ENC 1101 Section 1

Meeting Times: 8:00-9:30 am, Monday to Thursday

Location: Williams Building Room 310

Instructor: Josh Mehler

Office: Dodd Hall Basement

Office hrs: Tuesday: 9:30-11:00
Thursday: 9:30-11:00

First Year Composition Mission Statement:

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

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

Course Goals:

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

- *Our Own Words* available at [http://english3.fsu.edu/writing/oow](http://english3.fsu.edu/writing/oow)
- Access to a computer outside of the classroom

Course Requirements:

- A final portfolio of your semester’s work that will include all three drafts of your assignments and the final product, plus a reflective essay about your experience constructing it
- Around 10 informal exploratory journals
- Two individual conferences
- Thoughtful, active, and responsible participation and citizenship, including attendance (more than three absences in a summer semester course is grounds for failure), discussion, and preparation for class
- To have fun with the experience of writing—if we don’t laugh together at least once during our meetings, we’re doing something wrong!

Portfolio Evaluation: What is a Portfolio?

A portfolio is a collection of your writing, designed in a way to showcase all the hard work you did during the semester. Instead of handing in individual papers throughout the semester, you will put together a portfolio of your polished work that you will design and submit at the end of the semester.

Don’t worry if you’ve never done a portfolio before—we’re all going to be working on them together! As you develop ideas and writing for your portfolio, you’ll be getting lots of feedback by “workshopping” drafts with your peers and by conferencing one-on-one with me.

Plus, during the semester, I will evaluate your third (at least) draft—this will be known as your “Working Draft.” These “Working Drafts” will be evaluated on completeness and potential of ideas—not on editing or spelling or other mechanical issues. Based on all of this feedback, you’ll be able to produce a well-thought out, polished complete draft that will look great in your portfolio!

The final polished papers will be graded on audience-awareness, organization, thoughtfulness, and editing.

The Portfolio of your work will be a cumulative grade for all your work--your final Portfolio is worth 60% of your grade; your three “Working Drafts” are 10% each.
**Drafts, Revisions, and Final Papers:**

For our peer workshops, we will be using the online file storage site Dropbox ([https://www.dropbox.com/](https://www.dropbox.com/)). You will be expected to have your file uploaded to the Dropbox site prior to a class workshop. All files must be uploaded in .doc or .docx format.

All drafts and revisions must be typed (MLA format, 1-inch margins). Final papers do not need covers or title pages. All of your work must have your name, my name, and the date at the top of the first page. You will generally choose your own subjects and structures for the drafts and papers in this class. Your audience, though, is not always your peers in this class or myself; rather, I prefer that a larger audience such as a literary journal, an editorial board, or online readers.

You will be required to share your work with your classmates—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.

**Journals: What are those for?**

The idea behind journals is that we think best and develop our most creative ideas when we are writing. We will write two kinds of journals in this class: “thinking texts” and response journals. Response journals will be responses to a reading assignment or class discussion that will help you develop your thinking about community in different ways. “Thinking texts” will be journals in which you aim to creatively develop your ideas about your main assignments.

All journals must be posted on the Dropbox site before the class begins (We'll talk more about Dropbox in class). Journals should be creative, 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 confident of talking about with others.

Each of these journals will be a minimum of one page in length. You will write ten journals during the semester and these journals are worth 10% of your final grade.

Here’s the grade breakdown:

- Assignment 1 Working Draft 10%
- Assignment 2 Working Draft 10%
- Assignment 3 Working Draft 10%
- Portfolio: 60%
- Journals 10%

**ALL FORMAL PAPERS AND THEIR DRAFTS MUST BE COMPLETED AND TURNED IN TO EARN A PASSING GRADE IN THIS COURSE.**
Why is there a Facebook group for this class?

Since we will be thinking a lot about community in this writing class, what better way to expand our thinking about community than creating our own online communal space? The Facebook page will be an informal space to ask questions about the class that both your peers and I can respond to; it will also be a useful place to share general information about the class and make class community announcements.

However, although this is an informal space, it is still part of our classroom community, and so the rules of civility (see below) still apply.

Additional Course Policies

Attendance
This program has a strict attendance policy and this class will adhere to the First-Year Composition rule that an excess of three absences is grounds for failure. Not showing up for a conference counts as an absence as well. Our community will function based on how much everyone contributes and participates—if you are not here, the community isn’t complete!

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 enrolment at FSU.

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

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

Disruptive behavior includes the use of cell phones, mp3 players, pagers or any other form of electronic communication during the class session (especially checking your e-mail and/or 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 community 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 e-mail that indicates you have read and understand this policy.

**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 skills. Our approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help you write 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 more information.

A satellite RWC location at Strozier Library provides tutoring to students where they congregate most often, and where writing and research can co-develop. This location includes more evening hours to align with student needs. Late-night tutoring is also offered at this location during peak times in the semester when students are up late writing mid-term or final papers.

The Strozier location serves only walk-in appointments on a first-come, first-served basis, but students can sign up in advance the same day they want 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. The Center is a great asset; please take advantage of it.

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

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

**Gordon Rule**
In order to fulfill FSU’s Gordon Rule “W” Designation (writing) credit, the student must earn a “C-” or better in the course, and in order to receive a “C-” or better in the course, the student must earn at least a “C-” on the required writing assignments for the course. If the student does not earn a “C-” or better on the required writing assignments for the course, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.

The University stipulates that students must write 7000 words in ENC 1101 & 1102 (around 3500 per class).

**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.
Tentative Weekly Schedule
(As with all writing, this schedule is subject to revision as we progress throughout the semester)

A typical week in ENC1101 will look like this:

Monday: Reading and Writing (first two readings)
Tuesday: Workshop Drafts
Wednesday: Reading and Writing (last two readings)
Thursday: Workshop Drafts

Week 1: June 28th-July 2nd: Locating Ourselves Within a Community

Objectives:
1) Introductions and Course Policies
2) Introducing and Developing Key Term: Community
3) Introduce Workshop format, how to effectively respond to others’ drafts, defining revision and process
4) Introduce effective reading strategies
5) Develop a grading rubric together—what makes great writing?

Readings:
- Anne Lamott, “Shitty First Drafts” OW 279-282
- Lorrie Moore, “How to Become a Writer” OW 7-12
- Richard Straub, “Responding—Really Responding—To Other Students’ Writing” OW 309-318
- Deborah Coxwell-Teague, “Making Meaning—Your Own Meaning—When You Read” OW 186-192

**Monday:** Introductions, Course Policies, assign readings and Journal #1; start-up of Facebook group and course blog
**Tuesday:** Icebreakers; Introducing workshopping; practice workshop; grade rubric workshop; Journal #2: Think-Text for Assignment 1
**Wednesday:** Icebreakers; Readings and Writing Exercises
**Thursday:** Workshop first draft of Assignment 1

Week 2: July 4th-9th: The Academic Community

Objectives:
1) Introduction to the “rules” of writing at the university level
2) Critical analysis of academic writing
3) Considering when academic writing is appropriate and why
4) Introducing and Developing Key Terms: Rhetorical Situation, Logos, Ethos, Pathos
Readings:

- Edward Corbett and Robert Connors, “A Brief Explanation of Classical Rhetoric” OW 134-144
- “Rhetorical Situation” Poster Page
- Richard Marius, “False Rules and What is True about Them” OW 542-556
- Find a traditional academic essay
- a non-traditional essay: http://kairos.technorhetoric.net/14.2/topoi/staley/index.htm

**Monday**: Readings and Writing Exercises; Journal #3: Reading Response

**Tuesday**: Workshop second draft of Assignment 1

**Wednesday**: No class: Conferences; Journal #4: Think-Text for Assignment 1

**Thursday**: No class: Conferences; submit Working Draft of Assignment 1 by Friday at midnight

**Week 3: July 12th-16th: Locating Another Community**

Objectives:

1) Introducing and Developing Key Terms: Genre
2) Application of knowledge of Rhetorical Situation, especially audience and context
3) Compare Academic community to these communities

Readings:

- Center for Urban Pedagogy: http://www.anothercupdevelopment.org/
- Broken City Lab: http://www.brokencitylab.org/
- Wooster Collective: http://www.woostercollective.com/

**Monday**: Introduce Assignment 2 Prompt; Readings and Writing Exercises (the “Welcome to the Neighbourhood exercise:
http://www.brokencitylab.org/events/welcome-to-the-neighbourhood/ )

Journal #5: Think-Text for Assignment 2

**Tuesday**: Workshop first draft of Assignment 2

**Wednesday**: Readings and Writing Exercises; Journal #6: Reading Response

**Thursday**: Workshop second draft of Assignment 2

**Week 4: July 19th-23rd: Micro-Communities**

Objectives:

1) Uncovering smaller communities and their genres
2) Comparing the previous communities to these new “micro” communities
Readings:
  • A Fan Fiction page
  • Facebook groups
  • Community blogs
  • Second Life
  • WoW

**Monday:** Readings and Writing Exercises; Journal #7: Reading Response
**Tuesday:** Workshop third draft of Assignment 2
**Wednesday:** No class: Conferences
**Thursday:** No class: Conferences; submit Working Draft of Assignment 2 by Friday at midnight

**Week 5: July 26th-July 30:** Mapping and Presenting Communities

Objectives:
  1. Focus on being aware of audience and different rhetorical strategies
  2. Learn about “remediation”

Readings:
  • Community websites
  • tourism guides vs. experimental tourism guides (ie. Algorithmic: http://www.brokencitylab.org/?s=algorithmic  )

**Monday:** Introduce Assignment 3 Prompt including Google maps technology and organize groups; Readings and Writing Exercises; Journal #8: Reading Response
**Tuesday:** Workshop first draft of Assignment 3
**Wednesday:** Reading and Writing Exercises; Journal #9: Think-Text for Assignment 3
**Thursday:** Workshop second draft of Assignment 3

**Week 6: August 2nd-August 6:** Off the Map: Towards New Communities

Objectives:
  1) Consider how to apply our new knowledge about community in constructive ways
  2) Investigate communities that we could work with

Readings:
  • Communities seeking members, both on campus and off

**Monday:** Readings and Writing Exercises: Reading Response
**Tuesday:** Workshop third draft of Assignment 3; submit Working Draft
**Wednesday:** Journal #10: Course Reflection
**Thursday:** Last Day of Classes; Final Assignment Showcase; submit final portfolio by Friday at midnight
Description of Major Assignments

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

Personal Exploration: Locating Ourselves within a Community

This essay should explore the aspects of what makes you who you are. As a person, and especially as a member of many communities, what has shaped you as a writer, and a student of writing, to this point? Who has influenced your attitudes and perceptions toward reading, writing and academic education? What decisions or events in your life have determined your literacy? How did you become who you are?

For this essay, explore all of these questions by considering and reflecting on your past experiences with reading and writing. Think of the communities you belong to (home, school, online, hobbies, social groups, etc.) and how those communities have contributed to your evolution into the literate person you are today. You may choose to focus on a turning point, such as a time when a teacher influenced you, the first great book you read that introduced you to the joys of literature, or the influence of a friend or family member on some aspect of your literacy history. Or you may choose to focus on a practice you have developed, or an experience related to your literacy that has impacted you. Your focus might be positive or negative—you may relate a struggle connected to reading or writing (perhaps it was never something you liked), or you may want to discuss a discovery you made (perhaps you enjoy a particular genre of literature) that changed your perspective.

Whatever your focus, this essay should contain a significant amount of analysis and interpretation of what has shaped you. Tell your story in this essay, but move beyond narration to reflect upon and articulate why and how the experience was significant for you. How were you shaped as a person and within your larger communities by this experience/event/discovery? The essay should provide a level of detail, through example, anecdote and explanation, which enables a reader to relate to your experience and to understand your perspective. It should provide significant insight into what or who has made/makes you who you are as a writer, reader, student and person of your world.

5-7 typed, double-spaced pages

Community Member Profile: Locating Another Community

Since our class is focused on community, this essay asks you to examine a community in relation to one of its members. Before you start work on this paper, you will want to consider what a community is, how it functions, what traits its members have, and why
this community exists. Think about your personal experiences you wrote about in the first assignment to help you develop your thinking about this.

In your first paper, you wrote about yourself in your community; now, you are being asked to closely examine another person in another community and write a profile. Unlike a biography that catalogues the major events in a person’s life, a profile looks at a person through a specific lens. The lens you choose dictates which traits and experiences will be highlighted. A profile based on a person’s job will look very different than a profile looking at someone’s childhood.

Choose someone to profile whom you think belongs to an interesting community or whose relationship with that community tells a lot about the person. There are any number of opportunities to find a unique view of this person through his/her involvement with a community—you may choose generation, culture, or profession, for example.

You will want to explore both the community and the person. In what ways does this person interact with this community? What traits do all members of the community possess? How does this person reflect this community? How would this person be different if he/she didn’t interact with this community?

In order to discover the answers to these questions, you will want to interview this person. The interview will allow you to integrate direct quotations into your paper. If you’ve never done an interview before, don’t worry—we’ll talk more about this in class.

Here are a few examples to keep in mind:

- Maria is from Cuba and extremely religious. A profile could examine how religion, especially aspects of Cuban Catholicism, helped her when sheimmigrated to the U.S.
- Bruce is a civil engineer. He is obsessed with structural safety and has spent 20 years traveling around the country examining structures. His profile could focus on how his career has influenced his hobbies, lifestyle, and thought processes.
- Susan was born in the 50s and grew up during Vietnam. She saw a picture in a magazine of a girl in Vietnam running from a bomb. Her profile could center on her loss of innocence during that era, an era when it is often argued our nation lost her innocence as well.

Your essay will most likely include description, narration, analysis, and reflection; it is up to you to decide how these will all be integrated. You will not merely describe the person and his/her community, but you will analyze the relationship between the person and the community, paying special attention to why this relationship deserves to be explored in a profile. Why is looking at this person in this light particularly interesting, important, or insightful?

5-7 typed, double-spaced pages
Multi-Genre Collaboration: Mapping and Presenting Community

More a multi-media writing project than a traditional essay, this assignment requires collaboration, reflection, and revision, and will focus on how we and others see our writing. You will work on a radical revision of the writing you did previously in the semester investigating community. By revising previously written essays so that they take the form of other genres, you will learn the importance of and various techniques for revision, and will have an opportunity to engage in critical thinking about the many audiences you will encounter as writers and the appropriateness of writing (and rewriting) for a variety of rhetorical situations.

3-5 pages of text in the map
3-5 pages for group design rationale
2-3 pages for individual reflection

Follow this link for more information:

http://maps.google.com/maps/ms?ie=UTF8&hl=en&msa=0&msid=100192350938329243625.00048412ede2b7c785a44&ll=30.475603,-84.305134&spn=0.046381,0.090895&z=14&iwloc=0004841307e0b4b37832d

Portfolio

Your portfolio will consist of three rough drafts and final polished versions of the three major assignments above. In addition, your portfolio must also include a short reflective essay in which you discuss your progress as a writer over the course of the semester, and provide detailed descriptions of the revision choices you made.

3-4 pages reflective essay
Peer Workshops
ENC 1101

During our Peer Workshop sessions, you will share your writing with other writers and receive responses from them. The process of sharing and responding constructively is tremendously important—how successfully you write and how you feel about yourself as a writer are very much wrapped up in the kinds of responses you receive. Take the time to carefully and respectfully consider your peers’ work to the best of your ability. Your efforts will be reciprocated!

Here are the standard procedures for all Peer Workshops:

1) You will be given an entire class for each workshop; divide your time equally between your peers.
2) The writer begins each draft with a short (only a few sentences are necessary) “Author’s Note” written about the current which explains:
   i) where you are in the process of writing this piece (i.e. first draft, fifth draft, almost done, completely stuck, etc.)
   ii) what you like about the piece, what seems strong to you
   iii) what your concerns are about the piece, what seems weakest to you
   iv) what kind of feedback/responses you want from your peers, what help you would like from your readers
3) Everyone will get the opportunity to silently read their peers’ work. As you read, use the “comment” feature of Microsoft Word to share your questions, reactions and potential revisions with the author. As you respond to your peer’s writing, a few questions you may wish to ask yourself include:

   • Were there any points in the work in which you were unclear or confused? Were there any points in the work that were effective? Why?
   • What is the writer’s overall thesis? Is it convincing?
   • What kind of language does the writer use? Is it effective?
   • What kind of voice does the writer use?
   • Can you detect any sarcasm, anger, passion? Is it effective?

Your answers to these questions are ideal comments to share with your peers. See below for additional ideas.
Ideas for Workshop Feedback

**Task:** If the piece is written for a specific assignment or task, does it adequately address it?

**Content:** Are there good ideas, interesting or original insights? Are the ideas supported with reasons, evidence, examples, illustrations?

**Organization:** Does the opening serve as a good way to get readers into the paper? Does it effectively introduce the topic of the paper? Do the middle parts of the paper lead the reader to where the author intends? Does the ending give a satisfying sense of completion or closure? Are there other beginnings, middles and ends that you can suggest?

**Coherence:** Do paragraphs follow logically from one to the other? Do sentences follow logically? Are there sentences or paragraphs which don’t quite fit with the rest of the paper?

**Clarity of Language:** Are there words that aren’t quite right? Words you don’t understand? Words that are used but not defined?

**Creative Uses of Language:** Are there clichés or common phrases which could be made more interesting, vital or colourful? Are there effective similes or metaphors? Is the language vital, alive, resonant?

**Mechanics:** Any spelling, punctuation, grammar mistakes?

**Plot:** Is it believable? Is the writer showing you or telling you what happened?

**Character:** Are they believable? Real? Interesting? Is the writer telling or showing you about characters?

**Description:** Is it vivid? Can you see, feel, sense what the writer is describing? Is it creatively described or written with clichés?

**Meaning:** SO WHAT?? What’s the purpose behind the paper? What is the writer trying to do? What is the impact of this paper on you as a reader?