

Writing and Editing in Print and Online (WEPO) Syllabus

Florida State University

Spring 2018

Instructor: Amy Cicchino

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Class Times: MWF 9:05-9:55 am in WMS 317

Office Hours: MWF 8:30-9:00 in WMS 213

Course Description:

ENG 3416 (WEPO) is one of three core courses for EWM, and as such, it helps provide a foundation for the major. As part of this foundation, this course introduces you to the principles of composing and editing across different media environments, paying special attention to how your process will be affected when working in different contexts, with different materials and genres, for different audiences. This course attempts to help you to (1) understand principles of composing and rhetoric, especially the ways they function across different composing spaces; (2) compose for each of three spaces—print (including posters, flyers, newsletters, pamphlets, and booklets), digital (screen), and network (internet) using different technologies and design strategies; (3) edit and revise appropriately the texts created in each space; and (4) understand the relationships that exist across and between texts, technologies, and materials. To accomplish these goals, we'll engage with multiple kinds of texts: we'll read some, write some, talk about some, and create remediated forms of some.

As there are multiple career paths for an EWM major, this course is designed specifically to introduce you to the professional writing and editing contexts you may encounter after leaving Florida State. These career paths could include, but are not limited to, public relations, commercial or academic editing and publishing, law, advertising, and teaching. Therefore, the assignments you will be completing in this course aim to introduce you to concepts that can move with you into those spaces and genres that operate within those spaces. No matter your career path, however, a rhetorical approach will help you to focus to how audience, context, and purpose shape the writing we do in these varying spaces.

Key Questions:

As we become more familiar with writing and editing in print and online, we will use the following questions as a reflective practice to deepen our learning. These questions act as a concept guide for the course as well as a contemplative approach to question, inform, and revise our composing practices.

1. What is rhetoric?
 - a. What is the role of rhetoric in different professional spaces?
 - b. What is a rhetorical situation and how can we locate, form, or respond to rhetorical situations within different professional spaces?

2. What is genre?
 - a. What is the role of audience in our understanding of genre?
 - b. What is the role of materiality in our understanding of genre?
 - c. What is the role of design and medium in our understanding of genre?
3. What is audience?
 - a. How does audience influence our understanding and applications of rhetoric and genre?
 - b. What is circulation and how does audience influence circulation?
4. What is remediation?
 - a. What role does rhetoric, genre, audience, and circulation play in our remediation decisions when composing?
 - b. What role does Copyright and Fair Use play in the creation of texts?
5. What is a network?
 - a. How does a network—digital or physical—function?
 - b. What roles do audience, producer, circulator, and remediator play within a network?
6. What is a composer?
 - a. How do we assess our own work in different professional spaces?
 - b. How can we help others improve upon their work?
 - c. How do we market ourselves as composers in the professional sphere?
 - d. What is your theory of composing, and how will your theory shape your composing practices in professional spaces?

Major Projects:

Project Description	Due Date
<p style="text-align: center;"><i>Key Term Map/Professional Theory of Composing</i></p> <p>As you are introduced to rhetorical concepts, you will curate key terms and present them in a visual map that you will revise throughout the course. This map should be informed by our assigned readings, class projects, and group presentations. These maps will be due (for credit) three times throughout the semester, and substantial changes to your map are expected as you become more informed throughout the term. These maps should be digitized and should function within digital spaces. The third map will be presented alongside a Reflective Overlay—a 400-word reflection that address how you see these key terms emerging within the course, complicating your theory of composing, and functioning within your projects.</p>	<p style="text-align: center;">Ongoing</p>
<p style="text-align: center;"><i>Professional Representation and Remediation</i></p> <p>As you are discovering who you are as a composer within a professional context, you will develop job materials that will help you on the job market. These materials should be crafted for the specific professional spaces you're interested in entering, which will require</p>	<p style="text-align: center;">Due</p> <p style="text-align: center;">Jan 21st (cover letter & resume)</p>

<p>an understanding of rhetoric and genre within your intended professional community (i.e.: applying for a job as an assistant editor at a publishing house will look different than applying to law school). Professional representative documents you will create include the following:</p> <ul style="list-style-type: none"> • Print Resume: You will design a more traditional print resume that is tailored for your intended professional context. This project will include understanding and replicating the genre conventions of a resume. • Print Cover Letter: You will locate and respond to a real job ad in a traditional print cover letter. This project will include understanding and replicating the genre conventions of a cover letter. • Remediated Vlog: You will create and produce a personal vlog as a remediation of your resume and cover letter that will act as an introduction to you as a professional composer and future member of your professional field. This Vlog will be housed on your professional ePortfolio. 	<p>Jan 26th (vlog)</p>
<p style="text-align: center;"><i>Working with Professional Genres</i></p> <p>As there are many career options available for EWM majors, this unit attempts to address the breadth of genres you may encounter in different rhetorical spaces. You will choose one of the listed projects that best suits your interests and career aspirations.</p> <ul style="list-style-type: none"> • Book Assessment: The first step in editing a fiction manuscript is an assessment. These assessments address global changes to content, character development, pacing, dialogue, and tone. You will write roughly a ten-page document that is addressed to the author of what changes you think the author should make to the manuscript. • Chapter Line Edit: You will in-text line edit a book chapter. These line edits should include suggestive and generative content feedback for the author, as well as copy-edit changes and sentence-structure revisions. The line edit should include in-document comments for specific content revisions (e.g.: suggestions for improving dialogue, adding sensory details, fact-checking, or altering “telling” areas). Editing changes and revision suggestions should happen on a sentence-level and be fairly extensive. • Syllabus: This project includes two parts. (1) Choose a course that you imagine yourself teaching—this will require you to do some research. In a syllabus, identify the outcomes guiding the course, create a course structure, develop large assignments, and create a weekly schedule. (2) Write a Designer’s Statement: What is the context of your course? What is the thread that connects your projects? How is learning scaffolded for your students? • Business Proposal: As an independent contractor, you will propose your services to fill a business’s needs. This project has two variables upon which you will need to decide: (1) what your professional skill or service is, whether that is copy-writing, website design, advertising/marketing, etc.; and (2) who the business is you’re writing your proposal for. An obvious idea would be to use the company you worked with for your Service Project. But you’re open to choose another company that you would either like to work for in the future or is already in need of your services. This business proposal should include an introduction, executive summary, body 	<p>Due Mar 7th (all)</p>

<p>(indicating the specifics of your proposal—who, what, where, when, scheduling, logistics, and pricing), and the conclusion (emphasizing why they should choose you and giving them a call to action).</p> <ul style="list-style-type: none"> • Grant Proposal: Grants are important sources of funding for organizations. This project asks you to create respond to a grant with an imagined or real project in mind. You might write a grant for an organization you are currently involved in or imagine a rhetorical situation which would allow you to write a grant. Either way, you will complete the full proposal as if you were submitting it to the grant organization. • Website Redesign: This project includes two parts. (1) You will locate a live-website of a company in your intended professional sphere and will analyze their visual representation. You will then recreate their website using rhetorical design principles. (2) After redesigning the website, you will create a 300-word Artist Statement: How do design principles of aesthetics and navigation now function on your new website? Clearly discuss your design choices and why they now better serve the website’s purpose. 	
<p style="text-align: center;"><i>Service Learning Project: Composing and Campaigning IRL</i></p> <p>As you prepare to enter the professional world, it is important that you develop the ability to collaborate and communicate in a professional setting. For this project, you will work in small groups to cold-call, plan, produce, and distribute three texts for a local organization/business. You will complete the following components:</p> <ul style="list-style-type: none"> • A Campaign Proposal wherein (after you have reached out to a local organization/business) you meet one-on-one with your instructor. In this meeting, you will introduce the organization/business, articulate the purpose of your content creation for this organization/business, and then propose your three texts sharing their initial design and receiving critique feedback to work into your revision process. • Three texts you will create and circulate for your organization/business. • An Experience Presentation that asks you to share with the class your texts’ designs and your circulation strategies in order to obtain circulation feedback from class members. You will also give a progress report on their learning and direct it back to the rhetorical concepts (and Key Term Map) learned throughout the term. • An Individual Assessment/Reflection which asks you to formatively reflect on the collaborative process, the decisions you made, the dynamics of working with your organization/business, and the distribution process. 	<p style="text-align: center;">Due</p> <p style="text-align: center;">Mar 30th (Proposal)</p> <p style="text-align: center;">Apr 23rd (Presentation)</p>
<p style="text-align: center;"><i>Professional ePortfolio</i></p> <p>As an emerging professional, you need a polished representation of your professional identity. This might help you engage with potential internships as part of the Editing, Writing, and Media capstone course, or you might use this to enter the professional market</p>	<p style="text-align: center;">Due</p> <p style="text-align: center;">Apr 29th</p>

upon graduation. In this eportfolio, you will curate 5-7 artifacts that illustrate your expertise, introduce yourself as a professional to this community via your remediated vlog, and then house important professional documents like your resume. It is important to note that I am not your audience for this text, but, rather, you are targeting your future professional community.

- A Designer’s Statement (750-1250 words) will accompany the eportfolio explaining your thought process in selection, arrangement, design, and the impact you want this to have on your audience. I would also like you to use this text to look forward: how do you hope to continue developing this text as you advance in the EWM major and beyond? What experiences will you hope to add to this portfolio in the coming year? What aspects of your identity does this eportfolio represent well and what aspects need continued development?

Grading Categories and Percentages:

Twitter and In-Class Participation	10% of overall grade
Key Term Map	10% of overall grade
Map 1	
Map 2	
Map 3	
Reflection	
Professional Representation	20% of overall grade
Print Resume	
Print Cover Letter	
Remediated (plus) Vlog	
Service Learning Project	20% of overall grade
Project Proposal	
Three Texts	
Experience Presentation	
Individual Reflection	
Professional Genre Project	20% of overall grade
ePortfolio Project	20% of overall grade

Requirements of the Course:

Materials:

Access to a computer and printer (including ink and paper), access to internet during class (preferably on a laptop), access to course readings. You might also consider utilizing our [Digital Studio](#) so you can access programs in the Adobe Suite and work with tutors to develop expertise in these programs. Every program you master can be added to your resume. Although we do not have an official textbook which you must purchase, we will be utilizing PDFs that you are expected to read and engage with (whether that means printing these out and marking or digitally annotating).

Behavior:

Participate in class by attending and being actively engaged, complete readings regularly and on time, completion of major projects by their due dates – including these projects' drafts and in-class peer review activities, respect both your teacher and your peers.

Twitter:

Social media has increasingly become a place to professionally network. Twitter will be used in the class as an informal space for class-wide communications and a space for professional networking. Students will be required to create an academic Twitter handle (if they have one from a previous class, that is fine, but they should not be using their personal Twitter account) and **tweet 10 times a week using the course hashtag, #fsu3416**. In addition, **students will each “live tweet” a class** to provide support for absent (or absent-minded) students and leading classroom discussion that day. Tweets will be graded every Monday morning. Besides supporting classroom-based conversation, using Twitter will give us a genre with which to discuss distribution and circulation practices as well as a way to form a discourse community. Tweets that occur during class activities will count towards the student's weekly requirement.

Late Work:

Turning things in late is an issue of professionalism, and, thus, will have consequences in this course. **A project will be marked down 1/3 letter grade (e.g., A to A-) for each calendar day that it is late**. In other words, be professional, responsible and punctual in completing your work. That said, extensions can be made available for those with extenuating circumstances, so please do let me know if there's a reason you don't think you'll be able to complete your work on time **before it is due** and with time to make accommodations as best as possible on my end. **I do not offer any makeup assignments or extra credit.**

Attendance and Lateness:

Attendance and participation are an important part of the learning process. Our classroom community will function based on how much everyone contributes and participates—if you are not here, you're not contributing or receiving the benefits of myself and your peers interacting. Therefore, I expect you to attend every class. But that's the bare minimum: I also expect you to participate. Excessive absenteeism will result in the deduction of your participation grade.

Documented emergencies and illness will be considered on an individual basis. However, **I enforce an attendance policy according to which you are allowed 4 absences, excused or unexcused. Missing more than 6 total absences (2 full weeks' worth of classes), will negatively affect your final grade. After 9 or more absences, you cannot pass this course.**

Finally, do not be late. Continued lateness (you are late after I mark attendance) will be counted against you. **Three tardies equal one absence.**

Digital Technology, Privilege, and Potential Excuses:

In this class, computers are an integral part of the course, and you will be interacting with your laptops, notepads, etc. during our classes frequently. For this reason, you will need to bring your technology to each class meeting – including conferences. That being said, please recognize that there is a difference between engaged and disengaged computer usage – unhealthy or disengaged computer usage (texting/emailing, surfing social media or unrelated sites) will result first with a warning but second with a request that you leave the class and take an absence. Furthermore, a reality of digital composition is that computers crash, files are lost, and platforms crash without automatically saving – you need to create precautions to ensure that when (*not if*) you experience technological problems, you have your files stored elsewhere (you might backup files on Google Drive or keep a copy of your writing in a Word doc before you move it to networked spaces like an eportfolio). As well, when this happens, please explain your situation to me ***before the due date has passed*** but do know extensions for this reason are unlikely.

Plagiarism:

Plagiarism is grounds for suspension from the University as well as for failure in this course. If you were unaware, it's also incredibly tacky. Plain and simple: it will not be tolerated. 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.”

As a class, we’ll also explore critically the notion of plagiarism, originality, and citation as well as the role of copyright and fair use in the creation of new media texts.

Americans with Disabilities Act:

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center 97 Woodward Avenue, South 108 Student Services Building
Florida State University Tallahassee, FL 323064167 (850) 6449566 (voice) (850) 6448504 (TDD)
sdrc@admin.fsu.edu ;<http://www.disabilitycenter.fsu.edu/>.

Because we are composers and developing professionals, we will discuss how digital publishing and design impacts accessibility for various audiences. You might read this part of the syllabus and think “I am not part of the disabled community, this does not apply to me,” but, because you will create texts you want all persons in the world to be able to access and engage in, issues of access and disability rights matter for you, too.

Statement of Inclusion:

You belong here—so do your classmates. You belong here if you had great teachers and positive experiences of schooling or terrible ones. You belong here if you are Sikh, Muslim, Jewish, Christian, Buddhist, Hindu, Secular Humanist, Pagan, not religious. You belong here, ESPECIALLY, if you are still figuring out what and who you are. You belong here if you are documented, DACAmented, or undocumented. You belong here if you are a person of color, or “white,” or perceived to be white, or mixed, or perceived to be a bunch of things that you aren’t. You belong here if you are disabled, differently-abled, or neurotypical and able-bodied. You belong here if you identify as gender non-conforming or LGBTQIA, or if you’re still learning what some of those letters mean. You belong here if you grew up speaking like an NBC news broadcaster, or your abuelita’s language, or if you style-shift from one kind of English to another or code-switch from English to another language of heart and home and back again. You belong here if your mom was a professor or if you were the first one in your family to graduate from high school. Whatever your body type, appearance, talents, abilities, identities, histories, or backgrounds, you belong here if you are here to learn how to make classrooms and schools more humane, inclusive, respectful, rigorous, and just.

Douchebag Clause:

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility. In other words, do not act like a jerk, and we will get along fine. Remember that you will send me an email that indicates you have read and understand this policy.

Reading/Writing Center (RWC) and Digital Studio

The RWC offers one-on-one help for students with their writing, whether they need help with a writing problem, understanding what their teacher wants, or just want to do better on their writing assignments. The RWC is staffed both by teaching assistants who are trained in writing and teaching and by undergraduates who have successfully completed the center's peer tutoring program. Make an appointment by going to www.fsu.mywconline.com or stopping in at WMS 222C or the location in the William Johnston Building (ground floor).

The Digital Studio (WMS 222B) provides support to students working individually or in groups on multimedia projects and digital assignments such as we will be doing in this class. Students will find consultation assistance at the Digital Studio for such endeavors as designing an electronic portfolio, conducting online research for an essay, creating a blog, selecting images for a visual essay, writing a script for a podcast, and increasing overall capabilities in digital communication. Tutors can assist with brainstorming ideas, providing feedback on content and design, facilitating collaboration for group projects and organizing digital presentations.

This syllabus is subject to change, and any significant change that would affect course evaluation or would result in a project change will be discussed ahead of time with the class.