ENC1145-13: Writing about Harry Potter and Popular Culture
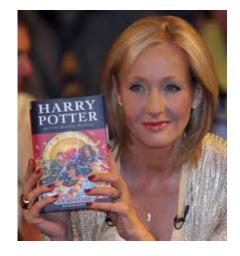Fall 2013
Classroom: WMS 310
Meeting Time: MW 5:15-6:30pm
Instructor: Logan Bearden
Office: Williams 329
Office Hours: Wednesday 11:00am-3:00pm, or by appointment

Contact: lbearden@fsu.edu (please use this e-mail, not the one available through Blackboard)

First Year Composition Mission Statement

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

If you would like further information regarding the First-Year Composition Program, feel free to contact the program director, Dr. Deborah Coxwell Teague (dteague@fsu.edu).

Course Goals

With this class, I aim to complicate and redefine your understanding of the world around you: to break you away from the comfort zone that high school has created, particularly in the areas of critical thinking and writing. In a world where everything can be read as a "text," it is important that students become critical consumers of the everyday. The goal of this course is not to gather a few times a week to discuss the awesomeness that is Harry Potter; the goal of this course is to lead you toward critically examining texts with which you are already familiar – to look at those texts in new, objective, analytical ways and to explore new and unfamiliar topics (and yourselves) through writing. I choose the Harry Potter series as the focus of this writing course for two reasons. First, Harry Potter is a cultural phenomenon – books, movies, action figures, fanfiction, blogs, websites, and even a theme park – that saturates culture globally. Any text that holds such a status necessitates the (re)examination of both its position and influence within that culture. Secondly, the series is more than children's fantasy literature; it is a dark bildungsroman, an examination of morality, fate, social responsibility, isolation, gender, race, class, Otherness, and the power of discourse.

Required Textbooks and Materials

- *The Curious Researcher: A Guide to Writing Research Papers*, FSU Edition, by Bruce Ballenger, 2012
- *The McGraw-Hill Handbook, FSU edition* by Maimon, Peritz, & Yancey (McGraw-Hill, 2013)
- *Cultural Theory and Popular Culture: An Introduction*, 5th edition, by John Storey, 2009
- Access to a Computer (the university provides a number of computer labs)

First-Year Composition Course Drop Policy

This course is NOT eligible to be dropped in accordance with the "Drop Policy" adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student's control (e.g.:death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during students' initial enrollment at FSU.

Course Work and Policies

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

- Three papers, edited and polished
- Three drafts (one proposal and two drafts) and revisions of each of the three formal papers
- A Digital Portfolio
- 6 Blogs
- Two individual conferences – which you MUST attend - scheduled by you and your instructor, in lieu of class time, to work one-on-one on a draft, writing strategy, etc. Again: CLASSES WILL BE CANCELLED THE DAYS OF CONFERENCES.
- Weekly participation on Twitter (in addition to live-tweeting class one day)
- Thoughtful, active, and responsible participation and citizenship, including discussion, preparation for class, in-class informal writing

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 papers will be graded on audience awareness, organization, coherence, supporting evidence, thorough analysis, and editing (including grammar and mechanics). All other written and oral work will be graded on meaning or content and appropriateness to the assignment. **YOU WILL GET THE GRADE YOU**

EARN. THIS ISN'T HIGH SCHOOL – YOU DON'T GET AN A FOR SHOWING UP AND SMILING. As ARE RESERVED FOR "EXCELLENT" WORK. Also, grade begging is lame and tacky. I will give your work "as-is" grades throughout the semester; your final grade shouldn't be a surprise; there will be no need to whine about it at the end. ☺ Your final grade will be determined by the following percentages.

Electronic Portfolio 80%
Blogs 10%
Twitter Participation/In-Class Writing/Quizzes: 10%

ALL FORMAL PAPERS, THEIR DRAFTS, AND THE FINAL PROJECT MUST BE COMPLETED AND TURNED IN TO EARN A PASSING GRADE IN THIS COURSE.

Papers, Blogs, and the Final Project (Our Trajectory)

The assigned papers are intended to build upon each other, allowing us to understand just how pervasive the influence of Harry Potter already is in your lives. Paper 1 allows us to examine how Harry Potter is modified for different audiences and different cultures. Paper 2 allows us to research culture in and out of Harry Potter and how that might inform our understanding of our own culture. Paper 3 provides us with an opportunity to display a fuller understanding of genre and research through the presentation of that research in three different mediums. The blogs are meant to provide a reflective space for you to gather material that will be necessary for the composition of your final portfolio. The Electronic Portfolio represents a culmination of these ideas, the presentation of those ideas for a new audience, and the circulation of those ideas beyond the classroom. The course will be based around drafting and workshopping these papers and projects.

Conferences

We will meet together in my office for two individual conferences this semester. Conferences are a chance for me to address your specific needs and concerns as a writer and as a student in my class. Because I will have to cancel class meetings to meet with you, missing your conference is equivalent to **2 absences**. Remember that it is your responsibility to be at your conference **on time** and to bring the materials/drafts we will discuss.

Blogs

You will compose six reflective blogs throughout the semester. I will post a prompt on Wordpress (look to Blackboard for the link). The prompt will usually contain a series of questions about a particular assignment. These will ask you to reflect on the act of composing the assignment and invite you to consider what the assignment taught you about writing, rhetoric, media, genre, and/or Harry Potter. **THE BLOGS AND THE TWITTER CAN MAKE OR BREAK YOU. THEY COUNT AS MUCH AS A PAPER. DO THEM – ALL OF THEM – AND DO THEM ON TIME.** ☺

All blogs must be posted by 8:00 p.m. the Sunday they are due. The blogs are an all-or-nothing grade – they must fulfill all of the following requirements, or they are a ZERO. These blogs MUST be 200 to 300 words. In addition to writing your own blog posts, you are also required to connect your response to blog posts made by your classmates.

You must respond to/comment on 2 peers' posts (75-100wds). For example, you might say:

- "Adam, you make an interesting point when you say…"
- "I admit that I disagree with your assertion, Jill; however…"

"In reference to your response, Leigh, I believe…"

Twitter: Reflection and Conversation

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, and Harry Potter.

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 your classmates (and me), 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 #FSU1145. 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: #FSU1145. 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: #FSU1145. 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 breakdown:
- 10 Tweets a week about writing, media, HP, and culture.

- Only 2 RTs a week may count toward those ten.
- At least five must utilize #FSU1145.
- Due (which means they should be posted) by Sundays at 5pm.
- Live Tweet one class during the semester: 10-20 Tweets about what we're talking about; all Tweets using #FSU1145.
- 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.

Drafts, Revisions, and Final Papers
You'll need to make copies of your drafts and revisions (not final papers) before you come to class on days we workshop. The number of drafts needed will be provided to you prior to each workshop. **If you fail to bring copies of your draft to workshop, you will be counted absent in addition to losing points for that part of the process, and you will leave**. 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, so if you don't have your own computer, take advantage of one of FSU's. Final papers do not need covers or title pages. All your written work must have your name, my name, course title and section number, and the date at the top of the first page. You will be responsible for some photocopying expenses for this class on occasion, in order to share your writing with your peers. You will generally be choosing your own topics and structures for the drafts and papers in this class (after the first week). You will be required to share your work with your classmates so take care in what you choose to write about. Your writing for this class is nearly always public writing in the sense that others will be reading, hearing, and commenting on it. PLEASE: write about what

interests you, what you're passionate about (this allows for much more interesting papers), but always be conscious of the fact that your peers and I will read what you produce.

Attendance and Tardiness

The First-Year Composition program maintains a strict attendance policy to which this course adheres: **an excess of four absences in a TR class is grounds for failure**. You should always inform me, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies…you know, legitimate things. Hangovers, oversleeping, and roommate crises are NOT good reasons to miss class. Tardiness disrupts everyone else's participation and the flow of class. If you arrive to class after I've taken role, you will be counted tardy. **If you are tardy three times, you will receive an absence**. Also, not showing up for a conference (beyond being extremely disrespectful) counts as **TWO absences**!

Late Work

For First Year Composition, university policy mandates that all work must be turned in to earn a passing grade. In accordance with this, late work will be accepted. However, you will be penalized **half a letter grade for each calendar day the paper/project is late**. Example: If you turn in your paper a day late, the highest possible grade you can earn will be an A-; two days late: B+; three days: B-; etc...

Civility (the Jerk Clause)

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category).

While I do not disagree that you each have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (e-mail, 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 (**and counted absent**) if you violate any part of this statement on civility. Remember that you will send me an e-mail that indicates you have read and understand this policy. The gist of this is: don't be a jerk. Come to class ready to work, be respectful, and we'll all get along.

Reading/Writing Center (RWC)

The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments, however it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing.

The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10 - 6 and Friday from 10 -2. Hours of operation vary in

summer. Visit the RWC web site website or call 644-6495 for information.

Strozier Satellite Location

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

Digital Studio

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

Plagiarism

Plagiarism (**including self-plagiarism**) is grounds for suspension from the university as well as for failure in this course. It's tacky and will not be tolerated. Any instance of plagiarism must be reported to the Director of First-Year Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers.

Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: "Regarding academic assignments, violations of the Academic Honor Code shall include representing another's work or any part thereof, be it published or unpublished, as one's own." A plagiarism education assignment that further explains this issue will be administered in all first-year writing courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

Gordon Rule

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

ADA

Students with disabilities needing academic accommodations should

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

Grading Rubric

The 'A' Student's writing...

- Demonstrates creative thinking rather than reliance on a predictable, formulaic style-goes beyond the scope of his/her assignments and has made it his/her own in some way.
- 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.
- Has an absence of surplus words and filler.
- Has a strong writing voice and tone.
- Has very few errors in mechanics and usage.

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 with little creative and original thought.
- Displays some factual, interpretive, or conceptual inconsistencies.
- Occasionally moves 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.
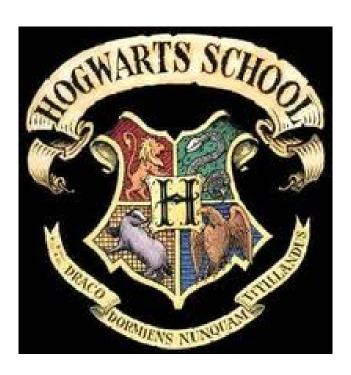- Shows little to no change from the first to final draft

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.

- Is very rare.

Papers & Projects

Paper 1 - Harry Potter and Remix
Logistics

- **4-6 pages double-spaced**
- MLA format
- September 4: Draft 1 (1pg, ss)
- Week of September 9 – Individual Conferences. Second draft due. (3-4pp, ds)
- September 18: Draft 3 Due. In-class Workshop. (4-5pp, ds)
- September 23 – Final Draft due.

Goals

- Explore audience, constraints, adaptation
- Analyze modes/media to make a coherent argument supported with textual evidence
- Practice viewing the Harry Potter series analytically, critically, and objectively

Overview

For this assignment, you'll need to identify a creative, derivative work of the Harry Potter series. This can be anything from the movies, the musicals, fanart, fanfiction, blogs, a Twitter account, etc., as long as it derives from and serves as a remix to a section of the Harry Potter series. You will compare the two texts – the original and the remix – in terms of the meaning they make, which will be the result of the modes/media they employ. What that means: you will not simply describe a chapter from a book and how it was made into a scene from a movie and tell me how the books are, obviously, better. That's a fine observation, but it doesn't really teach me anything. Instead, tell me how and why the meaning of that scene shifts because of the limitations and affordances of the each medium. By analyzing two works that share a similar source, you'll learn about the affordances, audiences, and circulation of different media. That is, how composers tell stories that are essentially the same to different kinds of people and by using different tools.

Getting Started

First, you'll need to identify an original text (from the books) and a derivative text. Take your time in doing this and keep an open mind to the kinds of derivative texts you might be interested in using. The movies are easy, sure, but will you do a good job analyzing the differences.

- Don't choose a text that you'll be unable to access. For example, don't choose a movie that you can't watch – even if you've seen it before. To do this assignment, the work will need to be fresh in your mind. That means watching, reading, viewing, listening to, or otherwise experience both the media that you include in your analysis.
- As you explore texts you might pursue for this paper, you'll want to keep in mind the scope of the assignment. Although 4-6 pages might seem like a lot, it's definitely not enough space to write a monograph on the failure of the Harry Potter movie franchise to capture the brilliance of the book series.

- Pick a remix-pair that is interesting or meaningful to you in some way. That will make this whole process far more exciting and a lot more fun for everyone involved (especially me). For example, if I were to write this paper, I would write about the "King's Cross" chapter/scene from *Deathly Hallows*. The two different depictions really do have different meanings because you can do different things with words on a page than you can with moving images, color, audio, and special effects. In either mediation, it's still my favorite scene.

There's no set structure for this paper, but a successful analysis will include the following:

- A thesis statement that both captures your argument/stance on the remix AND frames how you'll walk your audience through that argument
- A detailed, thoughtful, and SUCCINCT summary of the works you'll analyze.
- An insightful analysis that offers how and why the two iterations of the text mean differently as a result of the modes/media that compose both.

Paper Two – Researching Harry Potter, 8-10 pages

This paper is an opportunity for students to do research (and not to fear it) via tracing a theme or themes through the books, through their representation (in film or through the media), or their reception within a given culture. You will formulate a research question, examine the rhetorical situation of that question, and respond to an exigence. To make this process easier, I have broken the assignment down into shorter assignments. These will help you focus and refine your research as you prepare to draft a final paper.

Short Assignment #1: Research Topic Reflection
This reflection will be based on your topic exploration and initial research. You'll reflect on what may have inspired the desire for further inquiry, including how you came up with the question, why it might be important, and how you plan to explore the question in your research. If you can't decide on a single question at this point, write about the top three you have in mind. We'll work together on narrowing your focus to evolve into one final research question, and we'll evaluate examples of strong research questions.

Short Assignment #2: Research Proposal (1-2 typed, single-spaced pages)
The proposal should identify the specific, **final research question** that you determine based on your initial exploration/research. Your proposal should discuss the same ideas as the topic reflection, but should be a more finely tuned presentation of the question your research will explore. Be sure to consider audience at this stage, specifically who might be interested in such an essay and for what type of publication it might be appropriate. **NOTE**: This assignment is the **last chance to change your research question**. Once your proposal has been approved, the question you propose is final.

Short Assignment #3: Research Report
In this report you will provide an update on your research in progress:
- Discuss the sources you have found so far and analyze their credibility
- Provide details about each source: how was each found, what makes each viable and how do you imagine each one effectively supporting your ideas?
- Which source do you think will work best in your essay?

- Identify a source you found while conducting your research but have discarded, and explain why you are excluding it
- Discuss a source you are considering using, but about which you are still unsure
- Identify what's missing in your research, and speculate about information you are still seeking from additional sources

****Include at least **five sources**, only one of which can be a website/blog. The remainder must be scholarly articles and/or primary texts (the HP books). You must have at least three sources from journals. In other words, you cannot just us the HP books as your sources.*

Paper Three – Harry Potter Research in 3 Media/Genres, 6–8 pages

This paper isn't really a paper – it's a chance for students to explore the implications of genre, presentation, circulation, audience, and media (a combination of all our key terms so far). You will take the research you compiled for paper two and translate it for three different media. The point of this is to get you to think about genre, medium, and audience. Who is your audience for the genre you choose? How will you adapt your writing to meet the needs of that audience? What can you do with the particular medium that you choose that you can't do with another?

You must write/compose in three genres for three audiences in three mediums. Got it?

Breakdown:

. Three genres to communicate to your audience(s) as **one cohesive composition (this is important)**

. A rationale for your overall composition (3-4 double-spaced pages) that explains the rhetorical choices you made and their significance to your audience.

. A reflection (3-4 double-spaced pages) that outlines the process from audience strategy to final composition, exploring your process in creating this project

Potential Genres:

You may use any genres you feel are appropriate to your audience. The strategy you develop will guide you in choosing the genres you create. Communicating effectively to your audience is your goal here, so your genre choice is **key**. Guidelines for the length of each genre will be discussed in class.

Just as you did for the research essay, you will engage in a series of short writing assignments designed to help you focus your thinking about audience, message, and outcome before you begin the composition project.

Short Assignment #1: Potential Genres Proposal

Through a series of journal entries and in-class activities, you will explore various genres that might be appropriate to your project and write a proposal outlining the ones you're thinking about using in your composition and including an audience strategy which outlines your thinking about who you would target and why. This proposal is designed to help you explore several possible genres and then to narrow in on a strategy for the three specific genres (besides the rationale and reflection) that will comprise your project. Planning to communicate your ideas to an audience will ensure its success; just like your planning process for the research essay, this proposal is the basis of your composition.

Short Assignment #2: Research Sources Report

In this report, you will provide an update on your research sources, explaining which sources, if any, you will carry over from your research essay and why they make sense as sources for your composition project. You will also report on the relevance of at least two additional sources you will use to support your project. These sources might be different types than those you found in researching for the previous essay—you are researching the type of genre you might use to reach your target audience in this assignment, not necessarily looking for new information about your topic.

Short Assignment #3: Reflection on your Composition

In this reflection, you will analyze the process of creating your composition project as well as thinking through questions that involve the core key terms. Think about what rhetorical choices you have made and consider the following questions: What barriers in communicating to your audiences did you encounter? How did you overcome these barriers? Why did you choose the three genres that you did? How did genre affect audience choice? Reflection—what rhetorical practices did you find yourself using? Were they effective in the way you presented them? How was your original discourse community affected in new genres? How was the composing process different than with your research essay?

The Digital Portfolio

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 pop culture that will (hopefully) culminate from both. 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.

Collection. Selection. Reflection.

These are the three activities in which you will be engaging for this assignment. Here's how it will work.

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. I will be checking throughout the semester that you have completed these tasks.

At the end of the semester, you will become more discriminatory 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. You may also choose to include any blogs or in-class writings to help illustrate what you've learned about writing.

Then, at the very end, you will reflect on the act of compiling the portfolio. What did you learn from re-tracing your steps? How do you plan to utilize those skills in the future? Essentially, I'd like you to tell me where you've going from telling me where you've been.

Collection. Selection. Reflection.

NB: 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. I expect you to keep up with it - after all, it is eighty percent of your final grade.

Stay with me; stay focused.

Are we having fun yet?