

ENC 1145 Writing about Everyday Writing

Spring 2014 ~ TH 2-3:15pm & 3:35-4:50 ~ 217 Williams Building

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Office: 222A Williams Building
Office Hours: M 4:30-6:30pm; T 12-2pm and by appointment



FIRST YEAR COMPOSITION MISSION STATEMENT

First-Year 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, First-Year 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, First-Year Composition courses facilitate critical understandings between reading and composing.

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



COURSE DESCRIPTION

The focus of this course is introduce, discuss, and explore everyday writing and composing. The course is split into three conceptual units: everyday writing in print media, everyday writing in monumental media, and everyday writing in digital media. The purpose of focusing on everyday writing is two-fold: (1) to situate major concepts of college writing and rhetoric with the writing activities you are already doing in everyday contexts; and (2) to make you aware of the rhetorical choices of your everyday composing to promote competent composing in contexts outside of schooling. To accomplish these goals, the course attempts to answer these three inquiries:

1. What does it mean to be writer? What does it mean to be a writer in the 21st century?
2. What are the contexts of everyday writing? What is everyday writing as defined against writing generally? How can everyday contexts of writing help us to understand other kinds of writing?
3. What is the relationship between everyday writing and how everyday writing constructs, represents, circulates the self?

To answer these questions, the course places importance on key readings and the way the student will situate ideas, experiences, and themselves against those readings. The course will also prompt the student to both produce everyday writing and analyze everyday

writing to emphasize how we both participate in writing on a daily basis and should be self-aware of the choices we make.

By the end of the course, the student should be able to...

...demonstrate an understanding of genre and rhetorical situations;

...demonstrate an understanding of the relationship language has with identity, ideology, and power;

...demonstrate a critical understanding of the affordances and constraints of a variety of media;

...understand and critically think about his or her own writing processes;

...self-assess his or her work based on the concepts of the course; and

...ultimately, write better.

REQUIREMENTS OF COURSE

> *The McGraw-Hill Handbook* by Maimon, Peritz, and Yancey (McGraw-Hill, 2013)

> Access to a computer and printer (including ink and paper)

FIRST YEAR COMPOSITION 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 (i.e. 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.

~ Resources ~



ADA

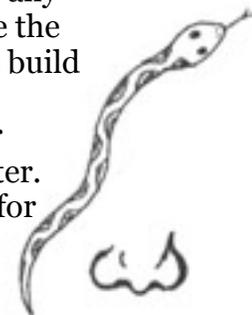
Students with disabilities needing academic accommodations should in the first week of class 1) register with and provide documentation to the Student Disability Resource Center (SDRC) and 2) bring a letter to the instructor from SDRC indicating the need for academic accommodations. This and all other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

READING/WRITING CENTER (RWC)

The Reading/Writing Center (located in Williams 222-C and on Johnston's ground floor), 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 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. Hours of operation vary from semester to semester. Visit the RWC web site website at <https://fsu.mywconline.com/> or call 644-6495 for information.



STROZIER SATELLITE LOCATION

The Strozier location serves students where it is 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. 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 visit the writing center website or visit the Digital Studio in Johnston. Hours vary by semester and are updated on the website.

~ Assessment and Evaluation ~

GRADE BREAKDOWN

How Assignments are weighed

Journals.....	10%
Participation.....	10%
Project 1.....	20%
Project 2.....	25%
Project 3.....	20%
<u>Portfolio.....</u>	<u>15%</u>
Total.....	100%



DRAFTS AND REVISIONS

You'll need to make copies of your drafts and revisions before you come to class on days we workshop. The number of drafts needed will be provided to you prior to each workshop. 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. You will be responsible for some photocopying and/or printing expenses for this class 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. 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.

DUE DATES, EXTENSIONS, AND LATE PROJECTS

Please adhere to the due dates provided in the course schedule. If for whatever reason you would need an extension to complete the final project, please contact me at least a week in advance to ask for an extension. Extensions are not guaranteed. Late projects will receive partial credit. For each day a paper is late, a letter grade will be dropped for that project's final grade. For example, if a project is due on Tuesday, a project handed in Wednesday can not get a grade higher than a B, Thursday no higher than a C, Friday no higher than a D, and will not receive credit after that. However, to pass the course, all papers must be handed in regardless of whether credit will be given.

Journal assignments will be due on the dates given in the schedule; however, unlike major projects, I will not give extensions on journal assignments nor will I give credit to late journal assignments. If you need to be excused from a journal assignment, please let me know a week ahead of time.

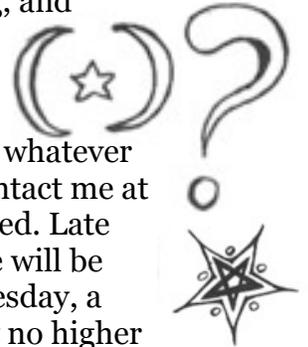
PLAGIARISM

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

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

ATTENDANCE

The First-Year Composition program maintains a strict attendance policy to which this course adheres: an excess of **four** absences is grounds for failure. Save your absences for when you get sick or for family emergencies. Not showing up for a conference will count as an absence as well. Tardiness can also amount to absences. I define tardiness as coming in after I have taken attendance. Three instances of tardiness



equates to one absence. Part of your grade is based on class participation – if you are not here you cannot participate.

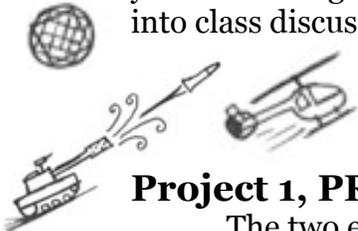
PARTICIPATION, CIVILITY AND PROFESSIONALISM

Because this course is based heavily on class readings and discussion, students are expected to be active participants in class—contributing ideas and experiences with one another. As a university student, you will be held to the highest degree of professionalism. This includes coming to class having read all of the assigned readings and having completed the assignments for the day. Class discussions and activities are designed to enrich your understanding of the assigned readings, not to act as a supplement for them. You cannot improve as a reader and/or writer without individually preparing for class.

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 agree 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 also includes blatant texting, Facebooking, messaging, and working on assignments unrelated to class during our class. This classroom functions on the premise of respect and if you violate any part of the course civility and professionalism policy, you will be marked absent for the day and may be asked to leave if violations to this policy become excessive or oppressive.

JOURNAL ASSIGNMENTS

Each week there will be a journal assignment due based on the readings of that week. You will be responsible for creating a personal blog (which will be your class journal) with Wordpress.com. Journal entries should be between 250-400 words. Journal entries should also incorporate and respond to ideas that your peers have already posted about. So, read through some of the ideas that other people are talking about before writing. Journal entries are due anytime before the class that the journal is due. Responses are meant to show the class how you are engaging with the readings and ultimately, course. They do not need to be formal, but should offer snap shots into what you're thinking at that moment. I will most likely incorporate many of your responses into class discussions.



~ Major Projects ~

Project 1, PRODUCING (3) PRINT TEXTS:

The two essential goals of the course is to (1) situate major concepts of writing with the writing activities you are already doing in everyday contexts; and (2) make you aware of the rhetorical choices of your everyday composing to promote competent composing. This first project is meant to converge these two goals.

The first unit of the course is familiarizing you with the forms that everyday writing can take in print media and what we learn from creating these texts. For this project, I'd like you to produce three separate print texts in three separate print

platforms or genres. These texts should not be produced with the aid of digital technology (word processors, internet, composing software). This project will allow you to showcase the everyday composing that you are already familiar with or allow you to compose texts that you're not familiar with, but would like to explore.

For each of these print texts, you should include a rhetorical rationale outlining your deliberate choices in composing the text. Sometimes in our everyday composing, the rhetorical choices we make become so normal that we can't see *why* we make the choices that we do. The rhetorical rationale will allow you to unpack the meaning and purpose of the print text you're creating.

Logistics:



- > Choose three print platforms or genres to create a text
- > Include a separate rhetorical rationale for each project that outlines your deliberate choices.
- > Each rationale should be 350 to 500 words
- > When handing in the project, contain the three projects and rationales in one folder or binder



Project 2, CASE STUDY:

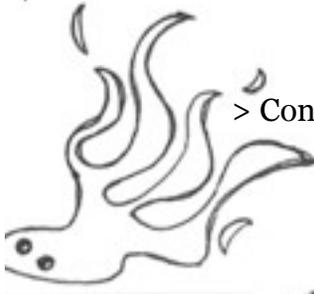
Throughout the course, we will be introduced to the many forms that everyday writing can take and the many theories that go into understanding everyday writing. This project will allow you to explore one everyday text and do an in-depth rhetorical analysis of that text using some of the concepts of the course. This is the major research project of the course: you should be drawing on several sources and materials to help in the analysis of the text. Take this project as an opportunity to learn a lot about a text that you find interesting or that you have a special connection to.

Logistics:

- > Before you begin your project, you will give me a one-page proposal of the text you plan to study: include what the text is, why it's important, your major questions about the text, and how you plan to design your research.
- > Choose a text that you can argue is an example of everyday writing or composing.
- > Collect sources and materials related to this text that will help in the analysis of this text.
- > Final projects should be 8-10 pages
- > MLA Formatting, 1 in margins, 12-point font, Times New Roman

Guiding questions:

- > Consider your connection to the text: did you have any prior knowledge/information about this text before the course? What's your relationship to the text? What draws you to this text? What do you believe is important about this text?
- > Consider the activity surrounding the text: what are the contexts to which the text speaking? What's the purpose of this text? How do you know? What do you know about the author(s)?





- > Consider what we learn from the text: what do we learn about writing from studying this text? How does this text compliment or complicate theories we've discussed in class?

Project 3, PRODUCING (3) DIGITAL TEXTS:

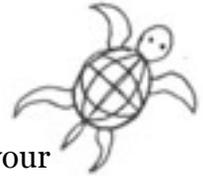
This project mirrors project 1, but instead of composing with print texts, we'll be producing texts digitally. Unlike project 1, you may use print media to help to produce these texts, but the focus of each text should be the "digitalness" of the project.

For this project, I'd like you to produce three separate digital texts in three separate digital platforms or genres. This project will allow you to showcase the everyday composing that you are already familiar with or allow you to compose texts that you're not familiar with, but would like to explore.

Like project 1, each of these digital texts, should include a rhetorical rationale outlining your deliberate choices in composing the text. As a reminder: sometimes in our everyday composing, the rhetorical choices we make become so normal that we can't see *why* we make the choices that we do. The rhetorical rationale will allow you to unpack the meaning and purpose of the digital text you're creating.

Logistics:

- > Choose three digital platforms or genres to create a text
- > Include a separate rhetorical rationale for each project that outlines your deliberate choices.
- > Each rationale should be 350 to 500 words
- > When handing in the project, contain the three projects and rationales in a digital portfolio (such as WIX or Weebly).



Project 4, PORTFOLIO and REFLECTION:

This portfolio project is a collection of the work you've been doing throughout the entire semester. The portfolio will include all the major assignments and select journal assignments. Accompanied with the portfolio will be a reflection letter. This reflection is meant to show me how you understand everyday writing at this point and what you believe everyday writing can help us understand about writing generally. Point to specific journal assignments, readings, or your own research that helps demonstrate how you progressed through the course. This letter will be the first thing someone sees when he or she encounters your portfolio: what should they expect? What should they pay attention to? This letter should be demonstrating (to me and to those who encounter your portfolio) that you were tracking your progress throughout the semester—that you were aware of potential changes in shifts in how you thought.

Logistics:

- > The portfolio will be hosted on a WIX website
- > Include all major assignments and at least five journal assignments (your choice).
- > The letter should be 2-3 pages in length and posted as a preface to your portfolio

ENC 1145 Writing about Everyday Writing

Course Schedule

Week 1 Introduction – What is everyday writing?

Tuesday, Jan 7 - Syllabus

Thursday, Jan 9 - Find 3 examples of everyday writing and bring them to class

JOURNAL: Set up a Wordpress account

Week 2 What is the rhetorical situation? What is genre?

Tuesday, Jan 14

READING: Bitzer “The Rhetorical Situation”

READING: Dirk “Navigating Genre”

JOURNAL: How are rhetorical situations and genre connected? What can our understanding of rhetorical situation and genre help us to understand everyday writing?

Thursday, Jan 16 – Plagiarism Exercise

READING: *MHH* “Plagiarism, Copyright, and Intellectual Property”

Week 3 What does it mean to be a writer?

Tuesday, Jan 21

READING: Powell “1937 – Defending Honor”

READING: (optional for context) Powell “Introduction: Processes of Displacement and the development of Shenandoah National Park during the 1930s America

JOURNAL: How are the people of the Shenandoah National Park writers? Or not writers? Who counts as being a writer? What does it mean to be a writer?

Thursday, Jan 23

DRAFT: Bring in draft of one print text

Week 4 What role does arrangement play in everyday writing?

Tuesday, Jan 28 –

READING: Katriel & Farrell “Scrapbooks as Cultural Texts: An American Art of Memory”

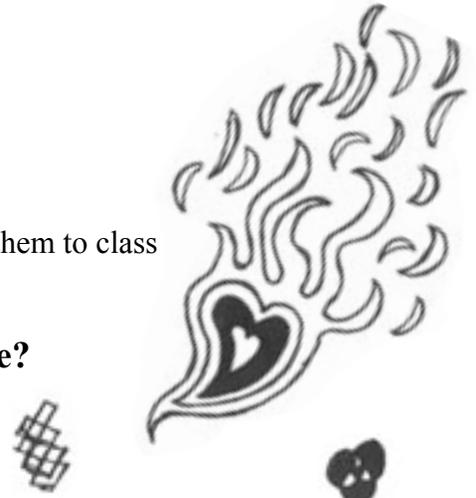
READING: “Zine Making” <https://en.wikibooks.org/wiki/Zine_Making>

JOURNAL: What does Katriel & Farrell contribute to our conversations about everyday writing? Are scrapbooks and Zines examples of everyday *writing*?

Thursday, Jan 30 –

READING: *MHH* “Revising and Editing”

DRAFT: Bring in draft of one print text and rationale



Week 5 Conferences – NO REGULAR CLASS (but I’ll see you in conference, and I’m asking that you go to the DS or RWC)

Tuesday, Feb 4 - NO REGULAR CLASS
Thursday, Feb 6 – NO REGULAR CLASS



Week 6 What role does circulation play in everyday writing?

Tuesday, Feb 11
READING: Edbauer “(Meta)Physical Graffiti: ‘Getting Up’ As Affective Writing Model”
JOURNAL: What does place and scene have to do with everyday writing? What role does place/scene play in the circulation of ideas?
Thursday, Feb 13
DRAFT: **Final Draft of Print Texts Due**

Week 7 How far can we stretch the category of everyday writing?

Tuesday, Feb 18
READING: Brouwer “The Precarious Visibility Politics of Self-Stigmatization: The Case of HIV/AIDS Tattoos”
JOURNAL: What do you believe are the 3 most important concepts of the course so far? And do they align with tattoos? Can we consider tattooing everyday writing?
Thursday, Feb 20
DRAFT: Case-Study Proposal due

Week 8 What is the relationship between display and everyday writing?

Tuesday, Feb 25 –
READING: Morris “Death on Display”
JOURNAL: What does Morris and tombstones contribute to our understanding of everyday writing?
Thursday, Feb 27 –
READING: *MHH* “MLA Documentation and Style”
DRAFT: Rough Draft of Case Study due

Week 9 Conferences – NO REGULAR CLASS (but I’ll see you in conference, and I’m asking that you go to the RWC)

Tuesday, Mar 4 – NO REGULAR CLASS
Thursday, Mar 6 – NO REGULAR CLASS
DRAFT: Revised Draft of Case Study due (Online)

Week 10 Spring Break – NO CLASS

Tuesday, Mar 11 – NO CLASS



Thursday, Mar 13 – NO CLASS

Week 11

Tuesday, Mar 18

DRAFT: **Final draft of Case Study due**

Thursday, Mar 20 – TBD



Week 12 What is the relationship between print and digital media?

Tuesday, Mar 25

READING: Gladwell “The Social Life of Paper”

JOURNAL: What is the relationship between print and digital media? Will one medium replace the other medium? And what does this mean for everyday writing?

Thursday, Mar 27

DRAFT: Bring in one digital text and rationale

Week 13 What role does collaboration play in everyday writing?

Tuesday, Apr 1

READING: Jenkins “Why Heather Can Write: Media Literacy and the *Harry Potter* Wars” *Convergence Culture*

JOURNAL: What does it mean to collaborate? And what role does collaboration play in everyday writing?

Thursday, Apr 3

READING: *MHH* “Multimedia Writing” & “Finding and Creating Effective Visuals”

DRAFT: Bring in one digital text and rationale

Week 14 What does it mean to be a writer in the 21st century?

Tuesday, Apr 8

READING: Lessig “RW, Revived” *Remix*

JOURNAL: Considering both Lessig and Jenkins, what does it mean to be a writer in the 21st century? Does the emergence of digital technologies and Web 2.0 allow for new ways of composing?

Thursday, Apr 10

DRAFT: **Final draft of Digital Texts Due**



Week 15 What role does technology play in everyday writing?

Tuesday, Apr 15

READING: Shirky “Opportunity” *Cognitive Surplus*

JOURNAL: What role does technology play in everyday writing and composing?

Thursday, Apr 17

DRAFT: Rough draft of reflection letter due

Week 16

Tuesday, Apr 22 - Workshop Portfolio

Thursday, Apr 24 – Workshop Portfolio

DRAFT: Revised draft of reflection letter due



Week 17 Finals Week – NO CLASS

Tuesday, Apr 29 – NO CLASS

DRAFT: ****Send the link to your final portfolio to me via e-mail****

Thursday, May 1 – NO CLASS

****This is the projected schedule—it may change depending upon the progress of the course****