ENC3416-05: WEPO
(Writing, Editing in Print and Online)

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Course Description:

The primary purposes of "Writing and Editing in Print and Online" (WEPO) include helping students (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), screen, and network; (3) edit and revise appropriately the texts created in each space; and (4) understand the ways technologies build upon their predecessors and inform the composing and circulation of texts. To accomplish these goals, we'll engage with multiple kinds of texts: we'll read some, write some, talk about some, and create digital and/or remediated/remixed forms of some. In all of these processes, we'll be developing a language and a vocabulary that we can use to describe those texts and interactions and to describe what happens to them and to us when we do this work. If we succeed in these efforts, you'll develop a more capacious understanding of "text"; that is, you'll find that you're creating and reading texts differently, that you're much more informed about how others will read and access your texts, and that you're bringing a new theory and rhetorical intentionality to your composing and editing. In addition, you'll have a more robust understanding of technology and media, old and new, and of the ways they affect the textual process and contribute to our post-human existence.

Course Goals and Objectives:

During this course, you'll:

- explore and learn about theories of composing and rhetorical principles that guide the composing and designing of texts for different environments (in print and online);
- employ these theories and principles to create works appropriate to various genres and media, including print, screen, and network, and understand how these texts can be remediated/remixed for new environments;
- write with and against styles conventionalized within different genres;
- understand the role of copyright and fair use in the composing of texts that draw on and/or include outside resources (broadly defined);
- examine and apply the art and techniques of editing;
- explore technologies and media, old and new and the connections between, and the ways they inform what, why, where, and how we compose;
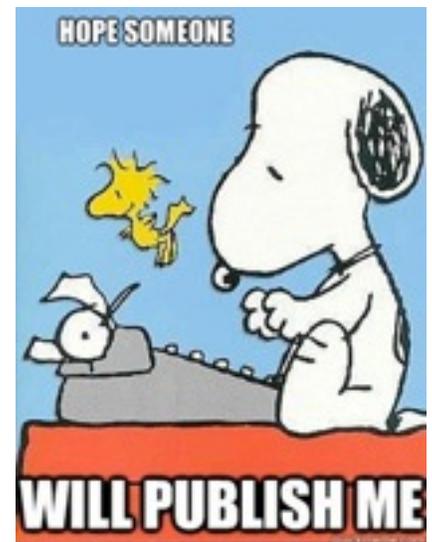
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- develop a theory of composing; and

- create a professional portfolio that you can in turn use to market yourself for future professional endeavors.

Course Requirements:

This is one of three core courses for the Editing, Writing, and Media (EWM) English major, and as such, it helps provide a foundation for your major. To develop this foundation, you'll read some, but you'll practice and reflect more. You'll create many kinds of texts, bring one forward from the next, and then consider how they're alike and how they're different. The class will allow you to explore many of your own interests, to engage with others in some of those explorations, and to develop a way of seeing and a language as well as an ability to work with others that will distinguish you. In short, you'll:

- participate in class and online;

- read regularly and on time;

- share and compose projects with classmates;

- complete all major assignments and turn them in as they are due; and

- show respect to both teacher and peers.

Key Questions:

We'll explore these questions through class discussions, and you'll attempt to answer them in various composing sites (e.g., journals, in-class exercises, rhetorical rationales,

and major assignments):

•What's rhetoric?

•What does it mean to write and compose? How are the two acts similar yet different?

•What's the role of genre in communication?

•What's the role of multimodality in communication?

•What are the differences in communicating in one medium—say, print—as compared to the screen as compared to the network?

•How do we assess our own work?

•How can we help others improve upon their work?
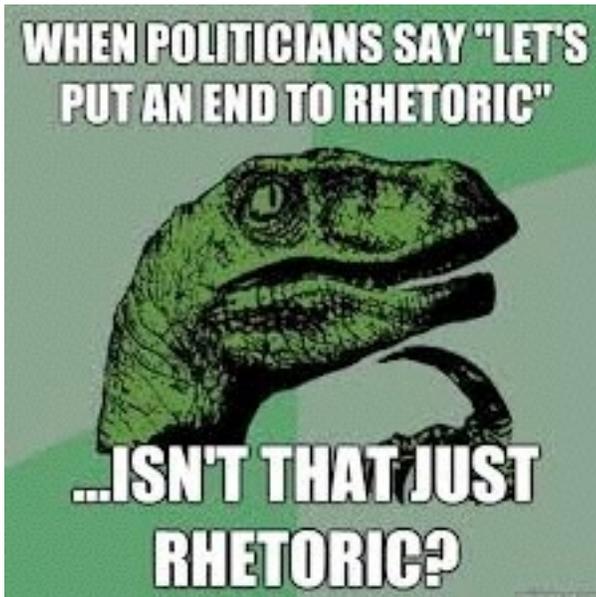
- What are some principles of editing for ourselves and for editing the texts of others?

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- What is remediation and remix? How are the two acts similar yet different?

- What role does copyright and fair use play in the creation of (digital) texts?

- What is the relationship between old and new media, and what influence do they have on the way we create texts?

- What does it mean to develop a viral marketing campaign?

- What is your theory of composing?

Texts:
- Various .pdfs and online readings available via Blackboard
- Your own writing (potentially; you'll need access to a flashdrive or cloud account)
- Twitter Account

Grading:
- Assignment 1: Keyword Project   20% (200 points)
- Assignment 2: Remediation/Remix Project   20% (200 points)
- Assignment 3: Viral Marketing Campaign   15% (150 points)
- Assignment 4: Professional Portfolio   20% (200 points)
- Journals (10 at 5 points per)   5%   (50 points)
- QQC (10 total, includes participation)   10% (100 points)
- Twitter Persona   10 % (100 points)

Total: 1000 points
All major assignments must be completed to earn a passing grade in this course.

Evaluation:
- Major Assignments: For each major assignment, you'll be assessed on how appropriately you respond to the rhetorical situation in which you're working. In general, that means you'll be assessed on your arrangement, style, delivery, audience-awareness, genre-awareness, rhetorical strategies, and ability to defend your rhetorical decisions. That said, as a class, we'll identify and flesh out specific assessment criteria for each major assignment. Or put another way: for each major assignment, you'll have the opportunity to voice what you think are the most important areas of assessment. In addition, you'll complete a "**Rhetorical Rationale**" upon finishing each major assignment. These rationales, which I rely on to assess your work, provide you the opportunity to articulate your composing process and to clarify and elaborate on specific portions of your text; more importantly, however, these rationales are
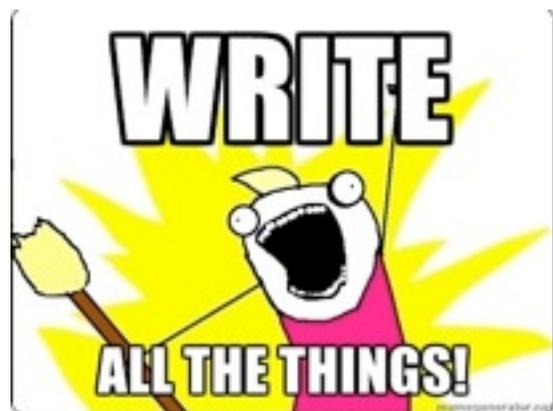
a space for you to defend and justify your rhetorical strategies and approach, to explain why you created the text you did and how it's rhetorically appropriate considering your rhetorical situation.

- Journals: You'll have 10 assigned journals worth 5 points each (50 total); you'll also have the opportunity to complete two bonus journals at the end of the semester to account for any journals you may have missed. Journals are assigned on Wednesday (though not every one) and should be completed and posted as a comment to the appropriate prompt given within the "Journals" page on Blackboard before the start of the subsequent class (so journals are due before class on Wednesday unless class is canceled due to holiday or other unforeseen circumstances). Journals are graded on content, effort, and thoughtfulness.

- QQC (and participation): "QQC" stands for "question, question, comment," and you'll post two questions and one comment for the assigned readings that include "and do QQC" in the homework section of the "Course Calendar" page on Blackboard. You'll post your two questions and one comment in the "QQC" page on Blackboard, and you'll complete 10 QQCs total during the semester. In addition, you'll earn points based on our participation in class; this includes being actively involved in in-class exercises and discussions, being punctual to class, and preparing for class (i.e., doing the homework).

- Twitter Persona: The use of twitter will help us think about how to frame ourselves within the potentially problematic spaces of social media. In addition to regular tweeting, which will be further explained, one person will be responsible for "live tweeting" class each day. We will directly deal with the public-ness that Twitter provides. You will use our course hashtag #FSUWEPO, and you will tweet at least 10-15 tweets per week.

All other composed and oral work will be graded on meaning or content and appropriateness to the assignment.

Brief Description of Major Assignments:
- Assignment 1: Upon familiarizing yourself with various central concepts in the field of rhetoric and composition, you'll take one keyword in particular and compose a professional looking print text (e.g. a pamphlet, newsletter, booklet). Toward that end, you'll have to consider consciously elements of visual design, and the text overall should explicate a keyword for the audience of first-year EWM students.

- Assignment 2: Drawing from Jay David Bolter and Richard Grusin's theory in *Remediation* and from other texts (readings and videos) geared toward remix, you'll compose a remediation or remix of a text(s) of your choosing. Upon selecting a text(s), you'll then work to remediate or remix it while paying critical

attention to content, transformation, purpose, delivery, audience, genre, medium, copyright, and rhetorical situation.
- <u>Assignment 3</u>: After not only being exposed to the notion of viral marketing but also critically analyzing examples of viral marketing campaigns, you'll work with a group of your peers to create your own viral marketing campaign for a cause/purpose/event of your choosing. Each member of your group will be responsible for creating a different text(s), and as a set, these texts should connect to one another with the purpose of raising awareness and fostering participation and action from your target audience.
- <u>Assignment 4</u>: After thinking about the job market and your future within it, you'll work to create a digital professional portfolio that you can use upon graduating from FSU. These portfolios should include materials that would appeal to future employers (e.g., resume/CV, mission statement, future goals, etc.) as well as materials that reflect the strengths and skills you have developed as a writer and composer at FSU. In addition, you'll write a separate reflective piece wherein you'll explore your final thoughts on your theory of composing and your identity as a writer.

Journals:

I'll post a prompt for each journal. You'll post your response as a comment to the prompt I provide in the "Journals" page on Blackboard before the class for which they are due. These responses should be thoughtful and show the depth of your thinking process. Moreover, journal topics often take on a more personal nature and require that you position yourself into the discussion at hand. In other words, these topics will be applicable to you but also frequently about you; they are a means for you to make sense of the class, its assignments, its concepts and keywords, and the EWM major as a whole. As such, journals are not merely busy work; rather, they are integral to your understanding of class material and furthering your ability to make meaning. And since you will be posting your journal responses in a space where everyone in class has access to them, there is an inherent dialogical aspect. I urge you not to ignore this; that is, read what your peers have written and play off their work if the situation calls for it. Even if you don't incorporate what your classmates say into your response, you'll want to read what they say regardless so you can learn from one another.
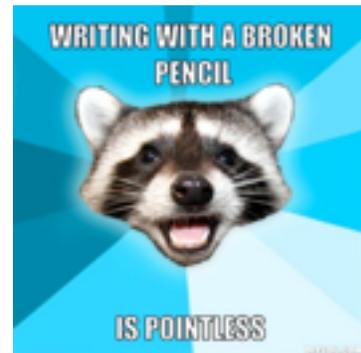
Furthermore, we will sometimes share journals in class, so make sure you write things you are confident talking about and sharing with others. Your journals will be graded on content, and your effort will be seriously taken into account. Unlike free writes, journals should show more range and depth; there should be a greater sense of coherency. *Simply writing a couple of sentences will <u>not</u> suffice.*

QQC and Class Discussion:

Included with most assigned readings is providing "two Questions and one Comment" (QQC); you'll post your questions and comment in the "QQC" page 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, so you are able to gain what you desire from the assigned readings. Take full advantage of this opportunity.

Speaking of class discussion, your participation in it is imperative (it also counts toward your QQC grade). During our class discussions, it is a conversation wherein I am not the director; you'll have the opportunity to dictate where our conversations go, you'll be able to voice pressing questions and concerns, and you will entertain each others' ideas. Obviously, I will assist us along the way, but I will often look for your input. Put bluntly: *come to class ready to participate.*
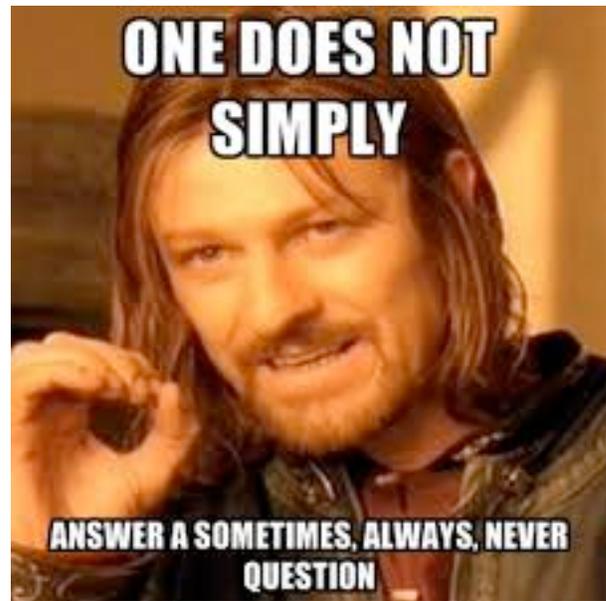
Twitter Persona:

Since social media is a constant in our identities and communication practices, you will also engage with, maintain, and use a twitter account for this course. This twitter account will function to enter you into conversation regarding the work you are dealing with, act as a public for portions of the work you are doing in this class, create a professional persona, and provide your audience with a glimpse into the work you do as an EWM major. Each major assignment outlines a tweeting component that will help you to think about, frame, and understand concepts and the work you are actively doing. I would highly recommend building a "professional" twitter account (perhaps different @___ than your personal one) that works to position you publicly as an EWM major, and what that means in terms of balancing the personal/academic/public self. We will work to consistently use our hashtag so that we can create a network of knowledge outside of the classroom. In addition to maintaining your twitter, our class will connect to one another (including me) via twitter.

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For at least one class period, each of us will be responsible for "Live Tweeting" our class. This works to blur boundaries between the "inside" and "outside" of the academy as well as functions as a way of cataloging important events in class, communicate with (gasp) absent students, and engage with ways of incorporating media into twitter, and potentially even additional apps. Live tweets consist of 10-20 tweets for that class using the hashtag (#FSUWEPO).

Think about ways to take the conversations we have in class outside, beyond the academy. Who are your followers? What do you want them to know? What scholars might you want to engage in conversation? Why would twitter be a useful component of your identity? How does it function?

We will extensively consider notions of audience and reception through the use of twitter throughout the semester. The conventions of Twitter also create an interesting premise that we will examine as well.

Late Work:
Late work will not be tolerated. Journals and QQCs 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. 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.

Attendance and Tardies:
Coming to class is important. 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. My approach to attendance:

- You are allotted 4 "unexcused" absences; consider these 4 "freebies."
- After 4 unexcused absences, your grade will be adversely affected per additional unexcused absence.
- After 8 or more unexcused absences, you cannot pass the course.

Wins Award for best Attendance...

Is Sick on that day...

There are "excused" absences. Excused absences include 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.

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Consideration will also be given to students whose dependent children experience serious illness.

Lastly, punctuality is important. The class and I start on time; you should be there. **Three tardies 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."

Laptops, Computer Access and Privilege, and Potential Excuses:

As the title of this class implies, computers (and technology) will be an integral part of the course. Consequently, you need to have access to computers outside of class, and you need to bring your laptop to class every day unless informed otherwise. 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.

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. 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!*

Civility Statement:

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 of the premise of respect, and you will be asked to leave the

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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.

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 role of copyright and fair use in the creation of new media texts.

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.

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/.

Reading/Writing Center (RWC):

The Reading/Writing Center (RWC) has four locations—(1) Williams 222, (2) the basement of the Johnston Ground Building, (3) Strozier Library, and (4) Dirac Library—and 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. Think of the RWC as an idea laboratory: it's a place to develop and communicate your ideas! 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.

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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. Tutoring sessions can take various forms: 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.
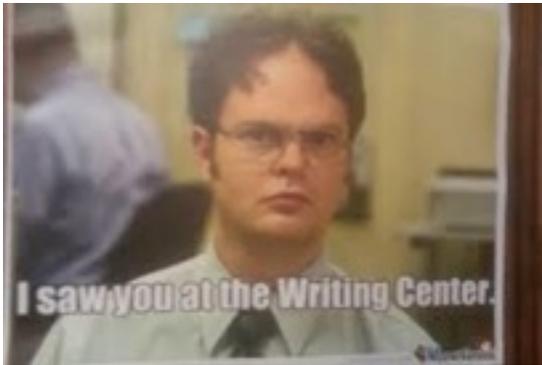
The RWC's hours of operation vary per location. The best way to make an appointment is to use the online scheduler: http://fsu.mywconline.com. Instructions for making an appointment can be found here: http://wr.english.fsu.edu/Reading-Writing-Center/How-to-Make-an-Appointment. While the RWC will accept walk-ins if a tutor is available, it's usually best to book ahead.

Digital Studio (DS):

The Digital Studio (DS) has two locations: (1) in Williams 222 and (2) in Johnston Ground G0062 (basement floor). 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, and 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, MovieMaker, iMovie, and more! Like the RWC, think of the DS as an idea lab, only it's a place to explore ideas in digital and multimodal texts and to learn new technologies to communicate ideas in those platforms and media. For more information on the Digital Studio, you can visit their website: http://wr.english.fsu.edu/Digital-Studio.

The Digital Studio's hours of operation vary per location. The best way to make an appointment is to use the online scheduler: 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's best to plan ahead.

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