

ENC2135-08 12:30-1:45 WMS 310 Research, Genre, and context: Writing for Digital Spaces

Instructor: Molly E. Daniel
Twitter Handle: @TheMollyD
Email: med11g@my.fsu.edu

Office: WMS 329
Office Hours: TR 10-11am; 2-3pm;
and by appointment

COURSE DESCRIPTION



ENC 2135 fulfills the second of two required composition courses at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills emphasized in ENC 1101, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences, ENC 2135 focuses on teaching students research skills that

allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts.

The course is composed of three main units, each one focusing on helping students develop research skills and compose in a genre appropriate for a specific context. Students will choose an overarching topic of theme that they want to pursue over the three units to best demonstrate how rhetorical analysis, research, and genre interconnect. The first unit asks that students write an essay in which they begin to develop the strategies to engage with rhetorical concepts, especially genre. Students will use this knowledge to rhetorically analyze an artifact of their choice. The second unit asks students to compose in an academic genre: the researched essay in a hypertextual form. They are asked to write on a topic they find engaging and to incorporate no fewer than eleven sources. In addition to drafts of the essay, students are asked to submit a research question, a research proposal, and a research-in-progress report. The third unit asks students to use the research conducted within their second project and re-present the argument they made in that essay across three genres. In addition, students are asked to write a rationale that explains the rhetorical choices they made in each genre and how they see those choices as rhetorically effective for their context and audience, as well as a final reflection that explores what they learned about genre and rhetorical situation and how the project added to, challenged, or complicated their theories and practices of composing.

COURSE OBJECTIVES

By the end of the course, students will demonstrate the ability to:

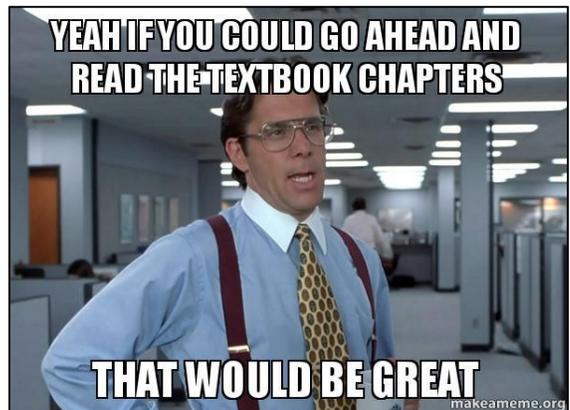
- convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience. They will understand that writing is a process involving practice, drafting, revision, and editing.

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- analyze and interpret complex texts and representations of meaning in a variety of formats.
- gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and structure
- locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources.
- gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions
- practice applying citation conventions systematically in their own work.

COURSE MATERIALS

1. *The Bedford Book of Genres: A Guide and Reader*, FSU edition, 2015, by Amy Braziller and Elizabeth Kleinfeld; Bedford/St. Martin, 2014.
2. *The Brief McGraw-Hill Handbook*, FSU edition, by Elaine Maimon, Janice Peritz, and Kathleen Blake Yancey; McGraw Hill 2012.
3. Additional PDFs found under course library in Blackboard
4. Twitter Account
5. Wix/Weebly/WordPress for ePortfolio



(BRIEF) ASSIGNMENTS DESCRIPTIONS

QQCs

Weekly you will post “two Questions and one Comment” (QQC); you’ll post your questions and comment in the QQC discussion board on Blackboard. These questions and comments are valuable for three reasons: (1) they let me know whether you are keeping up with the assigned readings, (2) they push you to read texts through a critical lens, and (3) they provide questions, areas, and avenues for us to explore during class discussions. With the latter, this is your opportunity to ask questions and dictate our discussion of the assigned readings. Put another way, you should be asking questions that are pressing to you (i.e., don’t post questions for which you already have an answer or for ones that could be answered easily through a quick Google or Wikipedia search). QQC is for your benefit: it is designed so you are able to voice burning questions; therefore, you are able to gain what you desire from the assigned readings. Take full advantage of this opportunity. The comments should range from 100-150 words in length

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TWITTER PERSONA

Because information circulates across a variety of media and social platforms, it is important to understand our own rhetorical positions and identities within these spaces. In order to explore this, Twitter is incorporated into the fabric of this class. Weekly we will tweet 10-15 tweets using our class hashtag #ENC2135MD. Daily, a student will be responsible for live tweeting the events of the class as well as leading the #digidiscuss (digital discussion, posting 2 questions to begin class). Tweets are counted for weeks 2-15, and the live tweets do not count toward your week's participation. Instead, those fall into your class participation grade. Twitter allows us to interact with the publicness of writing as you begin shaping your personal/professional identities. It also creates a space where we can interact with a variety of genre, contexts, and interact with users outside the classroom.

PROJECT 1— An Artifact of Analysis: Genre's Affordances and Constraints

The purpose of this project is twofold: first, students will establish their own working definition of genre based upon the readings from class as well as any outside sources they deem important to their definition; second, students will select one artifact (the options are endless here), which they will analyze through their lens of genre. This analysis will attend to the conventions of the particular genre, how it works due to its context and form, and how circulation of this particular genre serves the artifact itself. Because you are framing a definition first, sources (up to 4) should be included in this assignment, which will serve as an introduction, or refresher, for in-text citation methods. Included in this project: 1) Proposal 2) Analytical Essay 3) Rhetorical Rationale. Approach this project in quarters. First, establish your definition of genre based upon readings in class, previous experiences, and even sources you may have collected. Remember, we are expanding our understanding of genre throughout the semester—beyond the categorical nature. Once you have defined genre the next quarter will establish a particular artifact—describe, explain why you chose it, and situate it with its context. Then the next two quarters of your essay will analyze the artifact through your definition of genre. This assignment will be between 1200-1500 words and the Rhetorical rationale will be 300-500 words. Word count will be bracketed at the bottom of your text [1200], and you should attend to the formal parameters as set forth in MLA formatting: margins, citations, font, spacing, etc.

PROJECT 2—Hypertextual Research

This project provides students with the opportunity to develop their approaches to research through inquiry by interrogating a topic and then arriving at a position supported by scholarship. To start the research process, students will write a brief proposal that includes: topic, a set of research questions, and a general plan of attack for the project at hand. This project has two major components: 1) the annotated bibliography and 2) the hypertextual research essay as well as a rhetorical rationale. This approach allows students to develop a research project while also incorporating a digital conversation within their essay. By first creating the annotated bibliography, students will learn the best way for them to fully explore research—finding sources, evaluating them, and then putting them into conversation with other scholars as well as finding their own academic voice in the essay. The multimodal nature of this essay will potentially include links to sources/contexts/genres, videos, images and polished words on the page. Students will explore approaches to citation methods (MLA/APA) which will also allow them to interrogate conceptions of plagiarism and copyright laws as they incorporate both print and digital work into their own document. This project asks that students engage with

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both scholarly and non-scholarly sources in order to gain a well-rounded understanding of their topic. Students must include a minimum of 8 scholarly (peer reviewed) sources, at least 3 non scholarly sources, and the inclusion of at least 7 digital components throughout the text. Students have free reign over the non-scholarly source types, but proper citations must be included while the scholarly sources will be found through the use of FSU's library databases--students will incorporate a minimum of 11 sources. Including all three components, this project will range between 4100-4800 words with careful attention to formatting practices within the chosen citation method.

PROJECT 3—Composing in 3 Genres

For the final students will use the research conducted within the second project—the hypertextual research essay—to create a composition that uses different genres to communicate the overarching theme and topic from that project to a targeted audience. In other words, you need to create three new pieces that relate to the argument you made in Project 2. You will use your previous research, along with new sources, to inform your creative strategy and help you make the rhetorical choices necessary to create an effective composition. In this assignment, you will be relating your topic to audience even further than you did in your research essay, incorporating additional evidence and new arguments designed for audience expectations. You will target your audience(s), consider the rhetorical situation, and develop genres to communicate to that audience based on the knowledge you have from developing the research essay. Your genres are your choice, based on your analysis of the rhetorical situation learned in the research process. However, you should strive toward genres across a variety of composing spaces—one print, one digital, and one that engages a network space or social media platform. Remember, you have already composed an essay regarding this topic; therefore, expand beyond that for the print text, but you have free reign over the digital and networked genres. I truly mean you can create anything—if you can defend it as a genre then I am on board. This assignment requires you to engage your critical thinking, your rhetorical awareness, and your reflection capabilities, in order to most effectively communicate to your audience. By considering genres that occur across composing spaces, you are able to explore the affordances and constraints of the genres as well as understand what it means to circulate this information and how you could potentially circulate it. The components of this project include: 1) a proposal—claiming your genres and providing a brief rationale for each 2) the three genres—one of each composing space and 3) a Rhetorical Rationale—explaining your rhetorical and design choices, audience, and the “so what.” Due to the nature of these projects, you may produce less words (although not less content) than previous projects—that is totally okay. This project, due to its varied genre and media choices must, across all three genres plus the rhetorical rationale achieve approximately 1000-1200 words. But, I encourage you to take risks and interrogate the ways in which you can compose beyond traditional writing practices, thus expanding your range of composing skills, but you will still attend to proper formatting and citations methods for your chosen genre. You will definitely need to include a works cited page for this project—a list of google image links will not suffice.

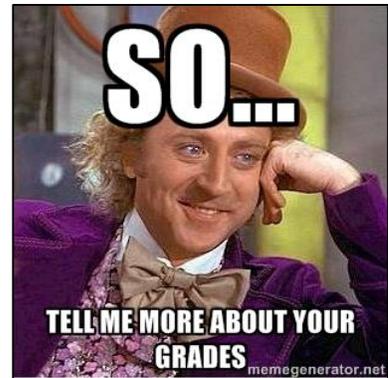
REVISION WORKSHOPS & PARTICIPATION

Students will take all major assignments through a series of revision workshops. Each workshop is required for students to successfully complete the assignment at hand. Students who are unable to attend workshop dates have the option to participate digitally. Since this course is assessed on a portfolio model, revision is vital to the course. Students' participation grade is influenced by presence in class, actively engaging in discussion (both in class and digitally), and being prepared for the class at hand.

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GRADE CALCULATION—

Final Portfolio:	60%
Twitter Persona:	10%
QQCs (2 Questions; 1 Comment):	10%
Revision Workshops:	15%
Participation:	5%



*Final drafts of the three major projects, along with various other assignments, will be included in a final electronic portfolio. Students’ grades for the course will be penalized for late submission of drafts. **I reserve the right to deduct five points from the final grade for each day a draft is turned in late.***

FINAL GRADES

A	93 – 100	C	73 – 76
A-	90 – 92	C-	70 – 72
B+	87 – 89	D+	67 – 69
B	83 – 86	D	63 – 66
B-	80 – 82	D-	60 – 62
C+	77 – 79	F	0 – 59

ATTENDANCE

Coming to class is important; ENC2135 is a discussion and workshop based course wherein we develop and maintain a community. Our time spent as a class sharing ideas, engaging in dialogue, and grappling with larger concepts will prove most beneficial to your development as a student and critical consumer and producer of meaning. Our space will be crafted into a community that shares, creates, and exchanges knowledge; therefore, your presence is necessary to the daily functioning of our class. While attendance most obviously means presence in class, the digital spaces we inhabit—blackboard and twitter—require attendance as well. Be an active member within the whole community. FSU’s Composition Program maintains a strict attendance policy to which this course adheres: an excess of two weeks of absences—that’s more than four absences in a TR or MW class (or more than six absences in a MWF 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 an absence as well.

University Policy includes excused absences such as documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

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 *I reserve the right to make changes to this syllabus and the course calendar as necessary to accommodate the way the course takes shape. These alterations will only benefit students and will be updated via Blackboard, Twitter, and Email to ensure students’ awareness of the changes.*

Composition Program Attendance Policy simply specifies the number of allowed absences, whereas the University Attendance Policy does not. If you have an excellent reason for going over the allowed number of absences, you should call Undergraduate Studies (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.



Lastly, punctuality is important. The class and I start on time; you should be there. Three tardies (15 minutes+) will result in an absence. It is better to be five minutes early than late.

If you are absent, the answer is **“Yes, you missed something.”**

LATE WORK

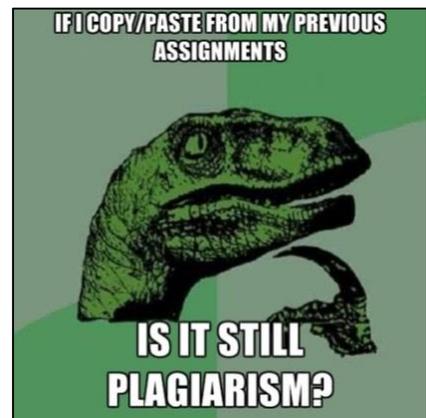
Late work will not be tolerated. QOCs that are late will receive less credit, and if they are late by more than one class period, they will receive zero credit. A major assignment will also be marked down a letter grade (e.g., A to A-) for each class period that it is late. In other words, be responsible and punctual in completing your work. Missing class when something is due does not excuse you from an existing due date. We submit everything digitally; therefore, you can submit whether or not you are present. If you know you will be traveling due to school related events, trips, etc. **Submit before you leave. Missing a workshop day cannot be made up; however, you can workshop digitally if you submit your draft to me via email with an explanation of your absence. I will then pair you with someone in class (or who is also absent) so that you can digitally peer review. You must submit the draft prior to class in order to participate in this way.** 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.

COLLEGE LEVEL WRITING REQUIREMENT

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C” 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.

ACADEMIC HONOR POLICY & PLAGIARISM

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>)



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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 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 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 <http://www.disabilitycenter.fsu.edu/>

LIBERAL STUDIES FOR THE 21ST CENTURY

The Liberal Studies for the 21st 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.

CIVILITY

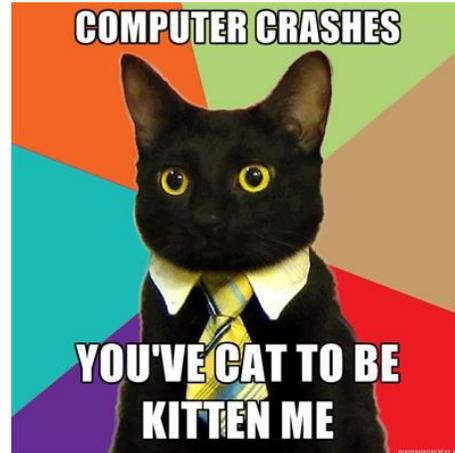


This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (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 technology (outside of the expected framework) as well as choosing to not have completed reading and other work for the day, which represents a lack of respect for your colleagues. Disruptive behavior also includes whispering or talking when another member of our class is speaking or is 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 (this removal from class will count as one of your "freebie" absences). This classroom is a community and will function as a safe environment for all members. All of these rules apply in our physical and digital spaces (including Twitter). Above all else observe the Golden Rule.

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TECHNOLOGY CLAUSE

As you can see, technology is integrated into a variety of the components of this course, and we are in a Computer classroom. Consequently, you need to have access to computers outside of class, and you can bring your laptop/tablet if you wish. I expect you to be using technology. That said, don't abuse your computer (or Twitter) privileges; that is, don't become physically absent by immersing yourself in your computer—and if I see you doing this, I'll give you a warning; the next time, I'll simply ask you to leave class, and you'll be marked absent for the day. You'll also need to have Adobe Reader (which is free) to view and read the .pdf assigned readings. I am fully aware that it is easy to get sidetracked with available technology, but please do not let it distract you or become a distraction to others in the class—use it responsibly. I also do not have a cell phone policy in my class; in fact, I will also be using mine in class because we are integrating technology into our daily routine. **SIDE NOTE: it is quite obvious when you are not using your phone for the purposes of class and you will be addressed regarding your choices. Remember, the twitter feed will be scrolling for class—if you are absorbed into your phone but not showing up on the feed...we all know what you're doing.**



In addition, you need to prepare yourself for potential technological problems. Yes, I am aware that computers crash and work gets misplaced/erased; thus, you need to take precautions and be prepared for that possibility. One safeguard against these issues within this class is that you upload all drafts to blackboard so they are still in existence when you get to completing your ePortfolio. Save your work frequently. Back up your work. Buy a flashdrive. Create a cloud account. I urge you, however, to explain your situation to me (as we all experience difficulties with computers and other technology), but extensions are unlikely unless there are severe extenuating circumstances. In other words, be prepared!

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 communicate 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?
As of Fall Semester 2015, 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. For students who are distance learners, online tutoring is available. Contact Dr. McElroy at smcelroy@fsu.edu

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for information.

- What are the hours?
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 3-credit English elective 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>
While we will accept walk-ins if a tutor is available, it is usually best to book ahead.
- 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. Students who opt to register for ENC 1905, REA 1905, or ENG 5998 may have more time depending on the number of credits they choose to take. Appointments are limited to 60 minutes/day.

THE DIGITAL STUDIO

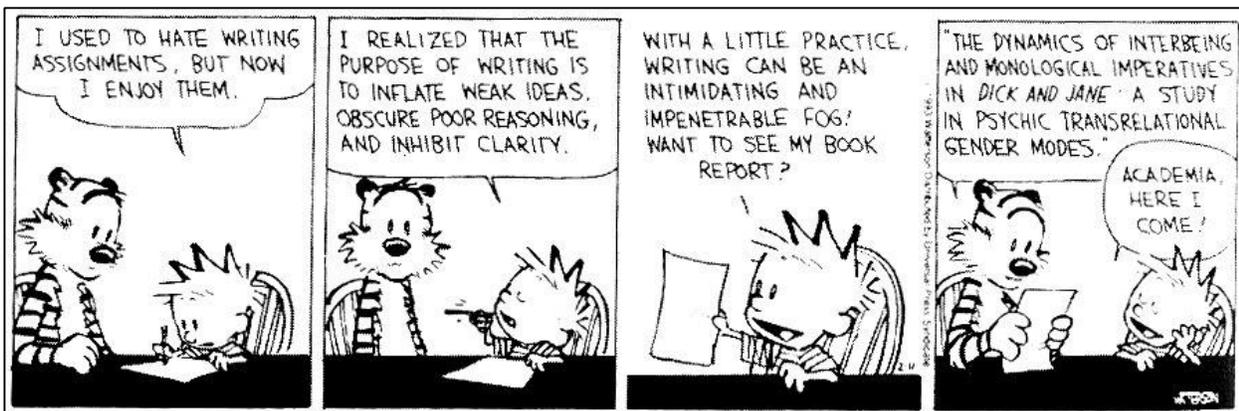
- What is the Digital Studio?
The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, 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?
Any FSU students who want to complete digital class assignments (e.g., Composition or WEPO) or to improve overall capabilities in digital communication. Students also use the DS to make Prezis, business cards, flyers for their own student organizations, and more!

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- Where is the DS?
There are two DS locations: Williams 222B 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> for Johnston and at <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment> for the WMS 222B location 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.
- How much tutoring can I have?
You can use the DS as much as you'd like!

ADDITIONAL 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. 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.



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