College Composition program at Florida State has adopted the position of the Council of Writing Program Administrators regarding the **outcomes** that our CC courses seek to achieve. The WPA divides these outcomes into the following categories:

Rhetorical Knowledge

Rhetorical knowledge is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

By the end of first-year composition, students should…

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

Faculty in all programs and departments can build on this preparation by helping students learn…

- The expectations of readers in their fields
- The main features of genres in their fields
- The main purposes of composing in their fields

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions,

read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of first-year composition, students should…

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources

Faculty in all programs and departments can build on this preparation by helping students learn…

- The kinds of critical thinking important in their disciplines
- The kinds of questions, problems, and evidence that define their disciplines
- Strategies for reading a range of texts in their fields

Processes

Writers use multiple strategies, or composing processes, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of first-year composition, students should…

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work

Faculty in all programs and departments can build on this preparation by helping students learn…

- To employ the methods and technologies commonly used for research and communication within their fields
- To develop projects using the characteristic processes of their fields
- To review work-in-progress for the purpose of developing ideas before surface-level editing
- To participate effectively in collaborative processes typical of their field

Knowledge of Conventions

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer's grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of first-year composition, students should…

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work

Faculty in all programs and departments can build on this preparation by helping students learn…

- The reasons behind conventions of usage, specialized vocabulary, format, and citation systems in their fields or disciplines
- Strategies for controlling conventions in their fields or disciplines
- Factors that influence the ways work is designed, documented, and disseminated in their fields
- Ways to make informed decisions about intellectual property issues connected to common genres and modalities in their fields.

Specific Course Objectives for ENC 2135

By the end of the course, students will demonstrate the ability to

- Convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience. They will understand that writing is a process involving practice, drafting, revision, and editing.
- Analyze and interpret complex literature and representations of meaning in a variety of formats.
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes

- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and structure
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources.
- Gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions
- Practice applying citation conventions systematically in their own work.

Required Textbooks and Materials

- *The Bedford Book of Genres*, second edition, FSU edition, by Amy Brazillar and Elizabeth Kleinfield
- *Our Own Words*, available online
- Access to a computer and printer (the university provides a number of computer labs)

Attendance

The College Composition program maintains a strict attendance policy to which this course adheres: **an excess of two weeks of absence—that's more than 4 absences in a MW or TR class, or more than six absences in a MWF class—is grounds for failure**. Save your absences for when you get sick or for family emergencies. **Not showing up for a conference counts as two absences.**

Regular (and prompt) attendance is a course requirement–as it must be in a course so heavily weighted toward in-class writing and peer responding. The FSU College Composition Program policy states that **students are in danger of failing if they accumulate more than two weeks worth of absences–more than four TR or MW classes, or more than six MWF classes.** University policy also states that students involved with university-sanctioned events (including but not limited to athletics, band, ROTC, academic honor societies, and nursing) should not be counted absent on days scheduled by those programs as service work for the university. Students must obtain from their advisors in these programs a signed statement on FSU letterhead noting the scheduled events for the semester. This document needs to be turned into the teacher by the end of the second week of classes. This is the student's responsibility; without this letter the student will be counted absent on those days. Also, on the day the student returns to class, all work due must be turned in at the beginning of the class and the student will be responsible for that day's assignment as well.

This does not mean that a student involved in university-sanctioned events should be allowed to miss as many days as necessary to participate in those events, along with four TR or MW classes, or six MWF classes. Students involved in these events must be active participants in College Composition classes, just like all other students. If a student needs to miss five classes to attend university-sanctioned events, he or she cannot expect to miss an additional four classes on top of that. The student would miss too many classes to be considered an

active participant. In that case, the student should drop ENC 1101 or 2135 and take it another semester when he or she would be able to be an active participant.

Tardy Policy

I consider frequent tardiness to be a type of disruptive behavior. I reserve the right to count three tardies of more than five minutes as one absence.

Conferences

Conferences are an essential component of improving one's writing, and for this reason, each student is required to meet two times with me individually during this course. This is a chance for me to get to know you as a student and a writer, and for us to discuss strategies for executing your best work, improving your writing, and/or handling any concerns you have regarding your progress in this course. **If you fail to attend your conference, I will count your missed appointment as two absences.**

College Composition Course Drop Policy

This course is NOT eligible to be dropped in accordance with the "Drop Policy" adopted by the Faculty Senate. The Undergraduate Studies Dean will not consider drop requests for a College 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 College Composition courses from the University Drop Policy because of the overriding requirement that College Composition be completed during student's initial enrollment at FSU.

Reading/Writing Center (RWC)

The Reading/Writing Center, located in Williams 222C, 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 or call 644-6495 for information.

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing websites, developing electronic portfolios, creating blogs, selecting images for visual essays, adding voiceover to presentations, or recording podcasts. Tutors who staff the Digital Studio can help students brainstorm project ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. These tutors have developed expertise in using many programs including the Adobe CreativeCloud, iMovie, Wix, and Weebly, to name a few. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground.

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. For hours and to make an appointment, visit the studio's website.

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 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.

Academic Honor Policy

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "…be honest and truthful and…[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy.)

Americans with Disabilities Act

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) http://www.disabilitycenter.fsu.edu/

Free Tutoring from FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at http://ace.fsu.edu/tutoring or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Liberal Studies for the 21st Century

The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the **Liberal Studies** requirements for English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.

Syllabus Change Policy

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Course Requirements

- Three major writing projects, drafted and polished
- Twelve-fifteen journal entries, depending on the number assigned
- Two individual conferences
- Final ePortfolio (if instructor requires this)

ALL WRITING PROJECS MUST BE TAKEN THROUGH STAGES OF DRAFTING AND REVISION TO EARN A PASSING GRADE IN THIS COURSE.

Final Grades

A	93 – 100	C	73 – 76
A-	90 – 92	C-	70 – 72
B+	87 – 89	D+	67 – 69
B	83 – 86	D	63 – 66
B-	80 – 82	D-	60 – 62
C+	77 – 79	F	0 – 59

College-level Writing Requirement	**To demonstrate college-level writing competency as required by the State of Florida, the student must earn a "C-" or higher in the course, and earn at least a "C-" average on the required writing assignments. If the student does not earn a "C-" average or better on the required writing assignments, 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.**

Electronic 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. An electronic 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 as 15%, and participation as 5%.

OR (Instructors should choose one of the two types of evaluation.)

Project-by-Project Evaluation

Active participation in class discussion, discussion boards, conferences, workshops, and preparedness in class all factor into this section. Drafts will be graded on completeness and potential—not on editing or other mechanical issues. Final drafts 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.

Project 1	= 20%
Project 2	= 35%
Project 3	= 15%
Final Project	= 10%
Journals	= 15%
Participation	= 5%

ALL WRITING PROJECS MUST BE TAKEN THROUGH STAGES OF DRAFTING AND REVISION TO EARN A PASSING GRADE IN THIS COURSE.

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). 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). 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. All journals must be posted on our Canvas Website before the class begins (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. You will be responsible for some photocopying expenses for this class on occasion, in order to share your writing with your peers. I will let you know how many copies of your draft you need to bring prior to each workshop. I require that all drafts and revisions be typed (MLA format, 1-inch margins). You have access to a number of computer labs around campus. 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 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.

Essays and Other Projects

[Instructors: In this section, **please insert the essay/project descriptions that you plan to use for the course**. This is required.]

Tentative Course Schedule

ENC 2135 Fall 2015 Weekly Schedule

Date	Class Agenda	Due Next Class
8/25	Icebreaker Review Syllabus and Est. Class Norms Live Tweeting Sign Up Sheet *By midnight tonight, send me an email verifying that you understand the Civility Clause and that you promise not to violate it.	Blog #1 by 8pm and midnight. Read: "This Isn't What We Did in High School" (pp 91-94 only) and "Responding – Really Responding." On C under Paper 1 Readings. As you read, think about the following questions: What is writing? What is the writing process? Why do we write here? What will writing look like in this class?
8/27	Read "Shitty First Drafts" and discuss Introduce Paper 1 and introduce Genre (Last day to add/drop with adjusted fees) **Suggested Inkwell Activities:** Sofa to 5K (Active Reading); Active Reading: Marking Up the Text and Dialogic Journal End class with Freewrite (Ideas for Paper 1)	Read: Chapter 1: "Rhetorical Situations & Choices" and Chapter 2: "Genres" in *BBG*.
9/1	Continue Genre discussion. Brainstorm Paper 1 ideas and discuss. **Suggested Inkwell Activity**: Genre Scavenger Hunt	**DUE NEXT CLASS**: 500-word SFD of first paper to the Discussion Board before class time. Portfolio Reflection on the workshop due to your portfolio by the end of class. In class, we'll discuss genres, provide one another with feedback, and discuss ways forward with the first paper.
9/3	Peer workshop **Suggested Inkwell Activity**: Play It Again, Sam: Summary vs Analysis	**DUE FOR CONFERENCES**: 1,000-word, double-spaced second draft of first paper in PRINT. Portfolio Reflection on the conference due to your portfolio by the end of the week.
9/8	Conferences (No Class)	

9/10	REMEMBER: this week, you will be attending an individual conference with me; we will not meet on Tuesday or Thursday. Make sure that you know when your conference is and that you are there and on time. Missing a conference counts as TWO absences.	For the conference, you're bringing a 1,000-word, double-spaced, Times New Roman, 12-pt font second draft (that means revised in accordance with the feedback you receive and/or see in class). We'll talk about your draft, and I'll give you a roadmap of where you need to take it from there. After the conference, you will deposit a two hundred-word reflection on the conference (what kinds of feedback you got and how you plan to incorporate it) in your digital portfolio. Read: Jameson "The Ethics of Plagiarism: How Genre Affects the Writers' Use of Source Material" and Carroll's "Backpacks vs. Briefcases" – Think about the elements Carroll mentions in her explanation of the rhetorical situation. Are you analyzing these details in your paper?
9/15	Plagiarism activity **Suggested Inkwell Activity**: Unpacking the Object: Descriptive Details	**DUE NEXT CLASS**: 1,500-word, double-spaced, third draft of Paper 1 to the Discussion Board before class time
9/17	Workshop draft three and end with a portfolio reflection on the workshop, which will be due in your portfolio by the end of class. **Suggested Inkwell Activity:** Comparing Digital Genres: Facebook, Twitter, and Text Messaging	Read: Ch. 7 "Academic Genres" from *BBG*.
9/22	Establish Paper 1 Rubric and discuss expectations and "as is" grades in context of portfolio course.	**DUE BY NEXT CLASS**: Final, 2000-word draft of Paper 1 to SafeAssign (under the Assignments tab on Canvas) by class time. In class, we'll do some reflection, build a rubric that I will use to assess the first assignment, talk about assignment two, and discuss research.

9/24	Library Presentation on Sources.	Read: Ch. 11 "Exploring Topics and Creating a Research Proposal" from *BBG*. **Blog 2 by 8pm and midnight.**
9/29	Introduce Paper 2 and Short Assignment #1.	**DUE NEXT CLASS**: Short Assignment #1.
10/1	Use researched information to revise thesis and purpose. Explain expectations for Assignment #2. **Suggested Inkwell Activity:** Boring Topic Makeover	**DUE NEXT CLASS**: Short Assignment #2.
10/6	Workshop MLA Citations. **Suggested Inkwell Activity**: Citation Remediation	Read: *BBG* Ch.13 "Integrating and Documenting Sources"
10/8	Define and differentiate summarizing, paraphrasing, and direct quotations as well as when to use each strategy in a paper. **Suggested Inkwell Activity:** Deconstructing Source Integration: Using Research/Evidence	**DUE NEXT CLASS**: Short Assignment #3.
10/13	Workshop research summary and color code to identify balance and correct citation method. **Suggested Inkwell Activity**: Sharpening Structure: The Research Essay	**DUE NEXT CLASS**: 500-1,000-word draft of your research paper posted to the Discussion Board before class time. As a class, we'll intensely workshop a few of these drafts. During class, we'll also talk about citation styles and formatting. Reflection due to your portfolio by the end of class.
10/15	Discuss digital formatting and how to choose best format based on affordances of certain forms. DS presentation with Ashley. Brainstorm expectations and conventions of three format options. **Suggested Inkwell Activity**: Audience and Voice Exercise	**DUE NEXT CLASS**: 2,500-word draft of your research paper to the discussion board before class time. Reflection due to portfolio by the end of class.
10/20	Peer review and workshop **Suggested Inkwell Activity:** Looking for Connections Between Ideas	Prepare for conferences. During conference week, **complete Short Assignment #4**.

10/22 10/27	Conferences Round 2 **DUE FOR CONFERENCES**: 2nd Draft of your research paper in print and digital format. Reflection due to your portfolio by the end of the week.	
10/29	Peer workshop Paper #2 in Digital form **Suggested Inkwell Activity:** Balancing Your Voice with Others	**DUE NEXT CLASS: Final Research Paper**. 3000-word, final draft of your research text is due in linked form on the discussion board.
11/3	We'll complete a reflection activity, compose a rubric, and discuss the third assignment.	Read "Understanding Media Industries" and "Understanding Media Studies," both of which are under the Course Library in the Assignment 3 link. These readings will give us a vocabulary with which we can approach "Paper 3."
11/5	Introduce Paper 3, complete meme activity	**DUE Blog 3 by 8pm and midnight**.
11/10	Brainstorm forms for remixing in relation to audience and purpose. **Suggested Inkwell Activity**: Out from Under the Rug: Radical Revision	*BBG* Ch. 10 "Revising and Remixing Your Work."
11/12	Freewrite and discuss effective campaign and ineffective campaign strategies.	Read "Analyzing Visual Rhetoric." Also read the Wikipedia entry on Viral Marketing https://en.wikipedia.org/wiki/Viral_marketing
11/17	Read excerpts of Bitzer's "The Rhetorical Situation" in class. Discuss and freewrite possible exigencies. **Suggested Inkwell Activity**: Genre and Rhetorical Situation - Choosing an Appropriate Genre	**DUE Blog 4 by 8pm and midnight.** Read "SFH Layout and Pages" and "SFH Images and Photos," all of which are under the course library. We'll discuss visual rhetoric, rhetorical design, and audience. Also, make sure to bring anything you've been working on so far: links, sketches, notes, etc. We'll share and provide one another with feedback.
11/19	View Shipka's website and discuss expectations for rhetorical rationale	Read *BBG* Ch. 15 "Assembling a Multigenre Project." **DUE NEXT CLASS**: Short Assignment #1

11/24	In class pitches for project #3 and peer feedback. Step by step plans.	Work on eportfolios. **DUE NEXT CLASS:** Short Assignment #2.
11/26	Thanksgiving Break (No Class)	
12/1	We'll finalize portfolio rubrics and minimum requirements for the different media/genres. Be prepared to share your portfolio in progress. We'll look at some examples, provide some feedback, and talk about expectations. **Suggested Inkwell Activity**: Genre and Reflection Exercise: Using Reflection to Understand Genre	**DUE Blog 5 by 8pm and midnight.** Prepare all components of Project #3 to be presented next class.
12/3	You will share with the rest of the class. At the end of the presentation, ask us one or two specific questions. Then, we'll have 1-2 minutes to provide you with some feedback.	
Mon. 12/7	ePortfolios due by noon today	

Calculating Grades

You are responsible for informing your students of the grading scale, of each assignment's weight, and criteria. You are strongly encouraged to give a tentative overall grade to students at the halfway point of the term. If you're doing portfolio grading, make sure your students know where they stand throughout the semester.

Your students are responsible for asking questions and requesting conferences when they don't understand their grades. You must explain why they received the grade, but you don't have to defend your grades. You should never compare two actual students' work to explain a grade; instead, talk about the criteria for an "A" paper and what more the paper needed in order to earn an "A." If a student becomes angry or agitated during a discussion about grades, end the conversation immediately and arrange to see the student during office hours that week.

Florida State University uses the following scale when calculating grade point averages:

Final Grades

A	93 – 100	C	73 – 76
A-	90 – 92	C-	70 – 72
B+	87 – 89	D+	67 – 69
B	83 – 86	D	63 – 66
B-	80 – 82	D-	60 – 62
C+	77 – 79	F	0 – 59

College-level Writing Requirement	To demonstrate college-level writing competency as required by the State of Florida, the student must earn a "C-" or higher in the course, and earn at least a "C-" average on the required writing assignments. If the student does not earn a "C-" average or better on the required writing assignments, 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.

SAMPLE GRADING RUBRICS

The 'A' Student's writing...

- Demonstrates creative thinking rather than reliance on predictable, formulaic style—goes beyond the scope of the assignment.
- Shows insight: it appears the writer has discovered something through the act of writing.
- Offers analysis: has a clear, controlling idea that is sophisticated in both statement and insight.
- Consistently develops the controlling idea.
- Entices the reader with titles and introductions that make the reader want to keep reading.
- Includes well-chosen examples without stacking them.
- Makes connections between ideas.
- Is expertly organized.
- Uses meticulously crafted sentences.
- Utilizes clear and concise phrasing instead of surplus words and filler.
- Has a strong voice and tone.
- Has very few mechanics or usage errors.

The 'B' Student's writing...

- Shows some creativity and independent thought.
- Writes with a few inconsistent facts or concepts.
- Has a clear, controlling idea.
- Is titled thoughtfully and contains a strong introduction.
- Includes major points with appropriate supporting detail.
- Shows effort to link ideas rather than to stack them.
- Contains well-arranged paragraphs.
- Might have grammatical and/or mechanical problems.
- Might exhibit problematic word choice or syntax errors.
- Lacks the strength and confidence to say scream "Read me!"
- Shows some growth between first and final drafts

The 'C' Student's writing...

- Fulfills the assignment but with little creative and original thought.
- Displays some factual, interpretive, or conceptual inconsistencies.
- Is occasionally off topic.

- Contains a general main idea, but not an insightful one.
- Is titled appropriately, but it may be lackluster.
- May introduce the essay using a formula.
- May cinch the last page with a summary or re-cap.
- Offers shallow analysis.
- Leaves some ideas undeveloped or unsupported.
- Contains weakly unified paragraphs.
- Contains clumsy sentences and imprecise words.
- Has an awkward or stiff paragraph arrangement.
- Uses a bland tone and weak voice.
- Displays major grammatical errors.
- Shows little to no change from the first to final draft

The 'D' Student's writing...

- Does not respond directly to the demands of the assignment.
- Has significantly confusing or inconsistent concepts or interpretations.
- Has a vague controlling idea or is missing it entirely.
- Frequently veers off topic or loses focus.
- Is simplistic and superficial-it summarizes rather than letting the reader inside the subject.
- Is made up of language marred by clichés, colloquialisms, repeated and inexact word choices.
- Contains consistent immobilizing errors that interfere with readability.
- Consists of illogically arranged ideas.
- Shows a disappointing disregard to previous corrections.

The 'F' Student's writing...

- Is plagiarized.
- Is ridiculously undeveloped.
- Is so incoherent that even I can't understand what it is saying.
- Has no focus or topic.
- Has not been revised.

Sample Scoring Guide for Composition-in-Three-Genres Project

Score	Characteristics
A	**Assignment criteria** The project meets and exceeds the criteria for the assignment. All components are present, and the project represents an interesting and logical extension of MA2. **Audience** An audience (or audiences) is clearly defined, and their expectations are taken into account, and met as far as is possible given the constraints of the assignment. The project directs itself toward a real audience outside of the classroom. **Genre** Genres are logical given the topic of MA2 and the audience(s), and good research is evident into the genres. Although the student is not expected to be an expert in any genre, the genre resembles—within reason—other items within the same genre. **Reflection** Reflection shows connections between MA2 and the audience, purpose, and genres chosen for MA3. Describes how genre information was found, and how it shaped rhetorical choices.

	Outlines any problems, and shows how they were overcome. Shows a rich understanding of the rhetorical situation, and makes mature, informed choices based on it.
	Effort The overall effect of the project is that it extends the research undertaken in MA2 into strong, mature advocacy. An audience would benefit from the information. It would know what to do in light of it. It would understand it. It would not resist the arguments because of offensive, immature, or unprofessional elements in the project. The project impresses.
B	**Assignment criteria** The project meets the criteria for the assignment. All components are present, and the project represents a reasonable extension of MA2.
	Audience An audience (or audiences) is identified but may not be clearly defined in some places. Their expectations are mostly taken into account and met as far as is possible given the constraints of the assignment. The project directs itself, for the most part, toward a real audience outside of the classroom.
	Genre Genres are logical given the topic of MA2 and the audience(s), and some research is evident into the genres. Although the student is not expected to be an expert in any genre, the genre resembles—within reason—other items within the same genre. However, the reader senses that more could be done in places.
	Reflection Reflection shows some connections between MA2 and the audience, purpose, and genres chosen for MA3. Describes how genre information was found, and how it shaped rhetorical choices, though it may be somewhat shallow in places. May outlines problems and show how they were overcome. Shows a reasonable understanding of the rhetorical situation, and makes reasonable choices based on it.
	Effort A good effort is evident. Overall, the project does not appear to have been conceived backwards—with an eye toward obvious, easy genres, instead of a good response to a rhetorical situation.
C	**Assignment criteria** Attention to assignment criteria is spotty. It is somewhat short, or relies too much on templates and generalizations, and/or seems mostly cut and pasted from MA2.
	Audience Audience may be nebulous or not defined, and expectations are not really taken into account. The project probably would not work well outside of a college classroom.
	Genre Some genres may not logically follow from the topic of MA2 and the audience(s), and/or not

	enough research is evident into the genres. The genre does not really resemble other items within the same genre. The result is not very convincing.
	Reflection Reflection may be somewhat surface and dismissive. Perhaps terms are used, but without much insight. There may be flashes of insight, but overall the composer/writer does not seem to have had a clear idea about what he/she was trying to do.
	Effort To a large degree, the project appears to have been conceived backwards—with an eye toward obvious, easy genres, instead of a good response to a rhetorical situation.
D and below	**Assignment criteria** The project ignores the criteria for the assignment. It is missing elements or obviously plagiarized.
	Audience No audience is defined. The project is not directed towards anyone but the teacher.
	Genre Genres are missing, or not researched. They do not resemble other items within the genre. An audience would probably not be convinced.
	Reflection Reflection is surface, dismissive, or missing altogether. Little seems to have been learned.
	Effort The project was obviously conceived backwards—with an eye toward obvious, easy genres, instead of a good response to a rhetorical situation.

Sample Scoring Guide for Research Project

Score	Characteristics
A	**Assignment criteria** The essay meets and exceeds the criteria for the assignment. It is the right length, uses the right kinds of sources, and asks and answers the right kind of question.
	Making meaning from sources The essay, in addition to finding reliable sources, uses them intelligently. This includes unpacking quotes, paraphrasing, and summarizing in fair and smart ways. Does not over quote. The voice of the author is present, evaluating, critiquing, affirming, or contextualizing the source. The source voices and author voice work together to make meaning.

	Focus, logic, and arrangement The essay stays on task; it works toward answering a defined research question. The rhetorical moves demonstrate logic (logos); they make sense and move the reader toward understanding and hopefully agreement instead of confusion. The essay is in an order that makes sense. Transitions are present and effectively used.
	Formatting The essay builds ethos by making good use of MLA format. Sources are cited correctly, a well-constructed works cited page is present, and overall, the essay builds such confidence in the reader that citations fade into the background.
	Interest, quality, and effort There appears to be some kind of personal investment for the author, which builds reader interest and adds an element of ethos (and possibly pathos). The essay is mostly free of grammar and spelling errors; if they are present, they are minor and quickly forgotten. The author has clearly shown a great deal of effort, as evidenced in revision of previous drafts.
B	**Assignment criteria** The essay mostly meets the criteria for the assignment. It might be a little short or missing a source. However, it asks and answers the right kind of question.
	Making meaning from sources The essay might be a source short or might have one or two sources that are unreliable or somewhat off-topic. It mostly uses them intelligently, though it might over quote, or allow sources or own voice to dominate a little too much. However, the voice of the author is present to some degree, evaluating, critiquing, affirming, or contextualizing the source. The source voices and author voice work together, for the most part, to make meaning.
	Focus, logic, and arrangement The essay might branch a little; it runs the risk of casting a net too broad and saying too little. Some rhetorical moves demonstrate logic (logos); they mostly make sense and move the reader toward understanding and hopefully agreement instead of confusion. The essay is mostly in an order that makes sense. Transitions are mostly present and effectively used.
	Formatting The essay builds ethos by making pretty good use of MLA format. Most sources are cited correctly, and a well-constructed works cited page is present. However, there may be a few errors that draw attention to themselves.
	Interest, quality, and effort There may be some kind of personal investment for the author, but it's unclear or not persuasive. The essay might have grammar and spelling errors that draw attention to themselves. Some evidence of revision of previous drafts, but not a lot of evolution of thought is obvious.
C	**Assignment criteria** The essay mostly ignores the criteria for the assignment. It is much too short or missing more than one source. It is persuasive instead of investigative. It misses the point.

	Making meaning from sources The essay struggles to find sources and use them intelligently. One voice dominates: the essay over quotes or extemporizes too much. Not much meaning is made; there are a lot of generalizations. Reader does not learn much, and it does not appear that the author has learned much either.
	Focus, logic, and arrangement The essay branches a lot; it generalizes in order to avoid digging into sources and prefers to make broad claims instead of seeking to understand something specific. Rhetorical moves are confusing and tend to occlude understanding or agreement. The reader might resist the essay.
	Formatting Little attention is paid to MLA format. Many sources are cited incorrectly, and the works cited page has problems. Errors probably draw attention to themselves and threaten author ethos.
	Interest, quality, and effort There appears to be little to no personal investment for the author, which hurts reader interest and damages ethos (and possibly pathos). Grammar and spelling errors might also hurt ethos. Drafts may be missing, and little to no revision is evident.
D and below	**Assignment criteria** The essay ignores the criteria for the assignment. It is radically short or apparently plagiarized.
	Making meaning from sources The essay struggles to find sources and use them intelligently. One voice dominates: the essay over quotes or extemporizes too much. Not much meaning is made; there are a lot of generalizations. Reader does not learn much, and it does not appear that the author has learned much either.
	Focus, logic, and arrangement The essay branches a lot; it generalizes in order to avoid digging into sources and prefers to make broad claims instead of seeking to understand something specific. Rhetorical moves are confusing and tend to occlude understanding or agreement. The reader might resist the essay.
	Formatting Formatting is almost entirely missing.
	Interest, quality, and effort There appears to be little to no personal investment for the author, which hurts reader interest and damages ethos (and possibly pathos). Pervasive grammar and spelling errors. Drafts may be missing, and little to no revision is evident.

Grade Guideline Descriptions

The following descriptions may provide a guideline for evaluating student writing. However, apply these descriptions while keeping in mind a level of expectation for a first-time college writer:

A = The introduction explodes like a bomb. An “A” paper may complicate the text, experience, or issue at hand and may try to resolve the resulting complication. The paper is relatively free of mechanical errors, which are slight. There is excellent detail, sophisticated and in-depth analysis, and a tight focus. Outside sources, if not required, may have been used (where applicable) but not overused. The paper flows. The conclusion does a good job of tying up the paper and perhaps pointing in a new direction but does not merely restate or bring up new issues. The writer enlightens me about something or offers me a perspective I had not thought about before reading the paper. I am impressed.

B = The assignment is fulfilled. Good detail, good analysis, relevant examples. The paper is fairly focused and seems strong. There are some errors, but they are relatively minor things such as misuse of possessives. The paper has a sense of structure but does not demonstrate superior organization. There is a good level of detail but there could be more. Analysis is evident but not thorough enough. The paper offers some insights but leaves a reader wanting a bit more.

C = The paper minimally fulfills the assignment. There is little detail, little analysis, and few to no examples. Significant portions of the paper seem to be filler, but the filler is related to the paper; it may be, for example, information that is common knowledge. The transitional sentences are weak or nonexistent. There is a conclusion, but it does little more than restate the issue or rework the introduction. The paper seems too broad and brings in meaningless examples. A high “C” paper may have fair to good use of examples but might not expound upon the significance of those examples.

D = This paper does not adequately fulfill the assignment. It is lacking any detail and offers no analysis. The paper is too short (25% or more of the essay is missing), and there are serious errors. The reflection and/or analysis is superficial at best. There is no coherence and no insights offered to the reader.

F = There is no paper. The paper is half of the required length. Mechanical errors interfere to such a degree that I cannot tell what the writer is saying. The paper is blatantly plagiarized.

Using *Our Own Words*

Our Own Words: A Student’s Guide to College Writing is a collection of essays selected from McCrimmon Award entries. *OOW* is maintained online and is arranged according to academic year beginning with the 1998-1999 edition. A variety of genres are represented and many of the essays include multiple drafts, demonstrating the process-based writing taught in College Composition Courses. This is an excellent place for students to view writing done for the same classes in which they are currently enrolled and to gain an overview of the expectations and experiences in ENC 1101 and ENC 2135. The essays are also good resources for showing the importance of drafting and engaging students with classroom activities, demonstrating important writing concepts such as imagery and dialogue. Exercises to complement the essays in *OOW* can be found in *The Inkwell*.

Using the Inkwell

The Inkwell is a resource for College Composition teachers at Florida State University. All the exercises and assignments have been submitted by CC TAs and Instructors who have used them in their College Composition classrooms. Some TAs frequently surf *The Inkwell* for daily

writing exercises and activities. Others use *The Inkwell* to brainstorm ideas toward their own writing exercises and activities. We've grouped the exercises under topic headings. The current version of *The Inkwell* was updated by the CC Committee. We are always looking to expand *The Inkwell*. So, if you've got an activity, assignment or exercise that you feel would make a good addition, please suggest it to one of the CC Assistants, Katelyn Stark or Mandy Brooks.

Part III: TEACHING ENC 1101

The approach to teaching ENC 1101 at Florida State is based on "strands"—sequences of readings and compositions—that give a section of the course thematic unity and increase its pedagogical impact. This portion of the *Teachers' Guide* presents several model strands. Developed by experienced writing teachers over many semesters of practice, the strands draw on insights from modern composition theories and make use of the required textbook. For supplemental strand resources (like grading tools, access to weekly readings, etc., please visit the ENC1101 section of the College Composition site).

Strand I: Writing and Rhetorical Situations

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This section of 1101 will have students focus on rhetorical situations that will introduce them to college- level writing and emphasizes rhetorical strategies, such as audience, genre, and message. As we develop key terms, processes, and genres together as a class, students will be able to complete the following: 1) Write and recursively revise their own theory of writing; 2) Produce messages for (at least) two different audiences across three genres (this project will focus on a topic of their choice); 3) Design an e-Portfolio that is multi-functional (this portfolio should serve not as an ENC 1101 showcase but as an incoming college-student professional profile); 4) Write a course reflection that incorporates their revised theory of writing.

Description of Major Assignments

Writing Project One: Recursive Theory of Writing, at least 1,500 words

This essay will be ongoing throughout the course, though there is a specific due date (graded for credit) on the class schedule. This essay will have you investigate what you think writing is, what you think writing does, and who you believe you are as a writer.

Writing Project Two: Multiple Genre Project 2,000 words

This project will have you explore how a single topic can be presented to multiple audiences across multiple genres. As the speaker, you will have to adapt your message to fit the specific audiences you're trying to reach.

Writing Project Three: ePortfolio 1,500 words

ePortfolios are quickly becoming the new professional profiles. Understanding how to create, develop, and design a portfolio that functions appropriately for multiple rhetorical situations will benefit you throughout your college career and beyond. This project requires that you have a rhetorical awareness of yourself as a speaker and composer and will introduce you to new digital mediums. You will also write a 500-word Designer Statement that explains your composing choices.

- **Accompanied by Final Course Reflection 1,000 words**
  You will articulate to your audience how you learned our Learning Achievements, which will be developed by our classroom community, by using examples of your own work and specifics of which activities, projects, and lessons contributed to this learning. You will also project how this learning will be used, changed, or adapted after you leave this class. How does composing fit into your major or job goals? How

does your knowledge of audience and rhetoric influence how you will compose in the future?

BiWeekly Critical Reflections (2,000 words)

Every other week, you will write a formal critical reflection. These writing assignments (350 words each) will help you build a metacognitive understanding of writing and yourself as a writer. Each journal and reflection will have a prompt for you to follow and should be uploaded to the Canvas website by the specified date.

Grading/Evaluation

Evaluation of work in this course is based not only on the products of your composing but also on the processes in which you engage. Your work will receive detailed responses in the form of descriptive comments on drafts, suggestions to guide revision work, individual conferences focused on particular aspects of composing, opportunities to collaboratively generate ideas and receive feedback in class, and extensive evaluative responses on final submissions. Active participation in class discussion, journals, conferences, workshops, and preparedness for class all factor into the final course grade and will be an integral part of the work for each of the four major assignments. Your grade for the course will be based on 500 possible points. See the breakdown below

Recursive Theory of Writing:	100
Three Genres Project:	100
ePortfolio:	100
Course Reflection:	100
Journals / Weekly Reflections:	100
Total Points:	500

Note to Instructors: Remember that while there are 15 weeks of classes in each semester, fall semester includes close to a full week for Thanksgiving break, and spring semester includes a full week for spring break. If you count these weeks in your course calendar, you will have a total of 16 weeks.

Example of Week-by-Week Calendar to Give to Students at the Beginning of Each Writing Project can be found on the CC Website

Strand II: Exploring Media and Developing Writerly Identities

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview:

This strand of ENC 1101 is designed to help students develop their writerly identities and explore composing in a variety of media. To facilitate these goals, this course is comprised of three main projects that culminate in a final electronic portfolio. Each of these projects will help students to define and articulate their goals for writing, outline how they will achieve those goals, and practice applying those goals to their writing. Because this course focuses on students' identities and goals, one of the functions of this course is to familiarize them with metacognition and reflection, two strategies that will help students to think critically about their own writing processes and the ways in which their self-perceptions might influence their writing. Finally, this course works toward the outcomes of ENC 2135 by inviting students to practice composing in multiple media and genres.

Description of Major Assignments:

Writing Project One: Who Are You as a Composer? 1,500 words

This project asks you to work from three different artifacts as a way of reflecting on your identity as a composer. Artifacts refer to compositions that you have created. You might choose to include written text, though your artifacts might also be other kinds of composing. For instance, you might choose to include photographs, illustrations, websites, music, etc. The artifacts you choose should represent your composing across three different contexts: academic, professional, and personal. Your first artifact should be chosen from an academic context, that is, created for school in some capacity. The second artifact should be something that you composed for a professional context-- perhaps for a job, an internship, or volunteer work. The third artifact should be something you have composed in a personal context, meaning not for school or work. For example, if I were completing this project, I might choose the final paper I wrote for my Rhetorical Theory class, a welcome video I composed when I was teaching online, and a book cover I designed for one of my husband's short stories.

Once you've selected your artifacts, you will work through a series of steps. First, you will write a 300- word response for each artifact that addresses the following questions:
- What is the artifact
- Why did you select this artifact?
- What does this artifact say about you as a composer? About your composing process?

Then, you will write a 600-word reflection that speaks across all three artifacts. This is a moment for synthesis and should not be a rehashing of your three separate responses for each artifact. You might start by thinking about similarities and differences among the three artifacts, but then begin to consider them collectively as a whole body of work. In looking at these three artifacts side-by-side, what is your understanding of composition? How does your composing process shift or stay the same across the three different contexts: personal, professional, and academic? What do the artifacts say about you collectively as a composer? Based on these three artifacts, how would you describe your identity as a writer/composer? What do you still want to know about composing?

To make this assignment more manageable, you will submit the assignment in stages:
- Draft 1.1 - Academic artifact and 300-word response
- Draft 1.2 - Professional artifact and 300-word response
- Draft 1.3 - Personal artifact and 300-word response
- Draft 2 - Reflection (600 words)
- Draft 3 - All components polished and added to your e-Portfolio

Drafts 1-2 will be submitted through the Canvas assignment portal. Your responses and reflections should be submitted as Word documents. Depending on the artifacts you have selected you might either embed your artifacts in your responses or include them as separate links or attached files. Draft 3 will be submitted as a link to your in progress e-Portfolio.

If you do not know whether a certain artifact should be classified as personal, professional, or academic, please meet with me or email me for clarification. Although this assignment asks you to separate these various contexts, I realize the boundaries might not be as discrete and clearly demarcated as this assignment suggests.

Writing Project Two: Who Do You Want to Be as a Composer? 2,000 words

Imagine yourself 5-10 years from now. Where do you see yourself? What do you see yourself doing? Is writing involved? Chances are, even if you don't see academic writing in your future, you will be doing some kind of composing either for personal or professional purposes. This assignment asks you to anticipate what kinds of composing you might engage with outside of this class—either in other classes, your major, your future profession, or your personal life. Once you've identified your goals, you will select a person to interview who embodies your composing goals, that is, someone who already engages with the types of compositions and composing skills that you have identified as your goals. For instance, if you are interested in becoming a nurse, you might interview someone who is a RN to get a sense for what they compose, what skills are needed for those types of composing, how they learned those skills, etc. This interview will be the foundation for your project. You will decide on what questions to ask your interviewee and, based on their responses, generate either a profile-style or a Q&A-style article that informs an audience of what composition means to your interviewee and how they compose.

After you have composed your article, you will write a 600-word reflection that works to connect what you learned from your interview to your own goals for composition. You might consider the following questions to guide your response:

- Did the interview responses challenge or confirm your understanding of composing in that area? How so?
- What do you want to learn more about?
- What would you like to improve about your own composing practices?
- How will improving those areas help you to reach your goals outside of this classroom?
- How will you use what you've learned inside the classroom to better inform your composing practices beyond the university?
- How do you get from where you are as a composer to where you want to be? What are your next steps?

Like Project 1, this project will be composed as a series of stages:

- Draft 1 - Interview questions: You should have at least ten included in your interview script, but keep in mind that some questions might be more generative than others. For that reason, it might be in your best interest to prepare a few extra questions and be ready to use them if needed.
- Draft 2.1 - Interview write up as either a profile-style or Q&A-style article (1200 words)
- Draft 2.2 - Reflection (600 words)
- Draft 3 - Interview and reflection polished and added to your e-Portfolio.

Drafts 1-2 will be submitted through the Canvas assignment portal. Your interview questions should be submitted as a Word document. Your interview-based article should be submitted as a Word document or a PDF. Draft 3 will be submitted as a link to your in-progress e-Portfolio.

Writing Project Three: How Do You Enact Your Composing Goals? 1,500 words
Now that you have articulated your identity as a composer and identified your goals for composing, it's time to put them into practice. You might begin by thinking in terms of genre. What genre--that is-- a way of communicating a message to a specific audience, with a specific purpose, within a specific context-- makes sense for the kinds of composing that you will do in the future?

To begin this project, you should select a genre of composing that you either anticipate using in your future (in a personal, professional, or academic context). First, identify what the genre is that you have chosen. Then, consider the following questions:
- What kind of content is appropriate for your genre?
- Who is the audience for your genre?
- What is your purpose for communicating with that audience?
- How might you use rhetorical appeals (ethos, pathos, logos) to connect with your audience?
- What are the elements, or conventions, of the genre? In other words, what features make that genre recognizable?

For instance, say I am interested in becoming a blogger. I might choose to create and manage a blog for this assignment. It would be up to me to decide what content to include for my blog posts-- do I want to write about fashion, technology, gaming, movies? Then, I need to determine who my target audience might be. If I'm writing about gaming, chances are my audience will be fellow gamers (but even then, there are subgroups here!). From there, I might consider my purpose: Am I reviewing games? Generating hype? Seeking out players to join me in coop mode? Depending on my purpose, I might need to use emotional appeals, logical appeals, appeals to my credibility, or some combination of the three in order to be most effective. As I begin to create my blog, it's important that I consider what blogs typically look like: How will I design my blog to look modern and legitimate? Should I include links, hashtags, images, or videos? How do I balance original content with reblogs? Because of the nature of this assignment, it is more difficult to define specific parameters that apply to each of you. Instead, I will ask you to first write a 200-300 word proposal that will serve as your Project Thinking Text (this will serve as the first draft). In this text, you will explain what it is that you propose to do for this project, how you intend to go about doing it, what challenges you anticipate, and why you have chosen this route.

Once your project has been approved, you will work to compose this project according to the scope, purpose, and goals you outlined in your proposal. You will assume responsibility for attending to the genre you will compose, the processes that will be employed to generate that genre, determining what resources, materials, and technologies you will need, and the conditions in which your final project will be received. Because you are each determining the nature and goals of your projects, this project requires a reflective component to assist with assessment. In addition to your project, you will write a 600-word Composer's Statement that accounts for the specific goals you aimed to achieve with your

work and then specifically addresses how the choices you made while composing have contributed to the realization of your goals.

This project also requires that you incorporate at least three sources into your writing using MLA formatting and citation style. These sources might inform your knowledge of how to compose in your chosen genre. If you've never composed a blog before, it would probably be helpful to do some research on best practices for creating a blog. Depending on the genre, you might also use your source material for content knowledge, that is, what you are composing your genre about. These do not have to be scholarly sources. For instance, they could be anything from game reviews, official statements from game developers, game play videos on YouTube, etc. You may include your sources in either the genre you are composing or in the Composer's Statement.

Like Projects 1 and 2, this project will be composed as a series of stages:
- Draft 1 - Project Thinking Text (200-300 words)
- Draft 2.1 - Rough draft of your genre (Word count negotiable)
- Draft 2.2 – Rough draft of your Composer's Statement (600 words)
- Draft 3 - Your polished genre and Composer's Statement

Drafts 1-2 will be submitted through the Canvas assignment portal. Your Project Thinking Text should be submitted as a Word document. Depending on the genre you have selected, you might submit a link or an attached file (refer to the table above for acceptable file types). Draft 3 will be submitted as a link to your in-progress e-Portfolio.

Project 4: Final e-Portfolio
An electronic portfolio is typically a compilation model that showcases your (best) work created through collecting, selecting, and reflecting that is completed at the end of a given period of time-- a unit, a course, a program, even a degree. In this class, you will create an electronic portfolio that houses the revised versions of each of your three major projects as well as other artifacts from the course. In other words, the e-Portfolio is the culmination of your work for this class. Although you will be adding the third drafts of each of your projects to your e-Portfolio throughout the course, you are expected to revise, edit, and polish those drafts based on the feedback you have received for the final portfolio submission.

Included in your portfolio are your
- Revised, edited, and polished versions of each of your three projects
- Two journals chosen by you
- A final reflection (min. 1000 words) that addresses 3 of the 5 following questions:
    - What did you learn in this class, what was the most valuable, and why?
    - What, if anything, could you take from this class and apply to other, future contexts?
    - Have your ideas about writing changed since the beginning of the semester? How so?
    - Of your projects, which is the best and which is the worst and why?
    - If you had another week to revise, what would you do with any one of your projects and why?

Journals, Responses, and Writing Exercises

Journals for this strand serve both a creative, pre-writing/revising purpose, and a more analytical, critical purpose. Canvas journals provide a space in which students can submit invention and pre- writing preparation for their own original writing, as well as a space in which to analyze readings. These words do not count toward the 6,000 polished word count for the course.

Grading/Evaluation

QQCs 10%
Journals 5%
Project 1 20%
Project 2 20%
Project 3 20%
Final Portfolio 25%

Note to Instructors: Remember that while there are 15 weeks of classes in each semester, fall semester includes close to a full week for Thanksgiving break, and spring semester includes a full week for spring break. If you count these weeks in your course calendar, you will have a total of 16 weeks.

Course Calendar Overview (Does not include a week for Thanksgiving break/spring break)

In addition to the course calendar overview that follows, you will need to provide students with detailed class-by-class calendars for each of the three major writing projects. See the class-by- class calendars included with Strand I for an example or view a sample detailed calendar for this strand on the CC website.

Introductions and Writing Project #1—Weeks 1-4

Weeks 1-4: Reading and drafting for Writing Project #1

Week 5: Individual conferences to review Draft 3 of Writing Project #1

Writing Project #2—Weeks 6-8

Reading and drafting for Writing Project #2

Writing Project #3—Weeks 9-12

Weeks 9-11: Reading and drafting for Writing Project #3

Week 12: Individual conferences to review Draft 3 of Writing Project #3

Final Project and Electronic Portfolio--Weeks 13-14

Week 13: Work on final project

Week 14: Finish up final project and work on ePortfolios

Wrapping Up--Week 15

Share ePortfolios with class and complete course evaluations. Electronic portfolios due to instructor by the last day of classes (not to be confused with the last day of Final Exam Week).

Strand III: Self and Place: Exploring Composition

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This strand of ENC 1101 has students explore their experiences with composition, their interests, and their local contexts. Students will write and revise three different essays, each one relating to place and the compositions that circulate within them. Project 1 asks students to explore and articulate how they got to FSU and ENC 1101, working in small scenes, snippets, and descriptions, using detail to show how these pieces come together to tell something important about yourself and how you ended up here.

Project 2 has students analyze a community on or around campus, map out the activities surrounding the group through the compositions that they use and circulate, and then to discuss why it is important to them and to campus. Project 3 has students identify a gap or a need in their community from Project 2, and to create a composition that fits within that community. Students then assemble the projects into an e-Portfolio that works to coherently show their development as students and community members.

Description of Major Assignments

Writing Project One: How Did you Get Here? 1,500 words

In this assignment, you will be mapping and tracing the roots of how you got here, to Florida State, during the summer session, in ENC 1101. I want you to think broadly about the things that you have brought with you: writing habits, daily habits, friends, favorite TV shows, games, social media, pictures, books, memories, and things. This is a narrative piece, and it asks you to think closely about who you are, where you came from, and how you got here. You will work with small scenes, snippets, and descriptions, working to show using detail how these pieces come together to tell something important about yourself and how you ended up here.

Writing Project Two: What Is a Network? 1,500 words

This is an analysis piece. It will ask you to look at some aspect of Florida State or Tallahassee: be it a social group, academic department, support group, Greek life, Gaines Street, yoga, the Rez, a religious community, or some other social entity, and to analyze what it is. You will select what it is that you are interested in, and through your analysis, discuss how it intersects with an important aspect of FSU or Tallahassee. There are two parts to this assignment. The first is to map out the activities surrounding the group through the compositions that they use and circulate. This may require some (basic) research.

What is the network of relationships associated with the text? Second, to take this map and analyze why it is important to life here in Tallahassee and/or at Florida State. This analysis should account for what goes on with the people, texts, compositions, and artifacts that are important to the social activity. The analysis should demonstrate how the composition actively engages with people and places, and supports that analysis through careful evidence.

Writing Project Three: How Are Compositions Assembled? 1,500 words

The third project asks you to build on the first two, and assemble a new composition that says something about you, and says something about the network that you analyzed. Instead of looking at how the community is connected to place through the compositions, you are to identify a gap or a need, and to create a composition that fits within that community. This could take a variety of forms, but it will take what you learned from your analysis and apply it to your new composition. There are a few requirements for this assignment: first, that it engages with

the community from project 2; second, that it is multimodal; and third, that it incorporates some research

Final Project: ePortfolio 1500 words
Throughout the semester you will be tasked with collecting your writing, selecting compositions, and reflecting upon them. Additionally, the ePortfolio will serve as a place to highlight and connect your best, polished, and revised work. Final drafts of the three major projects, along with other assignments, will be included in the portfolio. While the portfolio does serve as way for you to share and gather your work, it also functions as a document of its own, telling a story about who you are as a composer, student, and individual. Thus, the portfolio will include introductory and reflective texts, images, and other components that mark it as a cohesive document.

Journals, Responses, and Writing Exercises

Writer's Journal: To assist you throughout the semester, we will be keeping Writer's Journals. These can take a variety of forms, from a public blog to a more private location. This will be a space to write, invent, work through ideas, respond to readings, and other things. We will often use the contents of the journal as the basis for classroom activities and discussion, so be willing to share selected contents with others. Think of it as a place to start working with the content of the class. I will also ask to see the journal at a few points throughout the semesters, to give you credit for work done, and to respond to your invention work and ideas.

Writer's Workshops: The content of this class is your writing. We will spend a great deal of this class working with, on, through, around, and in each others writing. Students will take all major assignments through a series of revision workshops. Each workshop is required for students to successfully complete the assignment at hand. Since this course is assessed on a portfolio model, revision is vital to the course.

Exploratories: Two times this semester we will engage in collaborative activities where you will investigate, deeply, some aspect of the class. These will explore some of the theoretical "how" and "why" questions that structure this course. They will be ways to articulate some of the knowledge about writing that you are developing. The first will work with the writing process, and specifically the role that responding, workshopping, and revision play in the production of compositions. The second will examine the role of assemblage in composing, and how thinking about compositions as remixes and/or assemblages helps us see the social nature of composition.

Grading/Evaluation

ePortfolio: 60%
Journals: 10%
Exploratories: 10%
Workshops, In-Class Writing, Drafts, Presentations: 15%
Participation: 5%

*Please keep in mind that Participation needs to be something that you can concretely evaluate without marginalizing students who might not feel completely comfortable talking during class.

Note to Instructors: Remember that while there are 15 weeks of classes in each semester, fall semester includes close to a full week for Thanksgiving break, and spring semester includes a full week for spring break. If you count these weeks in your course calendar, you will have a total of 16 weeks.

Course Calendar Overview (Does not include a week for Thanksgiving break/spring break)

In addition to the course calendar overview that follows, you will need to provide students with detailed class-by-class calendars for each of the three major writing projects. See the class-by- class calendars included with Strand I for an example or view a sample detailed calendar for this strand on the CC website.

Introductions and Writing Project #1—Weeks 1-4

Weeks 1-4: Reading and drafting for Writing Project #1

Week 5: Individual conferences to review Draft 3 of Writing Project #1

Writing Project #2—Weeks 6-8

Reading and drafting for Writing Project #2

Writing Project #3—Weeks 9-12

Weeks 9-11: Reading and drafting for Writing Project #3

Week 12: Individual conferences to review Draft 3 of Writing Project #3

Final Project and Electronic Portfolio--Weeks 13-14

Week 13: Work on final project

Week 14: Finish up final project and work on ePortfolios

Wrapping Up--Week 15

Share ePortfolios with class and complete course evaluations. Electronic portfolios due to instructor by the last day of classes (not to be confused with the last day of Final Exam Week).

Strand IV: Expression through Narrative, Analysis, & Argument

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview

This course aims to help students improve their writing skills in all areas: discovering what they have to say, organizing their thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. Students will write and revise three papers, devise their own purposes and structures for those papers, work directly with the audience of their peers to practice critical reading and response, and learn many new writing techniques. In this course, instructors challenge each student to question, interact with, and analyze the major issues that are pervasive in our society through a multiplicity of written genres. The written word is sort of a super power—let's use it for good! By the end of this course, students should not only have thought about and written on a variety of important issues but also should have a deep understanding of the ways in which they can use writing across genres to critically engage an audience on these topics.

Description of Major Assignments

Writing Project One: A Story From Your Life, in Vignettes, 1,800 polished words
This essay asks you to focus on a single experience or set of experiences in your life. By focusing on one event or one group of related events, you can begin to acclimate yourself to examining your life through writing. You will use in-class exercises and examples of essays written in vignettes as a model. This is a creative non-fiction assignment, a story told in several parts (minimum of 3 vignettes, maximum of 7), which should range from different perspectives and locations or points in time. You may incorporate various individuals, using descriptive or poetic language, dialogue, imagery, etc.

Writing Project Two: An Analysis of Popular Media: A Personal Essay 1,800 polished words This essay asks you to engage in a critical analysis of an artifact or genre that has played an important role in your life. These might include particular categories of music, books, magazines, comics, social networking, TV shows, movies, songs, videos, stand-up comedy, talk shows, podcasts, pages of social media platforms, etc. A successful essay will blend the analytical with the personal. You should be critical about how this specific genre or artifact has affected you, as well as what your choice may reveal about you as an individual. You should share with your reader why and how this genre or artifact is significant to you.

Writing Project Three: The Persuasive Essay 2,400 polished words
The third paper will be a persuasive essay, consisting of a strong thesis backed up by research about an event you feel strongly about. A persuasive essay is an essay used to convince a reader about a particular idea or focus, usually one that you believe in. Your persuasive essay could be based on anything* about which you have an opinion. The persuasive essay is a skill everyone should know.

Persuasive writing, also known as the argument essay, utilizes logic and reason to show that one idea is more legitimate than another idea. It attempts to persuade a reader to adopt a certain point of view or to take a particular action. The argument must always use sound reasoning and solid evidence by stating facts, giving logical reasons, using examples, and quoting experts.

In contrast to the first two papers, the early drafts of this paper are prescribed in form and include an outline. I structure the assignment this way to organize your thinking in the early stages so that your revisions are focused on refining your argument. I don't believe in busy work and the smaller pieces will fit into a larger whole. *It is highly advised that you avoid extremely common or stale topics such but not limited to: lowering the drinking age, legalizing marijuana, paying student athletes, etc. We will generate a list of such topics in class.

Journals, Responses, and Writing Exercises

In Class Writing: Please bring a mode for writing to class every day. You will be expected to write and participate in class every day. If you are unprepared to work in class, you may be considered absent for the day.

Discussion Board: Discussion board posts usually deal with a reading assignment or class discussion and are posted on our Canvas Website (we'll cover how to do this in class). Discussion posts 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 posts in class, so be sure to write things you are comfortable discussing with others. The posts are an all-or-nothing grade—they must fulfill all the requirements or they will not be counted.

Participation: This is a discussion-based course—not a lecture. I expect you to participate in all class activities and discussions. Come with something to say. If you feel writing is not your strong suit, participation is a great opportunity to get a higher grade in this course. I want to hear from everyone, so if you don't like talking in class, this might not be the right section for you. That said, extroverts are encouraged to be mindful to make space in discussions for other voices, and introverts are encouraged to challenge themselves to speak at least once during each class.

Presentations: Throughout the semester, each student will be paired and assigned to lead the discussion of the required readings. You will make a PowerPoint or Prezi that includes a summary of the text's essential topics, which must include at least one slide with analysis of content (why is this topic important? How did this text force you to think critically or "outside the box" about the subject/topic at hand? Why is it important or relevant now?) and another for analysis of craft (acknowledge what voice/person the piece is written in, what tense, and maybe include a bit about structure, chronology, word choice, metaphors, similes, character development, setting, humor, tone). You may also provide information about the author. You may include pictures, videos, or web links about the topic at hand. Feel free to highlight your favorite parts, lines, or quotes and tell us why you think they helped make a successful piece of writing. You may wish to bring in secondary materials, such as a handout, though this is not a requirement. Your presentation must include 3 to 5 discussion questions to ask your peers about the reading to get class discussion going. Your preparedness and thoughtfulness on this assignment counts.

Grading/Evaluation

Please keep in mind that participation needs to be something that you can concretely evaluate without marginalizing students that might not feel completely comfortable talking during class. Activities like in- class writing, commenting during workshops, posting responses on Canvas, etc. are generally good places to consider when establishing what constitutes participation.

Project-by-Project Grading
Essay One: 20%
Essay Two: 20%
Essay Three: 20%
Assignments: 25%
*Participation: 5%

Note to Instructors: Remember that while there are 15 weeks of classes in each semester, fall semester includes close to a full week for Thanksgiving break, and spring semester includes a full week for spring break. If you count these weeks in your course calendar, you will have a total of 16 weeks.

Course Calendar Overview (Does not include a week for Thanksgiving break/spring break)

In addition to the course calendar overview that follows, you will need to provide students with detailed class-by-class calendars for each of the three major writing projects. See the class-by- class calendars included with Strand I for an example or view a sample detailed calendar for this strand on the CC website.

Introductions and Writing Project #1—Weeks 1-4
--Weeks 1-4: Reading and drafting for Writing Project #1
--Week 5: Individual conferences to review Draft 3 of Writing Project #1

Writing Project #2—Weeks 6-8
--Reading and drafting for Writing Project #2

Writing Project #3—Weeks 9-12
--Weeks 9-11: Reading and drafting for Writing Project #3
--Week 12: Individual conferences to review Draft 3 of Writing Project #3

Final Project and Electronic Portfolio--Weeks 13-14
--Week 13: Work on final project
--Week 14: Finish up final project and work on ePortfolios

Wrapping Up--Week 15
Final reflections and course wrap up.

Strand V: A Personal Discovery Approach to Teaching ENC 1101

Overview

The overall purpose of this strand is to give students an opportunity to explore and write about their personal experiences, ideas, and values in the first two compositions, and then begin moving towards including outside sources in their writing with the third composition. They will also complete either a radical revision multimedia final project or an artist's book that allows them to explore their identity through a combination of words and images.

Students will begin the semester writing about what they know and will explore their experiences, ideas, and values through writing. This strand encourages students to examine what they think and why they think as they do. By writing about their own interests, experiences, and identities, students have an opportunity to write with authority; with the confidence this builds, students should become more willing to explore what they think and feel about themselves and the world around them and should likewise be more willing to take greater risks with their writing. By the time the last third of the semester arrives, students should be ready to move beyond writing about themselves and ready to incorporate outside sources into their third compositions.

Description of Major Assignments

Writing Project #1: Snapshots (1500 words) + Process Memo/Reflection (300 words)
For this paper you will choose a series of memories to write about in detail. As the title suggests, each memory will be a "snapshot" of a moment in your life, a picture described in vivid detail. These moments should be ones that you think are important and unique to your life. Choose them carefully and reflect on why they stick out in your mind. Try to come up with memories that other people likely wouldn't write about (e.g. high school graduation, getting your first pet or car, getting into FSU, etc.) so that they feel uniquely yours. Also, make sure your snapshot stays in one moment of time, just like a photograph must. You can describe past and future events within your snapshot, but they must be in relationship to the present moment you've chosen to capture.

Consider these snapshots fragments of your life. As such, you can *organize* them however you want. You can put them in a linear order from youngest memory to oldest, put them from oldest to youngest, organize them thematically, or just in a way that you think resonates. You should also think about *voice* and *genre* in approaching each memory. As genres, you can write them as diary entries, text messages, poems, interviews, dreams, lists, news articles, advertisements, etc.—whatever you think might best capture the moment. When considering voice, think about whether you want to tell it from your current voice or from a younger perspective (e.g. 18 vs. 5 years old); think about whether you want it to be serious, sad, funny, suspenseful, nostalgic, philosophical, or literary. *Whatever you choose, you must include at least two different genres and two different voices.*

Most importantly, have fun with it! It is often the case that if a writer is not interested in what they're writing about then their reader likely isn't going to be either. It's important, then, to choose your memories with thought and care, and to write about them in a way that will be enjoyable (or at least effective) for your audience.

Feel free to include images (photos, sketches, screen shots, etc.) to accompany and enhance your print text.

Among other things, as we work on this project, we will discuss genre, voice, audience, and organization.

Writing Project #2: Position Shift Essay (1500 words) + Process Memo/Reflection (300 words)

This essay asks you to focus on a single experience or set of experiences in your life. The focus of the essay should revolve around a personal experience that altered how you thought or felt about an issue, idea, belief, etc. **Reflection** on the experience(s) and what it/they mean(s) to you should play as strong a role as memory. By focusing on one event or one group of related events, you can begin to acclimate yourself to examining your life through writing. You should write about some time in your life when you had a "shift" (change in position or way of thinking) about a certain issue that is very important to you. For example, you might write about how your attitude regarding a specific issue or subject (homophobia, racism, prejudice, immigration policies, the importance of education, your relationship with a particular individual or organization, your attitude towards your involvement in a particular sport, your priorities in life, etc.) changed as a result of a personal experience.

For example, one student wrote about how her attitude towards gays and lesbians changed after she realized that one of her best friends was gay. Another wrote about how his idea that racism was a thing of the past changed when he witnessed first-hand the way his friend was discriminated against because of the color of his skin. Another wrote about how her relationship with her younger brother changed as the result of a series of experiences. Still another wrote about how his disdain for school and studying changed when he failed tenth grade and realized what his future was likely to hold if he didn't earn a good education. The possibilities for this topic are as wide as your experiences. Just make certain that you choose to write about something that is important to you and that has played a major role in shaping who you are and how you think.

Writing Project #3: Writing Beyond the Personal (1500 words) + Process memo/Reflection (300 words)

This essay serves as a segue to the type of researched writing you'll be focusing on in your second required composition course, ENC 2135, that you'll take next semester at FSU. The ideas you bring to this essay will extend beyond your personal experience. At this point in the semester you should be ready to write about something other than where you've already been. Topics will be negotiated with each of you and should focus on a topic of personal interest that you truly want to explore.

For example—
-- You might write about your choice of a college major or career and the possibilities for advancement, employment, fulfillment, etc. in your chosen area.
--You might decide to write a family history paper about a particularly interesting family member. For example, one student wrote her paper about a great aunt who had died before the student was born. As the student was growing up, she frequently heard stories about this great aunt who had been in her twenties during the Roaring '20s and had raised a family during the

Great Depression. The student had always wanted to know even more about her interesting aunt and did so as she interviewed family members and did research on the time period in which her great aunt had lived.
--You may also choose to write about a place you would like to go. One student who had dreamed for years of traveling to Italy wrote her paper on the places she would visit and what she would be sure to see when she actually made the trip.

You will be expected to use 3-4 outside sources that could include a combination of personal interviews, questionnaires, on-line sources, and/or print sources. You'll need to correctly reference your sources in the body of your essay and compose a list of works cited (using MLA documentation). You should strongly consider including images to enhance your print text.

Total Polished Word Count: 6,000
Project #1 Final Draft: 1,800 (including process memo/reflection) Project #2 Final Draft: 1,800 (including process memo/reflection) Project #3 Final Draft: 1,800 (including process memo/reflection) About Me" section of ePortfolio: 200
Final Course Reflection 400

Journals, Responses, and Writing Exercises
All College Composition classes at FSU require that students keep a journal. The type of writing to be included in the journal for the Personal Discovery Strand is up to the instructor. Though these journals are intended to provide the students with an opportunity to reflect on a reading assignment, share their thoughts about a certain question, or just write what's on their mind. Journals should be viewed as an outlet for students to explore, express, and experiment with writing. Ideally, the journals they will complete for this class will help them learn more about who they are and who they wish to be and will also help them reflect on and explore the reading they've done during the semester. This writing in this component of the course does not count towards the 6,000 polished word requirement.

Grading/Evaluation

Electronic Portfolio Evaluation: The final portfolio should include an "About Me" section with photos, all drafts of all essays, a process memo for each essay, and a final reflection on the course.

ePortfolio Grading:	**Project-by-Project Grading**
Final Portfolio: 85%	"About Me" Section of ePortfolio: 5%
	Essay One (including all drafts and process memo/reflection): 20%
	Essay Two (including all drafts and process memo/reflection): 20%
	Essay Three (including all drafts and process memo/reflection): 30%
	Final Course Reflection: 10%
Journals: 15%	Journals: 15%

Course Calendar Overview (Does not include a week for Thanksgiving break/spring break)

In addition to the course calendar overview that follows, you will need to provide students with detailed class-by-class calendars for each of the three major writing projects. Examples of class- by-class calendars are included with this strand.

Introductions and Writing Project #1—Weeks 1-4
Weeks 1-4: Reading and drafting for Writing Project #1
Week 5: Individual conferences to review Draft 3 of Writing Project #1

Writing Project #2—Weeks 6-8
Reading and drafting for Writing Project #2

Writing Project #3—Weeks 9-12
Weeks 9-11: Reading and drafting for Writing Project #3
Week 12: Individual conferences to review Draft 3 of Writing Project #3

Final Project and Electronic Portfolio--Weeks 13-14
Week 13: Work on final project
Week 14: Finish up final project and work on ePortfolios

Wrapping Up--Week 15
Share ePortfolios with class and complete course evaluations. Electronic portfolios due to instructor by the last day of classes (not to be confused with the last day of Final Exam Week).

Teaching in Summer Session

Teaching a six-week version of your favorite 1101 or 2135 strand means planning to cover a lot of ground with a diverse group of students—and in a reduced amount of time. You'll find that some of your students have come to FSU directly from their high school graduation, while others are taking 1101 or 2135 for the second time. And although two days of summer class time is technically equal to a week of fall/spring class time, the fact is that you simply can't cram a semester's worth of material into six weeks and expect your students to be able to take it all in.

Keeping these two facts in mind will make your course planning easier. To meet the 6,000 polished words of student writing that CC suggests, plan to assign three writing projects and a few response journals, rather than four projects and twenty-five response journals (or some other massive quantity of writing). Don't be lax with your students; however, build in enough time for a significant level of commenting and feedback on your part. This can be challenging when class meets every day, so finding the right pace is critical. Your students will benefit more if they have a reasonable amount of time in which to complete, reflect upon, and discuss each assignment and to get enough feedback from the instructor.

Summer session seems very well suited to the portfolio method of teaching, or a modified portfolio, using paper-by-paper grading but working toward an extensive revision of papers for a final portfolio.

Overview of Summer Teaching Information:

- Summer classes meet four days/week (Mon.-Thurs.) for 90 minutes
- Students are allowed 3 absences in a summer session
- TAs are required to keep and post 3 office hours per week
- Students must write 6,000 polished words even in summer
- Cancel no more than 2 classes for illness, your own conference attendance, etc.
- No final exam week in summer; grades due the following week
- TAs should be prepared to work with an intern

Part IV: TEACHING ENC 2135

Beginning summer 2015, FSU implemented *Liberal Studies for the 21st Century*, a new set of general education requirements for undergraduates that seeks to foster essential 21st-century skills and touches on all areas that studies of potential employers have identified as crucial for professional and personal success.

ENC 2135 is the second of two required composition courses at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills emphasized in ENC 1101, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences, ENC 2135 additionally focuses on teaching students research skills that allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts

On the surface, ENC 1101 and ENC 2135 have quite a few similarities: the process approach for both courses devotes more time to invention and revision activities than to general discussions or lectures; weekly in-class writing and peer group work are essential; students' own texts are given more attention and more closely responded to than professional texts; attention to mechanics occurs in the contexts of student papers and in at an appropriate stage in the writing process; collaborative writing and response is encouraged; self-reflective, writing-in-process memos and self-evaluations are part of each paper sequence; and two individual conferences are required. On a theoretical level, both courses are based on the goals of a problem-posing education which asks students to move toward critical awareness of their role as members in academic society and of their role in the larger groups to which they belong.

Engaging Other Voices: Genre, Research, and Context

ENC2135 course is composed of three main units, each one focusing on helping students develop research skills and compose in a genre appropriate for a specific context. The first unit asks that students write an essay (1500-2000 polished words) in which they begin to develop the strategies they will need to rhetorically analyze and use different genres, conduct research throughout this course and beyond, and explore the ways in which genres function in different contexts. The second unit asks students to select a different topic concerning genres in a context with which they are not familiar, observe the topic from the perspective of an outsider-researcher, and compose a well-researched and thoughtful essay (minimum of 2500-3500 polished words including scaffolding assignments) that includes no fewer than ten sources, seven of which must be academic, scholarly, and/or peer-reviewed sources. In their researched essays, students are to examine different genre practices, what kinds of texts define and/or shape those genres, and how the texts and genres affect and circulate within their given contexts. The third unit asks students to use the research conducted and explored within their second project, choose a particular message that circulates within their chosen community, and re-present that message across three genres. In addition, students are asked to write a rationale (at least 500-1000 polished words) that explains the rhetorical choices they made in each genre and how they see those choices as rhetorically effective for their context and audience, as well as a final reflection (at least 500-1000 polished words)

that explores what they learned about genre and rhetorical situation and how the project added to, challenged, or complicated their theories and practices of composing.

Goals and Teaching Strands for ENC 2135

Goals for Students in ENC 2135:

- convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience. They will understand that writing is a process involving practice, drafting, revision, and editing.
- analyze and interpret complex literature and representations of meaning in a variety of formats.
- gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and structure
- locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources.
- gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions
- practice applying citation conventions systematically in their own work.

Required Activities:

- attention (continuing from 1101) to strategies for drafting, revising, and editing one's own writing,
- minimum of one research assignment, using both primary and secondary sources, with multiple drafts and peer response
- research writing, such as research reports, prospectuses, bibliographies, logs, questionnaires, interview notes, field notes, etc.
- minimum of two other papers, with multiple drafts and peer response
- instruction in documentation, plagiarism vs. paraphrase, incorporation of sources within one's own writing
- library orientation, database instruction, internet research instruction
- the reading of texts and written and oral response to those texts, both formal and informal (papers, journals, large and small group discussions, oral presentations, etc.) that ask students to connect personal experience with larger issues in society and to respond critically to outside voices
- weekly journals (sustained, informal, ungraded writing) which should be closely related to research projects and reading assignments
- at least two substantive individual or group conferences
- regular peer workshops on drafts of papers
- practice in editing and control of surface errors in final drafts

Teaching Strands:

While first-year TAs are required to choose one of the following strands and adapt it for use in their ENC2135 classrooms, these various ways of organizing and approaching ENC2135 are not for new TAs alone. Even TAs with years of teaching experience should read through the following strands and adapt the ideas for their classrooms. Each strand is hyperlinked to the ENC 2135 section of the CC website, where you can find course policy sheets, assignment and journal prompts, student examples, and assessment materials to supplement the information provided below.

Strand I: Writing for Situation

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

Our goal for this strand is to help students understand the theory behind writing so that they can practice that theory in across writing situations. We hope that students learn useful, practical skills for composing in their future coursework, careers, and everyday lives. As such, many of these course materials draw from an earlier strand of ENC 1102, which focused on "Writing for Transfer." While our strand does not specifically engage transfer theory, we do ask that students write about subjects that they are passionate about, critically reflect on their work throughout the course, and view writing as a recursive process. By focusing on what rhetorical elements need to be considered for effective writing, students should be able to apply concepts that they have learned to help them write in any situation. Theory for the class focuses on the following key terms: genre, audience, rhetorical situation, context, purpose, composing, critical analysis, knowledge, and reflection.

Description of Major Assignments

Project 1: Understanding Genres through Rhetorical Analysis (minimum of 1500 typed, polished words)

This assignment will help you begin to develop the strategies you will need to engage with the rhetorical concepts we have discussed in class, especially genre. Genre choice is integral to composing and communicating processes: it is informed by purpose and audience. Moreover, genre simultaneously informs invention, arrangement, style, and delivery. Therefore, knowledge of how to appropriately select and use genres is critical.

In order to complete this assignment, you will work through several steps:

First, in class and with one another, you will define the term "genre" and begin to develop an understanding of how genres function in practical terms. We will also discuss how genre works in relation to other key rhetorical concepts such as context, ethos, pathos, logos, exigence, audience, and constraints.

Next, you will choose from 1 to 3 artifacts to analyze. Your artifact(s) may be from any genre you choose, but if you do more than one artifact, they must be the same genre and have a strong and engaging connection to one another.

Then, you will examine your artifact(s) and think about why and how this specific genre is used to achieve a rhetorical end for a specific audience in a specific context.

Finally, you will develop a 1500-word essay (that's typically around 5, double-spaced, 12-point font pages) in which you analyze your artifact(s). Your analysis should describe your artifact(s) as fully as possible, and then explain how you see the terms we've discussed operating within your artifact(s) specifically and the genre you've chosen, in general. Show me that you understand the concepts we've gone over in class and how rhetorical analysis can help us better understand the role of various genres within discourse communities.

Feel free to incorporate images or links that you think might make your essay more effective.

Project Two: The Researched Essay (minimum of 3400 typed, polished words including minor assignments)

For this project, you will write a research essay on a topic about which you are passionate. The key to enjoying the research and the writing is deciding on the right topic. If you truly care about your chosen subject, you will be much more likely to compose a strong persuasive essay; plus, the research and the writing will not be pure drudgery—as they very well could be if you were researching and writing an essay on a topic that you really didn't care about one way or another.

After spending some time exploring possible topics and deciding on one in particular, you will generate an **exploratory research question** that you want your essay to answer. This research question is the cornerstone of your essay, providing a guideline for you to follow your research wherever the information takes you. You are investigating and possibly raising additional questions rather than providing a definitive answer or arguing for one side or another. Therefore, a solid research question about your topic is crucial in ensuring your inquiry will be effective. Once your research question is finalized, you will conduct extensive inquiry seeking connections between the information you discover during your research and the potential significance to your topic and your audience. Your thorough research of multiple sources and full analysis of your findings will be the foundation from which you develop your essay. Your sources should be used as evidence to support, contradict or expand on your ideas, and your essay must include extensive analysis around the question you explore.

To assist in this process, you'll develop a **Research Proposal, a Research-in-Progress Report, and a Research Report.** Finally, you will take your essay through stages of drafting and revision, writing a **Rough Draft** that you share with your instructor in an individual conference, a **Second Draft** that you share with a group of your peers in our class, and a **Third Draft**.

The purpose of the following three assignments is to help prepare you to confidently and effectively craft a well-researched and thoughtful persuasive essay on a topic that truly engages you.

Preparatory Assignment #1: Research Proposal (minimum of 400 words)
You will need to write a research proposal designed to help you organize your ideas and intentions. This proposal will be based on your exploration of your topic and your initial research. You should reflect on how you became interested in your topic, how you came up with your research question, why you think it's important, and how you plan to explore the question in your research.

Preparatory Assignment #2: Research-in-Progress Report (minimum of 500 words)
Your Research-in-Progress Report should include three sections: your **final research question**, an **annotated bibliography**, and a statement of **what's missing in your research** at this point**.** You will need to annotate **twelve** potential sources, **eight** of which must be academic, scholarly, and/or peer- reviewed sources, examining credibility, relevance, potential incorporation, and potential connections to your research questions. This report should also identify what's missing in your research—any information you're still searching for. You should write annotations for each of the seven sources, and each annotation should—

1. Briefly summarize the source and its main ideas.
2. Tell how the source relates to the research topic.
3. Tell how the source relates/does not relate to the other sources.

Optional: Tell what new/different information this source provides; explain weaknesses/strengths of the source; tell what about the source you find especially interesting.

Preparatory Assignment #3: Research Report (minimum of 500 words)

You should review your **ten** final sources and their content, discussing the relevance of each one to your topic and how you plan to use it in your research essay. This should not be simply a repetition of the information included in the previous assignment. Rather, it is a specific discussion of where and how you will include each source in your essay.

The Researched Essay (minimum 2000 words)

After completing the three preparatory assignments discussed above, you should be able to confidently and effectively craft a well-researched and thoughtful essay that includes no fewer than **ten** sources, **seven** of which should be academic, scholarly, and/or peer-reviewed sources. You may also choose to use a primary source in place of a popular source, if you so choose.

--Your Rough Draft should be at least 1,000 words. In other words, get a good start on your research essay.

--Your Second Draft should be at least 2,000 words and include a Works Cited page—in other words, a complete draft of your essay.

--Your Third Draft should be a complete, polished minimum 2000-word research essay incorporating eight sources as described previously, parenthetical documentation as needed, and a correctly formatted Works Cited page (all in MLA documentation style).

Project #3: Composition in Three Genres (includes a minimum of 1200 typed, polished words)

The final project for our class asks you to use the research conducted within your second project—the research essay—to create a composition that uses different genres to communicate to a targeted audience about that same topic. In other words, you need to **create three new pieces that relate to the claims you made in your Research Essay.** You will use your previous research, along with new sources, to inform your creative strategy and help you make the rhetorical choices necessary to create an effective composition. In this assignment, you will be relating your topic to audience even further than you did in your research essay, incorporating additional evidence and new arguments designed for audience expectations. You will target your audience(s), consider the rhetorical situation, and develop genres to communicate to that audience based on the knowledge you have from developing the research essay.

Your genres are your choice, based on your analysis of the rhetorical situation learned in the research process. While at least one of your creations should be written text, none of the three creations should be a lengthy paper. You don't have time for that at this late point in the semester. You might, however, write a character profile, a poem, a short story, or a movie review (these are just a few of many possible examples) that relates to the main point of your researched essay. Our textbook provides numerous examples of possible genres, including photo essays, movie reviews, collages, obituaries, posters, and ads.

Preparatory Assignment #4: Project Proposal (minimum of 200 words)

After doing some thinking about what you'd like to create, why, and how, you'll submit a **Project Proposal** that explores what you're thinking about doing, why, and how (that is, describe the three creations you have decided upon).

The Composition-in-Three-Genres

In addition to the three creations, you are asked to write a **Rationale** that explains the rhetorical choices you made in each genre and how you see those choices as rhetorically effective for your context and audience. In other words, **for each of your creations, you'll write a 200 word explanation (minimum of 600 words in all)** of why you did what you did and how well you think it works or doesn't work for your intended purpose and audience.

You will also write a **Final Reflection (at least 400 polished words)** that explores what you learned about genre and rhetorical situation and how the project added to, challenged, or complicated your theories and practices of composing. You must also include a **Works Cited page with a minimum of five sources** appropriate to your target audience. You may find that you need to research your genres, rather than your topic.

***You may use similar language across genres, but you should not–I repeat, NOT–simply cut and paste your Project 2 into other formats. That is not a reflective, informed use of genre.**

Journals, Responses, and Writing Exercises
These posts provide a space for ungraded, less formal writing that focuses on exploring and developing ideas, along with critical writing about assigned readings and classroom discussions. These posts will vary from 100-250 words each. To receive credit, students must submit the journal assignment on time, meet the word requirement for the particular assignment, and demonstrate knowledge of and engagement with the assigned topic. These writings will not be taken through stages of drafting, peer review, and revision and will not count towards the course word count of a minimum of 6000 words. **All Journals will be due Fridays by 11:59 p.m.**

Grading/Evaluation

Project 1:	25%
Project 2:	25%
Project 3:	25%
Preparatory Assignments:	10%
Journals:	10%
Participation:	5%

Each of the three major projects will go through three major drafts. Students' grades for the course will be penalized for late submission of drafts. I reserve the right to deduct half a letter grade from the final grade
of your project for each day a draft is turned in late.

Week-by-Week Plans for a 15-week Semester Example
Remember that during fall semester we generally meet in class only one time during Thanksgiving week, and that week usually falls around Week 13 or 14. So, towards the end of fall semester one of your weeks will be very short. You'll need to adjust the plans that follow accordingly. During spring semester we have an extra week added to the semester for Spring Break. That often falls around Week 10. If you count Spring Break week, spring semester is usually 16 weeks long, but of course, classes don't meet during that extra week, so it's not included in the plans that follow. **The plans that follow are written for the teacher. You'll want to adapt these for your students**—probably in chunks—separate calendars for students for each sequence. For example, at the beginning of the course, you would give them a calendar that lists assignments and due dates for Weeks 1-5 while they complete Composition #1. Later, you would give them a second calendar that lists assignments and due dates for Weeks 5-9 while they complete Composition #2, and so on.

Some guidelines about using this course calendar:

- ✓ Assignments listed in the *Work for Next Class* column are due by the following class day by 12:20 PM.

- ✓ Paper revisions are listed as homework when specific revisions are required based on the day's class activities. Because of the nature of the course, you should be continuously revising your papers whether or not doing so is listed as homework.
- ✓ Key: *BBG = Bedford Book of Genres*; *MHH= McGraw Hill Handbook*; C = Canvas

Project 1: Understanding Genres through Rhetorical Analysis

Week #1

Day	In-Class Activity	Work for Next Class

Monday **8/24/15**	Introduction to Course Course Policy Sheet Syllabus Overview	1. Read "Ten Ways to Think About Writing" (C) 2. Review the syllabus again and me at least one question by the end of the day.
Wednesday **8/26/15**	Introduce Project 1 What is Writing? Invention	1. Read *BBG* "Rhetorical Situations and Choices" p. 4-15
Friday **8/28/15**	Genre Activity Plagiarism Exercise	1. Read "Backpacks vs. Briefcases" (C) 2. Compose Journal #1 and submit to C

Week #2

Day	In-Class Activity	Work for Next Class
Monday **8/31/15**	Rhetorical Analysis Audience, Context, & Purpose	1. Read *BBG* "Composing in College & Beyond" p. 68-77
Wednesday **9/2/15**	Discuss Genre Choosing an Appropriate Genre	1. Read *BBG* "Composing in College & Beyond" p. 78-89
Friday **9/4/15**	Discourse Community and Audience Activity	1. Compose Journal #2 and submit to Bb 2. Read *BBG* "Case Study: One Event, Two Genres" pgs. 35-39

Week #3

Day	In-Class Activity	Work for Next Class
Monday **9/7/15**	LABOR DAY—NO CLASS	1. Compose and submit draft to C
Wednesday **9/9/15** **Due: Rough Draft of P1**	NO CLASS; INDIVIDUAL CONFERENCES	1. Revise your paper based on the feedback from our conference
Friday **9/11/15**	NO CLASS; INDIVIDUAL CONFERENCES	1. Revise your paper based on the feedback from our conference 2. Read "Responding, Really Responding to Student Writing" (C)

Week #4

Day	In-Class Activity	Work for Next Class
Monday **9/14/15**	How to Workshop Critical Analysis Summary vs. Analysis	1. Compose and submit draft to C
Wednesday **9/16/15** **Due: Second Draft of P1**	Peer Workshop Project 1	1. Read "Navigating Genres" (C)
Friday **9/18/15**	Genre Conventions Constraints	1. Compose Journal #3 and submit to C 2. Compose and submit draft to C

Project 2: The Researched Essay

Week #5

Day	In-Class Activity	Work for Next Class
Monday **9/21/15** **Due: Third Draft of P1**	Introduce Project 2 Invention	1. Read *BBG* "Choosing a Topic through Basic Research" pgs. 272-276
Wednesday **9/23/15**	Developing a Research Question Pitching Topics	1. Read *BBG* "Moving from a Research Question to a Proposal" pgs. 300-310 2. Compose and submit proposal to C
Friday **9/25/15** **Due: Research Proposal**	Research Proposals	1. Compose Journal #4 and submit to C 2. Read *BBG* "Organizing Your Sources" pgs. 310-313

Week #6

Day	In-Class Activity	Work for Next Class
Monday **9/28/15**	Annotated Bibliographies MLA Intro	1. Read *BBG* "Getting Started with Sources" pgs. 315-319
Wednesday **9/30/15**	Library Research Presentation	1. Read *BBG* "Evaluating a Source" pgs. 334-348.

		2. Compose and submit report to C
Friday **10/2/15** **Due: Research-in-Progress Report**	Evaluating Sources	1. Read *BBG* "Evaluating a Source" pgs. 315-319

Week #7

Day	In-Class Activity	Work for Next Class
Monday **10/5/15**	MLA Workshop	1. Read *BBG* "Integrating Sources into Your Writing" pgs. 350-370
Wednesday **10/7/15**	Writing Paragraphs with Sources: Quoting, Paraphrasing, & Summarizing	1. Read "Annoying Ways People Use Sources" (C) 2. Compose and submit report to C
Friday **10/9/15** **Due: Research Report**	Claims and Evidence Workshop	1. Compose Journal #5 and submit to C 2. Compose and submit draft to C

Week #8

Day	In-Class Activity	Work for Next Class
Monday **10/12/15** **Due: Rough Draft of P2**	NO CLASS; INDIVIDUAL CONFERENCES	1. Revise your paper based on the feedback from our conference
Wednesday **10/14/15**	NO CLASS; INDIVIDUAL CONFERENCES	1. Revise your paper based on the feedback from our conference
Friday **10/16/15**	NO CLASS; INDIVIDUAL CONFERENCES	1. Revise your paper based on the feedback from our conference 2. Read "How to Write an Engaging Introduction" (C) 3. Read "How to Write a Compelling Conclusion" (C)

Week #9

Day	In-Class Activity	Work for Next Class
Monday **10/19/15**	Introductions and Conclusions	1. Compose and submit draft to C
Wednesday **10/21/15** **Due: Second Draft**	Peer Workshop Project 2	1. Read "Why is it Important to Organize a Paper Logically?" (C) 2. Read "Provide Metalanguage to

		Highlight Your Organization" (C)
Friday **10/23/15**	Arrangement	1. Read *BBG* "Revising and Remixing Your Work" pgs. 268-289 2. Read "Writers on Revising" (C)

Week #10

Day	In-Class Activity	Work for Next Class
Monday **10/26/15**	Revision and Editing Strategies	1. Revise your work—pay special attention to your introduction, conclusion, and arrangement! 2. Compose and submit draft to C
Wednesday **10/28/15** **Due: Third Draft**	Revision and Editing Strategies	
Friday **10/30/15**	Revision and Editing Strategies	1. Compose Journal #6 and submit to C

Project 3: Composition-in-Three-Genres

Week #11

Day	In-Class Activity	Work for Next Class
Monday **11/2/15**	Introduce Project 3 Invention Genre Review	1. Read *BBG* "Choosing a Genre to Compose in" pgs. 47-54
Wednesday **11/4/15**	Choosing Genres	1. Read *BBG* "Student Case Study: One Topic, Multiple Genres" pgs. 35-39 2. Read *BBG* "Composing Your Genre Piece" pgs. 54-65 3. Compose and submit proposal to C
Friday **11/6/15** **Due: Project Proposal**	Adapting Messages: Exigence, Audience, & Purpose	1. Compose Journal #7 and submit to Bb 2. Compose and submit draft to C

Week #12

Day	In-Class Activity	Work for Next Class
Monday **11/9/15** **Due: Rough Draft of P3**	Style Reading Visual Texts	
Wednesday **11/11/15**	VETERAN'S DAY—NO CLASS	1. Read *BBG* "Composing an Accompanying Author

		or Artist's Statement" pgs. 90-102
Friday 11/13/15	Artist Statements/Rationales	1. Compose Journal #8 and submit to Bb 2. Read *BBG* "Assembling a Multigenre Project" pgs. 428-440

Week #13

Day	In-Class Activity	Work for Next Class
Monday 11/16/15	Assembling a Multigenre Project	1. Find 3 notable examples of each genre you are composing in—Bring in to class or have links accessible 2. Compose and submit draft to C
Wednesday 11/18/15 Due: Second Draft of P3	Peer Workshop Project 3 Genre Conventions Check	1. Revise your work 2. Read "Composition as a 'Write' of Passage" (C)
Friday 11/20/15	Genre and Reflection Concept/Theory Review	1. Compose Journal #9 and submit to C

Week #14

Day	In-Class Activity	Work for Next Class
Monday 11/23/15	In-Class Work Day	
Wednesday 11/25/15	THANKSGIVING HOLIDAY—NO CLASS	
Friday 11/27/15	THANKSGIVING HOLIDAY—NO CLASS	1. Compose Journal #10 and submit to C

Week #15

Day	In-Class Activity	Work for Next Class
Monday 11/30/15 Due: Third Draft of P3	Course Evaluations Presentations	1. Work on any last minute revisions!
Wednesday 12/2/15	Presentations	1. Work on any last minute revisions!
Friday 12/4/15	Presentations	1. Have a great Winter Break!

Week-by-Week Plans for a 15-week Semester

Both 15-week and 6-week semester calendars for this strand are available on the CC website.

Strand II: Genres in Practice

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This strand invites students to consider how genres operate in communities. In the first assignment, students investigate the genre practices of a community to which they belong or have belonged. The second assignment asks students to conduct an in-depth genre analysis of a community to which they do not belong. Examining a community as an outsider provides students with the opportunity to conduct inquiry-based research and exploration; students are asked to complete an interview with an insider in order to develop their perspective. For the third project, the students become practitioners themselves - sharing the knowledge they developed in project two with different audiences in a multi-genre viral campaign. Throughout, students develop a praxis-based approach to genres of writing and writing situations.

Description of Major Assignments

Project One: Understanding Genres

Rationale: In the composing and communication processes, genre is a thoughtful choice the author makes after considering a work's purpose and audience. Genre informs invention, arrangement, style, and delivery of content. Knowing the conventions and discourse preferences of a community is not only vital in addressing that community as an audience, but it is also critical if one wishes to become an interactive member of that community. Students will start this course with an analysis of genre and rhetoric focusing on how a community uses different genres and how those genres function within the discourse community.

Basic Description: In no less than 2000 words, the student will analyze a community they either currently belong to or have belonged to in the past. Using evidence from the readings (2) and their own observations, students will present a coherent examination of the ways genre operates in a discourse community to which they have a personal connection.
For example, a student who is active in the university student government might examine the ways in which this group interacts with genres such as promotional flyers, meeting agendas, sidewalk chalk announcements, and Facebook posts, or a student in the school of business might consider the nuanced differences among briefs, memos, reports, and proposals and how they support and maintain the work of businesses.
Guiding Questions:

1. What is genre?
2. What constitutes a community?
3. How does my community use modes of communication?
4. What genre conventions are visible? Are the conventions followed?
5. What is the purpose? Who is the audience? What is the situation?
6. What are the affordances and constraints of this genre?
7. Is the communication rhetorically effective? What could make it more effective?
8. How do genre conventions link back to the community's identity or values?
9. How do these communications differentiate members from nonmembers?
10. What do I want my paper to accomplish? To what exigence am I writing to?
11.

Due Date	Expectations

	Shitty first draft for peer review one. 500 words focusing on why students chose their discourse community, how that community communicates, and potentially what genres students could analyze. Genre should be clearly defined.
	Conference draft. 1,000 words containing every point from the SFD in addition to the detailed and purposeful analysis of specific genres within the community. Consider as many elements of the rhetorical situation as possible in the evaluation of each genre. As students analyze for rhetorical effectiveness, they should identify affordances, constraints, and conventions.

	Peer review two. 1,5000 words containing everything from the conference draft in addition to an extended and elaborate analysis where genre conventions and other details are connected back to the purpose of the paper, the identity/values of the community, and the rhetorical analysis. Genre is defined beyond a basic definition and clear application practices are utilized.
	Final paper. 2,000 words. This paper is the most polished, most clear, most developed version of the paper yet. This is the last opportunity students have to work on this paper in class. Students will receive an "as is" grade for this paper.

Project Two: Exploring and Analyzing Genre Practices

Rationale: Research is an important skill to master in any College Composition program. Students are expected to complete a wide array of research methods in project two. In this project, students will not only develop research strategies and practices, but they will also apply those practices as they explore genre in a community from an outside perspective.

Basic Description: In no less than 3000 words, using ten sources – seven of which are academic -- students will research a community they do not belong to in order to create an exploratory research paper. Students should examine the community's genre practices, the texts which define/shape the members, and how those texts and genres reflect or reinforce the identity, values, and practices of the community. Then, students will remediate that paper into a website, Wiki, or blog introducing that community and the genres it utilizes to other nonmembers. Topics to be investigated should have a specific discourse community of some sort that students can explore safely and effectively (i.e. to research lung cancer itself doesn't involve a community unless that research extends to investigation of the community of lung cancer victims and the effects of living with lung cancer and its impact on patients, families, counselors who work with victims, etc.).

Examples of communities might include disciplinary communities, local clubs, or organizations; social workers, anthropologists, entomologists, Broadway enthusiasts; gamers; Tumblr fandoms; PostSecret contributors, religious organizations, health food enthusiasts, cancer survivors, etc. The possibilities are limitless, but it is critical for students to choose a topic in which they have a vested interest.

Guiding Questions:

1. Why does this community exist? Who are its members?
2. How do community members communicate within the community and outside of it?
3. What key texts are valued and circulate throughout this community?
4. What purposes, situations, and audiences do these texts favor?
5. How do members of this community communicate, internally and externally?

6. What primary source perspective would be most valuable to interview?
7. What genres are used to communicate its purpose?
8. Who does the community want to reach? What audience? Why? How?
9. What does it want to share, how does it do so, and why?
8. What genre practices does the community engage to reach that audience?
9. What are the affordances of the genre practices within the community?
10. What are the constraints of the genre practices within the community?

Suggestion for Organization:

- Introduction (that explains student's choice of community and states the research question)
- Community profile (that introduces the community, its history, its goals/purposes, its relationship to the larger society, etc.)
- Genre practices of community
    - —Affordances of specific genres within community
    - —Constraints of specific genres within community
- Relationship(s) between community members and genres (that addresses both the specific ways in which the genres impact the community members and the community members impact the genres)
- Conclusion (that explores what the student has learned about communities, genres, and communication practices as a result of this research project)

Due Date	Expectations
	Short Assignment #1: Research Proposal A 250-500 word proposal designed to organize ideas and intentions and based on the student's topic exploration and initial research. Students will reflect on what may have inspired the desire for further inquiry, including how they came up with the question, why it might be important, and how they plan to explore the question in their research. The instructor will work with students to narrow the focus to evolve into one final research question and to evaluate examples of strong research questions. In this proposal, students should also identify who they might interview from within the proposed community.
	Short Assignment #2: Research-in-Progress Summary Students will annotate ten potential sources, seven of which must be academic, scholarly, and/or peer-reviewed sources, examining credibility, relevance, potential incorporation, and potential connections to students' research questions. The Research-in-Progress Summary should also identify the final research question. Students will use this report to identify what's missing in their research. They will write the annotations for each source, and each annotation should be at least 150 words. Each annotation should-- 1) Begin with a correctly-formatted, MLA citation 2) Briefly summarize the source and its main ideas. 3) Tell how the source relates to the research topic. 4) Tell how the source relates/does not relate to the other sources. 5) Optional: Tell new/different information this source provides; explain weaknesses/strengths of source; tell what about the source the student finds especially interesting.
	Short Assignment #3: Research Report Students will review ten final sources and their content, discussing relevance to topic and establishing claims of each that will work in student writing. This is not just a repetition on the information included in the previous assignment. Rather, it should be a specific discussion of where and how each source will be included in the final essay.
	SFD of Project #2 500-1,000 word draft of your research paper. In this draft, focus on introducing your community, key terminology, developing your purpose, and planning the overall structure of your essay (even if that structure is skeletal). Does your essay build to effectively convey your purpose?

	Short Assignment #4: Interview Students will conduct an interview with a member of the community they are researching or with another relevant source. They should have ten-fifteen specific questions prepared ahead of time. Following the interview, students should submit a copy of the interview responses and/or notes they take during the interview. The interview will allow the student to gain valuable first-hand knowledge regarding the genre practices of the community and practice conducting primary research. Additionally, the interview will provide the opportunity for the student to clarify any questions she has regarding her research into the genre practices of this community. Therefore, the interview will be most productive if it takes place after some initial research has been conducted.
	Draft #2 for Peer Review: This 2,500 word draft will be peer reviewed in a class workshop. Plan to have the structure of your paper totally developed from beginning to end as well as all ten sources integrated. In class, we will focus on points for elaboration and extended detail as well as other superficial concerns. At this point, your paper should be mostly done and fulfilling all of the project's guidelines and demands.
	Final Project 3,000 words remediated into digital form (website, Wiki, or blog). This project should not just be your essay segmented; rather, the design of your electronic text should work with the structure of your essay to effectively lead a viewer through your text in a way that best achieves the purpose of your project.

Project Three: Composition in Three Genres

Rationale: The goal of this project is to get students working in multiple genres, so that they develop a theory and practice of composing in multiple modes to mimic the nature of professional work in which colleagues work together to develop ideas and create solutions. By using multiple genres, modes, and media, they learn more about various genres, develop a greater sense of composing for particular audiences, and consider a wider array of rhetorical choices they might employ in writing with purpose. The project examines the importance of genre and audience and also explores the different ways of composing, all of which are important for the student's development of knowledge of genre and communication.

Basic Description: In no less than 1,000 words, students will use the research conducted and community explored within their second project, choose a particular message or campaign that circulates within their chosen community, and re-present that message across three genres. Not only should students select and create in three genres, but they must also circulate the texts they create appropriately. Students will also create a rationale explaining their intent, the making and distribution process, and the overall effectiveness of their campaign.

For instance, if one of the genres is a poster, then the poster should be posted in an appropriate place given the purpose and audience; sidewalk chalk should be placed in an appropriate number of appropriate locations; flyers should be handed out in a location relevant to the campaign; a t-shirt should be worn to appropriate locations. Other examples might include Facebook group pages, informational websites, a Twitter account, etc. These kinds of digital texts will circulate differently than print texts, which will need to be appropriately placed, but they can be circulated and shared in conjunction with the other genres created for the project. For example, a flyer created by the student might make its own argument, but it should also "link to" or reference the other two texts created for the project.

Guiding Questions:
The project will unfold in several different steps, beginning with the students answering the following questions that they will refer back to throughout the process:

1. Who is the audience of the campaign?
2. What are the expectations of the audience?
3. With what kinds of media will the audience be familiar?
4. What are the constraints and affordances of each medium?
5. What are the conventions of these forms of communication?
6. What constitutes an effective rhetorical strategy for the particular audience?
7. What potential genres could be used to communicate with the specific audience?
8. What are the conventions or features of each genre selected?
9. Where can this campaign be circulated to be rhetorically effective?

Reflection:

1. What did I learn about the communication process in completing this project?
2. What could I have improved upon?
3. What was accomplished?

Final Project: The Digital Portfolio
Rationale: While you will complete smaller assignments throughout the semester, the bulk of your grade will be determined by a digital portfolio: a compilation of the work you've done throughout the semester, reflections on that work, and nuanced understandings of both writing and culture that will (hopefully) culminate from both. You will collect, select, and reflect upon aspects of the course that most affected your perspective of the writing/communication/composition process.

Basic Information: The assessment of your portfolio will be based on the following: how well you exhibit an understanding of the key terms we have discussed in class, the depth of your reflection on the assignments and what you have learned from them, how well you make use of the limitations and affordances of the technology you choose, your level of professionalism, that you include all the necessary assignments, and a rubric that we will compose together in class.

During the semester: As we go through the semester, you will deposit every separate draft that you complete in your digital portfolio. For example, for the part of your portfolio labeled "Assignment One," you will include your proposal, the draft you bring to conference, the draft you workshop in class, the fourth draft you submit for an "as-is" grade, and a final revision. For each piece that you deposit in your portfolio, you must also submit a 200-word reflection on the particular draft. This reflection should concern what you learned from the process of writing the draft, the act of receiving feedback, and your plans for revision.

At the end of the semester: At the end of the semester, you will become more selective with what you include in your portfolio. You will include only pieces that reveal significant moments of learning over the course of the semester. Think about it this way: for each paper, when did you have the "big breakthrough?" How could you tell? How does that show in your writing? Those are the pieces you'll want to include for each assignment as well as any blogs or in-class writings to help illustrate what you've learned about writing.
You will also include a final reflect after you have compiled the portfolio. What did you learn from re- tracing your steps? How do you plan to utilize those skills in the future?

Collection. Selection. Reflection.

Journals, Responses, and Writing Exercises

NONBLOGGED RESPONSES: This kind of reflection is reiterative and recursive, which means you will be working on your final portfolio at least once a week if not for every class period. These reflections are not only important steps in developing metacognition—cognitive awareness of your writing and critical thinking process—but also opportunities for you to work on your portfolio without feeling overwhelmed. I expect you to keep up with it; after all, it is eighty percent of your final grade. Do not leave the portfolio until the end of the semester as the pace of the class is consistent until the very end of the course.

Blogs: These posts provide a space for ungraded, less formal writing which focuses on exploring and developing ideas, along with critical writing about assigned readings and classroom discussions. These posts will vary from 200-300 words each. To receive credit, students must submit the journal assignment on time, meet the word requirement for the particular assignment, and demonstrate knowledge of and

engagement with the assigned topic. These writings will not be taken through stages of drafting, peer review, and revision and will not contribute to the course word count of a minimum of 6000 words.

Technology

Twitter: Each student must create and/or use their pre-existing twitter account. Through this account, you will tweet about the everyday encounters you have with writing, media, pop culture; we will also use this space to track class announcements and developments.

Goals: Students will see their twitter as a public space and learn how to navigate that space efficiently and effectively. Through use of twitter conventions: 140 characters, images, links, hashtags, retweets, etc. You will also situate yourself in the conversations that circulate regarding media, rhetoric, and composition. In addition to following class members (myself included), think about other people that would useful to follow in light of our course focus. You might use hashtags or trending topics to find out who is talking about rhetoric and media on Twitter and what they're saying about those topics. How can you show what they say? How might you add to or challenge it based on what we're learning in class? You also should keep your audience in mind. Your classmates and your instructor are you audience; however, it's much, much bigger than that--Twitter is a public forum and your hashtags connect your tweets to similar tweets, tweeters, and networks. One Hashtag you must utilize is #FSU2135. This will help facilitate a conversation in and out of class.

Requirements: Throughout the semester you will tweet about the things we discuss in class: your thoughts about our topic and the representations you witness. Each week (ending Sunday at 5pm), you must tweet at least 10 times specifically for this class. In order for easy tracking, you will hashtag at least 5 of these tweets with our class hashtag: #FSU2135. You can tweet to each other, me or simply tweet about something to meet this requirement (Relevant retweets can count, but you may only count two of these per week toward the requirement of ten). Additional tweets are always good if you feel so inclined.

Live Tweet: Each Student will also "Live Tweet" class (which does not count as your tweets for that week, they are in addition) once over the semester. Students will sign-up for their day in the first week of class. Live tweets can include quotes from class, pictures, important lecture notes, definitions and anything you think is important. ALL live tweets will use the hashtag: #FSU2135. There should be more than 10 and less than 20 tweets for the day. You may tweet from a desktop in the classroom, your personal computer or your phone. If you are absent, please check the live tweets to find out what you missed.

THE TWITTER BREAKDOWN:

- 10 Tweets a week about writing, media, and culture.
- Only 2 retweets a week may count toward those ten.
- At least five must utilize #FSU2135.
- Due (which means they should be posted) by Sundays at midnight.
- Live Tweet one class during the semester: 10-20 Tweets about what we're talking about; all Tweets using #FSU2135.
- Goals: to talk to me, to one another, and to those on Twitter about what you're learning in class; and to practice composing with the given limitations and affordances of this particular composing technology.

Grading/Evaluation

Electronic Portfolio:	80%
Blogs:	10%
Twitter/Participation:	10%
Total:	100%

Week-by-Week Plans for a 15-week Semester

Both 15-week and 6-week semester calendars for this strand are available on the CC website.

Strand III: Three Ways to Approach Genre

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

During the course of the semester, students will write three major papers, each of which will ask them to consider and study "genre" in different ways, as well as to consider the context and audience of the pieces students are composing and analyzing. The first paper asks students to perform a close reading of two different compositions in which they will identify the genre conventions that deliver the piece's meaning to a particular audience. For their second paper, students will develop a researched academic essay; they will practice using informative, persuasive, and/or narrative writing as it is appropriate to their context and audience. The final paper asks students to then synthesize their knowledge of genre conventions by composing three of their own pieces in three distinct genres. The last paper will be accompanied by an artist's statement that explains why they choice to write in particular genres and sub- genres and how the genre conventions of their pieces appropriately deliver content and appeal to their intended audience.

Description of Major Assignments

Paper 1: Close Readings with an Emphasis on Genre

- LENGTH: 1200 polished words, typed and double-spaced
- SOURCES: None required
- DRAFT REQUIREMENTS:
  - Draft 1 (600 Words) due for workshop
  - Draft 2 (1000 Words) due in conference
  - Draft 3 (1200 Words) due for workshop
  - Final Draft (1200 Polished Words)
- GRADING: Worth 20/100 points on final grade. Each late draft subtracts 5% of that 20 (1 point) per day. Must earn a C or better to pass this class. Not turning in any draft results in failure of the assignment.

For this first assignment you will analyze how two different compositions use genre conventions to convey meaning to their intended audiences. In order to do this, you each will perform a close reading of your compositions.

That previous paragraph is jam-packed with information, so let me break it down: first, in class and in our readings we will begin to define the word "genre" and also explore different genres of writing – from fake news stories to blog posts to nursery rhymes to Twitter posts to lab reports. In class we will learn how each genre of writing uses conventions – the building blocks of a composition – in order to send messages to their intended audience.

Then each of you will find two compositions in two different genres that interest you. It would be fruitful, but is not required, to pick compositions that have something in common; for example, you might find two compositions that deal with a common theme, or you might investigate compositions that are used by scholars in your intended major.***

Once you've chosen your compositions, you will write a close reading of each of your two compositions. A close reading involves three steps:

1. Identify what genre conventions your composition is using, and how those conventions break with or mold to the expectations of that genre.
2. Identify what meaning or messages you think that the composition is sending, and what the intended audience of that message is.
3. Connect step 1 and 2. In other words, demonstrate to the reader how the genre conventions support that meaning for that particular audience.

Finally, I encourage you to utilize the terminology that we learn in class. For example, you might discuss a short story's use of pathos to convey a message. Or you might talk about the genre elements of a photo essay.

*** **Note to instructors**: I strongly recommend that you set parameters for *how* students choose their compositions. The Bedford has many great pieces that students might consider in a multitude of genres (especially in the online content), so an easy option may be to have them choose their compositions from the textbook. I would just be careful that they aren't pulling any blog post or poem from an non-credible internet source. This is an excellent opportunity to teach them about ethos and about evaluating online content.

Paper 2: The Academic Essay – Using Informative, Persuasive, and Narrative Writing Contextually

- LENGTH: 3100 polished words, typed and double spaced
- SOURCES: At least ten total, seven of which must be academic, scholarly, and/or peer-reviewed sources, two of which must be non-electronic.
- REQUIREMENTS:
  - ESSAY PROPOSAL (400 polished words)
  - RESEARCH PROGRESS REPORT (700 polished words)
  - Draft 1 (700 words) due for workshop
  - Draft 2 (1500 words) due in conferences
  - Draft 3 (2000 words) due for workshop
  - Final Draft (2000 polished words)
- GRADING: All assignments worth 35/100 of your final grade with the following breakdown:
  - ESSAY PROPOSAL is worth 5 of those 35 points.
  - RESEARCH PROGRESS REPORT is worth 5 of those 35 points.
  - FINAL NARRATIVE NONFICTION ESSAY is worth 25 of those 35 points.
  - Each late draft (including preparatory assignments) subtracts 5% of that assignment per day. Must earn a C or better total to pass this class. Not turning in any draft results in failure of the assignment.

In the first paper we examined the conventions of different genres of writing at the formal level, and you identified how those conventions conveyed meaning. For the second paper, each of you will be writing in the same form: an academic essay, which has its own conventions.

One of the conventions of an academic essay is that, depending on the context and rhetorical situation, the composition may use informative, persuasive, and/or narrative writing in order to make an argument. For example, a biologist may have to inform readers about a new species she discovered by describing that species. In another context, she may have to tell the narrative of how a species evolved. Or she may have to persuade her readers that two different specimens are actually different species. She may choose to do any of these tasks through the same formal genre – the researched essay – but each may use a different genre or mode of writing.

In class and in our readings, we will be looking at several examples of researched essays, and we will talk about how they use narrative, persuasion, and information to shed light on important academic, social, and political issues.

Then, you will choose a topic about which you are passionate. This step is crucial to your success; if you do not care about your topic, you will be less inclined to do excellent or even adequate research. It may be helpful, but is not required, to choose a topic that is related to your major – this could be a solid way to start out your academic career in that field.

The next step is to complete two preparatory assignments:

*** PREPARATORY ASSIGNMENT 1: ACADEMIC ESSAY PROPOSAL (400 polished words) ***
First, you will write an essay proposal meant to help organize your ideas and intentions. It is also my opportunity to vet your topic so that I can make sure you are on the right track. In paragraph form, describe the following (in no particular order):

- Your topic: what about it interests you? Why did you choose this? What
- Your intended use of genre: is your essay primarily going to be narrative, informative, or persuasive? Why is this appropriate given the essay's context?
- Your preliminary research: what have you done and what needs to be done?
- Your goal and vision for this piece: why is your essay important?
- The audience of the piece you have in mind: who would be interested in reading?

*** PREPARATORY ASSIGNMENT 2: RESEARCH PROGRESS REPORT (700 polished words) ***
This assignment is meant to inform me of your progress on the essay thus far. It will be composed in three sections:

- Section 1: A one sentence summary of the main idea of your piece. In other words, describe in brief what you want your readers to take away from your essay. You might think of this as a thesis. Or, you might phrase it as a research question.
- Section 2: An annotated bibliography. In this section you will need to annotate **ten** potential sources, **seven** of which must be academic, scholarly, and/or peer-reviewed sources, and **two** of which must be non-electronic. Your annotation should do the following:
  - Provide a citation for the source, under which you will
  - Briefly summarize the source and its main idea(s).
  - Tell how the source relates to the research topic.
  - Discuss the credibility of the source.
  - Optional: Tell what new/different information this source provides; explain weaknesses/strengths of the source; tell what about the source you find interesting.
- Section 3: A statement of what's missing. Tell me what other research you need to do, what sections of the essay are in the best/worst shape, and what kind of feedback would be most helpful in conferences and workshops.

Paper 3: Three Genres and Artist's Statement

- LENGTH: 1700 polished words, typed and double-spaced (1000-1200 words total of genre compositions; 500-700 word Artist's Statement)
- SOURCES: None required
- DUE DATES:
  - Draft 1 (2 Compositions) due for workshop
  - Draft 2 (3 Compositions) due for online workshop
  - Draft 3 (3 Compositions and Artist's Statement) due for workshop
  - Final Draft (1700 Polished Words)
- GRADING: Worth 20/100 points on final grade. Each late draft subtracts 5% of that 20 (1 point) per day. Must earn a C or better to pass this class. Not turning in any draft results in failure of the assignment.

Thus far we've thought about genre in two different ways, and you've written in two different genres (the close reading and the academic essay). This third assignment asks you to write in *four!* new genres: three of your choosing and an accompanying Artist's Statement.

This time around we'll again be thinking about genre differently: our class activities will now consider sub- genres such as comedy, drama, romance, sci-fi, fantasy, horror, romantic comedy, action, etc. You probably have some familiarity with this division of genres from your Netflix queue, but we'll again be looking at the genre conventions of these sub-genres: how do we know that a comedy is a comedy, for example?

For this assignment, I want you to pick a topic that you will explore in three different compositions. You can choose to rework the topic from your academic essay, if you choose, but this is not required. Again, make sure that it is a topic you are interested enough in to explore in three genres.
Here's the catch: I want each composition to work in different genres on both the formal level and the sub-genre level. For the form of the pieces, feel free to use any genre we've looked at in class or something else including, but not limited to: a letter, fake news piece, Powerpoint presentation, photo essay, comic strip, song lyric, poem, play, lab report, menu, diet plan, short fiction piece, written speech, email, monologue, instruction manual, lyric essay, short play, series of Tweets or Facebook statuses, TV
commercial, etc. The list goes on – if you are unsure about whether you are allowed to do something, feel free to run it by me.

For example, if I chose to write about The Beatles for my compositions, I might write a fake news piece in which I use comedy to satirize their hair, a love letter in which I evoke elements of romance in my love for the band, and a Powerpoint in which I tap into sci-fi/horror by investigating the "Paul Is Dead" conspiracy theories.

Another example: say I'm writing about issues of masculinity. I might write a memoir-style action story about the time I broke my wrist playing hockey, a diet plan in which I use comedy to mock the expectations placed upon men, and a series of tweets in which I tell a tragic story about a time I got bullied.

Combined, your genre compositions must total 1000-1200 words. Don't worry if one of your compositions is very short – shoot, you could even write a haiku if you do a good job – as long as the other compositions make up for the length.

Along with your composition in three genres, I want you to write a 500-700 word artist statement in which you reflect upon the choices you made in your compositions. In particular, I want you to address why you chose to write in your genres and sub-genres, how you are obeying or breaking the conventions of that genre, and who the audience is for each of your compositions. The Artist's Statement is a genre of its own, and therefore has its own genre conventions. In class and using pp. 476-9 in the Bedford we will explore what the genre conventions of an Artist's Statement are.

Blogs
Once or twice a week I will require you to write 150-350 word blog posts on Canvas. Generally these posts are a place for less formal writing in which you can explore and develop ideas related to your papers and our course content. These blogs will not be graded for content; rather, students will automatically receive credit so long as they submit the blogs on time, meet the word requirement for the particular assignment, and demonstrate knowledge of and engagement with the assigned topic. These writings will not be taken through stages of drafting, peer review, and revision and will not count towards the course word count of a minimum of 6000 words.

Grading/Evaluation

Paper 1: 20%
Paper 2 Essay Proposal: 5%
Paper 2 Research Report: 5%
Paper 2 Final Draft: 25%
Paper 3: 25%
Blogs: 20%

I will grade paper-by-paper. All assignments must be turned in on time. Any late drafts will result in a loss of 5 points on that assignment's final grade.

Week-by-Week Plans for a 15-week Semester

Both 15-week and 6-week semester calendars for this strand are available on the CC website.

Strand IV: Writing to Digital Spaces

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This strand extends conversations regarding research, genre, and context into digital composing spaces. Students interact with both print and digital writing, develop texts that can be circulated in digital spaces, and engage in a social media platform. This invites students to explore the balance between their personal and academic identities, think critically about a variety of spaces for which they compose, and see the way circulation works while explore additional ways to integrate sources, cite information, and network this information. Project 1 analyzes a digital artifact (videos/audio/platforms/series of tweets/memes/gifs/etc) while also defining genre based upon the reading in the course. Project 2 researches student generated topic through the incorporation of (8) scholarly, (3) non-scholarly, and (7) hyperlinked sources in order to support a position. Project 3 remediates the argument from Project 2 with particular attention to digital remediation/remix as well as digitally developed print texts in three genres. The projects for this class can culminate in either a portfolio or paper-by-paper assessment model.

Adding the layer of "digital spaces" works to expand students' understanding of genre that takes in to account the varied composing practices that students engage and invites them to critically think about platforms they compose within regularly through the lens of genre.

Description of Major Assignments

PROJECT 1—A Digital Artifact of Analysis: Genre's Affordances and Constraints

The purpose of this project is twofold: first, students will establish their own working definition of genre based upon the readings from class as well as any outside sources they deem important to their definition; second, students will select one digital artifact (the options are endless here), which they will analysis through their lens of genre. This analysis will attend to the conventions of the particular genre, how it works due to its context and form, and how circulation of this particular genre serves the artifact itself. Because you are framing a definition first, sources (up to 4) should be included in this assignment, which will serve as an introduction, or refresher, for in text citation methods. Included in this project: 1) Proposal 2) Analytical Essay 3) Rhetorical Rationale. Approach this project in quarters. First, establish your definition of genre based upon readings in class, previous experiences, and even sources you may have collected. Remember, we are expanding our understanding of genre throughout the semester— beyond the categorical nature. Once you have defined genre, the next quarter will establish a particular digital artifact— describe, explain why you chose it, and situate it with its context. Then, the next two quarters of your essay will analyze the artifact through your definition of genre. This assignment will be between 1200-1500 words and the Rhetorical rationale will be 300-500 words. Word count will be bracketed at the bottom of your text [1200], and you should attend to the formal parameters as set forth in MLA formatting: margins, citations, font, spacing, etc.

PROJECT 2—Hypertextual Research

This project provides students with the opportunity to develop their approaches to research through inquiry by interrogating a topic and then arriving at a position supported by scholarship. To start the research process, students will write a brief proposal that includes: topic, a set of research questions, and a general plan of attack for the project at hand. This project has two major components: 1) the annotated bibliography and 2) the hypertextual research essay as well as a rhetorical rationale. This approach allows students to develop a research project while also incorporating a digital conversation within their essay. By first creating the annotated bibliography, students will learn the best way for them to fully explore research—finding sources, evaluating them, and then putting them into conversation with other scholars as well as finding their own academic voice in the essay. The multimodal nature of this essay will potentially include links to sources/contexts/genres, videos, images and polished words on the page.

Students will explore approaches to citation methods (MLA/APA) which will also allow them to interrogate conceptions of plagiarism and copyright laws as they incorporate both print and digital work into their own document. This project asks that students engage with both scholarly and non-scholarly sources in order to gain a well-rounded understanding of their topic. Students must include a minimum of 8 scholarly (peer reviewed) sources, at least 3 non-scholarly sources, and the inclusion of at least 7 digital components throughout the text.

Students have free reign over the non-scholarly source types, but proper citations must be included

while the scholarly sources will be found through the use of FSU's library databases--students will incorporate a minimum of 11 sources. Including all three components, this project will range between 4100-4800 words with careful attention to formatting practices within the chosen citation method.

PROJECT 3—Composing in 3 Genres

For the final students will use the research conducted within the second project—the hypertextual research essay—to create a composition that uses different genres to communicate the overarching theme and topic from that project to a targeted audience. In other words, you need to create three new pieces that relate to the argument you made in Project 2. You will use your previous research, along with new sources, to inform your creative strategy and help you make the rhetorical choices necessary to create an effective composition. In this assignment, you will be relating your topic to audience even further than you did in your research essay, incorporating additional evidence and new arguments designed for audience expectations. You will target your audience(s), consider the rhetorical situation, and develop genres to communicate to that audience based on the knowledge you have from developing the research essay. Your genres are your choice based on your analysis of the rhetorical situation learned in the research process. However, you should strive toward genres across a variety of composing spaces—one print, one digital, and one that engages a network space or social media platform.

Remember, you have already composed an essay regarding this topic; therefore, expand beyond that for the print text, but you have free reign over the digital and networked genres. I truly mean you can create anything—if you can defend it as a genre then I am on board. This assignment requires you to engage your critical thinking, your rhetorical awareness, and your reflection capabilities, in order to most effectively communicate to your audience. By considering genres that occur across composing spaces, you are able to explore the affordances and constraints of the genres as well as understand what it means to circulate this information and how you could potentially circulate it. The components of this project include: 1) a proposal—claiming your genres and providing a brief rationale for each 2) the three genres—one of each composing space and 3) a Rhetorical Rationale—explaining your rhetorical and design choices, audience, and the "so what." Due to the nature of these projects, you may produce less words (although not less content) than previous projects—that is totally okay. This project, due to its varied genre and media choices must, across all three genres plus the rhetorical rationale achieve approximately 1000-1200 words. But, I encourage you to take risks and interrogate the ways in which you can compose beyond traditional writing practices, thus expanding your range of composing skills, but you will still attend to proper formatting and citations methods for your chosen genre. You will definitely need to include a works cited page for this project—a list of google image links will not suffice.

QQCs

Weekly you will post "two Questions and one Comment" (QQC); you'll post your questions and comment in the QQC discussion board on Canvas. These questions and comments are valuable for three reasons:

(1) they let me know whether you are keeping up with the assigned readings, (2) they push you to read texts through a critical lens, and (3) they provide questions, areas, and avenues for us to explore during class discussions. With the latter, this is your opportunity to ask questions and dictate our discussion of the assigned readings. Put another way, you should be asking questions that are pressing to you (i.e., don't post questions for which you already have an answer or for ones that could be answered easily through a quick Google or Wikipedia search). QQC is for your benefit: it is designed so you are able to voice burning

questions; therefore, you are able to gain what you desire from the assigned readings. Take full advantage of this opportunity. The comments should range from 100-150 words in length.

Twitter Persona

Because information circulates across a variety of media and social platforms, it is important to understand our own rhetorical positions and identities within these spaces. In order to explore this, Twitter is incorporated into the fabric of this class. Weekly we will tweet 10-15 tweets using our class hashtag #ENC2135MD. Daily, a student will be responsible for live tweeting the events of the class as well as leading the #digidiscuss (digital discussion, posting 2 questions to begin class). Tweets are counted for weeks 2-15, and the live tweets do not count toward your week's participation. Instead, those fall into your class participation grade. Twitter allows us to interact with the publicness of writing as you begin shaping your personal/professional identities. It also creates a space where we can interact with a variety of genres and contexts and interact with others outside of the classroom.

Grading/Evaluation

Final Portfolio:	60%
Twitter Persona:	10%
QQCs (2 Questions; 1 Comment):	10%
Revision Workshops:	15%
Participation:	5%

Final drafts of the three major projects, along with various other assignments, will be included in a final electronic portfolio. Students' grades for the course will be penalized for late submission of drafts. I reserve the right to deduct five points from the final grade for each day a draft is turned in late.

Week-by-Week Plans for a 15-week Semester

Both 15-week and 6-week semester calendars for this strand are available on the CC website.

Strand V: Engaging Expertise in Genres

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This course asks students to share their knowledge and passion about a subject area and use that passion to guide their research and composition process. To that end, our course is divided into three units. In the first, students will develop an understanding of genre by analyzing the genres used in their area of expertise. The major project for this unit, a 2000-word essay, asks that students analyze either 1) the various genres of their area of expertise or 2) the genres that enthusiasts use to discuss their area of expertise. In the second unit, students will develop research skills and expand their knowledge by creating a 3000 word webpage, wiki, or blog that introduces newcomers to their area of expertise and that incorporates no fewer than ten sources. In the final unit, students will combine their genre knowledge and research skills to re-present across three genres one of their arguments from their research project. Additionally, they will compose a rhetorical rationale that explains the rhetorical choices made in each genre and how they see those choices as effective for the context and audience.

Description of Major Assignments

Project #1: Genre Analysis (2000 words)

Our first project has three major goals: 1) to help us develop an understanding of genre; 2) to help us develop our analytical skills and 3) to help us learn more about our areas of expertise. To fulfill these goals, you will compose a genre analysis that looks at either a genre of your area of expertise or one of the genres that enthusiasts use to talk about your area of expertise. For example, if your area of expertise is pop music, you could analyze either a subgenre of pop music (one of the many genres of your area of expertise) or an album/song review (one of the genres used to talk about your area of expertise). Your genre analysis might define a specific genre or differentiate between multiple genres, discuss the ways in which a specific artifact does or does not fulfill the conventions of a genre, consider the relationship between specific genres and contexts, or analyze different substantiations of a single genre. No matter what you choose, your project should make a claim about the use of genre in your area of expertise. You are not required to find outside sources for this project; however, you will want to use class readings about genre and mode to inform your analysis.

Project #2: Research Project (3000 words)

Our second project also has three major goals: 1) to help us develop our research skills; 2) to operationalize some of what we learned about genre in the first project; and 3) to help us develop a sense of audience. To fulfill these goals, you will compose a website, blog, or wiki (your choice should depend upon your audience and area of expertise) that introduces novices to your area of expertise. Your project will have both informational and argumentative components (for example, you might include a short history of your area of expertise on one page/post and use another page/post to take a position on a controversy within that history.) Really, the focus and organization of your project will depend upon what you want to communicate to those new to your area of expertise. Your project must include at least ten sources, at least seven of which much be academic and only two of which can be drawn from our course readings.

In order to make your project and research manageable, we will break the research down into several smaller projects. (Please draft Preparatory Assignments #2 and #3 as you research; doing so will make the process a lot easier and less time consuming.)

Preparatory Assignment #1: Research Proposal (minimum of 400 words)
You will need to write a research proposal designed to help you focus and organize your ideas and intentions. This proposal will be based on your exploration of your area of expertise and your initial research. You should reflect on how you have decided to focus your project, how you came up with your research question, why you think it's important, and how you plan to explore the question in your research.

Preparatory Assignment #2: Research-in-Progress Report (minimum of 500 words)
Your Research-in-Progress Report should include three sections: your final research question, an annotated bibliography, and a statement of what's missing in your research at this point. You will need to annotate five potential sources, three of which must be academic, scholarly, and/or peer-reviewed sources. Your annotations for your three sources should

1. Briefly summarize the source and its main ideas.
2. Tell how the source relates to the research topic.
3. Tell how the source relates/does not relate to the other sources.

Optional: Tell what new/different information this source provides; explain weaknesses/strengths of the source; tell what about the source you find especially interesting.

Preparatory Assignment #3: Research Report (minimum of 500 words)
You should review eight sources and their content, discussing the relevance of each one to your topic and how you plan to use it in your project. This should not be simply a repetition of the information included in the previous assignment. Rather, it is a specific discussion of where and how you will include each source in your project.

Project #3: Composition in Three Genres with Rhetorical Rationales (1000 words)
Our final project has two major goals: 1) to help us explore the relationship between genre, audience, and context and 2) to expand our understanding of genre beyond print. To fulfill these goals, you will use the research conducted within your second project—the research project—and re-present that argument across two genres. In other words, you need to create three new pieces that relate to the argument you made in your research essay. While at least one of your creations should include written text, none should be a lengthy paper. You don't have time for that at this late point in the semester. Instead, use this project as an opportunity to be creative, as you can compose visual, material, and/or aural projects.

In addition to the three creations, you will write a rationale (at least 250 polished words) that explains the rhetorical choices you made in each genre and how you see those choices as rhetorically effective for your context and audience. In other words, for each of your creations, you'll write a 250 word explanation (minimum of 500 words in all) of why you did what you did and how well you think it works or doesn't work for your intended purpose and audience. This project must have a total of 1000 polished words between the genres and the rhetorical rationales.

Final Project: Electronic Portfolio
Throughout the semester, we will keep an electronic portfolio that will include our process work, drafts, and other course materials. While the portfolio does serve as way for you to share and gather your work, it also functions as a document of its own, telling a story about who you are as a writer, student, and individual. Thus, the portfolio will include introductory and reflective text, images, and other components that mark it as a cohesive document.

In order to help us manage the portfolio alongside our other projects, we will update it throughout the semester. Additionally, we will complete individual journal assignments designed to help us compose the introductory and reflective text, as well as actually construct the portfolios. All journal entries should be between 250-500 words and should be uploaded to Canvas by class time on

Mondays. The journals are an informal place for you to develop your reflective text. As such, they will be graded on completion; you will earn a grade of Satisfactory or Unsatisfactory for each journal entry. Typically journal entries receive an Unsatisfactory because they are incomplete, do not meet the minimum requirements, or fail to answer the entire prompt.

Blog Posts

In order to help us grapple with the course readings, we will compose blog entries for every class reading. These entries, which are due by class time the day we discuss the reading, are to be written in a Summarize, Respond, and Reflect (or SRR) format, in which you will summarize the thesis and supporting points of the reading, explain your initial response to the reading, and then reflect on a specific question about the reading. More information about the blog posts can be found on our course blog.

Canvas and Technology

Your portfolios, Canvas, and Blogger are used extensively in this course and should be updated consistently. In addition, every assignment will be turned in via your portfolio, Canvas, or Blogger. No printed copies will be accepted. As such, although we will review portfolio construction, Canvas, and Blogger in class many times, it will be your responsibility to make sure that you understand how to use the systems. I encourage you to see me during office hours with any questions that you have about your portfolio, Canvas, or Blogger. Please never hesitate to contact me with any problems, as doing so is better than turning in assignments late.

In order for work to be accessible via Canvas and your portfolio, you will need to ensure that all assignments are typed and saved as a .DOC or .DOCX file. If you are using a program other than Microsoft Word – such as Open Office or Word Perfect – you will need to change the file type before saving and uploading work to Canvas or your portfolio. If you are not sure how to do so, please come see me, and I will be more than happy to show you.

It is your responsibility to make sure that all files are appropriately saved and uploaded. Excuses for late work such as a missing flash drive, a file saved in the wrong file type, an incorrect upload to Canvas, Blogger, or your portfolio, or work that is uploaded but not published will not be accepted. As such, please see me about technology issues. Should Canvas or Blogger ever go down, I will announce in class and/or email alternate instructions for completing assignments.

Grading/Evaluation

Grade Breakdown
Project #1: 25% or 250pts
Project #2: 35% or 350pts
Project #3: 25% or 250pts
Portfolio and Journals: 5% or
50pts Process Points: 10% or
100 pts Total: 100% or 1000pts

Evaluation & Portfolios
This course is graded on a portfolio system. This means that, although you will have due dates for specific drafts, the final or portfolio drafts of each paper will be turned in during the final week of class. As the semester progresses, you will compile your drafts into an online portfolio. At the end of the semester, you will add your final drafts and turn in the entire portfolio for a grade. This means that, while you will have draft due dates that structure your progress, you are free to continue to revise drafts throughout the semester until you are satisfied with the project.

You will receive an in-process grade for each project that will allow you to track your progress throughout the semester. This may be different from how you have been graded in the past, so please do not hesitate to ask questions!

Week-by-Week Plans for a 15-week Semester

Both 15-week and 6-week semester calendars for this strand are available on the CC website.

Strand VI: Genres as/in Pop Culture

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This strand uses popular culture and current events as "a way in" for college composition students to begin understanding research, genre, and contexts. Each major assignment is framed so that students will use some aspect of popular culture or current events (based on their personal interests and goals) to explore composition in a way that best benefits their needs. This allows students to have meaningful discussions about the world they live in, while giving them the opportunity to see the depth of the media that surrounds them. Student chosen topics for these assignments have ranged from Harry Potter to gun violence, video games to presidential campaigns, Nicki Minaj to stem cell research, and everything in between.

Description of Major Assignments

Project #1: Understanding Genres: The Role of Genres in Pop Culture and Current Events (minimum of 1500 typed, polished words)

This assignment will help you begin to develop the strategies you will need to rhetorically analyze and use different genres and to explore the ways in which genres function in our lives and in various texts. This will also allow me, your instructor, to get to know you better. In order to do this, you will work through several steps. Previous topics include Cinderella, Game of Thrones, Harry Potter, The National Park System, The Hunger Games, Breaking Bad, Applied Mathematics, Digital Music Apps, Presidential Political Campaigns, personal communication, medical care,
Kanye West, and Nicki Minaj.

You will examine these genres and think about why and how you use these specific genres and what your choice of genres reveals about you as an individual. Finally, you will develop a 1500-word essay (that's typically around 5, double-spaced, 12 point font pages) based on your analysis. Feel free to incorporate images that you think might make your essay more effective.

I look forward to seeing what you create.

Project Two: The Researched Essay—An Academic Genre (minimum of 3400 typed, polished words). Pop Culture and Current Events

For this project, you will write a research essay on a topic from pop culture or current events about which you are passionate. The key to enjoying the research and the writing is deciding on the right topic and how your topic relates to current events and pop culture. If you truly care about your chosen subject, you will be much more likely to compose a strong persuasive essay; plus, the research and the writing will not be pure drudgery—as they very well could be if you were researching and writing an essay on a topic that you really didn't care about one way or another. Past topics include stem cell research, oppressive government in the Hunger Games, gun violence, presidential campaigns, police brutality, feminism in Cinderella/Snow White/The Great Gatsby/Aladdin, video games and education/ the military/social awkwardness, steroids in pro sports, beauty and marketing, stem cell research and Alzheimer's, Common Core Curriculum, and others.

After spending some time exploring possible topics and deciding on one in particular, you will generate an exploratory research question that you want your essay to answer. Next, you'll develop a research proposal, a research-in-progress report, and a research report. Finally, you will take your essay through stages of drafting and revision, writing a rough draft, a second draft that you share with a group of your peers in our class and in an individual conference with me. After the conference, you will work on a third draft of your research essay. You will include your final draft in your electronic portfolio due by noon on the Saturday after classes end.

The purpose of the following three assignments is to help prepare you to confidently and effectively craft a well-researched and thoughtful persuasive essay on a topic that truly engages you.

Preparatory Assignment #1: Research Proposal (minimum of 400 words)
You will need to write a research proposal designed to help you organize your ideas and intentions. This proposal will be based on your exploration of your topic and your initial research. You should reflect on how you became interested in your topic, how you came up with your research question, why you think it's important, and how you plan to explore the question in your research.

Preparatory Assignment #2: Research-in-Progress Report (minimum of 500 words).
Your Research-in-Progress Report should include three sections: your final research question, a statement of what's missing in your research at this point, and a draft of an annotated bibliography. You will need to annotate ten potential sources, seven of which must be academic, scholarly, and/or peer- reviewed sources, examining credibility, relevance, potential incorporation, and potential connections to your research questions.

Preparatory Assignment #3: Annotated Bibliography (minimum of 500 words).
You should review ten final sources and their content, discussing the relevance of each one to your topic and how you plan to use it in your research essay. This should not be simply a repetition of the information included in the previous assignment. Rather, it is a specific discussion of where and how you will include each source in your essay.

You should write annotations for each of the ten sources, and each annotation should—
1. Briefly summarize the source and its main ideas.
2. Tell how the source relates to the research topic.
3. Tell how the source relates/does not relate to the other sources.

Optional: Tell what new/different information this source provides; explain weaknesses/strengths of the source; tell what about the source you find especially interesting.

The Researched Essay

After completing the three preparatory assignments discussed above, you should be able to confidently and effectively craft a well-researched and thoughtful essay that includes no fewer than ten sources, seven of which should be academic, scholarly, and/or peer-reviewed sources.

--Your Rough Draft should be at least 1,000 words. In other words, get a good start on your research essay.

--Your Second Draft should be at least 2,000 words and include a Works Cited page—in other words, a complete draft of your essay.

--Your Third Draft should be a complete, polished minimum 2000-word research essay incorporating ten sources as described previously, parenthetical documentation as needed, and a correctly formatted Works Cited page (all in MLA documentation style).

Description of Project #3: Composition in Three Genres (includes a minimum of 1000 typed, polished words)

The final project for our class asks you to use the research conducted within your second project—the research essay—and re-present that argument across three genres. In other words, you need to create three new pieces that relate to the argument you made in your research essay, at least one of which must exist in a digital environment. While at least one of your creations should be written text, none of the three creations should be a lengthy paper. You don't have time for that at this late point in the semester. You might, however, write a character profile, a poem, a short story, or a movie review (these are just a few of many possible examples) that relates to the main point of your researched essay. Other media include You Tube, Twitter, Tumblr, Facebook, google maps, Plotagon, comics, sculpture, poetry, short story, Yelp, Prezi, acrylic painting, and a photography essay. Our textbook provides numerous examples of possible genres, including photo essays, movie reviews, collages, obituaries, posters, and ads.

After doing some thinking about what you'd like to create, why, and how, you'll submit a Potential Genres Proposal that explores what you're thinking about doing, why, and how, and then a little later, a Project Proposal that describes the three creations you have decided upon.

In addition to the three creations, you are asked to write a rationale (at least 200 polished words) that explains the rhetorical choices you made in each genre and how you see those choices as rhetorically effective for your context and audience. In other words, for each of your creations, you'll write a 200-word explanation (minimum of 600 words in all) of why you did what you did and how well you think it works or doesn't work for your intended purpose and audience.

You will also write a final reflection (at least 400 polished words) that explores what you learned about genre and rhetorical situation and how the project added to, challenged, or complicated your theories and practices of composing.

Wix Portfolios

Your portfolio should contain the following:

1. A section that includes a paragraph or two about you, along with at least one photo. More photos would be great.

2. A section for Project #1 that includes the final draft of your essay, along with your completed Self Analysis of Project #1.
3. A section for Project #2 that includes your Research-in-Progress Report, the final draft of your research essay, and your completed Self Analysis of Project #2.
4. A section for Project #3 that includes evidence of each of the three genres you created (include print genres in their entirety, as well as videos, include photos of objects you created), a 200-word minimum rationale for each creation, and a 400-word minimum final reflection on the final project.

You will share your electronic portfolio with the rest of the class during the last week.

Journals, Responses, and Writing Exercises

These posts provide a space for ungraded, less formal writing which focuses on exploring and developing ideas, along with critical writing about assigned readings and classroom discussions. These posts will vary from 100-250 words each. To receive credit, students must submit the journal assignment on time, meet the word requirement for the particular assignment, and demonstrate knowledge of and engagement with the assigned topic. These writings will not be taken through stages of drafting, peer review, and revision and will not count towards the course word count of a minimum of 6000 words.

Grading/Evaluation

Final Portfolio:	80%
Journals/In-Class Writings:	20%

Final drafts of the three major projects, along with various other assignments, will be included in a final electronic portfolio. Students' grades for the course will be penalized for late submission of drafts. I reserve the right to deduct five points from the final grade for each day a draft is turned in late.

Week-by-Week Plans for a 15-week Semester

Both 15-week and 6-week semester calendars for this strand are available on the CC website.

Strand VII- Field Discourse Community

To access the syllabus, assignment sheets, rubrics, and weekly plans digitally, please visit this section of our College Composition site.

Overview of Strand

This strand of 2135 will have students focus on their fields of study. The projects will each focus on the discourse community, writing conventions, genres, and rhetorical strategies used in their fields. This gives them the unique opportunity to explore their field from a writing and rhetorical perspective, which will help them in their careers at Florida State University and beyond. The major projects are scaffolded strategically with the research project (the largest of the semester) as the first project. This method allows students to become immersed in genre knowledge and writing conventions so that they can build rhetorical awareness alongside research strategies and writing practices. The second project requires students to complete a rhetorical analysis of an image and an article from their field, and the third project requires students to rhetorically produce an argument in three genres. Students then produce an ePortfolio at the end of the semester as a compilation of their best work. Accompanying the ePortfolio, students write a metacognitive reflection letter where they connect their projects and process to the major goals and outcomes of the course.

Description of Major Assignments

Investigative Field Essay (3000 words)
This written essay will combine primary research--in the form of interviews and observations--and secondary research--scholarly journals and professional resources--to present to your audience an overview of the discourse community of your field of study. It should be presented in a research-paper format and should be documented in the documentation style of your field. There will be 3 total drafts of this essay and will also include an annotated bibliography and literature review.

Rhetorical Analysis (1400 words)
In a written essay, you will compare and contrast the rhetorical appeals and strategies used for two different artifacts in your field: a scholarly journal article and an image/video. There will be 3 total drafts of this essay and should also include visual elements.

Project in Three Genres (1000 words)
This assignment requires you to investigate a debate that is taking place within your field and will ask you to take a stance on the topic. There will be writing-to-learn elements of this project, but the final version will be presented in a multimodal format (PowerPoint Presentations are prohibited). Examples of multi- media formats include websites, videos, blogs, and advertisements. The drafts of this project will include a written proposal and a projected revision essay.

Portfolio Letter (600 words)
At the end of the semester, you will write a reflection letter that covers how you met the goals and outcomes of this course. You will use examples of your own writing to create an argument for how you successfully passed this course.

THE PROCESS OF WRITING

The expectations for each of the three levels of drafting are as follows:

- ☐ **Draft 1**: This draft is in the early stages of writing. It is where your ideas come from and the plan for your text begins to emerge. It will include everything you produce as you struggle and wrestle with developing a topic. Use this draft to get everything down, and do not let your writing challenges frustrate you. In comparison to other drafts, this one is relatively informal; much of it will simply be free-writing and your first attempt (even if fragmented) at getting your ideas on the page. Although this material is informal, it must reflect your engagement in the process and show an effort at beginning to tie all these parts together in a paper. It must meet the page requirement.

- ☐ **Draft 2**: This draft is still in the "invention" stage but working toward a more solid and structured communication. Here you will reflect upon the input offered to you by me and your classmates on the first draft and develop a coherent–not perfect–paper. It must meet the page requirement.

- ☐ **Draft 3**: This is the draft where you are close to a product you would send out into the world with your name on it. This draft will be more polished than Draft 2 and must reflect considerable revision. Since we will be working throughout the semester on what constitutes revision (vs. clean-up, editing, or proofreading), this draft should reflect both your skill as a writer and
  reviser. Like all drafts, this draft must meet the page requirement for that paper. A grade will be given to this draft of the paper.

Final Draft: While this course really emphasizes writing as a *process*, the ability to create *effective* texts is our goal. In these drafts, I will value authoritative style and presentation, originality of thought, strong structure and development, organization, source usage, polished grammar and mechanics, etc. These "final" drafts will be due in your portfolio near the end of the semester. Your assignment grade will only improve if significantly revise draft 3.

WRITING REQUIREMENTS

All of the formal written assignments below, including all drafts for each, must be turned in to pass the course:

- ☐ Four Major Assignments, including multiple drafts and revisions for each assignment (see full descriptions under Major Assignments)
- ☐ ePortfolio
- ☐ 10 exploratory writing journals, can be composed through alphabetic text, voice recording, or video recording
- ☐ 2 individual conferences with instructor (see weekly schedule for dates)
- ☐ Thoughtful, active, and responsible engagement in class discussion, whether face-to-face or online; preparation for class; and in-class informal writing and mapping.

Grading/Evaluation

Evaluation of work in this course is based not only on the products of your composing but also on the processes in which you engage. Your work will receive detailed responses in the form of descriptive comments on drafts, suggestions to guide revision work, individual conferences focused on particular aspects of composing, opportunities to collaboratively generate ideas and receive feedback in class, and extensive evaluative responses on final submissions. **Active participation in class discussion, journals, conferences, workshops, and preparedness for class all factor into the final course grade and will be an integral part of the work for each of the four major assignments and final ePortfolio.** Your grade for the course will be based on 550 possible points. See the breakdown below:

Investigative Field Essay:	150
Rhetorical Analysis:	100
Multi-Media Project:	100
Portfolio Letter:	50
ePortfolio:	50
Journal Entries:	100
Total Points:	550

Evaluation & Portfolios

This course is graded on a portfolio system. This means that, although you will have due dates for specific drafts, the final or portfolio drafts of each paper will be turned in during the final week of class. As the semester progresses, you will compile your drafts into an online portfolio. At the end of the semester, you will add your final drafts and turn in the entire portfolio for a grade. This means that, while you will have draft due dates that structure your progress, you are free to continue to revise drafts throughout the semester until you are satisfied with the project. You will receive an in-process grade for each project that will allow you to track your progress throughout the semester. This may be different from how you have been graded in the past, so please do not hesitate to ask questions!

Advice to Teachers about Research Assignments

Using Strozier Library

Before making an assignment that requires research in the library, familiarize yourself with the resources available to your students. Make arrangements for classroom instruction on research sessions as early as possible. See the FSU Library Research Instruction page on the Strozier website for information on how to schedule time with a reference librarian. Follow these guidelines in planning:

- Make the assignment and have students ready with possible topics before the library visit. Students pay much closer attention when they know why they're there.
- Work closely with the librarian to make sure she presents the kind of information your students need most. Send her a copy of the assignment and a list of the topics your students are contemplating. Think through the possible kinds of resources and researching techniques you want your students introduced to.
- Don't ask students to do a "treasure-hunt" in Strozier. This only puts a burden on the library staff and can be more frustrating than enlightening for students.
- Don't expect the library staff to help every one of your students with their papers–that's your job! Make sure you give your students the support they need, including the research technique session with the librarian, to do the basic research on their own.

When to Assign Research Essays

Never assign a research paper to be handed in during the last week of class or during finals week. This is a disaster waiting to happen. Research papers, by nature, are complex and make unpredictable demands on students. The units above are designed to force you to assign the research paper to be handed in before the 13th week of class. Leave the last two weeks of class, at least, for another short project and for "cleaning up" after the research paper assignment–handling plagiarism, poor documentation, sources that need verifying, lost websites, interview subjects who don't show up for interviews, etc.

Avoiding Plagiarism

When you present the required section on plagiarism, be sure to allow ample time for discussing plagiarism in class. In addition, ask students to make their sources available to you in their final drafts. Read all the drafts and require all drafts to be handed in during the process, even if you don't respond to them. See *The Inkwell* for other activities.

Workable Chunks

Assign the research paper in stages; ask for a prospectus or proposal, then a report on sources found or interviewed, then a first draft, etc. This will pace the writing and grading processes and give you time to intervene with problematic topics, issues of plagiarism/incorrect citation, and topic development.

Teaching Documentation

Teach the principles of good documentation and don't sweat the small stuff like periods and commas in citations. Most teachers ask students to use MLA, with the warning that it is only one of many citation styles they may be asked to use in their academic writing. Some principles to make clear:

- Can my readers find my exact source with the information I've provided on the works Cited page?
- Are my citations consistent and readable?
- Have I provided the appropriate in-text information to make my text readable and yet indicate the general nature of my sources?
- Have I accurately indicated which words are mine and which words are someone else's? Have I accurately indicated which words of mine are an interpretation of someone else's words?
- Do I know how to use the handbook to cite anything I may want to use as a source?

PART V: TEACHING IDEAS AND ADVICE

Designing Your ENC 1101 or 2135 Course

The strands in this teaching guide are intended to 1) give you a certain amount of freedom to design elements in your course that best suit your teaching style while 2) ensure consistency within the CC Program and a core of similar experiences for all our students. The required elements of the program are time-proven methods for improving our students' writing and are derived from the most current composition and higher education learning theory.

Key Concepts to Unify Your Course

With that two-pronged approach in mind, always design your entire course at the beginning of the semester with a few key concepts which tie together all the required and optional elements of your course. You'll find that students feel more organized and are clearer about the course goals the more often you can connect ideas from one part of the course to other parts. Key concepts that have proven to work well are ones which relate in some way to students' past and present experiences, are strongly grounded in issues of rhetoric and writing, and are intellectually and critically challenging, provocative, and multi-faceted.

Dividing and Sequencing Assignments

Beyond an overall concept for your course, consider the units you will divide your course into, based on paper assignments. Three or four units work with our strands and allow you to develop a scaffolded approach, or put another way, to build from one unit or paper to another, incorporating what came before into the present. The reason to plan units or paper assignments

cohesively is so that you and your students are forced to see beyond individual assignments to the overall course goals; you can see from the overview of your paper assignments or units whether you're meeting course outcomes. You and your students will also feel more prepared and on track to get to the end of the semester having done everything you set out to accomplish (at least in assignments).

The idea of scaffolding, or the connections among all the assignments, is important: journals and exploratory writing should lead into drafts and papers, papers should lead into other papers, papers should lead back into journals and exploratory writing, and so on. At the beginning of each unit, as you introduce the next paper assignment, plan to talk to students about how the ideas connect throughout the course. It's very effective for students to understand what the end goal is; come back to the course outcomes with each assignment to help them see what they're working toward. The end result will be greater success on their part if they understand what's important in the course.

On Student-Centered Learning and Active Participation

Sample student essays and readings are playing an increasingly important role in the College Composition classroom because they act as springboards for class discussion, but for these discussions to be successful and meaningful, a student-centered atmosphere needs to be cultivated to better promote student involvement and meaningful interaction. Successful learning takes place when students are encouraged to take an active role in meaning-making processes; when they are encouraged to look to themselves and each other—not just the teacher—to create knowledge. A student-centered classroom offers students the opportunity to make sense of their writing processes, their thoughts, and their subjects (their experiences and interests). Creating an atmosphere where purposeful and meaningful learning can take place depends on finding a comfortable balance between maintaining authority and relinquishing control, encouraging active and consistent participation, and setting expectations of the type of participation that is valued.

Role of the Teacher

Probably the most difficult aspect of student-centered learning is finding a comfortable balance between maintaining authority and relinquishing control. While at times we are tempted as teachers to determine the direction of class discussions or perform in front of a captive audience, we want to encourage student agency and voice. To do this…

- Don't be afraid of silence. Although a silent classroom may be uncomfortable, bearing with it suggests to students that the responsibility of continuing discussion is not solely yours–they will gradually learn to break the silence themselves and appreciate the opportunity.
- Sit among the students. Removing yourself from the focal point of the classroom encourages students to see you as a participant rather than a leader. This suggestion means that you will wear two hats in the classroom. At times you will need to take control of the classroom, but students usually learn to recognize the shift in roles. Ways to remind them, though, range from simply standing at the front of the classroom to raising your voice above theirs, depending on the personality of the class.
- Pay close attention to what students are saying in discussion and challenge them to say more. Work with the students' understanding of a subject. Form questions based on where the class is taking the discussion. At times, this means you will play devil's advocate, the interested questioner who wants to know more, or the voice who reminds students that the fundamental questions have not yet been answered. It is

not necessary to lead the discussion, but to listen so you can emphasize and acknowledge productive thinking as well as help students complicate their ideas.

Encouraging Active Participation

- Learn to trust the students' sense of purpose. Trust them to discover challenging and meaningful questions and lines of thought to explore.
- Find ways to help students see themselves as authorities in the classroom.
- Assign group work to help students realize they can trust each other for valuable input.
- Assign discussion leaders to ensure students will discuss what is important to them.
- Move away from requiring students to raise their hands before they contribute to discussion and support spontaneous and lively interaction. (If you are fortunate enough to have a particularly lively class, you may have to return to hand raising to ensure that quieter students have a voice.)
- Encourage students to talk to each other, not just to you.
- Have students sit in a circle or turn chairs away from front of class.

Setting Expectations

Students will rise to the expectations you set for them. If you view them as "frat boys and sorority girls" or "kids" with little of importance to say, then more than likely that's the type of student you'll find staring back at you. Expect them to contribute to the class as thinking adults and most will. It is up to you, then, to establish what purposeful participation means to you. Let students know that participation means more than being present or talking for the sake of talking. They must see participation as contributing to the class' efforts to work toward a better understanding of writing, themselves as writers, and the subjects of the class. Creating a student-centered environment calls for patience, a willingness to take risks, and many times, requires shedding the view of teacher as the lecturer who has the answers. The effort, however, is worth it.

Options for Assigning Journals

Remember, journals are a place and a time for students to continuously write informal, ungraded, exploratory texts and to cultivate the habit of regular writing. The list below gives you many ideas, all of which have merit in certain teaching situations. We recommend you try one kind for a full semester, rather than trying to use several kinds in one semester. Journal assignments need to be integrated fully into your course design, where they can be a cohesive or focusing force, not busywork or a tacked-on assignment. In other words, have a reason for assigning a certain kind of journal. For instance, a daily personal journal makes a great deal of sense in a personal discovery strand, but less sense in a community discourse strand.

A Compilation of Kinds of Journals

Suggestions on Procedures

- Always warn students if personal journals will be shared in class.
- Use journals as the starting point for discussion by reading them aloud in small groups.
- Assign journals each week to be handed in the same day each week, pick them up, read them, and hand them back each week.
- Ask students to respond to each other's journals (probably not personal journals). Be specific about the kind of response you expect.
- Process logs and writers' notebooks are particularly good ideas if you'd like students to keep their in-class writing and invention exercises in their journals.
- Composition books, loose-leaf, 3-ring binders are all possible. Just remember how much 50 will weigh. You may ask students to handwrite or type entries, leave special margins, etc. Consider using online forums like the Canvas discussion board, Blogger, etc.

- Responding: you can read and not respond (initial or check), respond only as a fellow writer, respond at length to individualize your instruction, and/or respond as a teacher about the “satisfactory” or “unsatisfactory” nature of the entries. Make sure your style of response fits the personal nature of the journals and your goals for the journal assignments.
- Journals should add up to about 2,500 words, such as 10 entries of 250 words each or 14 entries of 175 words each. Fewer than 10 entries would seem to cancel out the “regularity” characteristic of journals.

Making Formal Writing Assignments

Many times, writing assignments are considered mere formalities. However, carefully creating writing assignments can be productive for both the teacher and the student. For the teacher, it is often during the composing of the writing assignment that we begin to verbalize and realize exactly what kind of writing we expect of students and why we believe in the idea that inspired the assignment to begin with. The time spent composing the writing assignment often is a time of troubleshooting and of anticipating the instruction students need in order to successfully do the assignment. By investing extra time at this stage, teachers are able to work out their assignments for themselves, before they pass them along to their students.

Carefully constructed assignments also safeguard against what Peter Elbow calls "bamboozling" students, or inadvertently withholding our expectations and agendas from students. Carefully created assignments work to inform the students of exactly what it is they are expected to do in an assignment and why they are being asked to do it. Writing assignments can help students become aware of the nature and purpose of the writing they are being asked to do. Below are some questions that may be helpful when creating an assignment:

- What is the purpose of the assignment? Why do you want students to do this assignment? How does it fit in with your objectives for the course? How does the assignment relate to what comes before and after it?
- When will students do the assignment? How much time will they need to complete the assignment?
- Are students prepared for this assignment? Is the assignment purposefully placed in the course? Have you coordinated instruction and the writing assignment so that students can have adequate time to do what you want them to?
- How do you want them to do the assignment? To what extent will you guide students through the processes of planning, drafting, revising, and editing? Will you require students to hand in different parts of their planning and writing at different stages?
- For what rhetorical context will students write? Who is their audience? Which role are they to assume? Will they be writing for a classroom context, an academic context, a hypothetical/realistic context? Is the situation plausible? Purposeful? Will students be able to assume the roles you ask them to assume?
- How concerned are you that the papers be presented in a particular final format or follow certain conventions? (Are they aware of those conventions?)
- How will you respond to and evaluate the assignment? Have you made your evaluative criteria clear to students?

Teaching Invention as Part of the Composing Process

Invention is one of the most important concepts to demonstrate, model, and discuss with your students. Some of the most useful time you can spend in class is showing students how to use invention techniques to come up with something to say or something they never thought of before. Students often feel the most in control of their writing and their texts when they have words and ideas to explain what gets the writing started and what keeps the writing coming. Invention is nearly always recursive, occurring at any point in writing processes. Invention is also highly contextual, relying on both emotional and logical thought processes, both analysis and chaos, both social and individual forces of language. Invention jump-starts the memory for past experiences, and creates new meaning by forging new connections.

Most teachers introduce a new invention technique (or several) with each new paper assignment, as 1) a way to prepare students for producing a first rough draft, 2) a way to reinforce a thoughtful, open-ended writing process (that is, to force students to write before drafting), and 3) a way to begin discussions of how language works and doesn't work. Students respond best, of course, to specific techniques that directly help them write a paper. But invention exercises can be used to start responses to reading, class discussions about grading criteria, and self-evaluations. Freewriting and other invention work should not be graded or be confused with plain-old informal, unrevised writing in class. Informal in-class writing may be a frequent part of your class (something you collect and count toward a grade eventually), but most invention work, either for a specific paper assignment or as technique practice, should be completely unconstrained and ungraded writing. Some teachers have a daily freewriting component to their classes, to encourage daily writing and fluency with language, but they, too, must still introduce, in other ways, a variety of ways to get writing and thinking started. Also, invention work should be structured in a number of configurations: individual work, pairs working together, small groups, large group invention with one or two students writing the ideas on the board or computer.

Some questions you might want to discuss with your students about invention, especially after an invention exercise:

- What is being "invented" when you write?
- Where do ideas come from? Where do *your* ideas come from and when do they come? Why do they come then and there?
- How do writers get ideas?
- Are there really any "new" ideas? What makes a topic individualized then?
- How does language "pull" ideas from your feelings and experiences?
- How is invention a meaning-making process?
- How is invention a social process? Do you think of ideas more quickly when you work with others?
- How is invention connected to your imagination?
- How are invention and revision related to each other as you write a paper?

In-class invention work should always be followed by discussions with students. Avoid introducing and practicing an invention exercise and then immediately sending students off to produce a draft. In fact, saving the last 5-10 minutes of class for starting a draft (even if most students only come up with a few sentences), after practicing a new invention technique, will often produce some excellent questions and challenges. Some questions you might ask:

- What has halted your ability to write on this topic in the moment? What has encouraged you to write on this topic in this moment?

- How closely could you follow your mind thinking as you wrote?
- Even though this technique is a good way to get started on drafts, how could you use it to revise?
- How is this technique different from others?
- What do you do with your invention work when it's time to start the draft?
- If this exercise didn't help you start your draft, why not? What *did* it do?
- Did you stop to edit while you were working? Why? Did you edit/censor ideas and thoughts as you were working? Why?
- Did you feel in control/out of control as you worked? Why?

Some Invention Techniques

"Free" Freewriting: 10-minute non-stop writing on any subject. No rules. Useful to practice with students to develop fluency with words, avoiding self-censorship, making a mess on paper, etc. Use at the beginning of each class on a different topic every day suggested by students, current events, a short paragraph of something, a song lyric. Always warn students if you'll be asking them to share what they write or not.

Focused Freewriting:

- Ten-fifteen sessions of freewriting on a more specific topic, headed toward a draft for class, followed by discussion or small group sharing, followed by more time for freewriting.
- Loop freewriting I: Freewrite non-stop for 10 minutes (the specificity of the topic can vary widely), stop and reread, marking the more interesting words, phrases, sentences, then freewriting on one of those interesting places for another 10 minutes. Repeat as long as possible. Can have students exchange freewrites in pairs to read and mark what they think was interesting in a passage, but this adds a constraint to freewriting.
- Loop freewriting II: Freewrite non-stop for 10 minutes on a topic. Then vary the focus or perspective and freewrite for another 10-minutes, and repeat. Other perspectives include dialogues, different audiences or narrators, portraits, stories, prejudices, preconceptions, etc.

Exploring Other Modes of Communication: Draw a picture of one "scene" connected to the assignment. Draw a timeline of an experience. Draw a map of the place where this experience happened. Describe music or sounds that might have been "playing in the background" during this experience. (If there had been a soundtrack, what would it have sounded like?)

Exploring Other Modes of Writing: Write a poem about the experience or thought. Write a dialogue between two or more people or "characters" who shared the experience or influenced the idea. Write a letter to or from people who shared the experience or who have little idea about what happened.

Generating Chaos: brainstorming techniques, such as listing, mapping, and clustering. Whenever students generate a list or a map, follow-up with activities that go beyond the list: put items on the list into categories or groups and add more items, write sentences and paragraphs with words/items from two or more categories, draw arrows between related items, and so on. Writing a list of words, by itself, is not much help to students.

Generating Opposition: Write lies about this experience or idea. Write what a disagreeable, grumpy, hostile person might write about this experience or idea. Write what you wish had happened or might have happened; write what you wish you knew or had

known about this idea or opinion. Write about myths, misconceptions, and/or stereotypes associated with this experience or idea.
Generating Metaphors: Write a metaphor for the total experience or some part of the experience: Working as a legislative aide last summer was like . . . because . . . See Elbow's *Writing with Power* for "metaphors for priming the pump," an extensive list of metaphor-generating questions

Using Reading in the Composition Classroom

The way to guarantee students must read the assignments is to hold them accountable and to set up consequences for not being prepared. The way to motivate students to do the readings is to connect the reading assignments as closely as possible with the paper assignments and make it clear (repeat it in class) how reading and discussing these texts will make them better writers and/or improve their papers. Use the prompts above to create interesting in-class writing activities that *require* prior reading of the texts in order to complete successfully. You can also motivate students by making them as involved as possible in the selection of readings, preparing questions for discussion, and sharing responses.

Assign a substantive written response to all reading assignments, due the day the reading assignment is to be discussed. Ask students to share these reading responses in small groups or read a couple aloud each class. And make sure you collect, read/skim, and record these journals as they are due. Responding to them at all or in any depth is less important than using them in discussion, collecting, and recording them. Plan for peers to respond to them during class, either orally or in writing.

Give an in-class written response assignment before discussing the assignment. Tell students you will be asking them to write about the reading assignment at the beginning of the next class. Give them one really good, complex question to write about which focuses them on the discussion of the reading which will follow immediately. And make sure you collect, read/skim, and record these in-class "essay question quizzes" each day you give them.

Less-Guaranteed but Very Good Ways to Make Students Responsible for Reading Assignments:

Assign one or two students to lead the discussion each day. Have students prepare questions, activities, pre-discussion writing responses, and then conduct the discussion for 20 minutes or so.

Assign one or two students to bring copies of their reading responses for the entire class. Begin discussion of the readings with the shared responses.

Conferencing

Student and teacher writing conferences can take place informally, before, right after, or even during a class, and they also should take place by appointment in your office. The least effective conferences are those in which one or both of the members are poorly prepared and the writing either hasn't been completed, read ahead of time, or been brought along for discussion. A little preparation can make conferences more comfortable and productive. The following suggestions are directed toward a student-writer audience, but you might find it useful to reproduce parts of it for your class.

When arranged by the teacher, student writers should:

- Be sure they know the time and place for the conference.
- Ask if there are any special materials (portfolios, drafts, peer response sheets, etc.) that they should bring.
- Ask if the teacher wants to see any materials ahead of time.
- Ask about the general purpose of the conference.
- Ask approximately how long the conference will last.
- Be on time but expect to wait if conferences preceding his or hers run overtime slightly.
- Try to formulate some questions that they have about class progress or participation in case there is time to pose them.

When arranged by the writer, teachers should suggest that students can:

- Be sure to remind the teacher of the conference time. If the writer arranges for a conference a week ahead, it can't hurt to remind the teacher during the class preceding the conference. Set a reasonable length (10-40 minutes).
- Try to be clear about why the conference was set up, from discussing class progress to reviewing a recent essay.
- Be sure to provide the teacher with a copy of the work as far ahead of the conference as possible. If the teacher had a draft earlier in the term, don't assume she or he still has the draft.
- If writers intend to share a new draft, they should always provide a copy of the earlier draft. Even if the teacher commented extensively on the earlier draft, that was many, many papers ago.
- Writers should try to have several questions in mind and work to make the most of the conference time by being focused and prepared.
- Writers should be on time and call ahead if they have to change times or the conference focus.
- Writers should help end the conference on time unless the teacher invites them to continue.

Why Conduct Conferences?

The CC Program has established two mandatory office conferences as part of the ENC 1101 and 2135 courses. Some of us may wonder why it has done so. How do conferences benefit students? Let's explore the following reasons to understand why conferences help teachers to facilitate learning:

- Conferences allow each student to talk with her teacher about writing and other issues which may be of concern to the student. Students learn from these individual discussions how to analyze and talk about writing and how to voice concern as a member of the classroom community.
- Conferences facilitate student/teacher rapport. They help to de-center authority. Many students can be intimidated by the authority of their instructors and may find it difficult to speak to them about the problems that they may be having. Conferences help us to be more accessible—they help students realize that we are, indeed, there for them if they wish to talk about their writing or other concerns.
- Conferences help facilitate individualized instruction. Not all students are experiencing the same difficulties. We better understand our students and are better able to help them when we discuss their writing with them. We also get a better sense of student growth when we conduct conferences because students are able to talk about what they see as breakthroughs in writing.
- Lastly, conferences allow students to provide us with feedback concerning our writing classrooms. When we allow students to talk of what is not working for them, we may find ways to change and grow as teachers.

What kind of conferences should we conduct?

There are actually a variety of ways in which teachers can make conferences work for them. Here are a few ways in which to use conferences to facilitate learning:

- Individual office conferences can be used in a number of ways. Early conferences can be used in order to get to know students, to establish accessibility, and to create rapport. Donald Murray uses individual office conferences to allow students to discuss their various drafts. He prompts students to talk about their writing by asking questions concerning what they feel is good and what they feel may be weak. Individual office conferences may also be used to evaluate student writing. The student and teacher may meet to discuss a mid-term grade. The student and teacher may decide on what is going well and may establish goals for the rest of the semester. Finally, these conferences may be used as a type of "check-up" session. As such, they function in order for the teacher to find out what is going well for students and what students may feel they need more help with.
- Conferences which address group dynamics can also be an important part of learning. These conferences are most often conducted with the individual workshop groups which the teacher has set up and may be conducted in the classroom since conditions such as office size often make them difficult for the office. Group conferences can be used to discuss issues such as how to function as a group of responders. The students and teacher may wish to discuss types of responses which are helpful to the individual writers. Group conferences may also function as revision workshops. Students can provide copies of drafts for each person to discuss.
- Individual in-class conferences are also helpful. We may use these conferences to pinpoint students who seem to need extra help, to quickly check that each student understands the assignment, or to meet quickly with each student to discuss plans for writing a draft or to discuss an actual draft. I have found that meeting with pairs of students to discuss drafts or plans for creating a draft allows me to address issues at the idea stage and allows for a fellow student to do likewise. Each student thus gets two opinions on their plans for drafting a paper. **Individual in-class conferences should not replace individual office conferences**.

When should conferences be held?

When we hold conferences depends largely upon why we are holding them. What follows are some suggestions for three types of conferences.

- If we wish to use a conference **to get to know students**, it should happen early in the semester. An early conference also helps students to find our offices and helps them to feel more comfortable in seeking us out later.
- **Conferences concerning a draft** normally take place before a final draft is due. Some teachers do allow for voluntary revision even after a final draft is turned in; however, I have found that if I want students to challenge the ideas which support a paper, they will do so more willingly if they have an early, rough draft for the conference. The more polished the draft, the more likely students will address issues of editing, and the rougher the draft, the more likely they will address issues of idea generation.
- **Conferences which address issues of evaluation** may be best accomplished at the return of portfolios or at the midterm for teachers who grade each paper. Again, these conferences are beneficial because they allow students to reflect upon their development in the course and to set goals for the rest of the semester.

What guidelines may help me to ensure that the conference is beneficial for my students?

- In order for conferences to be productive, they should be well-planned, and both student and teacher must understand the plan which is to be followed.
- In order for conferences to be effective, they need to run from around five to twenty minutes. The idea is to spend enough time so that students walk away with at least one good idea.
- We may wish to excuse students from two classes for one office conference (conferencing does take a great deal of time), but if we do so, we'll probably want to assign writing to be handed in for the conference. Doing so helps students stay focused on issues of writing even though they are not meeting for class. Of course, we do not **have to** excuse class for conferences.
- We probably don't want to mix purposes. It's normally best to keep conferences focused on one purpose since they do normally run for only a short period of time. We should expect students to come prepared with questions, concerns, and/or writing.

Leading a Discussion

Develop a broad idea of what you wish to accomplish in a discussion. Respect the students' time. What will this particular discussion help them to accomplish or become aware of: To help the student get a more accurate sense of the effectiveness of a piece of his/her writing? To discover clues to how an expert author has dealt with some of the same problems they are confronting in the interview assignment? To identify the assumptions operating in a short story they've been assigned?). Before the discussion, have students respond (ideally in writing) to several of the peer response questions. This assures you that everyone has thought through some response to the text, even if they do not speak up in class. If the class is large or you've observed that some students respond more readily in small groups, begin the discussion there, then draw the groups together.

As you begin to discuss a text, be general. For instance: "Where do you see the writing working in this text?" or "What impressed you in this text?" Specific questions may invite strong or specific response that will quickly limit what the less confident student may regard as an appropriate observation. Don't hesitate to draw students out. You may even try to make the drawing out substantive. For instance, "Robert, I remember in talking to me about your last essay, you mentioned that the whole essay turned on being able to describe the carny's job and attitude. Do you see any similarities in the way this essay is developed?" (Yes, that's leading with a heavy hand, but when quiet students have good ideas, we can encourage them to speak.)

Bring writers into the classroom. Invite writers to read to your class and respond to students' questions. Pass out some copies of your colleagues' work. Have students read the copies and respond to some of the critique questions before the author appears. As in any discussion, don't hesitate to prepare students ahead of time in order to enliven the discussion. Have a few students identify the worst difficulty they have in writing, then have them ask the guest author if he or she ever has that problem and how he or she deals with it. Be willing to wait for a response when you've asked a question. Wait time in any sort of dialogue is a culturally conditioned thing. In our anxiety to keep the class moving, we sometimes discourage response.

If a student says, "I agree with so and so," you might ask, gently, "In what way?" or "I don't remember exactly what so and so said—what was it you agreed with?" As much as possible allow student response to build on student response rather than cutting short this kind of development to get back to your list of questions. You might close the discussion by summing up some of the observations that have been made. Emphasize points you wish to stress and occasionally do it by drawing attention to a specific student's comment.

Response Questions for Writing

These questions were designed for guiding peer response groups who are considering an author's original work. However, they can easily be turned into reading questions as well; after all, as students read, they should consider how the reading functions as a composition. Below is a bank of questions you might use during response:

- What part of the essay do you remember best?
- Be nosey. What do you want to know more about? Think of three questions to ask the writer about her piece.
- Was there anything that you didn't understand? If so, what part?
- Which sensory details were most effective?
- How did the writer organize her paragraphs? Did you feel this was an effective strategy of arrangement? What might the writer do to improve her organization?
- What do you wish the writer would leave out in the next draft?
- Suggest some aspects for the writer to experiment with. (Examples: past to present tense, change point of view, serious to sarcastic tone, 1st to 3rd person, move ending scene to the beginning, emphasize a different theme.)
- What do you think about the beginning? What made you keep reading? What did you think of the end? Did you wish it had continued? Ended sooner? Or was it just right?
- What was the author's strategy for transitioning—how did they move the reader from one point to the next? How could that strategy be improved upon?
- If this were your paper, what would you do next?
- Tell the writer what she does best and encourage her to do it some more.
- Why do you think the writer wrote this piece?
- What do you like best about this piece?
- What other titles might be good, or is this title the best one you can think of (and why?)?
- Which sentences or paragraphs did you have to reread in order to understand?
- Which sentences sound especially good out loud?
- Which sentences sound awkward, too slow, too long, too heavy, or out of tune?
- Which words or sentences need more spice?
- Where could dialogue be added, or is there enough?
- On the writer's paper, mark all the mechanical errors (syntax, grammar, spelling, punctuation, typing format) that bugged you or distracted you or that you'd just like to point out to the writer. Use editing/proofreading marks if you wish.
- Is there anything else you'd like to tell the writer?
- Find several words, lines, or passages that stand out in this piece of writing. Underline/highlight them on the paper or list them in the space below. Is each one effective? distracting? out of place? unusual? interesting? Explain for each example that you choose.
- After reading this piece, what did you still want to find out? Why?
- For you as a reader, were there any words, lines, or passages that left you unsure or confused? If so, find several and explain what you felt unsure about.
- Did the writer pull in the appropriate amount of research? How did the writer cite sources? Were there places where you think the writer should have cited but she did not?

- How does the writer balance her voice with the sources she uses? Do you still get a sense that this is *her* paper or do you feel like you are reading research alone? What might the writer do to emphasize her voice in this writing?
- How do you feel about the writer's use of language in this piece? Give some examples, using page numbers and sentences or by quoting lines: 1) examples of fresh, interesting, and/or appropriate language–language that you especially liked, 2) examples of clichéd, too familiar, and/or out of place language–language that you think could be rewritten more effectively.
- Suggest the most important change(s) you feel the writer could make to improve this piece while redrafting.

On Revision as a Recursive Process

Revision plays a large role in the composition classroom. We ask students to revise papers, but often times the students' attempts at revision fall short of our expectations. According to writing researcher Nancy Sommers, the problem lies in the way students view revision. Students think of revision as "cleaning up the paper and crossing out" (58). Sommers' findings show that while teachers think of revision as a "re-envisioning" of the paper–as "rethinking"–students see revision as a time to correct punctuation and spelling and to make the paper "sound" better. Students focus on lexical problems, not conceptual weaknesses. Since many students may feel that they know what they want to say, they see little reason for a revision of the content of their writing; they "do not see revision as an activity in which they modify and develop perspectives and ideas." One concern for teachers then is to help make students aware that there are several types of revision, with goals ranging from discovering and exploring thought to refining style and clarity of expression and that revision is a complicated and a repeating process that all writers experience. Since students and teachers seem typically to come into the composition classroom with different assumptions about what productive and meaningful revision is, teachers might take more care and consideration in clearly explaining and making the students aware of the kind of revision expected of them throughout their composing processes. This might be accomplished by sharing your own version of the following explanation with students.

A Simplified Look at Revision

Although many of us begin to revise before we put words to paper–as we take a walk we raise and then reject or accept various "openings" or "developments"—most of us start revision work in earnest once we have a draft. We've drawn somewhat artificial distinctions between early and late revision and separate both those ways of looking at writing from editing, preparing a final draft for submission to a teacher, essentially, publication. Here is what a writer's fullest possible revision process might look like. Please note, we've described a sequence here, but revision is actually always recursive; at any time, writers may stop and redraft, add, delete, rethink a piece, and so on; however, to get to the desired finished product, it will be useful to focus on certain aspects of revision at particular times.

Early Revision:

- Concerned with developing a writer's ideas.
- Concerned with making initial decisions about what form will best convey those ideas.
- Concerned with trying out options.
- Concerned with the "big picture."
- **Not** too concerned with fine details, mechanics, spelling, punctuation, final word choice, and so on.
- **Not** concerned with perfection.

Early revision may explore a writer's first conceptualization of his or her work. Early revision may take place across several drafts.

Late Revision

- Concerned with finalizing a writer's ideas.
- Concerned with fitting those ideas to the form the writer has chosen.
- Concerned with smaller options, particularly at the paragraph, sentence, or word level.
- Concerned with the "smaller picture."
- Concerned with the final effect on the intended reader; will he/she understand/enjoy this?
- **Not** overly concerned with the finest of details, mechanics, spelling, punctuation, etc.
- **Not** yet concerned with perfection.
- Late revision may finalize a writer's original conception for a piece. Late revision, depending on the circumstances of drafting, particularly on deadlines, may take place during drafts 2-5 or more.

Editing

- Concerned with perfection, with surface level clarity, with "getting the last draft right."
- Concerned with detail and mechanics—setting standard margins, having a title, including a writer's name, proofreading for spelling errors, checking for unintentional punctuation and/or grammar errors.
- Concerned with not alienating a reader or making a reader do the writer's work.
- Concerned with near perfection.
- **Not** a time to decide to remove paragraphs 4-7 and rewrite them.
- **Not** a time to change a text from a personal experience essay to a book review.
- **Not** a time to add a new set of research issues.

Editing takes place whenever writing is presented to other individuals in an evaluative situation (from publishing a family Christmas card that includes a writer's poem, to sharing a "public" draft in a full class workshop, to submitting an individual's final class work to the teacher, to sending off poems to a publisher). Editing is part of a writer's normal writing cycle. If writers decide to draft an already edited piece again after a period of time, they will expect to edit the **new version** before presenting it publicly once more. Some writers collapse or combine parts of this sequence, depending on their writing processes, writing products, and audiences. However, it is useful to go through a full sequence several times on several pieces of writing **in order to understand** the value of each way of looking and looking again at a writer's work.

For more information: Nancy Sommers' article mentioned above is "Revision Strategies of Student Writers and Experienced Adult Writers" and can be found in *College Composition and Communication* 31 (1980): 378-88 (see CC file). More recent information about teaching revision is contained in Kristie Fleckenstein's "An Appetite for Coherence: Arousing and Fulfilling Desires," *College Composition and Communication* 43 (1992): 81-87; and Jill Fitzgerald's *Towards Knowledge in Writing: Illustrations from Revision Studies* (New York: Springer-Verlag, 1992).

Ways to Teach Editing

Read over the section in the first part of the *Teachers' Guide* for the program's general philosophy of teaching mechanics. Decades of research and experience show that drills, worksheets, punitive grading, and marked-up papers don't help students make their texts error-free. Most of our past attempts to teach mechanics only kept students from fully exploring the power of written language by focusing too early and too often on the correctness of their texts. What does seem to help: Close attention to one kind of mechanical problem at a time, close attention to an error within the context of a self-generated, meaningful text (a paper or a journal entry), one-on-one attention to the student's highly individual reasons for making the error, active problem-solving on the students' part, and developing a strong motivation to find the errors in the first place.

The time and the place for teaching editing must be carefully considered. If students think all their work must be error-free, they may work very hard to write only sentences they can punctuate, which limits what they can express and the quality of their work. On the other hand, they need to start learning more and more complex sentence structures and the grammar and punctuation to go with them. Are you required to specifically teach mechanics? In the sense of being responsible for sending all your students out with perfect prose style and error-free texts, no. As a part of the writing process and an understanding of how language rules work, yes. All your students should have a sense of what they need to work on specifically and have some ways (such as actually using a handbook) to accomplish that work.

Some Suggestions

- Students with severe problems with mechanics should be strongly encouraged to take ENC 1905 or have weekly appointments in the Reading Writing Center. Warn those students that their problems with mechanics will affect their grade and that the RWC will not "fix" the papers or merely point out the mechanical errors but require more writing with special attention to the mechanical problems.
- Conferences are a good time to help students individually, by taking time to ask why the student wrote it that way, what he/she thinks the logic of the punctuation is, identifying error-patterns, and how he/she might avoid that problem in the future.
- Ask students to keep an "editing notebook" where they periodically (perhaps at the end of units when final versions of papers are due) note new rules in their own words, sample sentences both correct and incorrectly edited, how to locate the error, etc. If you choose to mark errors in final versions of papers, mark the one or two most egregious errors and use the editing notebook to follow up on what the student does with your marks (idea from Lou Kelly).
- Talk about why people make errors, how people learn language rules, students' past experience with learning mechanics, why the spell-check on our computers can't be trusted, and how to find the errors (which is often the greater problem for FSU students).

Ideas for Finding Errors:

- Read backwards to remove the context (for spelling).
- Read multiple times, looking only for one kind of mechanical problem each time.
- Give the paper a rest after revising and before editing.
- Read out loud, slowly.
- Be very suspicious—if you aren't sure it's right, look it up.

- Ask someone who is a better editor than you to edit your paper.
- Devote a class session to the "politics" of error. Who gets to decide what's an error or isn't? Why is standard English the only "correct" English and who decided that? When is it more important to be mechanically correct than meaningful and why? When do mechanical errors interfere with communication?
- Ask students (individually or in pairs) to give "mini-lessons" on a mechanical problem of their choice. A mini-lesson is a 5 to 10-minute talk with examples and practice on one isolated mechanical problem.
- Ask students to submit troublesome sentences to a sentence file, which you hand out and discuss periodically. Or keep a bank of Bulwer-Lytton Contest-style sentences handy to discuss in that spare five minutes when groups are finishing or discussion winds up early. Here's one that's good for discussing hyphenation and compound words:
    - Nine dust-breathing, eye-burning days on the road and Spike Murphy was finally pulling his overworked rig and his under-washed body into his resurfaced driveway, when he spotted the adulterous caresses of his big wife and her lover/brother-in-law in the second-floor bedroom window; she turned at the screeching of the air-braking sixteen-wheeler, their eyes met, and for the first time since Easter Mike could see that fiery furnace of passion, that unquenched thirst of lust, and that sexual vitality of a Big Ten coed in his wife's piercing sapphire eyes. (Rice, Scott, ed. *It Was a Dark and Stormy Night*. (Penguin Books, 1984).
- Put a student paper (volunteered or from a previous class, with errors or with all the punctuation removed) on the overhead projector and discuss the mechanics as part of an editing workshop. Students in groups can compete to find all the errors and make the corrections.
- Wall editing: Ask students to face the blank wall in the classroom and individually read out loud their own papers, with plenty of white out and pencils (idea from Wendy Bishop).
- Clip sheets: gather extremely short texts of all kinds with punctuation or grammar errors to give students for correcting (see Jane Harrigan, "Editing: The Last Step in the Process," in *Nuts and Bolts*, 1993).
- Encourage a reason for careful editing by publishing a class book or anthology.
- If you teach Grammar A (standard English), then teach Grammar B (see Winston Weathers' *An Alternate Style*) as a way to reinforce the old rules by breaking them and creating new ones.

Responding to Student Projects

As composition teachers, we spend more time and energy responding to student papers than we spend in the classroom. Since we do spend so much time in our role as responders, it makes sense to become aware of how we are coming across to our students so the time we spend responding can be effective. Since we are not usually present when our comments are read, our responses, in essence, shape the relationships we have with our students and reflect our attitudes about writing. Studies indicate that students do read and use our comments as well as construct images of teachers and teaching styles based on them. As teachers, then, it is important that we gain a better understanding of the images our comments project. As we become more aware of how our comments are perceived, we can come closer to having our responses consistent with our intentions. Effective responding is not something that comes easily. It is something that will frustrate you along the way because each essay involves an individual communication between you and your student. Although the study of written response is more complicated than just a couple of "hints," here are some general principles which will help you make decisions about your responding style.

Respond to the Writer, Not the Writing

Although the paper is the place where we write our comments, we can't forget that it is the **student** to whom we are writing. This presents us with the need to be flexible. Recognizing that people are different, our responses should reflect a genuine desire to communicate with each student as an individual.

Pose Your Comments So They Open a Dialogue with the Student

Written response to student writing should be a way to open an individual dialogue to facilitate writing-to-learn rather than a means to evaluate and criticize a written product. Phrase your comments so they invite the student to consider what she has written and take what she has learned with her to her next writing.

Try to Sound Personal and Involved in Your Responses

Students pick up on comments that feel rushed, generic, or quick. Through your comments you can let them know that their writing affected you personally or that you are interested in an idea they brought up. Some ways to project an image of involvement are:

- Use the first person in your responses. For example, instead of writing, "Good point," you might phrase it as, "I like the way you make your point because it…" The second version sounds less generic or "rubber-stamped" and also involves the teacher as a person.
- Challenge or interact with the students' ideas by bringing up questions that help the student examine her ideas closer.
- Bring in examples from your own life. Just as you are trying to get to know the student, she is also trying to get to know you.

Encourage Students to Pursue Their Own Purposes

As teachers, it is often tempting to give our students the answers to their questions or impose our own expectations on our students' ideas. Our role is to help our students find and develop their **own** purposes, and our comments should reflect this desire.

Make Comments That Are Specific, Detailed, and Clear

Students often react more positively to comments when they are fully explained. Comments that are abbreviated or vague can leave the student confused. Rather than telling a student about a possible change, explain why you chose to point out the area in question. Also, be sure to clearly mark the area in the text to which you are referring by underlining or bracketing off areas of the text.

Reinforce Your Responding in the Classroom

Since you are working to establish a dialogue with your students, it is not enough to simply hand back your responses with no explanation or no time for feedback from the students. Here are some ways to involve your students in that dialogue:

- Before you hand back papers, discuss the purpose of your responses and your responding style. You can even give students a sample paper with your written comments on it to further illustrate your approach.

  Have students respond to your comments in writing. You can have them do a writing in which they analyze and interpret your responses. This is a good way to get at misunderstandings. There is often disparity between your intentions and your students' perceptions.
- Have students respond to sample papers as a way of establishing an appropriate responding style of their own.

Final Student Self-Evaluations in ENC 1101 and 2135

The Purpose of Reflecting Using Self-Evaluations

Final self-evaluations give students a chance to synthesize a semester's worth of writing, reading, and thinking and to do more reflective writing (consciously writing about writing). They give the teacher a chance to re-emphasize the most important parts of their writing class, by asking students to respond to open-ended questions about those parts. Self-evaluations are occasions for reflection and feedback. Right or wrong answers are not the goal; rather, thoughtful but tentative responses to broad questions requiring a gathering and assessment of diverse experiences and voices is the goal to keep in mind. Reflection is thought to aid students in transferring knowledge from one writing context to another. There are at least three kinds of questions that you can ask on a self-evaluation: questions which ask students to look back and assess their own work; questions which ask students to make connections across the entire semester; and questions which ask students to look ahead to writing and reading tasks in the future.

Planning a Thoughtful Self-Evaluation

Final self-evaluations can be short, in-class writing sessions in response to 2-3 broad questions, or they can be more extensive out-of-class writing assignments which are typed, informal responses to 5-8 more specific questions. They could be a series of final entries in their journals, too. The less self-evaluating students did during the semester in process memos or other reflective writing, the more they should write at the end of the semester. If you want to ask for the extended, typed version, make sure you list it in the course policy sheet as one of the course requirements at the beginning of the semester, and give them the questions at least two weeks ahead of the due date. Try not to combine an evaluation of your teaching and the class in general (questions like "what was your favorite part of the class" or "what do you wish we had done differently in this class") with the self-evaluation, where students assess **their learning** instead. The place for students to write stuff about your teaching is the Course Evaluations. See "Getting Student Feedback" in the *Guide* for ideas about collecting student feedback on your teaching. If you want your students to write a thoughtful, engaging final self-evaluation, you need to prepare thoughtful questions with guidance on length, level of formality, and any aspects that will help students understand what you want, just as you would for a regular paper assignment. Here are some sample instructions for the extended, take-home, typed version with 4-5 questions attached:

> This self-evaluation is informal in style. However, it's more or less like a 'final exam' for this course, so write thoughtfully and at length. Show me what you've learned this semester in this self-evaluation. Be specific–name assignments and activities as best you can.
>
> Many of you will want to prepare for writing this self-evaluation by looking over all your work from this semester. You should plan at least an hour to answer these questions at the keyboard, and then another 15-20 minutes to reread and clear up any muddy ideas. Be concerned mostly with content–what you really have to say about each

question. If your answers start to overlap into each other, that's fine. Just make sure you cover all the questions.

Question Bank

The best questions will be the ones that arise from discussion in each individual classroom. The ones below are to help you think of your own. Make sure your questions are broad enough to force students to pull ideas together and generate their own connections, but specific enough to point them in the right direction. You can ask students to submit possible questions, too.

- Assess your drafting, revising, and polishing processes this semester: Describe the process your best paper went through and why. How did you write the other two papers and what do you think of them? What has changed in the way you write papers this semester?
- What were your strongest and weakest personal efforts this semester? What were your strongest contributions to the class as a whole? Consider drafts, final versions, journals, discussions, workshops, in-class writing and sharing, interchanges, conferences, etc.
- Describe yourself as a writer and as a reader. Use metaphors if you wish (As a writer, I am like...because...). What do you look like and act like when you are writing [and reading]? How do different settings for writing [and reading] change the kind of writer [and reader] you are?
- What are your goals as a writer [and reader] for the future? Discuss short-term goals (for next semester) and long-term goals (next 3-4 years). What do you still need to practice or improve on? What kinds of writing experience would you like to gain soon and why? How will your writing abilities affect your future?
- Describe other writing assignments you've had or expect to have in college and how this class did or didn't, might or might not affect them.
- How has the use of a computer for word processing, research, and networked communication (like email) affected your writing this semester? What changed this semester in your use of or attitude toward computers in writing?
- Review the reading assignments and the journals you wrote in response and discuss the reading assignment that interested you the most or posed the most new questions for you. Explain why.
- How did the reading assignments influence your papers, your writing process, or your feelings about writing?
- What are the most important things a writer [and/or reader] needs to know or needs to think about? Discuss two or three things. What are the most important things a writer [and/or reader] needs to do?
- What are the most important occasions or purposes for writing in your life right now? Why?
- Write at least three different questions that you have about writing [and reading]. These might be practical questions, broad unanswerable ones, or ones you are still working out in your head. In other words, what do you still want to know about writing [and reading]?
- What did you learn the most from this semester and why: responding to other's drafts, revising, drafting, editing, discussion, individual conferences, in-class exercises, readings, reading responses, process memos?
- When did those "aha" moments occur and what prompted them?
- What else do you want to say about your work this semester that you haven't covered in the other questions? What other things need to be said?
- What advice would you give a student just starting 1101 [or 2135]?
- How was this writing class different from or similar to other writing or English classes you've had? What do you think of those differences? How were high school English classes different from this college writing class?

- What are the most important things you've learned about working with other writers this semester? Think about the different workshop groups you've been in, your own effectiveness as a group member, the best responses you got to your own papers, etc.
- How have you changed as a writer and responder [and reader] this semester? How have your attitudes or feelings about writing [and reading] changed this semester? How do you think they might continue to change in the future?
- If this course were a journey, what kind of journey has it been for you?
- What's "good" writing and why?

Especially for 2135

- What's the best advice you can give someone about doing research, especially about doing research at FSU?
- Discuss two or three things that change in your writing and reading processes when you are assigned a research project and why they change.
- How did technologies like databases and the internet help or hinder your research this semester?
- Write a short personal "philosophy" of research–what's your attitude and your approach for doing research? How do you "get it done"?
- What new reading strategies or ideas about reading have you learned this semester and how might they influence your reading in the future? In what ways do you approach difficult reading now?
- What makes a text "readable" and why?
- How are reading, writing, speaking, and listening related/connected for you–in your school work and in your personal life?
- How do you (and writers in general) negotiate your own sense of authority in a paper with the authority of outside sources (professional writing and research, interviews with experts, other people with experiences like yours)? In other words, how do you combine both your ideas and the ideas of other people in a paper that has your name on it?
- Discuss academic plagiarism, your opinion on the "sharing" of ideas, and how you watch for it in your own writing.

Using Portfolios in College Composition

Rather than grade each student paper in the traditional manner, you may decide to evaluate writing according to a modified portfolio system. I call this a modified system since you will always be offering, at a minimum, a class grade at mid-semester. New teachers and college writers sometimes encounter difficulties when grades are deferred over the course of an entire semester, although experienced teachers often follow such a strategy. New teachers need to conduct on-going evaluation in order to learn how to rank and assign grades fairly, and students who are required to take College Composition often feel more concerned than elective students about their grades. **Therefore, if you decide to follow the portfolio system, you must offer a mid-semester grade-in-progress to all students in College Composition classes**.

Composing portfolios provide an orderly presentation of a disorderly process, for they are the culmination of a semester's worth of student work. When compiling a portfolio, student writers learn that revision is a long-term, recursive process. As they share drafts with peers, tutors, and their teacher, these writers become aware of a variety of audience needs. Through reflection on and response to such conversations, students revise their work into a portfolio representative of their best academic prose. In this classroom, the teacher works as both advocate **and** evaluator, helping writers select and present work for the end of semester evaluation in the portfolio. And when student work is "published" in this manner, writers can take pride in their own maturity of expression. Surveying a completed portfolio, students realize that they have written a lot (portfolios often contain many layers of drafts) and that they did grow as writers from the first day to the last day of the class (last papers look more expert to writers than first papers); students, literally, become practicing writers. These are only a few of the ways students benefit from preparing portfolios.

Portfolio evaluation isn't necessarily easier for teachers; it is, however, a useful evaluation process for any workshop classroom. In such a writing classroom, teachers want to guarantee that writing evaluation includes both "**measurement** (or grading or ranking) and **commentary** (or feedback)" as described by Peter Elbow ("Trustworthiness in Evaluation," *Embracing Contraries: Explorations in Learning and Teaching*, New York: Oxford, 1986, 231). In such a writing classroom, teachers make an effort to assure that evaluation goals match class goals, thereby avoiding what Linda Brodkey calls practices that contradict curriculum ("Modernism and the Scene(s) of Writing," *College English* 39 [October 1988]: 414).

Portfolio Evaluation

Projects in portfolios must go through drafts. Since portfolios present students' best work generally (submitted after papers have been discussed and improved), all portfolio pieces will have gone through drafts. Depending on the teacher's class organization, drafts may have been thoroughly critiqued in peer response groups, in student/teacher conferences, and in tutoring sessions. Over time, students bring three levels of drafts to class: *rough* (zero or discovery drafts), *professional* (draft #2 to #10+, depending on a student's own writing process), or *portfolio* (drafts submitted for mid-semester or end-of-semester teacher evaluation). Draft levels, audiences, and formats are summarized here:

Rough Draft:

- written for student as she generates her ideas
- written for the student's peer group
- must be legible to writer for oral sharing with peers in order to receive verbal critiques

Professional Draft:

- written for student as she reviews, revises, and refines her ideas, and
- written for the student's peer group, the teacher, friends, writing center tutors, etc.
- must be legible to other readers (preferably typed or word processed)
- when shared with peer group, copies are provided for all group members who respond with oral critiques and/or written critiques
- when shared with teacher, teacher responds with written or oral (conference) critiques to discuss revision directions

Portfolio Draft:

- written for the public–including student, teacher, and interested readers–after incorporating earlier revision suggestions.
- typed and then presented with *rough* and *professional* draft versions in mid-semester and end-of-semester portfolios.

Although this overview distinguishes between three draft levels, papers may go through many more revisions than three (and in rare cases fewer revisions may occur). Equally, a mid-semester *portfolio*-quality draft may receive further consideration and drafting for end-of-semester portfolio evaluation. In any event, portfolio presentation requires some version of a planned drafting cycle. To help students from falling behind in their semester writing commitment, you should always request drafts on set due dates. If you feel the need to provide regular graded critiques to give students a formal sense of their academic progress, you can grade papers each time they are turned in, providing penciled grades on the professional draft; some teachers place these temporary grades in their grade books only, not on papers, and students are encouraged to conference about papers and learn what the grade would be at that point. New teachers will want to calculate grades on at least one set of early papers, whether they share these grades with students or not since they need to share a set of graded papers with their teaching mentors each semester. Remember, lack of grades should not be confused with a lack of evaluation; with each paper, the student writer is receiving considerable, valuable, oral and written commentary from class peers, tutors, friends, and teacher.

Fairness in Grading

Evaluating portfolios on your own, you may develop grading concerns that parallel the concerns you have when grading individual student papers. For instance, what constitutes an A, B, or C level portfolio? How do you assure that you are fair in your evaluations, not awarding an underdeveloped, ineffective portfolio more credit than a developed, focused portfolio, and so on? Such concerns are central for any teacher instituting a portfolio system. Several practices can help:

- Begin a portfolio system by outlining goals for portfolios as **used in that class** and write a rubric that details what is expected from a portfolio in each grading category (A, B, C, etc).
- Share this rubric (or concepts from the rubric) with students during class discussion, in conferences, and in mid-semester evaluation commentary.
- Use a formalized response sheet. By checking off materials received and recording responses in categories, you are forced to look up from the mass of writing collected and evaluate it as a whole effort. The checklist can include an "improvement" category or a "participation" credit as well as an evaluation of portfolio draft quality.

Different Time, Not Less Time

Portfolios do not provide a grading panacea. Evaluating student writing does and probably always will take up a large portion of your available time. But writing portfolios change the quality of the time and the pacing of the time demands. For instance, evaluating *professional* quality drafts does not require that you carry papers home and make copious marginal and end comments. When responding to drafts, you might address content level concerns by writing a summary response paragraph and deal with usage concerns in a student/teacher conference. In a draft-oriented classroom, student drafts become familiar. By the time you read a mid- or end-of-semester portfolio, you are looking at well-known student work and making a holistic judgment about writing quality and writing improvement. Careful reading is required but not hand (and mind) numbing paper marking. In all our classes, students are expected to save their drafts and turn them in at the end of the semester; portfolios make more sense out of this practice (students should continue to be encouraged to keep their own copies of their own work).

The first time you work with portfolios, you should still record *professional* drafts as received or not received and/or to record grades (if you give grades-in-progress). While your week-by- week grading time commitment may decrease with a portfolio system, your evaluation time commitment will increase temporarily when you collect mid- and end-of-semester portfolios. Here are some organization suggestions and variations:

- You can offer a mid-semester **grade-in-progress**, continuing and finalizing your evaluation when reviewing all papers in the final portfolio, or you can divide your portfolio evaluation period into two equal parts; evaluate the first 1/2 of the semester's work and then "retire" this work before going on to evaluate the second 1/2 of the semester's work; remember to keep all copies of student papers, though. You may wish to weigh the second 1/2 of the semester's grade slightly higher (60%), expecting writing to improve more impressively the longer students work at developing their writing processes.
- In each 1/2 semester cycle, you can have students choose their own best work for graded evaluation. That is, of three papers, two are submitted but not graded while a third, best paper, alone receives on-text markings and a grade. When doing this, students learn to weigh and evaluate their own writing ever more objectively, working with the teacher, class peers, or writing center staff to decide which of their essays is the most effective from a reader's viewpoint; however, remember that in College Composition, students must complete all essays in order to qualify for course credit.
- If you are evaluating all papers at the end of the semester, again have students choose two or three of their papers for grading; use the last two weeks of class to focus on editing these "best" papers before they are turned in. Students have a greater incentive to proofread **portfolio** quality drafts than rough or professional drafts and may have greater success learning to proofread and edit when working with a limited number of papers.
- You can collect writing portfolios up to two weeks before the end of the semester, offering you more review time under less time pressure. During the final week or two of classes, students can be preparing a photocopied "class book" of peer chosen and edited writings, and so on. Allow plenty of conferencing time for the last week of classes and for the week of finals so you can review the writing portfolio with each writer in order to reach a satisfying sense of class closure. (Adapted from "Designing a Writing Portfolio Evaluation System." *The English Record* 40.2 (1990): 21-25.)

Small Groups and Workshops

Workshop Formats

There is no "best" workshop method. However, there are things students and teachers can do to make each public sharing more productive. The following summaries and suggestions can help you and your class develop its own best format. This discussion is directed toward a student-writer audience and you might find it useful to reproduce parts of it for your class.

One-to-One (Partner) Sharing

Often, especially at the beginning of a writing class, you will be asked to work with one other writer. Together you will share early drafts, explore an issue and report to the class, perhaps, even, compose and/or revise a piece of writing.

Benefits

- One-to-one sharing can be less intimidating than group sharing.
- Sometimes, two people can accomplish more than a larger group because only you and your partner have to agree.
- Quieter individuals with good ideas often share them more freely with a partner.
- Working in pairs helps writers really get to know another class member.

Drawbacks

- If you're paired with someone whose learning style–introverted versus extroverted–or values–Republican versus Democrat–or work habits–meticulous versus freewheeling–are different than yours, some time can be lost as you learn to agree and compromise.

- Sometimes other partnered pairs seem to be working more smoothly or having more fun; this is the “grass is greener” syndrome.

Activities

- The first day of class, you may be paired with another class member to conduct a brief interview of their writing past and class interests. Find out several odd, unusual, or interesting things about the individual. Find out how she/he received her name. You’ll be asked to introduce your partner to the class.
- After one of the invention activities that you write in class, you may be asked to share your writing with a partner. Listen to each other’s freewrite, identify the parts that are most interesting, and give your partner several ideas for expanding that freewrite into a sharable writing for the next class.
- After a class response session–either group response or full class–you may be asked to bring in a revised version of a workshop piece and the original. In pairs, with a partner, share the two versions and analyze the success of the changes you made.
- Near the end of the class, you may be asked to help a partner edit final drafts that he or she is getting ready to turn in as a writing portfolio. Read each draft carefully, making notes of changes that you think should be made. Then, talk to your partner about each piece.
- Mid-semester and/or the last day of class, you may be asked to exchange portfolio writings with a partner. Your task is to compare your writing style and class development with your partner’s style and class development in a few paragraphs.

To Become a Productive One-to-One Partner

- Whenever you work with a new class partner, take a few minutes to introduce yourself and find out his/her interests and goals for the activity.
- Be up front about your own biases. Try to adapt to your partner’s style and clue your partner in to your own.
- Be as honest and open as possible. If you don’t think your work together is progressing, try to express this and make a change right now.
- Be supportive and praise your partner for work accomplished.

Small Group Sharing

Small group sharing between three to six members is becoming more and more common in the writing workshop. Groups may work together for an extended period of time like a unit or a semester or change membership each time they convene. There are benefits to both practices. When you work with the same individuals for a long period of time, you come to know their strengths and weaknesses and you become comfortable with them. At the same time, sometimes you become too comfortable and forget to challenge each other to work to the best of your abilities. When this happens, or when one member gets restive, it is useful to have one member from each of the four or five class groups "travel" to another group. He or she will be glad for the opportunity to move on, and your group will welcome a new member, and that new member's new perspective.

Benefits

- Small groups allow you to spend more time on each writer's work.
- Some writers are more likely to speak up with a small group of peers than when they know a full class and teacher are listening to what they say.
- Members of small groups get to know each other, each other's work, and become informed respondents and, often, friends.
- Small group talk may be more supportive and less critical than large group talk where students are trying to display their knowledge for the teacher.
- The teacher can only "visit" groups, so he is not as likely to impose his taste and ideas on class members.
- In groups, you are more in charge of your learning and you can partially set the pace.
- You may decide to continue to work with your group members after the class is over or outside of class hours. Often, these individuals form a valued writing community with you.

Drawbacks

- If group members aren't prepared, nothing gets accomplished.
- If some group members are too competitive, other members start to withdraw from projects and nurse grudges.
- If group members don't remember to invite the teacher into some of their conversations, they may lose her expertise.
- If groups allow one member to dominate by talking too much, imposing her ideas, or slowing down the work by going off on tangents, little will be accomplished.
- Group work can take time since each member has a voice and understandings and agreements must be negotiated.

Activities

- Try a fishbowl exercise to explore the strengths and weaknesses of writing groups. Your teacher will provide you with a sample piece of student writing. One class member volunteers to be the writer. Four class members volunteer to be the group. The Writer reads the piece aloud to her group and asks members to respond in the following four ways:
- Members should tell the writer what was most successful in the piece.
- Members should tell the writer at what point(s) in her text they became confused and/or wished they had more information.
- Members should tell the writer what she/he should do to improve the piece when redrafting.
- Finally, the writer summarizes what she learned from Group Members and asks questions of them of her own.
- At the end of this mock-response-session, class members who have been observing it discuss what they saw. Class members should mention what was most useful in the session and suggest ways the group members and writer could have supported each other even more fully.
- As a group, conduct a response session, using another writing sample provided by your teacher as well as one piece provided by a member of your group. Each group in class should do this. Groups choose one member to read the sample writing that your teacher provided and then take ten minutes to offer responses. Next, respond to the writing of one group member. Compare your responses to the two pieces. How did the group respond when the writer was absent? How supportive and how critical were the remarks? How did the group respond when the writer was present? How supportive and how critical were the remarks? How can you, as group members, adopt the best response styles of both sessions?
- Your group may be asked to respond to early drafts of each other's work.
- Your group may be asked to share journal or reading responses and report to the class. Be sure to ask your teacher how much time you have for completing your work.
- Your group may be asked to compose or revise together.
- Your group may be convened regularly to respond to late revision drafts of group members' writing.
- Your group may be convened to read group members' potential submissions for a class book and to offer advice on which piece to submit. You may read group members' work for portfolios, helping the member edit the work and/or decide which of several selections would be best to submit.

To Become a Productive Group Member

- Work with people you don't know–don't try to always get in a group with a best friend, romantic partner, people of the same gender, etc.
- Be meticulous about **your** part. If you need to read class materials the night before group work, be sure to do so; don't rely on others to do your work for you. If you need to prepare materials for the group to review, have the copies ready and available on time.
- Be on time. If you always slip into your group late, you force group members to waste time re-explaining the group activity to you.
- Keep track of your participation. It's worth asking yourself if you're talking enough **and** if you're talking too much. It's worth trying to change your group's habits, starting with your own.
- Realize that groups need to have members performing specific roles. At a minimum, you'll need a **timekeeper** who helps you assure that each member's work is discussed. Also, you may need a group **historian** who takes notes on a discussion and shares them later with the full class. Last but not least, being a **general group member** means trying to help facilitate all these activities. Also, no one should always take the same role; exchange roles and expand your capabilities.
- Share your feelings. If you feel your group is unproductive, try to bring up issues that are bothering you. If need be, try to talk to your teacher about ways to improve your group's work.
- Help keep your group on task. It's easy to slip into small talk. Groups need to catch up and get reacquainted each time they start a session, but a group that talks more about your school's football team than about writing is wasting every member's time.

Full Class Sharing

In any writing workshop, some of your time will be devoted to full class sharing. Although some students seem to prefer small group sharing and others full class sharing, there are beneficial aspects to both, and most teachers try to strike the best balance. Without exception, writers seem to feel that critiquing the work of peers is difficult but, ultimately, rewarding, with the full group activity being the hardest to manage. For instance, there are often tense moments at first: "It felt like when everyone was waiting for someone else to start the critique, I was always the one to open her big mouth. I could only think of how awful I'd feel if it was my writing and no one had anything to say," said one writer to explain why she made herself break the ice and start to respond. Another observed, "I like the whole class workshops because getting other readers' opinions helps me to understand the work I read in the critique sessions. It also helps to hear how the authors read their own work instead of just reading it myself."

Benefits

- The greater the number of responses you receive, the greater becomes your ability to understand your audience(s) and discover revision directions.
- Usually a full class response session raises conflicting views and asks you to resolve them, encouraging you to think more deeply about your writing and writing goals. It is hard to remain complacent and overly-content under such scrutiny.
- When your teacher orchestrates the full class session, she can be sure that important points are covered, that each writer receives attention, that no writer dominates the discussion, and that her expertise is shared.

- By listening to and participating in full class sessions, you have a chance to discover which class peers you are most comfortable with so that you can seek them out in group work or out of class.
- Full class sharing makes efficient use of limited class time. Instead of seeing what only a few peers in a group are writing, over time you respond to the wealth and variety of writing from all class writers.

Drawbacks

- Few pieces of writing can be reviewed each session, and often even those are not reviewed in great depth.
- The responses you can receive may be highly contradictory and unsupported, making it difficult to respond to any of them.
- Your teacher may allow certain vocal students to dominate the discussion or she/he dominates the discussion. You feel you have no voice or don't dare say anything.
- Response may become overly critical, each student trying to top the remark of a previous student.
- It may be expensive or complicated to copy and circulate the required samples of work for each workshop.
- You don't get to know your teacher and your peers as well as you might wish.
- The teacher generally sets and controls the workshop agenda.

Activities

- As a class, draw up rules for your ideal full class workshops. Questions to consider:
- How often will each class member get to share work?
- Who will moderate the discussion? Remember, class members can successfully share the moderator's role and learn a lot by doing so.
- What are the logistics of copying and sharing work?
- How do you assure that each class member contributes? Orally? With written comments?
- How should the class deal with members who are constantly unprepared? How should peers phrase their responses to class members' writing?
- How will you assure that workshops don't become too critical?
- As a class, practice responding to sample writing provided by your teacher. After the ten minute response session, talk together about the roles each of you took; who was quiet, who talked, how did peers and teacher respond? Before starting your first workshop with your class members' work, take a few minutes to remember this practice session and to review your workshop "rules."
- Your teacher will certainly want to model and direct activities during the first several workshops. After that, try substituting student facilitators, one to three individuals can be "today's facilitator(s)." On days when the class is primarily responding to readings, students can ably provide successful leadership.

To Become a Productive Full Workshop Member

- Be prepared. Always read the workshop manuscripts ahead of time and write notes for the author.
- Don't waste time. Volunteer responses quickly. Share your ideas in detail and then allow others to share theirs.
- Give each writer your attention. Don't try to read a different manuscript than the one currently under discussion. Don't do work for another class during workshop.
- Connect ideas. When a classmate clarifies an issue, try to connect to that point and move the discussion on.
- Be patient with class members whose personal habits bother you. Try to listen to what they are *really* saying and respond to those ideas, not to their personalities.
- Treat other writers the way you hope to be treated yourself.

- Keep track of your participation. It's worth asking yourself if you're talking enough or too much.
- Share your feelings. If workshop practices are bothering you, try to bring up issues individually with your teacher or during class discussion.
- Help keep the class on task. It's easy to slip into small talk with your neighbors. Volunteer your writing-specific remarks to help get the discussion back where it should be: on the subject of writing.

Developing a Sequence of Small Group Responding Techniques for Writing Workshops

Planning your course means more than deciding on four or five interesting topics to write about. The issues of improving writing, responding to writing, and working in groups are all intertwined in a writing classroom. What do students know about writing, responding, and collaboration at the beginning, middle, and end of the semester? What do students need to know at the beginning, middle, and end of semester? Planning your course requires planning a sequence of responding techniques as carefully as your paper assignments.

Make Connections: What you do with small groups in your writing classes is inextricably connected to your ideas about the value of response and revision and how you enact those ideas in assignments and classroom activities. For instance, if you really don't expect students to use their peers' comments to revise or if students don't know if or when the next revision is due and what you expect from the next revision, then they won't use the peer responses, they won't see any need to get them, and they won't do anything except talk about the football game in their small group. Always take time to tell students why you ask them to work in small groups.

Provide Structure: In my experience, students always need structure, but not rigorous structure. Groups need to know what's expected, need to feel their responses are valuable; yet they also need time to be people and not just students. Overly rigid structure doesn't help students learn to talk like writers or learn about their audience. I generally set some "rules" early in the semester, with input from students, and enforce them firmly but with good humor. The rules I use are these:

- No apologies for poor writing.
- Elect a timer who ensures everyone has equal time on papers.
- Elect a leader who ensures everyone gets a chance to talk or is asked to talk.
- Read aloud and bring copies of drafts.
- Writer talks about draft before and after reading aloud.
- Positive responses only (if you're used to "critique" and think you can't revise unless someone points out what needs to be "fixed," then it's time to learn a new way).
- Pauses to re-read and think are okay.
- Write a memo to instructor after every workshop.

Make Groups Responsible: Students need to have specific "products" as a result of the group work. Keeping groups responsible for their time means 1) planning a written (handed-in) text, such as memos, 2) oral reports to the whole class about the group time, and/or 3) asking and expecting students to use the responses they received from their peers to revise.

Provide Monitoring: Students need occasions for writing and talking about what's going on in their small groups. Talk to students at individual conferences, ask students to write to you

and their group about what happened in one workshop, and over a period of time, ask students to write metaphors about their past and present small group experiences, etc.

Early goals (first two months of semester):

- getting acquainted, including time to talk "off-task" as well as getting comfortable talking about assigned topics
- responding positively and thoroughly ("I like it" is great, but they must say what they like and why)
- not responding to mechanical errors
- relying on each other more than instructor for helpful response
- true dialogue in the group, including everyone in group, no ganging up on the odd person out (the only male/female in the group, for instance); full participation, even if some members are quieter than others; listening to writer talk about text and the writer listening to and writing down responses from the group
- describing group's response to text in memos to instructor
- discussing past group experiences and using them to understand how they will work in this group
- understanding why the writers needs to stay in control of the response: consistently using "I" and "might" language instead of "you" and "should" language about someone else's paper ("I get confused here" instead of "you should clarify this part")
- learning a repertoire of content-related response techniques, all couched in positive or reader-response language, starting with center of gravity, what's implied, say-back, etc. (mostly from Elbow and Belanoff's *Sharing and Responding*)

Middle of term goals (third month):

- adding structure-focused response to repertoire of response techniques: says and does, stop-and-go, sentence outlining, believing and doubting, etc. See also "early and late response" questions in "Response Questions for Writing" in this *Guide.*
- describing conflicts in the group agenda and goals, describing roles members of the group take on in memos to the instructor, handling those conflicts in ways that help writers revise their papers (saying "let's get back to our papers")
- learning when and why some peer editing is helpful
- continuing all the goals from first two months

Late in term goals (last month):

- learning to respond to a writer's concerns (writer is responsible for choosing the kind of response is most appropriate for her text); learning to help a writer figure out what kind of response would be most helpful
- learning one or two more critique-like responding techniques: "If this were my paper, and I know it isn't, but if it were, I'd..."
- making connections among writers' needs and readers' needs and how theyare discussed in workshops
- planning for future small groups and future needs for response to writing (such as end of term self-evaluation questions about what they'll do next year when assigned a paper)

Ways to Ensure Your Small Groups Won't "Work"

- Respond so thoroughly and so forcefully (directively) to your students' text that their small groups can't possibly say anything different.
- Sit at the front of the room during small groups and offer no help when students seem to falter, or join a small group and do all the talking.
- Merely tell students to get into small groups and respond to their papers. Let the students figure out how to do that. Or give them 25 questions (preferably yes or no questions, such as "Does writer give you a clear thesis?") to answer about each others' drafts–encourage a workbook approach to workshops.

- Get upset and angry when the groups don't follow instructions. Don't bother asking them which directions confuse them, why they aren't talking about drafts, etc.
- Don't try to get to know your students, just expect them to know each other and to care.
- Don't ever mention small groups and how they work, how they solve problems, or how people take on different roles in small groups.
- Don't ask students to relate their previous positive or negative experiences with small groups to your class.

Midterm Tune-up for Small Group Workshops

Two areas to assess and revise mid-semester are group process and responding technique. By mid-term students will have varying responses to small group work. Some of them will love it and take to it quickly. Others will resist and complain. Some groups will be talking so intently that they need much more time. Others will finish in minutes and spend the rest of the time looking bored. It's useful to listen to both groups, either in class discussion or by having students write process memos describing what goes on in their small groups, and then to adjust or revamp the process, sometimes radically. In these discussions or memos attention to the process of workshopping papers rather than assessment of each other as workshop members is always most important. For example: "We seem to run out of things to say pretty fast." Rather than "I'm the only person in my group who talks."

Attention to the process

Attention to the process your small groups are using is good place to begin tuning up the group function.

- Are students reading their work out loud?
- Are they taking turns responding?
- Are they using a timer to make sure each essay and each speaker gets equal time?
- Are students taking time to write their responses down before they start talking?
- Do the groups need to be rearranged? If so, how?
- Do the students need to work in pairs for a draft, rather in larger groups?
- Do they need more specific instructions or guidelines?
- Do they need for the instructor to provide these guidelines or do they need to develop them themselves?

Attention to Responding Technique

Students need help responding to each other in ways that are analytical rather than qualitative. At this point a class discussion about the kinds of comments that are most helpful and the kinds of comments that go deep into the process of writing can get groups back on track. Try using guidelines that direct students away from words such as "like" or "don't like" or "good" or "bad." Encourage discussion among the readers in the group that ask and require answers to questions like, "Why did the author do this?" or "Why did so-and-so choose to emphasize that point" or "What color is the bird in the third paragraph?" or "What kinds of trees are at the edge of the field?" Obviously the questions will vary with the kind of assignment you have given. The point here is to ask the group to make comments and ask questions that open up the discussion about writing and that lead the author to think more deeply about her choices without overly shaping the evolving essay with praise or criticism.

Guidelines for In-Class Workshop of Draft 2

If you follow these steps, each paper should take about fifteen minutes to workshop. You will turn in copies of these drafts with your group members' notes on them. I will use them to guide our next discussion about group workshops and the revision process.

- Each person will read his or her paper out loud.
- For the next five minutes members will write their responses in silence without discussion.

- For five minutes, more or less, group members will discuss their responses, taking turns and not interrupting each other.
- The author can ask clarifying questions of the group members after everyone has responded.
- Remember to use words that ask why, how, what, when and where, rather than words that praise or criticize like “good” or “bad.”

Try to include the following in your responses:

- A summary of what you think the author is trying to say or do in this piece of writing.
- Any and all questions you can think of. These can range from “How tall is Fred, anyway?” to “Why did you choose to start by telling the end of the story first?” Or “How are these ideas connected or related?”
- A description of the section of the essay that is most effective or clearly written and an explanation of why it is effective or clear.

Evaluating Groups

As educators are flooded with theories on small groups and the social construction of knowledge, many are thoroughly convinced that they should add at least one group assignment to their course requirements. The theorists are persuasive but rarely offer practical advice concerning the evaluation of group projects. Several pioneers in small group studies, however, suggest that *initially* the evaluation process is not dissimilar from individual evaluation: let your students know specifically what you expect from them and how you intend to gauge their progress. When assigning a project like a group website, which entails individual writing within the context of group work, students need to know the requirements for their individual contributions to the site, as well as the parameters of the final product. Peer evaluation should contribute to the evaluation of group performance, so students as evaluators need to know in advance the standards by which they are to judge their fellow group members and by which they in turn will be judged. This should help them to be conscious of their own contributions to the group dynamic.

Several studies argue that small groups or *learning teams* are more effective when they receive immediate feedback on group work This is especially important for learning teams in composition classes, because writing is inherently an individual activity. Several small group advocates warn that groups asked to produce a written product will often meet only long enough to outline a divide-and-conquer strategy, bypassing the interaction necessary for group cohesion. One method for providing feedback is to require that groups present a proposal for their site design which is then shared with the entire class. They have the opportunity to receive feedback from other peer groups as well as feedback from the teacher. (One byproduct of this exercise is that small groups develop a sense of pride in their group through competition with other groups. Larry Michaelsen argues that the single most effective factor in creating group cohesion is the danger of an outside threat—competition.) Another method for monitoring group progress and providing immediate feedback is through group process memos which outline the progress of the group and group dynamics.

Finally, though group grades must be assigned. It can be difficult to get an accurate impression of each student’s contribution to the final product because even if you ask the students to assign one another grades, if they have the option of giving everyone the same grade, they are likely to do just that. Few people want to look petty and rat out their friends. So, some small group advocates suggest requiring students to rank the participation of group members. If they must report on the participation of group members, but are not allowed to give them the same number of points, students are forced to admit who did the most work

(and who did the least). I originally expected lots of resistance to this type of evaluation, but I discovered that it relieves social pressure and makes students honestly evaluate group dynamics, including their own participation. I have found very little discrepancy among the peer evaluations; everyone feels the same pressure to be honest. Those who received poor participation evaluations from their peers expected to receive it and evaluated themselves accordingly. For a sense of accountability, these evaluations are not anonymous, but they are private. This is the evaluation worksheet that I give students on the day that projects are presented:

Group Participation

For this grade, you must rank your group members. **You may not give everyone 5 Points.** Studies show that in group projects it is almost impossible for everyone to do the same amount of work. **The highest score that you may give any one group member is 10 points.** I will consider all of these ballots as well as your process memos when I determine group grades.

Your **Group Grade is 30%** of your **Total Individual Project Grade**; **70% of your Project Grade** will be based upon your individual writing.

Number of Group Members_____x 5 =	_____
Group Members:	**Individual Points**
_____	_____
_____	_____
_____	_____
TOTAL POSSIBLE GROUP POINTS:	_____

Once students have ranked one another and it is clear who did the most and least work in each group, how does that translate into a grade? I choose to grade individual writing and weight it as 70% of their final Project grade. I then assign each Project an overall grade and use the peer evaluations to determine how much each student contributed to that final product. Using the ranking system, students may receive 1-10 points from their peers. After averaging the peer evaluations, students receive the following: those who rank 6-10, receive 100% (the full 30 points) of the group grade; 4-5 points receive 75%; 2-3 receive 50%; and 1 receives 25%. This system emphasizes both individual written contributions and group participation. A student with C (75) writing who receives an A for group participation by really contributing to the group's creativity, initiative, presentation, visual media, ads, page layout etc. would receive a B (85). On the other hand, a student with A (95) writing who missed group meetings and did little more than hand over individual writing for inclusion in the Project would get a C- (73).

When students realize in advance that group participation has the potential to alter project grades by more than a letter grade, they take their group participation a little more seriously. Ideally, this forewarning would prompt all students to strive for exemplary group participation. Although that is a fantasy, I allow students a loop-hole. When they are filling out their group participation evaluations (and not before—I don't want anyone to feel pressured to opt for this loophole), I tell them that if they genuinely believe that no one in their group did any

more than another person, then they may give everyone the same grade. However, they must qualify their evaluations and explain on the back of the form what each person contributed to the group performance. So far, no one has taken me up on this offer. It appears that someone always does just a little more than everyone else. Groups seem to be satisfied with an almost equal rating of 6/6/4/4.

Additional Suggestions

First Day/First Week Writing Prompts

Every teacher of ENC 1101 and ENC 2135 needs to get a writing sample from all her students as early as possible during the first week of classes. One of the practical reasons is to guide students with severe mechanical or organizational problems to the Reading/Writing Center. The other reason is to learn as much as possible about your students and their attitudes toward and experiences with writing and reading. As homogenous as our student body appears to be, our students still vary widely in their literacy backgrounds. And every set of 18 or 25 students will have a slightly different combination of those backgrounds. Only sloppy teachers would assume one class of students is just like all the others.

A student "profile" is also a good idea **in addition** to a first day writing sample. A student profile asks for short answers only, usually lists and facts, so it can't substitute for a writing sample because it doesn't give you any insight into a student's writing abilities. It might include these: name, address, telephone number, email address, other courses taking this semester, computer experience and access, year in college, age, hometown, high school activities, college activities, jobs, interests, hobbies, pets, favorite academic subjects, etc. In 2135 you want to ask whether they took 1101 and what activities they remember from 1101. You **don't** want to ask for high school grades, college grades or GPAs, SAT or ACT scores or anything that indicates their past performance in courses. All students deserve the right to start "fresh" with every teacher. Below are some possible questions to pose during the first week of class. They are designed to illicit long answers which give you a chance to see students' fluency, confidence, organizational abilities, and mechanical skills. They could spill over into prompts for drafts of literacy narratives or serve as journal prompts for the first several weeks of class.

- Describe yourself as a writer and/or reader.
- List all the kinds of writing you've done at jobs, in high school, for personal reasons, in other college courses.
- What kinds of writing and reading do you enjoy most? least? Why?
- What are your expectations for this class? What kind of class do you think this one will be?
- What are your goals for your work this semester? What do you need to work on as a writer?
- What are your favorite things to write and why? If nothing, why?
- Describe your favorite book or reading material? Describe the reading (books, magazines, etc.) you have done most recently, say in the last month or two.
- What worries you about this class? What questions do you have about this class?
- Which is easier for you and why: reading, writing, or speaking?
- Describe the kinds of groups you have been a member of, both voluntary (such as clubs or groups of friends) or forced (such as writing response groups) and what you got out of them.
- Discuss the role computers and computer networking (like email) play in your writing. Do you compose at the keyboard, do you revise at the keyboard, etc.

- What topics or issues are easy to write about and which ones are more difficult and why?
- What were the best and worst things about high school and why?
- What are the best and worst things about the first week of college at FSU?
- For 2135: If you took 1101 (or an equivalent course at a different college), describe the things you did, especially the paper assignments.
- For 2135: Describe the kinds of research and research papers you've written and what you think about them.

For more information on writing prompts and exercises, please visit *The Inkwell*.

Getting Student Feedback

As composition teachers it is important that we work to continually refine and reshape our teaching methods as we gain experience in the classroom. There is a wealth of research on composition theory, but our richest resource is in our own students. Since it is our students who experience our theory in practice, it makes sense to turn to them when we want to get a clear and specific sense of how our theories are playing out in the classroom. Our students can give us insight into the effectiveness of specific parts of the class (during the term) or of the class as a whole (at the end of the term). Student feedback can also be quite valuable at the beginning of the term to give teachers a sense of student expectations for the course. Teachers can encourage feedback by providing students time to reflect upon their experiences in the class. Some methods for eliciting student response include questionnaires, timed freewrites, one-to-one conferences and class discussions.

If you hope to get honest, helpful responses, you need to create a safe environment where your students can feel comfortable giving you candid answers. Although we all like to be "buttered up" and flattered, this kind of feedback is of little help. Your students need to understand that their grades will not be penalized for their answers and that you will consider their responses and take them seriously. Let students know their feedback might not always result in immediate changes as it is not your obligation to adopt every suggestion you get. Below are some suggestions that may be helpful in eliciting student feedback:

- **In-Class Directed Writings:** At any point in the class, take 10-15 minutes to have students respond to components of the class (assignments, group work, particular readings, etc.). Journal Entries: Periodic, prompted journal entries are a good way to encourage students to give feedback about the class.
- **Student Responses to Teacher Comments:** Since the purpose of our written comments to student papers is to open up a dialogue with students, it makes sense to keep that dialogue in motion. After you return student papers, have students respond to your comments and your responding style. This will help you to clarify areas students find unclear as well as make you aware of how you are coming across in your comments.
- **Mid-Semester Evaluations:** Halfway through the term it is nice to get a sense of how your students are progressing and how the class is working for them. Design a questionnaire that helps students examine their experiences up to this point. End of the Term Evaluation: Although Course Evaluation forms are designed to give us a sense of how students view our classes, the responses are often general. Teachers can individualize questionnaires to address their specific concerns and classroom experiences.

Following is a sample questionnaire you can use at the end of the term to evaluate the class. You can allow class time for students to complete it or require that they turn it in the last class period.

Sample Student Questionnaire

In an effort to evaluate and continually improve this course, I need to have your responses. I believe that in order to keep this class, and my teaching evolving, it is important that I get feedback from you—my students. I take your responses seriously and I expect honest, well thought out responses to the questions. You will need more room than I have given below, so please write your answers on a separate sheet of paper (make sure to use corresponding numbers). I would appreciate you answering the following questions with specific examples from the class. General comments do not really help me see what it is that worked or didn't work. I would appreciate it if you would include constructive suggestions along the way as you answer each question. You do not need to write your name on the questionnaire unless you want to. I will not read them until after grades are turned in so feel free to honestly assess the class. Plan to spend about an hour on your responses. Thank you.

Course Organization

- Do you feel the direction of the course was adequately outlined? Is there anything you particularly liked or disliked about the organization of the class? Why?
- How would you describe the sequence of assignments on "Authority" [substitute your own specific assignments]? How did the progression of assignments work for you and how did you like working with this particular subject? What were the assumptions about "Authority" you entered the class with and how have they changed over the course of the semester?
- How did you feel about the exploratory writings? Which ones in particular did you like? Dislike? Which ones did you find the most useful? Least useful? Why?
- How did you feel about the collaborative project? Why?

Overall Response: Materials, Discussions, etc.

- What did you think about the texts that were chosen for the class?
- What did you think of the reading selections that were chosen for class discussion and exploratory writings? Which selections did you like the most? the least? How did they contribute to the writing assignments and your overall understanding of the class?"
- What did you think of the in-class discussions? Why? Which ones in particular stick out in your mind? Why?
- What did you think of the in-class small group discussions?
- What did you think of peer responding? How did it help you as a writer and a reader? What are the benefits and disadvantages of sharing your writing in this format?

Teacher's Comments on Your Papers

(For this section you will need to look back at the responses you received on your essays. Please quote actual comments in your responses to the following questions.)

- How would you describe your teacher's overall responding style? What do you see her emphasizing in her comments? How have her comments helped you improve as a writer this semester?
- Which specific comments did you find the most helpful? Least helpful? Why?
- Are there any areas in your writing that were not addressed in your teacher's comments that you would like to see addressed? Why?
- What do you think of the one-to-one conferences you had with your teacher? (Please make sure to address the verbal response to paper 2/3.) How did they contribute to your success in the class? How many conferences did you attend (beyond the mandatory conference) and why?

- How do you feel about the method of grading in this course?

Additional Comments and Suggestions

- How did this class challenge you intellectually?
- How do you see this class contributing to your overall objectives and goals here at the university?
- What is the most significant thing you learned (individually) in this class this semester? Why?
- What additional comments and suggestions do you have about this course that I might incorporate into future classes of this kind?

Special Issues

Students with Special Needs:

Some of the students in your classes are bound to have special needs. These range from who needs the support of the Reading/Writing Center to those who need academic or financial aid advice to those who need help from other offices on campus including the Student Disability Resource Center, Student Counseling Services, and other campus groups. If you feel you have students with special needs in your classes, see the Director of College Composition, **at the beginning of the semester** to discuss ways you can support their learning.

Students with Disabilities: Know that the Director of the Student Disability Resource Center is available to offer you advice on ways to enhance the learning of the students she works with. For more information on the Student Disability Resource Center, please visit their website. All College Composition Writing instructors are required to include the following ADA statement in their course policies:

What to Do If You Suspect Plagiarism

While reading a student paper, you start to wonder if the student wrote this piece herself, got too much help from a friend, or copied the paper from another student, the internet, or another published source. What do you do?

- Read the paper carefully looking for specific places where the text doesn't seem like your student's work. Highlight words, sentences, concepts, and sources to ask the student about in a conference. Perhaps read over other writing the student has turned in to compare the style of writing. You may try to find the actual text copied from by checking her cited sources, Internet paper sites, or asking fellow TAs if they have seen this paper before. Specifically, try Googling one sentence from the student's text; if you get a hit, try it a few more times. You may also want to use SafeAssign (available through Canvas).
- Share the writing and your concerns with a more experienced teacher and with our College Composition Program Assistants to get additional opinions. If you decide to move forward with your concerns, contact the Director of CC to tell her that you suspect a plagiarized paper. You may also contact the Director of Undergraduate Studies, who is responsible for plagiarism issues with CC students.
- Meet with the student and ask her to talk about the paper. You might start by saying, "I have some questions about your paper. Can you tell me why you chose this topic?" Then go on to ask the student about the words, sentences, concepts, and sources that you highlighted in the text. You may ask the student to show documentation that she wrote the paper (such as notes, pre-writing, and rough drafts). If the student clearly cannot talk about the topic, word choice, rhetorical choices, and/or concepts and sources, your suspicions that the student plagiarized or otherwise did not write the paper

alone may be confirmed in your mind. If you believe the student acted out of ignorance or misunderstanding, rewriting the paper is an appropriate requirement to pass the course. Should you believe the student willfully and knowingly plagiarized, you must consult with the Director of Undergraduate Studies before taking further action. Additional conferences with you, the student, and the Director of Undergraduate Studies will likely take place. **Do not tell a student that she will receive an F for the paper sequence or an F for the course before you have talked with the Director Undergraduate Studies.**

- To pursue penalties for plagiarism after meeting with the student, write a brief memo to the Director of Undergraduate Studies describing the incident. This should include a narrative concerning how you discovered the alleged offense as well as the penalty you recommend. For a first offense, the most severe penalty you may recommend is failure for the course. You also have the option of recommending lesser penalties, including a failing or lower grade on the assignment, make-up work or revisions, or a combination thereof. We do suggest, however, that your penalty be one that will have a significant and permanent impact on the student's grade. Also include:
    - A copy of your syllabus and course policy sheet.
    - If you are teaching a CC course with a plagiarism exercise, the student's signed exercise.
    - The original assignment.
    - The plagiarized material (that is, the student's essay).
    - Evidence (a copy of the source, website etc. from which the student plagiarized).
    - Provide any other evidence that you will help prove that the material in question was indeed plagiarized or that the student committed an act of academic dishonesty.

The student will need to meet directly with the Director of Undergraduate Studies; **make sure that you have told the student why she is being sent to this meeting before she goes**. Do not let the student go into this meeting unless you have first discussed your concerns with her. Have her make an appointment with the Director of Undergraduate Studies ASAP and explain the charges and the evidence before they go.

Student Athletes

Nearly all our student-athletes are hard-working, motivated students. However, a very few student-athletes seem to think they deserve special attention and that rules do not apply to them. Student-athletes have to give you their travel schedule on the first day of class, and if any of your students claim that they will be absent more than the allowed absences, you and that student need to see the CC Director immediately. Each student-athlete will also bring a signed excuse letter from a coach before they leave for a game or match. You will be contacted via email throughout the semester by student-athlete academic advisors. They will request updates on the performance of the student-athletes in your class. The student-athletes have signed a waiver that allows all of their information to be shared with the advisor. Be as open and honest with the advisor as you can; they are there to help, to encourage, and to motivate the student-athlete if necessary. Things to consider mentioning in your emails are paper grades, attendance, journals, and class participation.

Parents of Students

You have no legal right to talk to parents about the progress of any of your students. A student's work is between you and the student only. Parents can give **you** information about a student which might help you ask the student good questions, but you can't volunteer information to parents, such as telling them when the student was absent from class or explaining a grade you

gave a student. So, listen to a parent's concerns and tell him/her that you will "look into it" and that you are "also concerned" about the student's progress and welfare. If the parent gives you any trouble, tell the Director of College Composition.

Emotions and the Composition Classroom:

Some Thoughts about Risk-Taking, Defenses and Safety Nets

The Age of Tell-All is upon us. The stories we hear quite regularly, via Oprah, Dr. Phil, or on late night radio talk shows, have left nothing taboo as a topic of conversation—or of an essay. These past few semesters, with an "open-topic" format, I have had student writers submit papers on issues such as incest, eating disorders, forced sex, messy divorces, the violence of an abusive father, and the death of a good friend. Other teaching assistants will tell of similar narratives. However, the essay that prompted me to begin asking about the message inherent in the seemingly safe forums we provide was a young woman's description of her own funeral and her concluding sentence: "I always knew I wanted to die young."

Fortunately, she was not close to suicide, but I didn't know that for several days, and while waiting anxiously for our student/teacher conference, I thought about the process of revelation and how narrow the view is that we receive of those being vulnerable on the tell-all talk shows (and how little discussion there is about the exploitation of guests). We don't see the **afterwards**, when guests return home and realize just how large the audience was and just how much was exposed, on air, of their darkest family secrets.

What we do see is how they are rewarded for telling, for prompting dialogue, for getting on television. Similarly, we tend to reward students for delving into the murky waters of past experiences. Our reader response notes encourage student writers to dare, both in form and in content, as we emphasize that the strongest writings come through the handling of personal narratives, through the examination of lessons learned, and through the taking of risks. Gambling with risk, however, means high stakes; there is potentially much writers can lose, especially if it means dropping a layer of defense. Creative works may result but, as with drug or alcohol-induced defense lowering, a delicately balanced sense of self may be thrown for a loop. Defenses have a purpose: they protect us from the unfamiliar and the threatening. When College Composition students enter our small, amiable classrooms—an environment more informal and intimate than their other classes—and one in which they're invited to write about anything of interest to them, the situation is ripe for lowering defenses and "telling-all."

When I met with the "I want to die young" student, I identified my concern for her safety and talked about the University's Student Counseling Center. She was quick to reassure me that she was quite positive about living at this point in her life; she also seemed surprised and pleased that I was concerned—perhaps a signal that she was subconsciously asking for such attention. A less-successful instance, I think, was that of a student who had written about being a victim of incest with her grandfather. (When she told a friend who told the authorities, her grandfather became so ill that he died two weeks after being visited by the police.) Her descriptions of the years of sexual abuse were quite matter-of-fact, while her tone was surprisingly objective—as though she had accepted the scarring and come out a clear survivor. Over the course of the semester, however, she became quieter and quieter, less focused and participatory in class, and I wondered how much had to do with the degree to which she had opened up in the early fall.

For some students, this “tell all, if you wish” permission does work in their favor. One student told me how beneficial these essays were for her to write because she had integrated them with her therapy, using them to help her deal with the anorexia which had hospitalized her the previous year and which she was still struggling with on a daily basis. Another student, who seemed alternately defiant and depressed all semester, concluded her portfolio cover sheet with the comment, “In some cases you have acted as an inspiration for me when I could find no other.” The effect of this was somewhat staggering; I took her comment to mean my encouragement to experiment with technique and voice (in her case, fiction and poetry), but I was sobered by the reminder that it is still quite a role we may play, without realizing it, in our students’ lives.

To let students test out their dramas and traumas on paper, before other students, may help them better accept their own particular set of circumstances. But giving them lots of permission to opt for the highly descriptive paper about the birthday puppy, or the little league game in which they starred, or the memorable fishing trip, or the years of training to be a polished dancer, is equally important. Keeping in mind that student defenses are most shaky in the first few months of arrival on campus may help us in respecting the resistances or limits they can instinctively erect. And cautioning those students who seem at risk to avoid testing their limits is an equally viable option. When a student claims, in private, after class, that there’s something she wants to write about, but she doesn’t want anyone else in the class to read her work, then the instructor has to decide whether or not to accept this as an essay-to-be-graded. The safer suggestion might be to have the student explore this material as a journal entry. Or to make a fiction of the work, thus providing both writer and reader with some distance on the subject (a choice I believe many professional writers may subconsciously make—without realizing how close to home the feelings and experiences are being crafted into their prose).

Therapists we are not. But responsible responders to sensitive subjects we can be, noting our concerns on manuscript drafts (a chance to validate both a student’s and our own fears or reactions, while avoiding passing judgment on any of the persons being written about), and requesting conferences when our antennae let us know that more is at stake for a student than completing an assignment and receiving a grade. These initial exchanges will indicate the “power” of the material-over the student and over her ability to set appropriate behavioral limits. Fortunately, the University has a safety net set up for those individuals who are unable to determine these limits, and it is our responsibility to direct a student toward these trained professionals.

What to do when you’re worried about a student’s stability?

- Notify the Director of the College Composition Program.
- Convey your concern to the student—just a kind word can let a student know you are someone to trust.
- Seek advice from the University Counseling Center website or call 644-2003. The UCC has an excellent site and resourceful links; included are ways to identify and address students under stress and how to refer them to the Counseling Center.
- Document all interactions with your student and photocopy written responses to their work.
- Talk to others: your program director, your mentor, or veteran teaching assistants—while maintaining your student’s anonymity, respecting her confidences.

Understanding Student Resistance

As Graduate Assistants teaching in the College Composition Program at Florida State

University, we are in a unique position to understand the issues of student resistance. Because we are both student and teacher, we share with our own students an understanding of what it means to resist institutional demands placed upon us. We sometimes even share their inability to fully understand our own resistance to the laws and rules which are placed upon us from those in positions of power above us.

First of all, not only do our students ask of the institution why it demands that we take certain courses, but we do likewise. Our students may not see how our required College Composition courses are going to help them with their engineering and business degrees, and we often have a hard time seeing how a semester course concerned with reading knowledge of a foreign language is going to help us with our English degrees. In fact, we often do what our students cannot do and put these courses off in hopes that the requirements may somehow go away.

We often share student resistance of another sort as well. Our students often come into our writing classrooms from high school classrooms which stressed formulaic writing and grammar skills. They have often learned how to manipulate this system so that they have actually had to do little thinking beyond giving the teacher what she wants. Therefore, they are often unwilling to work within a classroom which does not value their previous learning experience. We, too, often come to the College Composition Program with little understanding of the pedagogical issues which drive this program. Some of us are new teachers whose past experience is that of our students. We have been quite successful in classrooms which ask us to write formulaic, academic papers. Others of us have taught elsewhere, drawing upon current-traditional models. Almost all of us have resisted at some level being told how to teach our ENC 1101 and ENC 2135 classes.

Some of us also share our most resistant students' distrust of authority no matter the institution. Our students resist by either cracking jokes at our expense, by not attending, or by sitting in the back of the classroom with arms crossed and mouths tightly shut. We resist by questioning all authority and by using our clothing and hair to show that we are counter-culture. We also resist by neglecting to turn in materials required by the College Composition Program or by refusing to attend the workshops. We may even refuse to open up this teaching guide at all.

According to Beth Daniell and Art Young in their essay "Resisting Writing/Resisting Writing Teachers," we need to resist authority because we need to learn to think critically for ourselves (156-165). As children, we accepted the adult rules; as adults, we need to question rules in order to ascertain whether they are still effective. We need to become critically engaged in understanding our world and the part we play in such a world. When we simply accept the rules and laws which our government and educational institutions deem good for us, we miss out on active learning, and as Daniell and Young point out, in America we often honor those, like Rosa Parks, who have the courage to act out against unfair laws (157 and 164). We are glad when unfair laws are repealed.

Because our students' resistance (and our own) is sometimes focused on not wanting to question how we teach and learn (it is easier just to do what has been done before), we need to resist the urge not to be engaged in our own learning and questioning of the world. When we resist being responsible for creating our own world, we then have "to accept someone else's view of it" (165). We have to accept laws and rules with which we may not agree. Our students need to learn how to read carefully and write thoughtfully; they need the chance to take risks and to speak their minds, even if this sometimes brings chaos to our classrooms. As teachers we need to understand that our students often will offer some type of resistance to the work we ask them to do. Much of this resistance is "underground" and discussed outside of the

classroom since students often believe they have little power in the classroom itself. This resistance does not mean our teaching is ineffective or that a particular strand is not effective. We should not always see resistance in a negative light because our students have a chance to learn from their resistance. Instead, we should attempt to help our students understand their own resistance, and maybe we should even help them to understand why authority should be resisted and ways in which they can resist and still work within the institution of higher education. If we allow resistance to rise to the surface of our classroom, we may even learn more about what we resist and how we deal with resistance ourselves.

Handling Student Problems

Students who are angry:

You don't have to put up with abusive language or behavior. Tell the student you're willing to make an appointment to talk to her later (ideally the next day, no later), but that you need to leave (or she needs to leave) now. Don't let angry students get you angry. Raising your voice, stomping off, or refusing to listen only makes the situation worse. You have a responsibility to **explain** grades and policies to students, but you don't have to defend them over and over again to the same student. Keep records of your interactions with the student: dates, what was said, what was done, etc. Afterwards, discuss with the Director of College Composition or program assistants what you think caused the episode and form some plans for handling the problem in the future.

Students who seem very under-prepared for college-level writing:

In the writing samples you collect the first day of class, you may find mechanical problems or coherency problems of unusual magnitude. These students should be recommended or even pressed to attend the Reading/Writing Center for regular appointments (for credit or not). If you aren't sure whether a writing sample indicates a problem or not, or you can't figure out what the problem is, ask an experienced TA in the RWC or the Director of College Composition.

Students with wild stories about why theywere absent, late, couldn't hand in a paper, etc.:

You often must decide whether to believe a student's excuses or not. "Students in good standing" are students with all their work handed in, are prepared and participate helpfully, and are trying their best. These students often deserve one break during a semester. If it's at all possible that **you** weren't in your office during office hours, or **you** misunderstood the conference, it is better to give the student the benefit of the doubt. If a student seems to be spinning out of control and not likely to pass the course, let her know about counseling services available on campus.

Students who are disruptive in class:

The very first time a student acts out of line in class is the best time to talk to her about her behavior. Tell her why her actions can't be tolerated: she doesn't allow other students to express opinions freely for fear of being attacked, she doesn't allow your voice to be heard, and/or she doesn't keep the class focused on the assignments and your agenda. Always try to conference with these students after class or in your office. Try to find out what's causing the problem—it often has nothing to do with you or your class. Make sure the student knows how her behavior will directly affect her participation grade. Make a list of what she is doing well in class and how she could help the class go better. If the problem persists, tell the student she needs to talk to the Director of College Composition and then make an appointment for all three of you: the student, you, and the director. You can ask a student to leave the classroom, but you

can't exactly "kick" the student out permanently. If you think you may need to permanently remove a student, start documenting incidents and dates. We can bring students up on Honor Code charges. For more information, see the FSU Academic Honor Code on the registrar's page of the FSU website.

You can also call the Crisis Management Unit in the FSU Police Department, 644-1234, if you've asked a student to leave because she or he has become violent or abusive and he or she refuses to leave.

Students who seem emotionally unstable:

Report any suicidal writing to the Director of College Composition. Make sure the student knows about counseling services. Don't become a counselor yourself, but be sympathetic. Read the section in this guide titled "Emotions and the Composition Classroom."

Students who come to class intoxicated or hung over:

These students are generally not disruptive but are merely unable to participate or fall asleep during class. Most teachers let them alone during class, but inform them as soon as possible that their participation grade for the class period is a "0." On the other hand, a student who is regularly totally unresponsive to what's going on in class and who regularly does not come prepared for class is a distraction and has no reason to be in class. You can ask the student to leave, making sure she realizes that she will be counted "absent" for the day or receive "0" for participation that day.

Students who disappear and/or reappear:

You aren't responsible for tracking down students who don't hand in papers or simply don't come to class for weeks although you are free to contact students if you want. When students reappear after clearly missing more classes than your attendance policy allows, pull the student aside after class and inform her of the consequences of her absences. Reiterate the program's policy on absences and explain why so many absences are not acceptable. Some TAs prepare short notes to students listing the dates they were absent, the date they signed a statement acknowledging the number of absences, etc. Only if the student remains upset and/or abusive (unless you are uncertain of how to apply your attendance policy) should you send the student to the Director of College Composition. She will reiterate the program policy and listen sympathetically to the student.

Students who hand in offensive papers:

If you design assignments with this in mind, you shouldn't run into this problem too often. Some TAs have a short list of topics to stay away from: writing about things too close to the writer (a current love interest) or writing about highly polarized issues where emotions run hot on both sides (abortion, gun control). Nevertheless, a few students every year manage to misunderstand their audiences and write homophobic, misogynist, or polarizing papers that the rest of the class has no idea how to respond to. You can refuse to accept a truly offensive paper on the grounds that it doesn't meet the assignment you have given and that the other students in the class won't be able to respond effectively to the paper. However, the student needs to rewrite the paper, perhaps from a new perspective, after conferencing with you and after you are certain she understands what was offensive in the paper. Or, you may ask the student to rewrite the paper on a new topic. Most offensive papers can be handled if you ask students to submit drafts. Then, look at all drafts, even if you don't respond to them. Assess what caused the offensive paper and see if you can head off this problem next time by organizing discussions of audience and responsibility, appropriate and effective paper topic ideas, and so on.

PART VI: COLLEGE COMPOSITION PROGRAM SUPPORT

Departmental Services

Pay

TAs are paid every two weeks, generally from the third week in August through the first week in May. You're strongly encouraged to arrange for electronic deposits of your pay into your bank account. Pay reports are all done electronically through the ONMI system.

Supplies (request in the Main Office)

- Gradebooks are available. Each grade book should last for at least four or five semesters.
- For those graduate students who are seeking jobs for next year, a limited supply of departmental stationery is available for sending letters of inquiry.
- A collection of #2 pencils can be borrowed when you administer Course Evaluations in your courses.

If You Become Ill, Need to Attend a Conference, or Take Prelims

As a Teaching Assistant, you have **two absences** per course if needed for emergencies. The College Composition Program has no one assigned to serve as a substitute for TAs who are sick, attending academic conferences, or taking prelims. You will need to make your own arrangements for a fellow English Department TA to cover your class if you must be out. When there isn't time to arrange for a substitute, call or email Claire and ask her to post a sign for your students. Make sure that *you* alert *your* students via email as well.

Office and Classroom Maintenance

If you find water dripping from a ceiling or wall, lights out, equipment missing, not enough chairs, you can contact the TECS office (WMS 115), 644-2811. Filing a report via the TECS website (http://tecs.fsu.edu/) is the fastest way to contact a support technician. Please indicate that the issue is an emergency.

Grades

Final grades are submitted using an online grading system. Before submitting your final evaluations, be sure to make certain they are correct.

To submit grades, go to my.fsu.edu and log in. Select the "Faculty & Staff" tab at the top. Then, under the "Teaching" tab to the left, select "Grade Roster Submission." After ensuring you are on the current term, select the icon of the person teaching and then select "Go." Under each individual student, select the appropriate grade from the pull down tab. Then, save the roster. You may revisit this page as many times as you need. When you are ready, select "Submit." You will know when your grades have gone through because you will receive a confirmation email from the registrar.

Office Staff

The English Department staff Offices are located in Williams 405. The CC offices are located in Williams 222.

Claire Smith (644-0438, cjw03h@fsu.edu) is the College Composition program assistant. As assistant to Dr. Elias Domínguez-Barajas, she can answer most of the questions you may have about the College Composition Program, including roster conflicts, CC grade changes, CC copier codes, and classroom facility problems. She is normally in her office on the fourth floor admin suite, from 8:00 a.m. to 5:00 p.m.

Leah Lapszysnki (llapszynski@fsu.edu is the Student Affairs Coordinator. She handles everything (specifically upper-level rosters) connected with 2000, 3000, and 4000 level classes and undergraduate English majors.

Janet Atwater (jatwter@fsu.edu) is the Graduate Program Assistant. She is responsible for maintaining drop/add forms, upper-level grade changes, supervisory committee forms, and course approval forms which include DIS. Janet also provides students with registration codes for thesis, dissertation, and respective defense forms. She also manages fee waivers for all eligible graduate students, and administers the MA comprehensive and PhD preliminary exams. She assists with questions concerning applications, registration, residency, and the graduation process. If she doesn't have the answer, she'll find it.

Carolyn Hector Hall (chall@fsu.edu) Assistant to the Chair and the HOTT program director. See schedules all appointments with the Chair, and organizational issues relative to the HOTT Program.

Dine Uscio (duscio@fsu.edu) is the Administrative Support assistant to the faculty and distributes mail, manages room reservations and handles all copying and creating PDFs for upper level teachers, the faculty and the chair.

Denise Atkinson (dyatkinson@fsu.edu) serves as the English Department's Accountant. She handles all travel arrangements and purchase orders, along with other evolving duties. Any questions about departmental travel funding for conferences should be directed to her.

Clare Harrison (mcharrison@fsu.edu) is the Office Manager. Her duties include handling the department's operating budget, supervising the office staff, preparing reports, assisting the Chair with his work, and generally handling problems. She is also in charge of payroll and pay status for all departmental employees, including TAs. Any questions regarding your role as an employee of FSU should be directed to her.

Copying

A photocopy machine for TA is located outside of Dr. Dominguez-Barajas' office (WMS 222). It is for CC class use only. Generally, you should not expect to copy more than your initial course policy sheet and a few syllabi and assignment sheets during the semester. Try using the same materials for both your classes (pass it out, collect it, use it again) and, when suitable, for more than one semester. Your copier code is the last four digits of your student ID (on your student ID badge). Try to provide electronic alternatives to photocopied handouts (creating PDFs and using Canvas is great for this).

Making Copies of Texts for Classroom Use

Despite the extreme limitations the English Department places on copying classroom materials, using a teacher-designed packet is also not a viable alternative. All the strands in this guide were written and all the textbooks were chosen to reduce your need to bring

outside readings to your students. The philosophy of the program is that good teaching does not require extensive material outside the required textbooks and student texts. In fact, student texts should be the center of your course design and any "outside" material should be student texts which present models and different viewpoints on topics that are part of your course design. We certainly lose a certain amount of spontaneity by limiting the use of outside texts, but consider these options instead:

- ask students to bring copies of outside texts they have chosen
- design your assignments and courses so richly that questions and other voices will inevitably be heard and brought into discussions
- put articles on reserve at Strozier (remember it takes around two weeks to process reserve materials) or make it available for purchase by students from the Union Copy Center.
- use the required textbooks fully; be a member of the next textbook selection committee.

Education and Fair Use:

The Federal Copyright Law, §107:
Limitations on exclusive rights: Fair Use.
Notwithstanding the provisions of Section 106, the fair use of a copyrighted work, including such use by reproduction in copies or phono records or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use is a fair use the factors to be considered shall include:

- the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
- the nature of the copyright work;
- the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- the effect of the use upon the potential market for or value of the copyrighted work.

The Union Copy Center (644-1594) uses the following guidelines for determining fair use. They will ask to see the books you are copying from and to sign a statement that your packet conforms to the guidelines:

Multiple copies may be made by or for the teacher giving the course for classroom use or discussion **provided that**:

- The copying meets the tests of brevity and spontaneity as defined below and
- Meets the cumulative effect test as defined below and
- Each copy includes notice of copyright.

Brevity

- Poetry: A complete poem if less than 250 words if printed on not more than two pages or from a longer poem, an excerpt of not more than 250 words.
- Prose: Either a complete article, story or essay of less than 2,500 words, or an excerpt from any prose work of not more than 1,000 words or 10% of the work, whichever is less, but in any event a minimum of 500 words.

Spontaneity

- The copying is at the instance and inspiration of the individual teacher and
- The inspiration and decision to use the work and the moment of its use for maximum teaching effectiveness are so close in time that it would be unreasonable to expect a timely reply to a request for permission.

Cumulative Effect

The copying of the material is for only one course in the school in which the copies are made. Not more than one short poem, article, story, essay or two excerpts may be copied from neither the same author, nor more than three from the same collective work or periodical volume during one class term. There shall not be more than nine instances of such multiple copying for one course during one class term. (These limitations shall not apply to current news periodicals and newspapers and current news sections of other periodicals.)

Peer Teaching Observations for College Composition

Peer Teaching **observation** is different from **peer review**. You aren't asked to review, rank, or evaluate your peers for the program. A teaching observation gives **formative** information, not **evaluative** information. **Formative** information is response that helps a person improve, change, and grow as a teacher while **evaluative** information compares and critiques. An observation report is *not* a letter of recommendation.

Why should you arrange for a teaching observation?

- It helps us learn about what other people do in their classroom. It provides a forum for improving teaching for both observed and observer. It keeps us on our toes as teachers and helps us avoid thinking we know everything about our teaching.
- You're encouraged to ask one peer or faculty member to visit your class and write a letter for your teaching file each year you teach. Inviting a peer to visit your class each semester is even better.
- If you want to nominate any TA for a department teaching award, you must have observed his/her class.
- No one wants their Course Evaluations and mentors' reports from their first year of teaching to be the only material in your teaching file—look ahead to the time when you'll want recommendations.

A Suggested Procedure for Effective Peer Visits

- Consider who might be a helpful observer. Sometimes you may want a friend who will encourage you and tell you specifically about what's going great. Sometimes you may want someone who's been teaching longer, who teaches differently, or who knows about a specific area troubling you to give you a different perspective on your teaching.
- Ask the person early in the semester to visit. Experience tells us that it may take several weeks before a mutually convenient time to visit occurs.
- Discuss your teaching extensively with your observer before the visit; give the observer a copy of your syllabus or course info sheet, any handouts, and a brief written plan for the class session he/she will visit. Talk about how the observation might benefit both of you. Decide before the class session how the observer would like to be introduced and how involved in the class activities the observer might be. The observer should take your lead here: Are you comfortable with the observer sitting in the corner taking notes the whole time? Would you prefer the observer to join in discussion? Would you mind the observer floating to several small groups during workshops, etc.?
- Arrange a time after the class visit to discuss the class session. (Don't wait too long.) An observer might ask, "How do you think it went?" allowing the teacher to assess the class first. Both teacher and observer might have some questions ready for each other.
- Give the observer a deadline for producing a letter (3-4 weeks at least) for your files. Ask the observer to address and hand the letter to **you** directly; then hand it in for your teaching file. You should always be able to decide whether to include peer observation reports in your teaching file.
- Offer to reciprocate the visit.

What if you observe a bad class?

If the teacher decides the class just went ballistic, the observer might generously offer to observe another class day. Everyone has bad class days, often for no particular reason on the part of the teacher. If you're the observer and you see something coming from **students** you are concerned about (racist teasing, for example), your teacher probably wants to know about it. Approach the teacher assuming she knows nothing about it. If you're the observer and you see something coming from a **teacher** you are concerned about (insulting students, for example), talk to the Director of College Composition about it before writing your observation report.

Faculty Teaching Observations

Most faculty enjoy visiting TAs' classes, and your major professor will expect to visit your class at least once. Most faculty are busy and will need more lead time. They may or may not be interested in following any of the guidelines above, but you can certainly ask them if they are interested in talking to you before and after the visit.

Teaching Observation Checklist

Use the following either as 1) a checklist for what to write about in your observation report, 2) suggestions for discussion before and after your visit, or 3) as a form to aid your notes as you observe.

- Instructor:
- Course and section:
- Date and time:
- Observer:
    - Describe the lesson or the activities, including the topic, objectives or goals, and methods used. Describe any physical conditions in the classroom which affected instruction.
    - Describe the instructor's contribution of content, questions, techniques.
    - Describe the organization of the class; describe the beginning, the middle, and the end.
    - Describe the clarity of the presentation and/or the instructions, new terms or assignments, examples.
    - Describe the appropriateness of the activities in level and quality for College Composition students and the College Composition program.
    - Describe the instructor's style of presentation, enthusiasm, confidence, etc.
    - Describe how the instructor established and maintained contact and communication with students.
    - Describe how the students showed their interest, preparation, participation, and comfort with asking relevant questions and offering relevant opinions. Describe the classroom climate.
    - Describe the major strengths and weaknesses of the instructor and activities during this class. Describe the innovative and remarkable things you see.
    - Describe major recommendations for improving: building on strengths and minimizing weaknesses.
    - Describe how typical or non-typical this class session was for the teacher.
    - Describe your role and activities as an observer.
    - Describe the teacher's assessment of the class session afterward.

Adapted from "Peer Review of Writing Faculty" by Ellen Strenski in *Evaluating Teachers of Writing* (NCTE, 1994).

Improving Your Teaching: Student Evaluations, Class Visits, and Teaching Files

The College Composition Program believes that no matter how long we've been teaching, we can always improve some aspect of our presentation and planning and we always need feedback on what's happening in our class. Anytime we try something new in our classes, we need to collect some kind of feedback to find out how successful the new exercise, assignment, or course design was. Some of the best ways to improve your teaching are through 1) continuing in-service exploration and discussion of teaching through our departmental workshops, 2) student-written evaluations and descriptions of your classes, and 3) peer and faculty observations of your teaching and the subsequent discussions. Other means are also important: reading current literature on teaching issues, discussing with fellow teachers the creative and innovative techniques available, and keeping a teaching journal in which you can wrestle with the successes and disappointments of teaching.

Kinds of Written Feedback

Written feedback from students

- Weekly memos to you after revision workshops or in-class writing. These are generally short (sometimes 2-3 minutes) of informal writing about how a specific assignment or exercise went, what the students thought they learned from it, how the current project is going, what questions they have, and so on. This kind of feedback can help you adjust weekly assignments, make decisions about timing and the repetition of ideas and techniques, clarify your instructions, and make other immediate changes you can make in your teaching.
- Periodic portfolio or assignment memos. Less frequent but longer informal writing from students can help you plan for larger sections of the course and make plans for changes the next semester.
- Mid-term and end-of-term feedback from students on course overall. These informal writing assignments can be required self-evaluations which also evaluate the effectiveness of your teaching. See "Getting Student Feedback" in this guide for a list of good questions for these self-evaluations.

Feedback from peers

Each semester you should ask a fellow TA to visit your class, take notes, read your syllabus and assignment handouts, and discuss with you what she saw and heard. Then she should write up an "observation report" describing what she saw and what you both discussed. She could also include areas that you intend to work on and how you might do some things differently. These peer visits are always intended to be "formative" assessments which always involve you as a co-assessor and whose goal is to improve teaching, not evaluate or rank your teaching. You can choose any TA or instructor to visit your class, and you might try to exchange visits with a fellow TA. Even better than choosing a TA with whom you have frequent contact and discussions about teaching, choose a senior TA who might have a different perspective and see things in your classroom that you hadn't thought to focus on before.

Feedback from faculty

By your third or fourth year of teaching at FSU, you should ask your major professor and one other professor (probably one who will write letters of recommendation for you) to visit your class. Be sure to ask them early in the semester and be flexible about when they could visit. If faculty members have questions about the process that you can't answer, refer them to the Director or the Assistant Director.

Course Evaluations

You are required to give Course Evaluations to your students every semester. Computer evaluations are the quickest way to get large amounts of statistical data about students' reactions and attitudes. The program does not place great emphasis on your "numbers," but they can give you some interesting feedback about your teaching compared to all the TAs in the university, most of whom are teaching under very different conditions. The numbers are more reliable after you have accumulated several years of teaching and many reports. Our TAs generally receive very high numbers from their students. Usually, you know exactly why the numbers are low for a certain semester: one or two students insisted on being disruptive and colored the tenor of the whole class, you tried something new or innovative and there were problems you can solve only when you teach the next time, etc. If students talked while filling out the forms, the numbers will be skewed as well. Use these guidelines when administering Course Evaluations:

- Give Course Evaluations before the deadline (printed in the memo you receive with the forms, sometimes inside the brown envelope), but not before Thanksgiving or the last three weeks of class. Try to arrange to do the Course Evaluations at the end of class, to allow students to work at their own pace.
- Prepare students by reminding them ahead of time that they should start thinking about the course as a whole. Choose the most reliable students to process the forms and return them to campus mail.
- Don't give Course Evaluations on the day you pass out grades on papers or portfolios.
- Give all the instructions before asking your student proctor to pass out the forms. Be sure you are out of the room before students start writing.
- Remind students that they need to take these forms seriously and that you and your teaching supervisor will be reading them after the semester is over. Don't talk about your personal life and struggles on the day Course Evaluations are given.

Your Teaching File

Your teaching file is kept in Claire's office and is open only to you, the Director, and the Assistant Director. The Director and the Assistant Director use the file extensively when you apply for jobs in teaching or related areas, but also to check your work as a TA and head off any problems. You should use your teaching file to look over your progress as a teacher as it is a record of your work in the program. Required contents are your class observation reports written by your mentors from your first two semesters teaching at FSU. *Optional* contents are syllabi or course policy sheets, innovative class assignments, teaching philosophies, unsolicited letters from students, student-written evaluations, Course Evaluations from each semester, and so on. If you aren't sure whether to include an item in your file, ask the Assistant or the Director.

Submitting Student Writing for the James M. McCrimmon Award

The James M. McCrimmon Award for an Outstanding Essay in College Composition is an annual contest to honor CC students. The McCrimmon award is presented at the department's Awards Ceremony (usually held in April). The recipient of the McCrimmon Award receives a modest stipend, and typically two students earn honorable mentions. TAs participating on the CC Committee select the McCrimmon Award recipient through a series of blind readings. All CC teachers are invited to submit students' work for the McCrimmon Award, giving us an opportunity to further acknowledge the work of students in our classes.

To Submit a Student's Work

- All essays to be considered must have been written in College Composition classes at FSU.
- You may only submit the work of one student per class.
- Compile all available drafts of the student's paper (with your original written commentary to any of these drafts). Ask the student to write a process statement to submit with the paper and drafts, if he/she has not written one already.
- Get the student's written permission for you to submit her or his work for the McCrimmon Award and for possible publication in College Composition guides. Use the form provided by the CC Program; copies are available from the Assistant Directors of CC and online through the College Composition website.
- Write and sign a statement that the work you are submitting appears with the written comments and the grade the student received.
    - Teachers **must** include the following with each submission:
    - **One clean final draft** with no comments, grade, or identifying labels (e.g., student's name, teacher's name).
    - **All drafts of that paper. ALL DRAFTS MUST BE SUBMITTED ELECTRONICALLY.**
    - **A description of the assignment** and any process memos that the student wrote.
    - **The CC permission slip**, signed by the student in the teacher's presence and then signed by the teacher. **The permission slip must be turned in with the essay in order for the essay to be eligible for the contest**.
- Deadline for submissions is usually by the middle of January. You may submit essays anytime before the final deadline. Essays from the full previous calendar year (spring, summer, fall) are eligible if you follow this procedure.
- Remember that student submissions become the property of the English Department.

Make a copy for your own files before submitting a student's work.

Teaching Awards

The College Composition Committee confers four yearly awards for excellence in teaching to outstanding teaching assistants for their work in the College Composition Program: the Marion Bashinski Award, the Fred Standley Award, the Robert O. Lawton Award, and the Bryan Hall Award. The Bryan Hall Award is an award especially for first-year TAs—sort of like a "rookie of the year" award. Awards are made by the College Composition Committee. A modest stipend accompanies the award. Winners of the awards are recognized at the English Department Award Ceremony in April. Please see the guidelines below and ask the Director of College Composition if you have any questions about making nominations. Nominations are generally due January 31. Early nominations are necessary in order for nominees to prepare their award application files. The Committee generally reads award application files prepared by the nominees. These items were chosen based on their ability to demonstrate excellent teaching and their ease or practicality of preparing. In other words, all the items should be readily available in the nominee's teaching file or are items needed for preparing dossiers. Award application files are generally due in mid-February.

Guidelines

- Eligibility: TAs who have earned a teaching award are not eligible for nomination a second time. TAs who have not been chosen for an award can be nominated any number of times. The Committee discourages TAs from nominating themselves or two TAs nominating each other.
- Who can nominate: Nominations may be made only by a TA, instructor, or faculty member **who has observed the teaching of the nominee** and is able to speak specifically about the nominee's effectiveness in the classroom. TAs may decline a nomination, so please check with the nominee before making a nomination.
- Writing a letter of nomination: Nominations must be accompanied by a letter to the Committee describing the nominee's teaching. The Committee suggests addressing these areas: demonstrated effectiveness, innovation, thoughtfulness of course design, assignment, and activities; commitment to teaching in all areas of the College Composition Program (ENC 1101, 2135, Digital Studio, RWC, computer-supported sections); student interaction, accessibility, and development; mentoring of other TAs. Nomination letters may also discuss the nominee's participation in the College Composition Program's in-service workshops, committee work, and other service to the English department, especially that which relates to teaching.

Award Application Files: A list of what needs to be submitted by the nominees is sent to them. Typically the file includes a teaching philosophy and several kinds of teaching materials.

Recent Award Winners

2018-2019 Amy Cicchino, Michael Taylor, Sidney Turner, Mat Wenzel
2017-2018 Julianna Edmonds, Jessi Thomsen, Kamila Albert, Alex Jaros
2016-2017 Aimee Jones Palmer, Ramsey Mathews, Rita Mookerjee, Katelyn Stark
2015-2016 Rachel Efstathion, Joe Cirio, Erin Workman, Sarah de Jong
2014-2015 Amanda Brooks, Jennifer Doyle-Corn, Robert Stephens, Jeanette Lehn
2013-2014 Esther Spencer, Logan Bearden, Molly Daniel, Cocoa Williams
2012-2013 Victoria Roth, Nick Sturm, Travis Maynard, Christine Martorana
2111-2112 Stephen McElroy, Liz Polcha, Taylor Murphy, Janelle Jennings-Alexander
2010-2011 Kendra Mitchell, Kara Taczak, Pete Kunze, Josh Burnett
2009-2010 Regina Barnett, Scott Gage, Rory Lee, Miranda Mattingly
2008-2009 Evan Peterson, Jennifer O'Malley, Katie Bridgman, Lucy Littler
2007-2008 Toby McCall, Natalie Szymanski, Sarah Grieve, Matt Hobson
2007-2007 Stacey Suver, Joe Quattro, Jenny Moffat, Nikki Lewis
2005-2006 Emily Dowd, Tao Valentine, Dominika Wrozynski, Lindsey Phillips
2004-2005 Dustin Anderson, Bill Eville, Jen McClanaghan, and Lisa Lakes
2003-2004 Jocelyn Cullity, Ashley Denham, Kristi Steinmetz, Brandy T. Wilson
2002-2003 Kathy Ashman, Katie Brown, Masood Raja, Terra Williams
2001-2002 Sandra Giles, Amy Hodges, Charlie Lowe, Laura Newton
2000-2001 Terra McVoy, Dan Melzer, Carissa Neff
1999-2000 Pat Hendricks, Ormond Loomis, Paul Rienfenhieser
1998-1999 Jenny Caneen, John Grosskopf, Jennifer Ahern
1997-1998 Cadence Kidwell, Mark Hankerson, Ken Brandt
1996-1997 Genevieve West, Amy Cashulette Flagg, Tammy Clewell
1995-1996 Devan Cook, Greg Beaumont, Melissa Standley
1994-1995 Ron DePeter, Darrell Fike, Rex West
1993-1994 Sandra Teichmann, Bill Snyder, Gretchen Thies
1992-1993 Roberta Proctor, Donna Sewell, Pris Yotter
1991-1992 Rebecca Stevens, Susan Taylor, Ann Turkle
1990-1991 Kim Haimes Korn, Dean Newman, Judy Schmidt
1989-1990 Gay Lynn Crossley, Tom O'Donnell, Shems Rubaii

Teaching Assistant Awards

The Program for Instructional Excellence (PIE) makes a number of awards every year to outstanding teaching assistants. Nominations are generally made from the university at large. Forms and information about these awards are available from the PIE office in Wescott.

Recent PIE Award Winners

2019 Amy Cicchino
2017 Ramsey Mathews
2015 Logan Bearden
2013 David Moody
2012 Peter Kunze
2010 Lisa Nikolidakis
2009 Tatia Jacobson Jordan
2007 Samantha Levy
2006 Thomas Bligh, Joe Quattro, and André Stefañ Johnson 2005
Kelly Hall
2004 Dustin Anderson, Masood Raja, and Jay Szczepanski 2001
Tom Mannarino
2000 John Grosskopf
1999 Dawn Remsing
1996-1997 Genieve West, Elizabeth Trelenberg, and Helen Wallace 1995-
1996 Ed Flagg, Amy Cashulette Flagg, and Devan Cook

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