



# **ENC 1101: Freshmen Composition & Rhetoric**

Multimodality, Technology, and Digital Composing

## **Basic Information:**

Instructor: Mrs. Amy Cicchino

Course: ENC 1101, section 16

Office Hours: Mon.-Thurs. from 12:15-1:15, & by appointment. Office located in WMS 329.

Semester: Summer 2017

[atc15c@my.fsu.edu](mailto:atc15c@my.fsu.edu)

WMS 217 from 1:15-2:45

## **Course Introduction:**

The goal of this course is to help you improve your understanding of what writing is and how it operates in the world. To do this, we will explore the relationship between writing and technology, and you will create your own theory of composing. Together, we will look at how technologies mediate our composing processes, the different forms compositions can take, as well as how to choose the most effective form for the audience and purpose for which you are writing. For that reason, we will compose a number of things – some may look more like the kinds of writing you have done in other English classes, but others will challenge you to step outside your comfort zone (I hope you rise to this challenge).

The first project – the technological literacy narrative – will ask you to identify moments in your own life that have shaped how you have come to understand the relationship between technology and writing; you will present this project in a digital multimodal format. The second project is a field study essay which will ask you to interview a number of different individuals to discover the relationship they have with technology and writing as well as the connections they see between the two; these interviews as well as the research you conduct will revolve around a topic of your choosing related to the intersection between technology and writing. The third project is a remediation project that asks you to take a piece of writing you did in the past (it can be from high school, another class, this class, or something you made outside of the school setting) and remediate it to appeal to a new audience and serve a new purpose.

**TL;DR? Keywords:** #Cicc1101, #writing, #technology, #multimodality, #digital, #fieldstudy, #techliteracynarrative, #remediationproject

## **Course Objectives:**

In ENC 1101 and ENC 2135, students work to develop their own thinking through writing. The First-Year Composition Program sees the aims-goals and objectives-of the courses as outcomes for students, and we share the position adopted by the Council of Writing Program Administrators (WPA) regarding — “outcomes, or types of results, and not standards, or precise levels of achievement . . . [that] we expect to find at the end of first-year composition” (from the WPA Outcomes Statement). The aims lie in several areas:

### Rhetorical Knowledge:

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

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

### Critical Thinking, Reading, and Writing

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

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

### Processes

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

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

### Knowledge of Conventions

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

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics

- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

### Composing in Electronic Environments

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

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

### **Required Materials:**

Dobrin, Sidney J. *Writing Situations*. Pearson, 2015. ISBN: 978-0-205-73543-3

Supplementary materials (on Canvas)

### **Description of Major Assignments:**

#### Project 1: Tech Literacy Narrative

A technological literacy narrative is meant to serve as a personal history. The purpose behind this task is threefold: (1) to allow you the opportunity to engage in critical reflection about your technological history, (2) to challenge your understanding of what writing is and what forms it takes, and (3) to see those literacies at work in your digital multimodal composition. You might start thinking about this narrative by answering the following questions: How do you define technology? When did you first learn to use a computer? In grade school? What was that like? Exciting? Scary? How has your access to and comfort with various writing and communication technologies changed over time, from childhood to present? What are your current digital literacy practices? What technologies do you engage with daily when you write? How have these practices impacted you as a student or a member of society?

Format: You cannot submit this project as a paper – we are going digital and multimodal, people! What that means is that you have an array of options in presenting your narrative. You might make a vlog, a podcast, a blog, a Prezi, an infographic, digital comic, zine, website, etc. A Word.doc is NOT an option! When choosing the genre you will work within, you'll want to consider the different conventions, affordances, and limitations these genres present as well as the different modes you'll be working with.

Ultimately, you will create a **2,000 word** technological literacy narrative integrating **at least 3** of our readings from class which you will properly cite. You will also create an Artist's Statement (considered within the word count) to explain the composing processes you undertook to make this document (an AS assignment sheet will further guide you).

Checkpoint:	Due Date:
Shitty First Draft (500 words)	Thursday, June 29 <sup>th</sup>
Organizational Map (visual)	Monday, July 3 <sup>rd</sup>
Second Draft moving in digital format (1000 words)	Wednesday, July 5 <sup>th</sup>
Shitty first draft of AS for peer review	Done in class – Wednesday, July 5 <sup>th</sup>
Final Draft and final AS for peer review	Monday, July 10 <sup>th</sup>
Technological Literacy Narrative in its Digital Form and Artist’s Statement Due for Grade	Monday, July 10 <sup>th</sup> by midnight

### Project 2 “Field Study Essay”

In this project, students will conduct two different kinds of research: field interviews and scholarly research. The goal is to discover a variety of perspectives that will help you begin to theorize your own knowledge of composing investigating a topic of your choosing related to writing and technology.

The field interviews: You will interview between **5-7 individuals** and conduct research surrounding a topic regarding technology and communication/writing. As a class, we will brainstorm potential interview questions which you will submit for approval before you begin interviewing. The individuals you choose to interview should 1) represent a variety of perspectives (don’t interview 5 different family members), 2) be made aware of the context of this interview, 3) be given the option to review a transcript of their answers. Because this essay will be a space to include visuals, you might ask if you can photograph them to include in the essay itself. You can interview these people face-to-face, over email, through Twitter, etc. You will submit a transcript of each interview you conduct.

The research: You will **research 5 sources, 3 scholarly** to supplement your interviews and provide you with more contextualized research for your research focus. You might choose a local topic (how do technologies like the FSU Snap Chat story impact community culture, for example), communal topic (how do people in my future disciplinary community communicate and write, for example), national topic (how has YouTube impacted how we tell stories), or a personal topic (how does my Instagram impact my own identity as a writer). The only requirements for your topic is that it has to exist between technology and writing.

You will combine this information together to synthesize a **2,000 word** formal report (not counting your annotated bibliography) explaining the different perspectives you came across, the relationships you see across them, the differences they show, and how these

resources relate to your own developing theory of writing. We will compose this within the **genre of a field study report**, utilizing those conventions for organization and style.

Checkpoint:	Due Date:
Interview Questions Draft	Wednesday, July 12 <sup>th</sup>
Submission of Interview Questions	Wednesday, July 12 <sup>th</sup> by midnight
Annotated Bibliography of 5 Sources Due ( <b>500 polished words</b> )—including interview transcripts/annotations at end	Thursday, July 19 <sup>th</sup> by noon
First Draft of Field Report (500 words)	Do July 19 <sup>th</sup> in class
Second Draft of Field Report (1000 words)	July 20 <sup>th</sup> before you conference
Field Report for Grading (2000 words)	Tuesday, July 25 <sup>th</sup> by midnight

### Project 3: Remediation Assignment

In this project, you will take something you already made and remediate it – transform it into a new medium and genre. You might take something you did in here (like our field essay or narrative project), something wrote for a class in college or high school, or something you created for an organization or for fun. The point is to move it into a new form where it can take on new purpose for a new audience. Although you may choose to create this text in any form/genre you would like, you will want to consider who your audience is and why they would want to engage with this text in this form. Alongside your new text, you will create an Artist’s Statement that explains and defends the choices you made as a composer. In total (project and Artist’s Statement), you will produce at least **1,000 polished words**.

Checkpoint:	Due Date:
Analyzing the Genre You Are Working Within	July 27 <sup>th</sup>
Shitty First Draft	Monday, July 31 <sup>st</sup>
Shitty first draft of AS for peer review (at least 500 words)	Tuesday, Aug 1 <sup>st</sup>
Final Draft and final AS for peer review (1,000 words)	Wednesday, Aug 2 <sup>nd</sup> by midnight
Remediated Genre and Artist’s Statement for Grade	Wednesday, Aug 2 <sup>nd</sup> by midnight

## **Other Grading Components:**

### **Twitter:**

Twitter will be used in the class as an informal space for class-wide communications. 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, #Cicc1101**. In addition, **students will each “live tweet” a class** to provide support for absent (or absent-minded) students and leading classroom discussion that day. 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.

### **Blogs:**

Students will complete journals on Canvas over the course of the class. Students must complete the blog activity by responding to the questions asked and reaching the minimum word count range. **Blogs will be given half credit if they are no more than 24 hours late contingent on the student notifying the teacher that their late blog has been posted (you can DM or email me)**. Blogs will support a conversation about the writing process as well as help students develop (over time) a personal theory of composing.

### **Short Assignments:**

Short assignments include drafts, annotated bibliographies, project maps, and interview transcripts. These assignments are meant to support students in developing a thoughtful final product and are an integral part of the writing process. **The instructor has no obligation to recognize or give feedback on late short assignments.**

### **Participation:**

Participation in the course will be recognized through students’ interacting with one another during peer reviews, participating in class activities that help students understand major course concepts, and in their ability to offer information on course readings in the form of class discussion or quizzes. **Students who are absent the days of these activities will not earn participation points for them.** While students have the ability to miss 3 courses before they are at risk of failing, students who miss class miss out on important information.

### **Revision:**

Students have the right to revise any of the three major projects. They must complete revisions **within ten days of receiving their feedback—they will not be able to revise**

**the final project due to time constraints.** In addition, all students who revise must have gone to the RWC or DS for a tutoring appointment (see end of syllabus for instructions as to how to book an appointment). Please email revisions to Mrs. C ([atc15c@my.fsu.edu](mailto:atc15c@my.fsu.edu)) and proof of RWC appointment (a selfie with your tutor) by the end of the deadline. Revision extensions can be granted providing students contact Mrs. C before the ten days is up to request a new revision deadline.

**Grade Breakdown:**

<u>Categories</u>	<u>Weight</u>
Digital Literacy Narrative:	20%
Field Report Research Essay:	20%
Remediation Assignment:	20%
Participation/Twitter:	10%
Short Assignments <sup>1</sup> :	15%
Blogs:	15%
Total:	100%

**Final Grade Calculations:**

	A (94-100)	A- (93-90)	
B+ (87-89)	B (83-86)	B- (82-80)	
C+ (77-79)	C (76-73)	C- (72-70)	
D+ (67-69)	D (66-63)	D (62-60)	F (0-59)

College-level Writing Requirement

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” (2.0) or higher in the course, and earn at least a “C-” average on the required writing assignments. **If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.**

<sup>1</sup> Short Assignments include: annotated bibliographies, project maps, interview transcripts, and draft submissions which meet the requirements as stated on the Weekly Plans.

## **College Composition Mission Statement:**

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

Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing. If you would like further information regarding FSU's College Composition Program, feel free to contact the program director, Dr. Deborah Coxwell-Teague([dteague@fsu.edu](mailto:dteague@fsu.edu)).

## **Attendance Policy:**

FSU's Composition Program maintains a strict attendance policy to which this course adheres: an excess of absences – that's **more than three absences** in a summer class – is grounds for failure. You are required to be an active member of the ENC 2135 classroom community, and if you do not attend class regularly, you cannot fulfill that requirement. You should always inform your instructor, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies. Not showing up for a conference counts as **two absences** as a conference replaces two days of class. **Four tardies will have the same effect as one absence.**

If you have an excellent reason for going over the allowed number of absences, you should call Undergraduate Studies (850 644 2451) and make an appointment to discuss your situation with them. If you can provide proper documentation of extreme circumstances (for example, a medical situation or some other crisis that resulted in you having to miss more than the allowed number of classes), Undergraduate Studies will consider the possibility of allowing you to drop the course and take it the following semester.

Important Note: FSU's Composition Program Attendance Policy does not violate the University Attendance Policy that appears in the "University Policies" section later in this syllabus. The Composition Program Attendance Policy simply specifies the number of allowed absences, whereas the University Attendance Policy does not.

## **Late Work Policy:**

Students are expected to submit drafts and final versions of projects on time. Drafts that are late are not guaranteed to receive timely, detailed feedback from peers or the instructor. The drafting

is integral to revision and the writing process as a whole; therefore, late drafts **will not receive credit**. Blog posts that are completed up **to 24 hours after the due date can receive partial (half) credit. Otherwise, late posts will not be recognized for credit**. Students who turn in final versions late can be docked **five points per day on their overall course grade**.

### **Civility (Jerk) 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.**

### **Inclusion Statement:**

**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.

### **Plagiarism:**

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of College

Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: “Regarding academic assignments, violations of the Academic Honor Code shall include representing another’s work or any part thereof, be it published or unpublished, as one’s own.”

A plagiarism education assignment that further explains this issue will be administered in all ENC 2135 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. **If you are at a point of desperation where you are considering plagiarism, please reach out to me and we can work to find a solution that doesn’t violate ethics code.**

### **Academic Honor Policy:**

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

### **Americans with Disabilities Act:**

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

### **Free Tutoring from FSU:**

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

### **Liberal Studies for the 21<sup>st</sup> Century:**

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

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

### **Other Resources:**

#### **Reading/Writing Center (RWC)**

##### What is the RWC?

Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Think of the RWC as an idea laboratory: it is a place to develop and polish your ideas!

##### Who uses the RWC?

In short: everyone! The RWC's 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.

##### Where is the RWC located?

The RWC currently has four locations: the newly remodeled Williams 222 location, the gleaming Johnston Ground location, the happening Strozier Library location, and the up-and-coming Dirac Library location. Hours vary by location. Check the online schedule for availability.

##### Who works there?

The tutors in the RWC are graduate students in English with training and experience in teaching writing, and undergraduate students who have completed a course in tutoring writing and who have been apprentice tutors in the RWC.

##### What happens in a RWC session?

Many things! You can come with a prompt and talk about your ideas with someone who will be an active listener and ask questions to help you figure out what you think. You can come with a few ideas jotted down, and you can talk through your organization with a tutor. Once you have written parts of a draft or a whole draft, you can see if you communicated your ideas clearly by having a tutor be your "practice audience." They will listen as a reader, and explain to you what they are thinking as a reader. If they hear what you intended to communicate, hooray! If not, you have an opportunity to revise before you give your work to your actual audience. The tutors will even help

you learn editing and proofreading strategies so you can independently communicate your ideas clearly.

#### How do I make an appointment?

The best way is by using our online scheduling website: <http://fsu.mywconline.com> Instructions for making an appointment can be found here: <http://wr.english.fsu.edu/Reading-Writing-Center/How-to-Make-an-Appointment>

#### How much tutoring help can I have?

**All FSU students can have 1.5 hours of tutoring a week FOR FREE!** This includes all locations, i.e., NOT 1.5 hours in Williams, 1.5 hours in Strozier, etc. Appointments are limited to 60 minutes/day.

### **The Digital Studio**

#### What is the Digital Studio?

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, 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. The DS has both Macs and PCs, and some of the cool software available in the DS includes Photoshop, InDesign, Windows Movie Maker, iMovie, and more!

#### Who uses the DS?

FSU students who want to complete digital class assignments or to improve overall capabilities in digital communication.

#### Where is the DS?

There are two DS locations: Williams 222 and Johnston Ground.

#### What happens in a DS session?

Like the RWC, think of the DS as an idea lab, only it is a place to explore ideas in digital texts and to learn new technologies to communicate ideas in those mediums.

#### How do I make an appointment?

The best way is by using our online scheduling website: <http://fsu.mywconline.com> The DS does accept walk-ins, but the DS gets booked by large groups and is very busy at the end of the semester, so it is best to plan ahead.