

Writing & Editing in Print & Online Spring 2020!

Mondays and Wednesdays
3:35-4:50

In Williams 317

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ENC 3416-05

Description

ENG 3416 (WEPO) is one of three core courses for EWM, and helps provide a foundation for the major. WEPO introduces you to the principles of composing and editing across different media environments as we read many kinds of texts, write and compose for multiple spaces—print, digital, and networked—and work with other writers in a variety of roles.

Outcomes

By the end of the class students should:

- 🔊 Articulate a theory of composing that accounts for differences between pages, screens, and networks
- 🔊 Develop new language and frameworks to read and understand texts
- 🔊 Develop a stronger understanding of how technology and media affect composition
- 🔊 Develop an understanding of how others will interact with your texts
- 🔊 Develop frameworks and tools for working with other composers

Objectives

- ✔ Explore and learn about theories of composing and rhetorical principles that guide the composing and designing of texts with different writing technologies
- ✔ Employ these theories and principles to create works appropriate to various genres and media, including handwriting, type, screen, and network, and understand how these texts can be remediated/remixed for new environments
- ✔ Write with and against styles conventionalized within different genres
- ✔ 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
- ✔ Create a professional digital portfolio that you can in turn use to market yourself for future professional endeavors

Guiding Questions

To build towards these outcomes we will read, write, discuss, and remix many kinds of texts, from the popular to the theoretical and in a variety of media. As we work, we will consider the following key questions:

- ? What is the role of audience in composition?
- ? How does genre operate in composition?
- ? How can we work effectively with the texts of others?
- ? How do we interact differently with texts in different mediums and modes?
- ? How do our composition options and choices shift across mediums and modes?
- ? How and why do texts circulate?
- ? How does circulation affect texts?
- ? What is the relationship between current and previous texts?
- ? How can we write effectively together?

Required Materials

- ✔ Regular access to the internet both in class and outside of class
- ✔ Readings and materials available on Canvas. Print your own copies or bring them with you on a screen
- ✔ Access to a printer, ink, and paper
- ✔ Materials to compose with - be they digital or analog
- ✔ A flash drive, cloud space, or other method of backing up and saving work



Course Policies

Your success is important to me. If you are struggling or there are ways this course can be more accommodating to your needs, please let me know as soon as possible, and together we'll develop strategies to meet both your needs and the requirements of the course.

University

Accommodation Policy

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.

Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided.

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/>

Attendance

Key course concepts are developed in both our readings and our in-class discussions and activities. Your success in the course depends on your presence and participation, and means that excessive absences will likely lead to an insufficient grasp of the material and will negatively affect your final grade. If you miss 4 class periods, you will have missed 2 weeks of class. I encourage you to meet with me if you feel there is a likelihood of your missing more than 4 class periods.

In accordance with University attendance policies, students will not be penalized for a reasonable number of absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks' worth of classes, students should enroll in a section

that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451).

University Plagiarism / 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/academic-resources/academic-integrity-and-grievances/academic-honor-policy>.)

Deliberate plagiarism is grounds for failure on individual assignments and in this course. 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." For this class, plagiarism also includes representing one's own work for previous or other courses as original material.

Classroom Conduct

I will respect your time and preparation; please respect mine. This course is based heavily on class readings and discussion. Class discussions and activities are designed to enrich your understanding of the readings, not to act as a replacement for them. If you are consistently unprepared, the learning of the entire class will suffer, as will your grade. If you experience difficulties with the material, please communicate with me and we will make any necessary accommodations.

We are all learning. However, in this classroom, we will not tolerate language that is violent, insulting, or bigoted, including slurs and disparaging remarks on the basis of gender, race, sexuality, ethnicity, ability, and religion. Our classroom functions on the premise of respect. I request that we assume good faith where possible and commit to un-

6 understanding the needs of each other. If you violate the classroom conduct policy, you may be asked to leave the classroom.

DIGITALstudio

The Digital Studio has locations in Williams 222B and Williams-Johnston Goo62. The DS provides support to students working individually or in groups on a variety of digital or multimedia projects/assignments. Students who attend the Digital Studio are not required to work with a tutor; the DS is open to those seeking to work on their own to complete assignments/projects or to improve overall capabilities in digital communication. However, tutor availability and workspace are limited so appointments are recommended. DS hours vary by semester. To view the schedule or reserve space at the Johnston DS, please visit <http://fsu.mywconline.com/>. To view the schedule or reserve space at the Williams DS, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment>.

Syllabus Revisions

This syllabus is a guide for the course, and is subject to change. Any significant changes—ones that would affect course evaluation or that would result in a change to a major project(s)—will be discussed ahead of time with the class both in person and in writing.

The Reading-Writing Center and Digital Studio

The Reading-Writing Center has locations in Williams (Room 222C), the ground floor of Williams-Johnston, and Stroz library. The RWC offers writing and reading support to all FSU students. Its approach to tutoring is to provide guidance to help students grow as writers, readers, and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas, including process, rhetorical awareness, reflective practice, and transfer. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>.

Email Policy

Please email with the subject line "ENC 3416 – Your Name – Subject," and I will respond within 24 hours Monday-Friday. If you do not use this naming convention, I can't guarantee how quickly I will get back to you (if ever). You run the risk of your email getting eaten by my inbox-monster. Be respectful in your email communications with me and with your peers. For questions, make sure you have attempted to answer them yourself by consulting the syllabus and course documents.

Any time you send an email to someone with a question, concern, or request, it is expected that you acknowledge their response. A quick "thank you" would suffice.

Evaluation and Assessment

Evaluation of each major will be based on core assignment objectives outlined in the assignment description and in the accompanying rubric.

Revisions

I welcome your proposed revisions to major projects that have already been graded. If you would like to revise a major project, meet with me to discuss your options.

Due Dates and Late Work

All assignments are due at the beginning of class on the date provided in the course calendar, unless otherwise noted, and should be

turned in using the format specified in the assignment description. **All major projects must be submitted in order to pass the course.**

I welcome your advance request for an extension. Within reason, I rarely turn down these requests; therefore, I am not generous to late work. Late major projects will lose 10% each calendar day they are late. Late media labs, QQC's, and CRRs will not receive credit.

Grading Scale

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

Assessment Breakdown

Project 1 - 15%
 Project 2 - 15%
 Project 3 - 15%
 ePortfolio - 15%
 CRRs - 15%
 Media Labs and QQC's - 15%
 Team Projects and Assessment - 10%



Projects and Assignments

All the cool stuff you'll be doing and making

Major Projects

Collaborative Teams

Early in the term you will be assigned to a team which you will work with throughout the semester. Each team will produce some projects together, and will work to review, edit, and assist team members with individual projects. Each team will be responsible for developing a project management plan, and submitting benchmarks and team assessments based on that plan.

Project 1: What is (Digital) Writing?

In this project you will collaboratively analyze and create a website that features individual and group contributions. As a group you will analyze, plan, design, create, and edit the space for a targeted audience that you propose.

Project 2: Composing Theories

Employing a print genre, you will individually compose an argument about media and composition using class texts and outside research which articulates an individual theory of composing. You will return to and revise this theory throughout the course.

Project 3: Networks and Circulation

As a team you will work to create a social media campaign utilizing multiple and different platforms and genres to promote and circulate your Digital Writing websites. You will work to identify audiences, propose strategies for viral marketing, and create compositions for the campaign.

Project 4: ePortfolio

You will create a professional portfolio that showcases your skills and accomplishments as a composer and editor for an audience of future employers, clients, or graduate schools. You will assemble them individually, with the teams helping to edit them. A cornerstone of the ePortfolio will be a revised theory of composing.

Thanks to Dr. Graban, Dr. Yancey, Dr. Fleckenstein, Travis Maynard, Anna Worm, Rob Cole, Katelyn Stark, Mandy Brooks, and others who have provided materials and input in the creation of this syllabus. Their feedback and ideas have been invaluable in the creation and my experiences in teaching this course.



Assignments and Critical Responses

Media Labs

Throughout the semester you will be tasked with engaging in a focused exploration in different composing tools and technologies. These are collaborative opportunities to try out new things and experiences without the pressure of a final graded project.

QQCs - Quote, Question, Comment

A two part informal assignment that uses the readings and class discussions, and are meant to prepare discussions, synthesize ideas, work with/in/through texts, trace ideas, and to prepare for larger projects. They will be due by the class period indicated. Each QQC should include:

1. A quotation from the reading that you found interesting, confusing, or thought-provoking, along with a brief statement on why you chose it and what the impact is.
2. At least one question that you have which emerges from the reading. This is fairly open ended but should work towards application and synthesis from the reading. These should be questions that can't be easily answered with a yes or a no.
3. Comment on at least two other posts by class-time. Your first comment, ideally the first on a thread, engages with the poster's question(s). It should be a short response (a few sentences), and should thoughtfully consider the content of their post. You should return after more replies have been posted to follow-up on another conversation that you find interesting and contribute.

Critical Reading Responses

We will complete Critical Reading Responses (CRRs) throughout the course. Each CRR will, at the very least, ask you to address several texts that you have read for class. Usually this will include at least one reading that we have not yet discussed as a class, so you will be expected to stretch yourself to grapple with it in the CRR. Several CRRs will have instructions beyond the designated readings; make sure to read those instructions carefully and fully address the prompts provided. Each CRR should be 500-750 words. Here is a tentative and brief outline of the CRRs:

- CRR 1 – Technology, Genre, and Writing
- CRR 2 – Assemblage, Copyright, and Fair Use
- CRR 3 – What even is print?
- CRR 4 – Delivery and Networked Writing

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