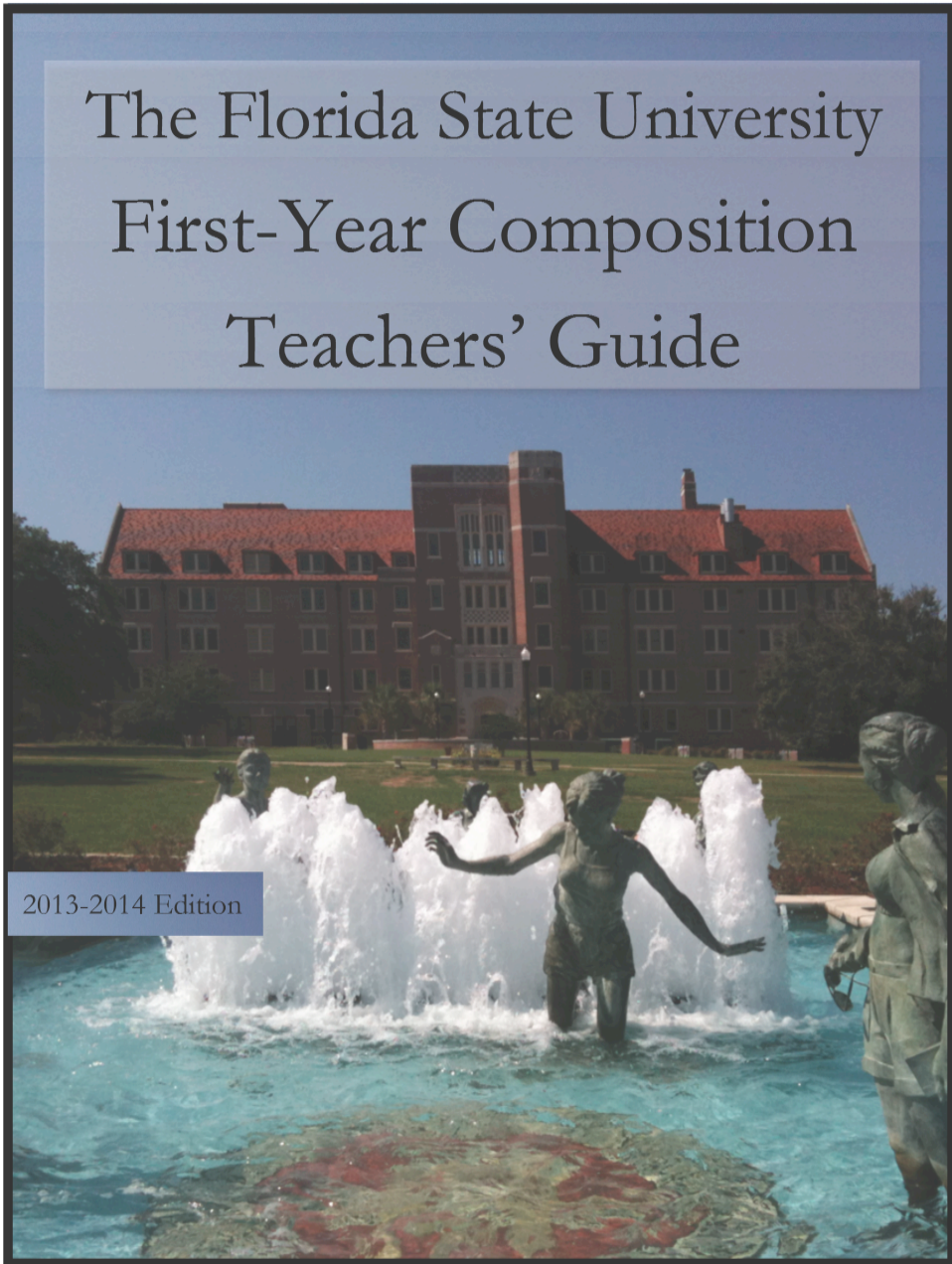


The Florida State University First-Year Composition Teachers' Guide

2013-2014 Edition



**Florida State University
Department of English
First-Year Composition Teachers' Guide
2013-2014 Edition**

First-Year Composition, 222 Williams Building, Florida State University, Tallahassee FL 32306-1580

The editors do not have any control over and do not assume responsibility for any author or third-party websites or their content.

22nd Edition (2013-2014)

Copyright © First-Year Composition Program

**Cover Design: Katherine Bridgman
Cover Photo: Katherine Bridgman
Book Design: Katherine Bridgman**

All rights reserved

No part of this book may be reproduced, scanned, or distributed in any printed or electronic form without permission. Content copyright respective authors. Unless otherwise specified, all essays contained within this Guide are the sole property of the individual writers. General information contained within the Guide is, unless otherwise specified, the sole property of The Department of English of The Florida State University. All rights are reserved by both parties. While the First-Year Composition Program is glad to share this material with the academic community in the spirit of academic cooperation, standard rules of citation and permission for use must be followed. Permission may be requested by contacting the Director of the First-Year Composition Program, Department of English, The Florida State University, Tallahassee, Florida 32306, USA.

First Edition: 1991

CONTENTS

PART I: AN INTRODUCTION TO FIRST-YEAR COMPOSITION

The Graduate Teaching Assistant Program	4
The First-Year Composition Classroom	7
Required Components of ENC 1101 and 1102	9

PART II: BASIC TEACHING REQUIREMENTS

Basic TA Responsibilities	17
Writing a Course Policy Sheet	18
Sample Course Policy Sheet	18
Calculating Grades	25
Sample Grading Rubrics	26
Using <i>Our Own Words</i> in ENC 1101	27
Using <i>The Inkwell</i>	28

PART III: TEACHING ENC 1101

Strand I: Engaging Cultural Mediums: Multimedia Texts with Bishop's <i>On Writing</i>	29
Strand II: Writing for Your Moment: A Multi-Genre Approach to Audience and Voice	42
Strand III: Investigating Communities: How We See Ourselves and Others	57
Strand IV: How Facebook (and Other Online Communities) Teach Us to Write	68
Strand V: A Personal Discovery Approach to Teaching ENC 1101	76
Teaching in Summer Session	85

PART VI: TEACHING ENC 1102

Engaging Other Voices: Writing, Reading, and Research	87
Goals and Teaching Strands for ENC 1102	88
Using Reading in the Writing Classroom	90
Advice to Teachers About Research Papers	93
Strand I: Exploring Ourselves, Our World, and Beyond	94
Strand II: Exploring Communities—Understanding the (Rhetorical) Construction of Self and Other	104
Strand III: Relationships of Communication—Writing in Multiple Genres	115
Strand IV: American Culture—The Popular, The Personal, The Political	127
Strand V: Enhancing Transfer—Writing for Situation	142

PART V: TEACHING IDEAS AND ADVICE

On Student-Centered Learning and Active Participation	156
Options for Assigning Journals	158
Making Formal Writing Assignments	159
Teaching Invention as Part of the Writing Process	160
Conferencing	162
Leading a Discussion	165
Response Questions for Writing	166
On Revision as a Recursive Practice	167

Ways to Teach Editing	170
Responding to Student Papers	172
Final Student Self-Evaluations in ENC 1101 and ENC 1102	173
Using Writing Portfolios in First-Year Composition	176
Small Groups and Workshops	
Workshop Formats	179
Developing a Sequence of Small Group Responding Techniques	184
Midterm Tune-Up for Small Group Workshops	186
Evaluating Groups	187
Additional Suggestions	
First Day/First Week Writing Prompts	189
Getting Student Feedback	190
Special Issues	
Students with Special Needs	192
What to Do If You Suspect Plagiarism	193
Student Athletes	194
Parents of Students	194
Emotions and the Writing Class	194
Understanding Student Resistance	196
Handling Student Problems	198
PART VI: FIRST-YEAR COMPOSITION PROGRAM SUPPORT	
Departmental Services	201
Office Staff	201
Copying	202
Peer Teaching Observations for First-Year Composition	204
Improving Your Teaching	207
Submitting Student Writing for the James M. McCrimmon Award	208
Teaching Awards	209
CONTRIBUTORS AND COPYRIGHT	212

PART I: AN INTRODUCTION TO FIRST-YEAR COMPOSITION

Welcome to the First-Year Composition Program at Florida State University. Our program includes a common curriculum based on current theory, research, and pedagogy within composition studies. Each course stresses the writing process, emphasizing methods for discovering what the writer thinks about a subject through invention, drafting, peer response, revision, and editing. In our writing courses we also teach reading strategies and strive to enable students to better understand both conventional and experimental texts.

The Graduate Teaching Assistant Program

First-year MA/MFA-level teaching assistants with less than 18 graduate hours in the discipline will work in the Reading/Writing Center or Digital Studio during their first semester of the program. After reaching 18 hours of credit, these TAs will have the opportunity to teach First-Year Composition courses during the spring semester of their first year in the program. During their second semester, these TAs will have the option of teaching a section of FYC. Second-year MA/MFA and all PhD-level TAs teach four sections (and/or tutor in the Reading/Writing Center) each academic year. Our FYC staff generally ranges from 120-130 members, consisting of MA, MFA, and PhD candidates who are pursuing course work in creative writing, literature, and rhetoric and composition, along with several adjunct instructors. We typically reach 5,800 or more students each semester through ENC 1101, ENC 1102, ENC 1122, ENC 1142, ENC 1145, and ENC 1905.

Teaching Assistant Training in the Summer

To be selected for teaching First-Year Composition, new TAs must be proficient readers and writers who have been accepted into the English graduate program at Florida State University. For those TAs without previous teaching experience at the college-level, a six-week summer training program and internship are designed to prepare them for the classroom.

During this six-week summer training program, new TAs enroll in two courses: LAE 5370 Teaching English in College and LAE 5946 Teaching English as a Guided Study. This program of study supports new TAs in several important ways: new teachers begin to visualize and design their first courses; they read and respond to a variety of articles relating to composition theory and pedagogy; they have the opportunity to talk with experienced teachers regarding a variety of classroom issues; they draft a statement of their own developing teaching philosophy; and they intern in an ENC 1101 classroom where they participate in peer groups, respond to student papers, and plan and present part of the course. In addition, new teachers learn conferencing skills they will use as tutors in the Reading/Writing Center.

Teaching Assistant Training during the Initial Academic Year

During the fall and spring semesters, new TAs who participated in the summer training as well as those who are new to the program, but have previous college-level composition teaching experience, will enroll in ENG 5933, Pedagogy Workshop. In this workshop, TAs come together as a peer cohort to examine their growing expertise, to understand more about teaching writing to first-year students, and to raise questions about their developing

pedagogies. As they do this, TAs will read articles, keep teaching journals, and use these meetings to discuss and share strategies. A second component of this Workshop is a peer mentoring program in which new TAs to our program meet with advanced TAs to discuss and work through their new experiences at Florida State.

Continuing Training and In-Service

After their initial training year, continuing TAs are encouraged to invite faculty members and fellow teaching assistants to their classes. These visits allow TAs to initiate discussions about pedagogy with other TAs and professors in different areas of English studies. Professors may write letters of support for TAs that will be kept on file in the First-Year Composition office. During the academic year, TAs may also attend workshops, program meetings, and have the chance to work on a variety of committees including the First-Year Composition Committee. Experienced TAs also commonly devote an extraordinary portion of their time to sharing teaching advice with those new to the program.

Resources

Dr. Deborah Coxwell Teague, Director of the First-Year Composition Program, the FYC program assistants (Christine Maddox-Martorana and Katie Bridgman), the Reading/Writing Center Director (Dr. Jennifer Wells), and Claire Smith, Program Assistant to the First-Year Composition Program, work closely with every TA to assure that the program runs smoothly and efficiently. Each year, experienced TAs are chosen to assist the Director of First-Year Composition. These TAs are an invaluable resource for new and continuing teachers; they are available regularly to discuss program and teaching concerns. The First-Year Composition program assistants also maintain the First-Year Composition [website](#). Support materials for teaching and for this guide are kept on the site and are updated periodically. The assistants can help teachers integrate these materials into class plans.

The Reading/Writing Center (RWC)

Our Reading/Writing Center began in the late 1960s, in the earliest days of such centers. It was one of the first in the South, and Professor Marian Bashinski, its founder, traveled to over 50 campuses in the Southeast as a consultant to those wishing to design such centers. First, located in Williams 222-C, the RWC has expanded to include a number of satellite locations including Dirac Library, Strozier Library, and a location in the lower level of the William Johnson Building that opened in the fall of 2011.

The Reading/Writing Center 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. 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. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing.

The tutors in the RWC, mostly graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and

proofreading skills. Our approach to tutoring is to provide guidance to help students grow as writers, readers, and critical thinkers by developing strategies to help them write in a variety of situations. RWC hours of operation as well as instructions on how to make an appointment can be found on their website: <http://wr.english.fsu.edu/Reading-Writing-Center> or by calling 850-644-6495 for information.

Strozier and Johnston Ground Tutoring Locations

The RWC's largest satellite locations at Strozier Library and Johnston Ground provides tutoring to students where they congregate most often, and where writing and research can co-develop. This location includes more evening hours to align with student needs. Late-night tutoring is also offered at this location during peak times in the semester when students are up late writing mid-term or final papers. Hours vary by semester but are updated on the RWC website.

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. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground.

Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a workstation is available. However, tutor availability and workspace are limited so appointments are recommended. For hours and to make an appointment, visit the studio's website: <http://wr.english.fsu.edu/Digital-Studio/How-to-Make-an-Appointment>.

The Computer Writing Classrooms (CWC)

The First-Year Composition Program offers a number of sections in two PC-equipped classrooms, each accommodating up to 20 students. Our computer-aided instruction (CAI) program has become popular with both TAs and students. These courses are designated as CAI in the course list and students enroll by choice. Besides learning to write, revise, and edit using technology in the classroom, students can learn the visual rhetoric that is part of composing in the 21st century. TAs can apply to teach in a CWC and must show a commitment to incorporating technology and digital rhetoric into their writing instruction. TAs assigned CAI sections are required to attend a meeting each semester before classes begin, as well as participate in several workshops throughout the semester in order to review new and existing hardware and software, discuss issues of technology and writing, and discover new techniques for teaching computer-aided writing.

Other Teaching Opportunities

Honors courses (ENC 1122) are taught by selected TAs each semester, as are CARE sections of 1101 and 1102, for first-generation college students.

The First-Year Composition Classroom

Over the years, the writing program has designed a curriculum that reflects the best research and theory in the field of rhetoric and composition. In general, we support a process approach to teaching writing, and our goals and practices are based on the recommendations and position statements of the National Council of Teachers of English (NCTE) and the Conference on College Composition and Communication (CCCC), two of the professional organizations that connect members of our field. Any new writing teacher would do well to become a member of these organizations, to subscribe to their journals, particularly *College Composition and Communication*, and to participate in the regional and national meetings that are hosted by these organizations.

Scholarship in rhetoric and composition has shown that the process approach is used in many programs across the country, but we have also learned that there is no single best approach to writing instruction. The focus on process is intended to help each student develop more expertise in writing for various situations, academic and otherwise. To accomplish this goal, we have designed a curriculum that, with some inevitable programmatic constraints, allows a TA to develop her or his best version of process instruction. The following sections of this *Teachers' Guide* describe the program's general pedagogical positions and programmatic constraints followed by several versions of our curriculum (strands) based on the program's required texts. We expect you to review the available strands and adopt one that best suits your developing understanding of writing instruction and your strengths as a teacher.

In addition, throughout this guide we offer many types of practical teaching advice: from first-day suggestions, to explanations of ways to enhance group work, to discussions of evaluation methods, and so on. The information is meant to augment our summer training courses and our two-semester sequence of teaching workshops.

Catalog Descriptions

ENC 1101: Freshman Composition and Rhetoric—Drafting and revising of expository essays and journals.

ENC 1102: Freshman Writing and Research—Conducting and writing about research, drafting and revising of essays and journals.

First-Year Composition Mission Statement

First-Year 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, First-Year 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, First-Year Composition courses facilitate critical understandings between reading and composing.

If you would like further information regarding FSU's First-Year Composition Program, feel free to contact the program director, Dr. Deborah Coxwell Teague (dteague@fsu.edu).

Course Goals and Objectives: Outcomes

In ENC 1101 and ENC 1102, students work to develop their own thinking through writing. The First-Year Composition program at Florida State has adopted the position of the Council of Writing Program Administrators regarding the outcomes that our FYC courses seek to achieve. The WPA divides these outcomes into five categories:

Rhetorical Knowledge

By the end of First-Year Composition, students should be able to

- 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 be able to

- 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 able to

- 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 be able to

- 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

As has become clear over the last twenty years, writing in the 21st-century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. Therefore, although the kinds of composing processes and texts expected from students vary across programs and institutions, there are nonetheless common expectations. 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
- Faculty in all programs and departments can build on this preparation by helping students learn
- How to engage in the electronic research and composing processes common in their fields
- How to disseminate texts in both print and electronic forms in their fields

Please note: If you include the most important of these outcomes on your course policy sheet, your students will understand that your class consists of more than minimum numbers of papers, attendance policies, and word counts.

Required Components of ENC 1101 and 1102

In order to achieve the outcomes above, all students are expected to draft, revise, and polish three to four papers, or about 20-25 pages of polished text with several drafts of each paper; regularly write ungraded, extended, informal texts (usually a combination of journals and exploratory writing, in class or outside of class); read and respond to a significant number of peers' drafts and papers; discuss in large and small groups the content, process, and other elements of writing such as audience, structure, purpose; attend at least two substantive conferences with the instructor; attend all class sessions; and contribute meaningfully to discussion. In ENC 1102, students are required to complete a research project in conjunction with at least one of their papers.

The Gordon Rule

The Gordon Rule is a university writing requirement which students meet by taking a combination of courses designated "Gordon Rule" courses. Some history, literature, and humanities classes carry a 3,000 word writing requirement. The Gordon Rule stipulates that students must write 7,000 words in ENC 1101 and ENC 1102 (about 3,500 per course). Any student who completes all of the assignments will easily meet the required word count. In fact, 7,000 words is substantially less work than a normal 1101 or 1102 course requires. A more typical, good goal to set is 12,000-15,000 words. Please do not ask students to count words. If you design a solid draft-oriented class, students will inevitably be writing more than the minimum number of words. In fact, you might want to let them know this during your explanation of course policies at the beginning of the semester.

Students must pass ENC 1101 with at least a C- in order to qualify for Gordon Rule credit. Students who receive a D for the final course grade will receive liberal studies credit but must

make up the Gordon Rule words. These students should consult with their advisors, with the Office of Undergraduate Studies (3300 UCA), or with the First-Year Composition program assistant (Claire Smith) about their options in selecting courses to make up the Gordon Rule credit.

In the spring semester, students often ask their ENC 1102 teachers if they may contract for extra writing to make up Gordon Rule words lost because of failed courses or because they were exempted from coursework but not from the Gordon Rule requirement. You may not contract with students for extra Gordon Rule work in ENC 1101 or ENC 1102. These two courses already bear a heavy load of the Gordon Rule, and any extra writing a student feels she can do for you should be part of the regular coursework.

Papers

Much of the writing that your students do will take the form of assigned papers and their drafts. Each paper that you assign should be accompanied by three or more drafts. For example, many TAs choose to assign three papers and a final project. Drafting is critical to student success with these papers as it encourages them to develop their writing through revision. Consider pairing these paper assignments with exploratory writing that allows students more agency in deciding the topic or direction that their papers will take. Student-defined topics allow for greater writer-engagement and they keep a teacher from having to evaluate multiple papers on the same subject.

Remember that students must complete all formal writing assignments and must take their papers through multiple drafts to pass the course. In addition, all FYC students must receive some form of mid-semester grade that informs them about their progress so far (especially if portfolio grading is used).

Journals

Formal papers, however, are not the only way that your students will meet the Gordon Rule word count. Informal journals are an important part of any FYC course. The exercises that you assign for journal writing will not necessarily pertain directly to individual paper assignments. They are intended to supplement the strategies used to develop the essays by allowing students to practice and explore through sustained, informal, ungraded writing. As with formal paper assignments, you'll want to allow students to choose or individualize your journal writing prompts. Because the journal is a course requirement, students must complete journals, or at least some of the individual journal assignments, in order to pass each course. Journal assignments are places for exploratory writing, and any earnest effort to tackle an assignment should be acceptable.

Because grammar and usage are secondary considerations in exploratory writing, teachers should focus more on content and organization of ideas in student journals. Teachers should collect journals periodically, check them for completeness, and provide positive comments only. In some classes, journals will be shared only between student and teacher. In other classes, students will share journals with peers on a regular basis. Always let your students know who their readers will be. When you read journals, it is particularly helpful to use a highlighter to single out vivid images, particularly moving passages, or interesting ideas and to add marginal comments that specifically praise and encourage. The total word count for journals should be approximately 2,500. Sometimes students write in journals about very

personal issues that need to be taken seriously. If a student mentions suicide or abuse or other issues in a journal or any other written work, you must report this to the Director of First-Year Composition who will advise further based on situation.

The writing for the exercises should be evaluated S/U: to earn an “S” the student need only complete the assignment in good faith. Although a required component of your FYC course, the weighted value of journals should not exceed more than 10-15% of the final grade.

Textbooks

Two textbooks are required for ENC 1101:

- *On Writing*, by Wendy Bishop (FSU Edition)
- *The McGraw-Hill Handbook* (FSU Edition)
- You are also strongly encouraged to use *Our Own Words*

Three textbooks are required for ENC 1102:

- *Beyond Words* (FSU Edition)
- *The Curious Researcher* by Bruce Ballenger (FSU Edition)
- *The McGraw-Hill Handbook* (FSU edition), which some students will have from ENC 1101

YOU MAY NOT REQUIRE ADDITIONAL OR ALTERNATE TEXTBOOKS. You may supplement the textbooks with pdfs of a few short readings. Some that follow fair use guidelines are suggested in the strands below. In addition, most teachers also ask students to provide a journal notebook. Students should also anticipate costs for photocopying or printing copies of their drafts for workshops or for final submission.

Grammar in Writing Classes

At this time, the Florida legislature, having paid to have students taught grammar and usage from kindergarten through high school, refuses to pay to have the same students taught the same material in college. First-year writers are, therefore, by legislative mandate expected to begin ENC 1101 with a command of standard grammar and usage. Mandates do not equal reality—some students don’t exhibit the assumed facility. However, our courses are not designed with the explicit intention of teaching the rules of grammar and punctuation, particularly according to the old skills and drills model, because we know that skills methods that proved ineffective in K-12 schooling will continue to prove ineffective in the writing workshop. In designing the First-Year Composition Program, we emphasize a holistic approach to writing instruction. Students learn to develop ideas and communicate them by writing complete texts, developing sentence level expertise via discussion, conferences, redrafting and revising, and careful editing of work before final class presentation.

Certainly some students come to us with underdeveloped abilities; some are unable to utilize the conventions of standard written English. We realize that students who are not grammatically fluent may be seriously disadvantaged as editors of their own work or each other’s, and their grades will suffer if their papers are ungrammatical or incorrectly punctuated when presented for final course evaluations.

On the first day of class, you should ask all students to complete a short piece of writing on a set or exploratory topic. Use this writing to help decide if there are some students who could benefit from enrollment in ENC 1905 through the RWC. Students may take ENC 1905

simultaneously with ENC 1101. ENC 1905 is a supplement to—and not a substitute for—ENC 1101, but it offers students a chance to earn college credit while building the technical skills their writing courses demand. Since students can only register for ENC 1905 during the official drop/add period; you will need to get writing samples from your class during the first meeting and to contact writers as quickly as possible. Student athletes are usually assigned tutors in the Athletics Department who can work with them on their writing if needed, and other students may have tutoring already in place; discuss options for any extra help you recommend. In some cases, your office hours are the best solution for students who need just a little extra help.

Fortunately for students needing supplemental work in writing, the RWC can help with non-standard usage and other challenges. While tutors will not proofread and edit students' work for them, they can help students develop editing and proofreading skills in the context of their essays and on a one-to-one basis. We prefer that students come to the RWC voluntarily and with a purpose. Please do not require a visit as the RWC cannot accommodate all First-Year Composition students. But, you may consider offering extra credit to selected students for a tutorial combined with the student's written narrative of what was discussed during the session and how the tutorial played into the revision or corrections the student made. Let students know about the RWC's services several times during the semester and also list the centers' hours in your course policy sheet. Those not enrolled in ENC 1905 are welcome to use the RWC on a walk-in basis as often as they like during the course of the term; they can't get college credit for any work they do there on a walk-in basis, but they can get support and help for improving their writing.

Course Policy Sheets and Day-by-Day Syllabi

It is mandatory that you provide every student with a course policy sheet that remains unchanged throughout the semester. Your information sheet should list the course requirements, identify the required texts, explain the course policies, and discuss positive aspects of the class—your goals and general expectations. The information sheet must contain your name, the location of your office, your office hours, and other necessary information; it must also contain the First-Year Composition Mission Statement, attendance and drop policies as specified by the program, your policies on tardiness if applicable, information about conferences, basic grading procedures, and more. All of the mandatory information you need to include can be found in an example of a course policy sheet in the online Teachers' Guide, and beginning on page 14.

You should also provide your students with a tentative day-by-day syllabus specifying assignments and class activities for several weeks at once. This kind of syllabus keeps both the class and the teacher on track so the semester doesn't run out before the assignments do. One disadvantage is that it reduces the teacher's flexibility, making it harder to slow down or to try a new approach when the class needs to follow a different direction than you had envisioned during week one. This kind of syllabus also makes it harder to speed up when work goes very smoothly and a project is completed quickly. However, while it is critical to have the semester planned in advance, your syllabus can be adjusted to allow for changes in direction or to add time to an assignment. Consider including a note on your day-by-day syllabus signaling to students that these plans may change, but always with advanced notice.

Plagiarism

Many of our students plagiarize inadvertently. While most are aware that direct quotes must be attributed to a source, some also have the feeling that any source that is rendered into their own words has been rendered into their own work. Recycled papers from high school or other college courses are also considered plagiarism by the FYC program. We must help students understand the variety of forms plagiarism can take, and we must speak seriously to those who may contemplate using a paper from a friend or a fraternity file. The ENC 1101 and 1102 Plagiarism Exercises and Answer Keys are available on the FYC website.

In explaining plagiarism to students, first inform them that we are likely to catch them, either through SafeAssign or simply through recognizing work that is not a student's. Skilled as we are in reading, we are likely to notice when the style of one of our students transforms into the style of another, unfamiliar person. Secondly, consider letting them know that, by plagiarizing, they will be making more work for themselves since no paper can be accepted without invention assignments and drafts, and plagiarizers will need to invent invention work and drafting with a convincing resemblance to someone else's polished draft. Third, let students know that, despite all the pressures of time and the anxiety about grades, the possible rewards just don't merit the real and serious risks of plagiarizing. Finally, let students know that their active participation will help to ensure that they do not accidentally plagiarize. Because we advocate student sharing of ideas, responses to drafts, and intervention in each other's texts—even collaborative assignments—the best protection against willful or unintentional academic plagiarism is their participation in a well-run writing workshop class where students are engaged in their own writing and the community knows each person's work.

Your Course Policy Sheet must contain the following policy statements on plagiarism, dropping an FYC course, and attendance.

Plagiarism Statement

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 First-Year 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 First-Year Composition 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.

Also include the following statement in Course Policy Sheets:

First-Year Composition Course Drop Policy Statement

This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student’s control (e.g. death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during students’ initial enrollment at FSU.

On Attendance

Regular (and prompt) attendance is a course requirement—as it must be in a course so heavily weighted toward in-class writing and peer responding. University policy states that students are in danger of failing if they accumulate more than two weeks worth of absences—more than four TR or MW classes, or more than six MWF classes. University policy also states that students involved with university-sanctioned events (including but not limited to athletics, band, ROTC, academic honor societies, and nursing) should not be counted absent on days scheduled by those programs as service work for the university. Students must obtain from their advisors in these programs a signed statement on FSU letterhead noting the scheduled events for the semester. This document needs to be turned into the teacher by the end of the second week of classes. This is the student’s responsibility; without this letter the student will be counted absent on those days. Also, on the day the student returns to class, all work due must be turned in at the beginning of the class and the student will be responsible for that day’s assignment as well.

Does this mean that a student involved in university-sanctioned events should be allowed to miss as many days as necessary to participate in those events, along with four TR or MW classes, or six MWF classes? Not necessarily. Students involved in these events must be active participants in your class, just like all other students. If a student tells you he or she will have to miss five classes to attend university-sanctioned events, make it clear to that student that he or she cannot expect to miss an additional four classes on top of that. The student would miss too many classes to be considered an active participant. In that case, the student should be advised to drop ENC 1101 or 1102 and take it another semester when he or she would be able to be an active participant.

The First-Year Composition Program cannot mandate a specific number of absences at which a student automatically fails your course. As a general rule, students should miss no more than two weeks’ worth of class. A student is in trouble on the fourth absence in a TR or MW class, or on the sixth absence in a MWF class. If the student misses more than that, you must make a judgment call. Please discuss any specific case about which you have a question with the Director of First-Year Composition or the FYC Program Assistants.

Tardiness

Some teachers have strong feelings about tardy students. Any policy you devise to address tardiness should be fair and be included in your course policy sheet. You may not *prevent* a student from attending class if he/she is late. If you decided to have a policy on tardiness, students enrolled in a course that is held three times a week can receive one absence if they are tardy three times. Students enrolled in a course that meets two times a week can receive one absence if they are tardy twice.

Conferences

Students are required to sign up and show up for a minimum of two 15-minute conferences with the teacher. Discussions for making the most of conferences appear later in this guide. Because you will probably choose to cancel some class meetings in order to permit time for these conferences, the question of attendance should be addressed: your course policy sheet should make clear that a student who fails to appear for his or her scheduled conference will have an absence added to her total. One absence for one missed conference is the general rule.

Late Papers

Teachers cannot include an “I do not accept late work” statement as a policy. In a class in which all major writing assignments must be completed for students to pass the course, we must accept late work. Your Course policy sheet should spell out the penalties, if any, for turning in work late. Some teachers permit students to turn in any *one* paper late without explanation, but impose a grade penalty for the second submission. Some grant extensions on a paper due date, provided the student asks in advance of that date for the extra time. Some simply drop every late paper one letter grade. The important thing is to make your own rules, whatever they are, perfectly clear to your students at the outset of the term. Do not let a student continue the course with papers outstanding; students MAY NOT turn in three or four essays the last week of class and still complete a process workshop.

Manuscript Form

All final or portfolio drafts should be typed. Beyond that, make it clear to students exactly what you expect their journals, workshop drafts, and final drafts to look like. Some teachers find it easier to evaluate and annotate single-spaced papers which have a very wide right-hand margin, and still others insist that every shared draft be typed. Some teachers respond online to students’ drafts. Again the main point is that your students understand your rules and that those rules are listed in the course policy sheet for ongoing reference. We encourage the use of technology to enhance the writing classroom experience; see the discussion later in this guide on ways to help your students engage in digital discourse.

Office Hours

Let your students know when you will be in your office ready to answer their questions or look over their writing. You must keep two office hours per section taught each semester; for example if you’re teaching two 1102 classes, you should schedule a minimum of four regular office hours each week. Encourage students to seek you out during these hours, but offer to make appointments at other times with students whose schedules make it impossible for them to see you during scheduled office hours. For your own protection, you are not permitted to conference with students at off-campus locations; conferences should be held in your office.

Office hours must be posted outside your office door. Please include your name, the name and section of your course, the times that your course meets, your e-mail address, and the office hours that you will hold each week. The First-Year Composition assistants will check for this information during the second week of classes.

Writing Assignments and Classroom Activities

Suggested writing and reading assignments and classroom activities are provided in the teaching strands that make up the bulk of this guide. New teachers are required to follow a single strand consistently (not jump from strand to strand) in order to offer a pedagogically coherent class. At the same time, all teachers will want to enlarge, modify, and improve upon the suggestions offered here. Those teaching the course for the second or third time will naturally find it easier to use the syllabus selectively. The teaching process—like the writing process—alters to reflect the personality of the practitioner. Most ENC 1101 and 1102 strands feature suggested readings from the required texts and list assignments to support teaching. More detailed support can be found in the sample exercises posted on the [Inkwell](#) or by asking more experienced TAs, your mentor, or the FYC assistants for ideas.

PART II: TEACHING REQUIREMENTS AND IDEAS

Basic TA Responsibilities:

Conducting Classes

FYC TAs are expected to meet all classes scheduled for the sections they are assigned except when classes are cancelled for conferences. TAs may, however, cancel up to two class meetings per semester due to personal emergencies or to attend professional conferences. TAs are allowed to cancel no more than two class meetings. Doing so may result in loss of their graduate teaching assistantships.

Conferences

All FYC TAs are required to hold two conferences per semester with each of their students.

Office Hours

You must schedule a minimum of two regular office hours each week for each section you are teaching and post those hours on your office door by the end of the first week of classes. Begin holding office hours the second week of classes.

Course Policy Sheets and Syllabi

Every FYC TA must prepare a course policy sheet that explains both the FYC program policies and any policies for the section specifically. Every student in the section should be given a copy of the course policy sheet and be made aware of program policies. A syllabus for the course—or a week-by-week schedule of due dates for reading, writing and activities—should also be provided to each student. The final course policy sheet for each section taught must be submitted electronically to coursepolicysheets@gmail.com by the deadline announced before each semester (usually one or two weeks before the start of classes). Each course policy sheet is reviewed and approved for use in the course before the start of classes. An electronic copy for each separate section is kept on file for reference or support in the case of policy questions during or after the semester.

Drop/Add Week

Florida State University has a mandatory policy that requires faculty and instructional staff to take attendance at the first class meeting of the semester. This policy is non-discretionary and applies to all classes regardless of campus, space availability in the class, delivery method, course level, or academic college offering the class. Students are aware of this policy and fully expect to be dropped for non-attendance. In dropping those students who do not attend you have helped the University maintain compliance with both State of Florida Bright Futures and Federal Title IV financial aid regulations. Not dropping courses for non-attendance will also affect students negatively in regards to the accumulation of excess credit, potentially causing students to pay out-of-state rates unnecessarily.

There are two ways for FYC instructors to report non-attendance on the first day. The first way is through the attendance roster on Blackboard. To access attendance rosters go to the Faculty Course List option in the Secure Apps tab of Blackboard. In the Report Type category select Attendance Roster. Click the pictures of students who are not in attendance to mark them absent. Click the submit link to process the drops instantaneously. Online instructions for using this tool are available at:

http://registrar.fsu.edu/services/staff/attend_drops.html. The second way to drop a student is to send their information to Claire Smith. Be sure to include the student's name, the course prefix and number and the course section number.

Do not tell a student s/he has your permission to add or to drop your class. If a student has work-related schedule problems or has been in your course in a previous semester and wants to add, refer that student to the FYC assistant. If students claim to be enrolled in your section but aren't on your roster, send them to Claire. Don't let students sit in your class if they are not on your roster.

SPOTS and/or Course Evaluations

You are required to administer SPOTS or Course Evaluations each semester to all your students. Watch your mailbox and FSU email for instructions.

Teaching Files

The First-Year Composition program maintains a teaching file for every TA. These files are “open” and you can examine the contents of your file at any time. They are located in Claire's office.

Writing a Course Policy Sheet

Certain items must be covered in the policy sheets you hand to students on the first day of class. Students must be informed on the first day of what the requirements of the class are and how they will be evaluated on those requirements. Covering these items also protects you in student-teacher disputes and helps us to more easily be teacher advocates in those disputes. Attendance policies and grading percentages are particularly important. Don't be afraid to sound firm and unmovable on the course sheet; some matters in First-Year Composition courses are not negotiable. The following sample course policy sheet can be found in the Teachers' Guide on the FYC website.

Sample Course Policy Sheet

This sample course policy sheet is meant to serve as an example of how to construct your own course policy sheet for each class. Please read through it carefully as there are options for those of you using Paper-by-Paper evaluation and those of you using Portfolio evaluation.

When including optional policies, be sure to clearly explain your expectations. For example, if you include a late paper policy your course policy sheet might convey that you will accept late papers, but you may penalize them for being late (no more than a letter grade per day). For instance, this statement clearly stipulates the meaning of “per day” as the instructor expects: “Papers turned in late will be reduced a letter grade per day—since you can submit your papers via email, that means a letter grade per day, not per class meeting.”

Course Information

ENC 1101, Section #__,
(add semester and year, meeting time/days, class location)

Instructor: ____, Email: ____

Office: ____, Office hrs: ____

First Year Composition Mission Statement

First-Year 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, First-Year 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, First-Year Composition courses facilitate critical understandings between reading and composing.

If you would like further information regarding FSU's First-Year Composition Program, feel free to contact the program director, Dr. Deborah Coxwell Teague (dteague@fsu.edu).

Course Goals

This course aims to help you improve your writing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. You will write and revise four papers, write sustained exploratory journals, devise your own purposes and structures for those papers, work directly with the audience of your peers to practice critical reading and response, and learn many new writing techniques.

Course Outcomes

In ENC 1101 and ENC 1102, 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 Textbooks and Materials

- *On Writing*, FSU edition, by Wendy Bishop
- *The McGraw-Hill Handbook*, FSU edition, by Maimon, Peritz, and Yancey
- *Our Own Words* available online
- Access to a Computer (the university provides a number of computer labs)

Requirements of Course

All of the formal written assignments below must be turned in to me in order to pass the course.

- [Three/Four] major projects, edited and polished
- Three drafts and revisions of each of the [three/four] major projects
- Around [10 informal exploratory] journals
- Two individual conferences—scheduled by you and your instructor, in lieu of class time, to work one-on-one on a draft, writing strategy, etc.
- Thoughtful, active, and responsible participation and citizenship, including discussion, preparation for class, in-class informal writing

Portfolio Evaluation

You will turn in drafts of all essays/projects on assigned dates, and you will receive both feedback from your peers and from me but not final grades on individual papers. A portfolio of your work will be submitted at the end of the semester and you will receive a grade for the portfolio. This type of evaluation gives you the opportunity to revise your essays until you submit your portfolio at the end of the semester. Your portfolio counts as 80% of your grade, your Journals as 10%, and participation as 10%.

Paper-by-Paper Evaluation

Active participation in class discussion, discussion boards, conferences, workshops, and preparedness in class all factor into this section. Drafts will be graded on completeness and potential—not on editing or other mechanical issues. Final papers will be graded on audience awareness, organization, coherence, supporting evidence, thorough analysis, and editing. All other written and oral work will be graded on meaning or content and appropriateness to the assignment.

Paper 1	= 15%
Paper 2	= 20%
Paper 3	= 25%
Paper 4	= 25%
Journals	= 10%
Participation	= 5%

ALL FORMAL PAPERS AND THEIR DRAFTS MUST BE COMPLETED AND TURNED IN TO EARN A PASSING GRADE IN THIS COURSE.

Attendance

The First-Year Composition program maintains a strict attendance policy to which this course adheres: an excess of four absences in a TR class (or six absences in a MWF class) is grounds for failure. You should always inform me, 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. Part of your grade is based on class participation—if you are not here you can't participate!

First-Year Composition Course Drop Policy

This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating

circumstances utterly beyond the student's control (e.g. death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during students' initial enrollment at FSU.

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 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. Remember that you will send me an email that indicates you have read and understand this policy.

Journals

Exploratory journals usually deal with a reading assignment or class discussion. All journals must be posted on our Blackboard Website before the class begins (we'll cover how to do this in class). Journals should be thoughtful and show the depth of your thinking process; you might tell stories to illustrate your ideas, you might end up contradicting yourself, you might write things you aren't certain are true or not—these are a few ways you can “explore” in your journals. We will regularly share journals in class, so be sure to write things you are comfortable discussing with others.

Drafts, Revisions, and Final Papers

You'll need to make copies of your drafts and revisions (not final papers) before you come to class on days we workshop. You will be responsible for some photocopying expenses for this class on occasion, in order to share your writing with your peers. I will let you know how many copies of your draft you need to bring prior to each workshop. I require that all drafts and revisions be typed (MLA format, 1-inch margins). You have access to a number of computer labs around campus. If you don't have your own computer, take advantage of one of FSU's. Final papers do not need covers or title pages. All your written work must have your name, my name, and the date at the top of the first page. You will generally be choosing your own topics and structures for the drafts and papers in this class (after the first week). You will be required to share your work with your classmates so take care in what you choose to write about. Your writing for this class is nearly always public writing in the sense that others will be reading, hearing, and commenting on it.

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 2012, 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. Wells at jwells2@fsu.edu 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., for FYC 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!

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.

How much tutoring can I have?

You can use the DS as much as you'd like!

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 First-Year 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 first-year writing 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.

Gordon Rule

In order to fulfill FSU's Gordon Rule "W" Designation (writing) credit, the student must earn a "C-" or better in the course, and in order to receive a "C-" or better in the course, the student must earn at least a "C-" on the required writing assignments for the course. If the student does not earn a "C-" or better on the required writing assignments for the course, 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. The University stipulates that students must write 7,000 words in ENC 1101 and 1102 (at least 3,500 words per course).

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.

Papers and Projects

[Instructors: In this section, please insert the paper/project descriptions that you plan to use for the course. You may copy/paste from the Teachers' Guide Strand that you are using, if you wish. This is required.]

Note: This course policy sample is available on the FYC website so you may copy and paste the sections into your own course policy sheet. Please use the exact wording for program policies, as it has already been vetted and approved.

Calculating Grades

You are responsible for informing your students of the grading scale, weighting of assignments, and criteria. You are strongly encouraged to give a tentative overall grade to students at the halfway point of the term. If you're doing portfolio grading, make sure your students know where they stand throughout the semester.

Your students are responsible for asking questions and requesting conferences when they don't understand their grades. You must explain why they received the grade but you don't have to defend your grades. You should never compare two actual students' work to explain a grade; instead, talk about the criteria for an "A" paper and what more the paper needed in order to earn an "A." If a student becomes angry or agitated during a discussion about grades, end the conversation immediately and arrange to see the student during office hours that week.

The university uses the following 4-point scale when calculating grade point averages:

<u>FSU/GPA</u>	<u>Local Tradition</u>	<u>500 Point Conversion</u>
A = 4.0	93-100%	461-500
A- = 3.75	90-92%	450-460
B+ = 3.5	87-89%	435-449
B = 3.0	83-86%	415-434
B- = 2.75	80-82%	400-414
C+ = 2.5	77-79%	385-399
C = 2.0	73-76%	365-384
C- = 1.75	70-72%	350-364
D+ = 1.5	67-69%	335-349
D = 1.0	63-66%	315-334
F = 0	0-62%	0-314

SAMPLE GRADING RUBRIC

The 'A' Student's writing...

- Demonstrates creative thinking rather than reliance on a predictable, formulaic style-goes beyond the scope of his/her assignments and has made it his/her own in some way.
- Shows insight: it appears the writer has discovered something through the act of writing.
- Offers analysis: has a clear, controlling idea that is sophisticated in both statement and insight.
- Consistently develops the controlling idea.
- Entices the reader with titles and introductions that make the reader want to keep reading.
- Includes well-chosen examples without stacking them.
- Makes connections between ideas.
- Is expertly organized.
- Uses meticulously crafted sentences.
- Has an absence of surplus words and filler.
- Has a strong writing voice and tone.
- Has very few errors in mechanics and usage.

The 'B' Student's writing...

- Shows some creativity and independent thought.
- Writes with a few inconsistent facts or concepts.
- Has a clear, controlling idea.
- Is titled thoughtfully and contains a strong introduction.
- Includes major points with appropriate supporting detail.
- Shows effort to link ideas rather than to stack them.
- Contains well-arranged paragraphs.
- Might have grammatical and/or mechanical problems.
- Might exhibit problematic word choice or syntax errors.
- Lacks the strength and confidence to say "Read me!"
- Shows some growth between first and final drafts

The 'C' Student's writing...

- Fulfills the assignment with little creative and original thought.
- Displays some factual, interpretive, or conceptual inconsistencies.
- Occasionally moves off topic.
- Contains a general main idea, but not an insightful one.
- Is titled appropriately, but it may be lackluster.
- May introduce the essay using a formula.
- May cinch the last page with a summary or re-cap.
- Offers shallow analysis.
- Leaves some ideas undeveloped or unsupported.
- Contains weakly unified paragraphs.
- Contains clumsy sentences and imprecise words.
- Has an awkward or stiff paragraph arrangement.
- Uses a bland tone and weak voice.
- Displays major grammatical errors.
- Shows little to no change from the first to final draft

The 'D' Student's writing...

- Does not respond directly to the demands of the assignment.
- Has significantly confusing or inconsistent concepts or interpretations.
- Has a vague controlling idea or is missing it entirely.
- Frequently veers off topic or loses focus.
- Is simplistic and superficial-it summarizes rather than letting the reader inside the subject.
- Is made up of language marred by clichés, colloquialisms, repeated and inexact word choices.
- Contains consistent immobilizing errors that interfere with readability.
- Consists of illogically arranged ideas.
- Shows a disappointing disregard to previous corrections.

The 'F' Student's writing...

- Is plagiarized.
- Is ridiculously undeveloped.
- Is so incoherent that even I can't understand what it is saying.
- Has no focus or topic.
- Has not been revised.

The following descriptions may provide a guideline for evaluating student writing. However, apply these descriptions while keeping in mind a level of expectation for a first-time college writer:

A = The introduction explodes like a bomb. An “A” paper may complicate the text, experience, or issue at hand and may try to resolve the resulting complication. The paper is relatively free of mechanical errors, which are slight. There is excellent detail, sophisticated and in-depth analysis, and a tight focus. Outside sources, if not required, may have been used (where applicable) but not overused. The paper flows. The conclusion does a good job of tying up the paper and perhaps pointing in a new direction but does not merely restate or bring up new issues. The writer enlightens me about something or offers me a perspective I had not thought about before reading the paper. I am impressed.

B = The assignment is fulfilled. Good detail, good analysis, relevant examples. The paper is fairly focused and seems strong. There are some errors, but they are relatively minor things such as misuse of possessives. The paper has a sense of structure, but does not demonstrate superior organization. There is a good level of detail but there could be more. Analysis is evident but not thorough enough. The paper offers some insights but leaves a reader wanting a bit more.

C = The paper minimally fulfills the assignment. There is little detail, little analysis, and few to no examples. Significant portions of the paper seem to be filler, but the filler is related to the paper; it may be, for example, information that is common knowledge. The transitional sentences are weak or nonexistent. There is a conclusion, but it does little more than restate the issue or rework the introduction. The paper seems too broad and brings in meaningless examples. A high “C” paper may have fair to good use of examples but might not expound upon the significance of those examples.

D = This paper does not adequately fulfill the assignment. It is lacking any detail and offers no analysis. The paper is too short (25% or more of the essay is missing), and there are serious errors. The reflection and/or analysis is superficial at best. There is no coherence and no insights offered to the reader.

F = There is no paper. The paper is half of the required length. Mechanical errors interfere to such a degree that I cannot tell what the writer is saying. The paper is blatantly plagiarized.

Using Our Own Words

Our Own Words: A Student's Guide to First-Year Writing is a collection of essays selected from McCrimmon Award entries. *OOW* is maintained online at <http://wr.english.fsu.edu/First-Year-Composition/Our-Own-Words-The-James-M.-McCrimmon-Award> and is arranged according to academic year beginning with the 1998-1999 edition. A variety of genres are represented and many of the essays include multiple drafts, demonstrating the process-based writing taught in First-Year Composition Courses. This is an excellent place for students to view writing done for the same classes in which they are currently enrolled and to gain an overview of the expectations and experiences in ENC 1101 and ENC 1102. The essays are also good resources for showing the importance of drafting and engaging students with classroom activities, demonstrating important writing concepts such as imagery and dialogue. Exercises to complement the essay in *OOW* can be found in *The Inkwell*.

Using the Inkwell

The Inkwell is a resource for First-Year Composition teachers at Florida State University. All the exercises and assignments have been submitted by FYC TAs and Instructors who have used them in their First-Year Composition classrooms. Some TAs frequently surf *The Inkwell* for daily writing exercises and activities. Other TAs use *The Inkwell* to brainstorm ideas toward their own writing exercises and activities. The recently-updated *Inkwell* can be accessed through the FYC website, currently located at: <http://wr.english.fsu.edu/First-Year-Composition/The-Inkwell>.

We've grouped the exercises under topic headings. The current version of *The Inkwell* was updated by the FYC Committee. We are always looking to expand *The Inkwell*. So, if you've got an activity, assignment or exercise that you feel would make a good addition, please suggest it to one of the FYC Assistants.

Part III: Teaching ENC 1101

The approach to teaching ENC 1101 at Florida State is based on “strands” – sequences of readings and papers – that give a section of the course thematic unity and increase its pedagogical impact. This portion of the *Teachers’ Guide* presents several model strands and advice on how to adapt them to your individual sections. Developed by experienced writing teachers over many semesters of practice, the strands draw on insights from modern composition theories and make use of the required textbooks.

Strand I: Engaging Cultural Mediums: Multimedia Texts, with Bishop’s *On Writing*

by Catherine Altmaier, Kara Candito, Ormond Loomis, Lindsey Phillips, and Tony Ricks

Overview of Strand

This strand might work best as a run-up to the students’ work in ENC1102 with *Beyond Words*, but the techniques, methods, and practices that they learn will be equally useful in any other class. The aim is to help improve the students’ fluency and rhetorical sophistication, to develop the skills to write for a variety of audiences, and to practice critical reading, writing, and response techniques. More specifically, in this course we want to focus on the power of language—the discovery of what happens when we use language (properly and improperly) and what happens when disparate media use language on us. Students will also see the effects of writing and text on their decision making processes and learn how to best utilize those practices that create those effects in their thinking and writing. We felt incorporating images and media into this study of language is integral to the students’ understanding of the scope of language. The papers are intended to build upon each other, allowing students to understand just how pervasive this influence of language through text or other media, especially visual media, is, and how deeply they are affected by it. Paper 1 allows students to learn how they have already been engaged and have internalized these media. Paper 2 then allows students to see new external instances (and how these media are connected) and learn how to deal with those instances. Paper 3 provides students with an opportunity to display a fuller understanding of how media and language affect their everyday lives (including academic lives) by entering into and re-directing the influence that media/language has on them. The journals are meant to support notions central to the paper topics, as well as reinforce helpful reading and writing practices. The course will be based around drafting and workshopping these papers.

*Note: We would like to thank Dustin Anderson, Emily Dowd, and Cindy King for their work on the previous version of this strand.

Description of Major Assignments

Paper One: Digital-Media History Narrative, 4–6 pages

For the Instructor:

The cultural media history narrative should be a way for students to explore their own varied experiences with visio-cultural “texts” and the ways in which these texts “instructed” them on which behaviors and values their culture would expect, tolerate, or condemn. The parameters for the paper are necessarily broad because you want to encourage students to examine the many factors that together have influenced who they’ve become and want to be.

Prompt for the Students:

This assignment is a multimedia version of a literary history with an emphasis on media such as computer games, online video, social networking programs, and other web content. The limits of our experience are the limits of our world, but in a technological age where Wii games engage millions and YouTube videos sway voters, that experience might be indirectly broad. Reexamine your Digital-Media History, identifying and exploring some of the first and most influential digital texts you ever encountered. Did these texts show you much of what your culture would expect, tolerate, or condemn

in your behavior? Examining these games, videos, personal sites, even ads, lets us examine, even define, ourselves to some extent. How do you understand the world you've come to know? How has this digital progression fostered or restricted your knowledge of the world? Consider your digital culture today: how has it evolved from the one you knew when you were young?

Revisit and examine the visio-cultural "texts" (i.e. sitcoms, cartoons, movies, music/music videos, even ads) that have influenced or shaped your character. Analyze the ways in which these texts appealed to you (Which tools of language, aesthetic, plot, or image did they use?). Think about how these texts have fostered your understanding of the world as you've come to know it. Also, examine how your most influential texts have changed over time and how these changes have influenced your personality and your knowledge of the world.

Here are some possible ways of approaching paper one:

- You might create a movies narrative by tracing your favorite movies from the time you were young up until the present: from *The Hunchback of Notre Dame* when you were eight, to *American Pie* when you were in middle school, to *Crash* during your senior year of high school. You could also create a television narrative tracing your history from the *Power Puff Girls*, to *Dawson's Creek*, to *The OC*.
- You might create a musical history narrative by tracing your grade school infatuation with the Spice Girls through your middle school adoration of Britney Spears up until your current enthusiasm for Alicia Keyes.
- You might also create a sports history narrative by tracing the films or movies you watched over a period of time (for example, *Friday Night Lights*) that portrayed a sport you play(ed), one that has been deeply influential to your personal development. What kinds of expectations and behaviors did these visio-cultural texts instill in you? How were your actual experiences similar/different?
- Another option includes approaching this assignment as a progression, exploring the most memorable and developmentally important digital media that have influenced you over the years (early emailing or early IMing, first PlayStations, the Sims, editing digital photos, developing web pages with AngelFire in high school). Consider them carefully: Why were they important to you? What tools of language, aesthetic, plot, design, or image did they use to appeal? Did these things affect your desires, friendships, purchases? Why did they work on you at a particular moment? When did they "get old," or if they never did, why? How did you change over time, and how did your early experience as well as changes in the media alter your perceptions? What changes did you notice in the games/sites/interactions?
- Another possibility is to consider a particular moment or event in your digital-media history. For instance, I remember the first time I played tennis with my friend's Wii, fumbling with the remote control to hit the ball on the monitor, whereas he had already mastered the skill. I didn't have a Wii. But I didn't want to give up my X-Box.

*These are, of course, just a few suggested approaches; there are many ways of approaching paper one. The only restriction that I will give you is that this paper does need to be analytic in nature. It's fine for you to relate to me your experiences with your cultural media history, but I want you also to be able to interpret and critique the visio-cultural texts that have influenced you to see how they have contributed to the overall development of your character.

Paper Two: Visual/Textual Interaction, 7–8 pages

For the Instructor:

This paper asks the students to critically analyze and interpret visual and textual aspects of media. The students will pick a form of media that incorporates both aspects (i.e. movies, music videos, CD artwork and song, children's books with illustrations, cultural icons, or movie/book comparisons). For this assignment, your students should write from an objective point of view as in most news and magazine articles. Also, remind them they should not just state the visual and textual elements, but they should analyze them together, leaving their audience with a new way of seeing the relationship

between the visual and textual. This may be a good time to take your class to FSU's [Museum of Fine Art](#). You can schedule a tour with the Curator of Education, who will be happy to talk to your class about how art is an argument and introduce them to vocabulary used in artistic critiques.

Prompt for the Students:

For Paper Two, you will build on the observation and analytic skills employed in Paper One with the objective of exploring connections between written and visual texts. In achieving this goal, you will focus on how elements from both visual and written texts serve to interpret, emphasize, complicate, or mask one another. Think of your favorite magazine, for instance. Now imagine if it had no visuals in it whatsoever, no pictures or cartoons or ads. How different would your magazine be? The visuals that are included in your magazine serve a distinct purpose, and for this essay you will consider what that purpose is. You will be required to analyze elements of the visual text like image, layout, color, design, and lighting. You will also consider qualities of the written text, such as voice, tone, audience, and style. Through a comparison of the two texts and how they work with and/or against each other, you will make a specific claim about the media's ideas, values, and overall message and support this argument with details obtained through close observation and analysis.

Your first step should be to select a text with visual representations. Your choices are basically endless. If you are a fan of comic books/graphic novels, you might consider how the images in Art Spiegelman's *Maus* tell a story separate from that of the text, adding meaning to the relationship between father and son. Also significant is the choice to portray the characters as mice, which adds another layer of meaning to Spiegelman's memoir. In analyzing a text like this, you might consider elements of color, point of view, arrangement, movement, and style. Perhaps there is an illustrated storybook from your childhood that has always intrigued you, such as *Green Eggs and Ham* or *Pat the Bunny*. If this is the case, you could discuss the narrative and text alongside the book's images, looking again at the illustrator's use of things like color and style.

Options for approaching this topic:

- Perhaps you could focus on one or more articles from magazines such as *Newsweek* or *Time*, examining the written texts and corresponding photos and illustrations. For example, you could look at the coverage of the war in Iraq or a primary election through the "lens" of writers and photojournalists. Or you might consider how ads in a magazine like *Cosmopolitan* typically compliment what is being said in an article. It's no coincidence that a shampoo ad would appear on the page next to an article about how to get great hair.
- Another possibility includes looking at CD song lyrics, liner notes, and cover art. You might consider, for instance, how the cover art on Modest Mouse's *The Moon and Antarctica* supplements meaning for the lyrics. You might explore website text and graphics, observing sites such as college and university homepages and discussing things like mission statements and messages addressed to prospective students. You could then talk about the textual message in relation to corresponding graphics, layout, and design. Or you could consider how a particular movie or play deviates from its original screenplay (or perhaps from the book it was adapted from).
- Another option is using a cultural icon as the visual element of your paper. An icon is an image, symbol, or idea that has become commonplace in a society. Cultural icons might be thought of as people, pictures, or events that have a powerful influence on our thinking. Often writers think of themselves as "iconoclasts," which literally means to blow up icons or commonly held ideas. These writers cause us to see the world differently. All of the following are cultural icons: Seminoles, Bob Dylan, Meryl Streep, Hugh Hefner, Dr. Seuss, The Beatles, Alcoholics Anonymous, Woodstock, Pearl Harbor, Van Gogh, Shakespeare, and the Mona Lisa. Choose your own icon to write about (not necessarily from the above list). The idea of this paper is to write informatively about a cultural icon. As a byproduct of learning and thinking about this

icon, you should also be able to analyze it. Make a specific claim or claims about the icon's ideas, values, and overall message. Support your claims as strongly as you can.

- In addition to writing about the icon, include a picture that helps readers understand the icon better. Don't just throw in any picture; choose one that goes well with your focus. Consider how elements from both visual and written texts serve to interpret, emphasize, complicate, or mask one another.
- Some possible questions to consider:
 - Do I have a clear message, argument, or thesis? Do I need one?
 - What role does this icon play in our culture?
 - What effects does this icon have on the way we think?
 - What kind of readers do you envision? What would they want to know?

*Include at least one primary source (the textual component). Feel free to also incorporate secondary sources; for example, the controversy surrounding media's manipulation of how its viewers understand the Iraq war.

Paper Three: Exposing Advertisements and Uncovering Truths, 6–7 pages

For the Instructor:

This paper combines the elements of visual and textual analysis of the previous two papers. Start off this paper by looking at real advertisements and examining their audience and purpose. Look at the rhetorical strategies and the relationship of the visual and textual used in the advertisement. Then ask the students to expose the true agenda of advertisements. They need to fully understand how advertising successfully works and how the images and text are purposely crafted in order to sell the product to the consumer. Rather than taking advertisements at face-value, your students will explore and expose the truth behind these manipulated ads. Then, ask the students to create an anti-ad, drawing on the same strategies that a real ad uses. They need to find their message and audience; then they construct their images and text to target this audience. It will be necessary to create an ad that utilizes both images and text (or even additional media if you have a really creative or tech-savvy student); it is not necessary that they create digital ads though; a print ad or series of blocked out drawings will work just as well.

Prompt for the Students:

Since we are trying to build on each paper, pulling elements from the previous for the subsequent, the logical step for the final project is to create a text that utilizes some of the rhetorical strategies that we've studied or evaluated up until this point. To begin this project, you will need to think about how current advertisements work—what images and texts do they use? How are these images displayed on the ad? What makes this product look appealing? Does it even relate to the product's purpose? However, we don't want to perpetuate the type of mentality in implementing those strategies, so instead of simply creating an advertisement we are going to create an anti-advertisement. You will need to spend some time looking at adbusters.org.

When beginning to think about your anti-advertisement, which reverses, or exposes, the purpose of real advertisements, you can pick an advertisement that bothers you. Is there an ad that you dislike or that you feel is misleading to the consumer? Is there a particular ad that attempts to advertise to the wrong audience (based on the visual/textual aspects of the ad)?

Another way of approaching this topic is to focus on an issue that you want to research more in-depth. For example, if you are passionate about global warming, then you start with this topic. Once you begin researching, you can decide what advertisement or product you want to spoof in order to make your point (i.e. gas companies, certain brands or models of cars). You can also create your own anti-advertisement rather than basing it off another ad. If you choose to create your own, make sure you utilize the same techniques ads do: carefully choose your images, colors, text, etc. You should have a

rationale behind these choices. For example, you could create an anti-ad dealing with the destruction of coral reefs due to global warming.

For your paper, deal with questions related to how the advertisers for the ad you are spoofing manipulate or create their ad. How is this ad successful and how does it alter the true image of the product? Or how does it accent the positive aspects of the product and downplay the negative ones? Who is the audience that your advertisement addresses and who do you want to target in this anti-advertisement? What images make the focal point of the ad you are spoofing? Is the image the focus? What color do they use and how is this effective or not? Then, apply these ideas to the anti-advertisement that you are creating to reveal the hidden truth behind advertisements. Who is your audience? What is the rationale behind the images and text you incorporate in your anti-ad? What idea are you trying to convey to your audience? How successful are you at achieving this goal? Include at least one secondary source.

Final Project Option

For the Instructor:

Using the anti-advertisements created in the third paper, the students can develop a sense of how magazines incorporate these ads. You can mention how advertisers create different ads for different audiences. Also, different products are advertised in different magazines. This group project will allow the students to apply this type of rationale to their own anti-ads. Therefore, this third paper anti-ad could easily work as a group project akin (but not exactly) to a zine; however, the group would only work together to create the magazine concept. Each student will still be responsible for writing his or her own separate paper. Put students in groups of four after assigning the anti-ad paper. They will design a magazine concept and its ideal reader; their anti-ads should reach that ideal reader. Depending on the depth of this group project, they could also design a cover, table of contents, letter from the editor, and letter to the editor in class. This could also be a webzine. On the last days of class, each group will present their magazine concept and an overview of the anti-ads within.

Prompt for the Students:

Advertisements are not viewed completely in isolation. Instead, magazines, Internet sites, movies, and television shows incorporate these ads into their own mediums. Therefore, the same product will generate different ads depending on the audience of each one. For example, an ad for a cell phone will vary from a parent magazine to one designed for teenagers or college students. Advertisers will use ringback tones and special colors to grab the attention of the latter, and for parents, they may use the idea of having their child stranded alone at school as the motivation for purchasing a cell phone. Also, the idea of a family plan would be important to parents and not necessarily to teenagers.

For this project, you will be placed in groups of three or four and you will work together to create a magazine that could utilize all of your own specific anti-advertisements. Again, you can base this on a real magazine or completely create a new one. The point is that you work together to produce a magazine that could include all of the anti-ads you created in Paper Three. Therefore, you need to think about the audience each anti-ad targets and the type of ideas that you are trying to convey to that audience. Then, create or find a magazine that would fit these specific requirements. As a group, design a magazine cover and a table of contents for this magazine; then position your anti-ads into this magazine—where would you place each specific anti-ad? Would you pair an anti-ad about Hummers around an article related to global warming? Be creative in designing these magazines.

As a group, you will compose a detailed rationale for your magazine, which provides a justification for the content and relates the magazine to the individual anti-ads. This group rationale should be 2-3 pages. Also, the group will work together on creating a magazine cover and a table of contents, which will include the placement of each anti-ad. You will need to create the actual visual representation of the magazine cover and table of contents as well as including each person's anti-ad from the previous paper. In addition to creating the cover and table of contents as a group, each individual member will

also write a process memo describing their own experience (1-2 pages). This assignment brings all of the rhetorical, visual, and textual aspects of media together. During the final week of class, each group will present their magazine and anti-ads to their classmates.

Journals, Responses, and Writing Exercises

Option One: Journals function as a secondary source for drafting and polishing students' ideas on the readings and digital media. These semi-polished journals must be posted on Blackboard before the class meeting, allowing the students to engage in a lively discussion. The students must compose 300-500 polished words for their journal entries and they must respond to at least one other student's journal in 100-200 words. For instance, if you assign a journal entry to discuss on Friday, then the students have until 8:00 p.m. on Thursday night to post the journal. The responses are due before the beginning of that class on Friday, so the students critically think about the topic before the day of the discussion on Friday. With this journal, you would need to do a lot of in-class freewrites to allow the students a non-graded space to write.

Option Two: Un-scored journals including freewrites about the media and the digital culture, critical writing about readings, and reflections on the writing process and workshoping.

Option Three: This option is similar to the second option but the class creates their own blog site like blogger.com where everyone posts their journals.

Blackboard and Technology

Blackboard (or another digital technology—blogs, wikis, etc.) can be used for posting journals and responses. You could also use these sites to conduct workshops; they post their drafts online and use Word comment function to make comments on students' papers. Incorporating public Internet sites like Facebook allow the students a place to engage with a larger audience. Creating webportfolios also enables the students to consider their paper in a larger context. You can reserve webspace through the English Department (contact Scott Kopel skopel@fsu.edu) or using online sites like Episilen, foliotek, or dofFOLIO.

Grading/Evaluation

Please keep in mind that participation needs to be something that you can concretely evaluate without marginalizing students that might not feel completely comfortable talking during class. Activities like in-class writing, commenting during workshops, and posting responses on Blackboard are generally good places to consider when establishing what constitutes participation.

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 80% <ul style="list-style-type: none"> Includes three papers and a final project 	Paper One: 20%
	Paper Two: 30%
	Paper Three: 20%
	Project: 10%
Journals: 10%	Journals: 10%
Participation: 10%	Participation: 10%

Week-by-Week Plans

Note: All Assignments/Exercises suggestions can be used as possible Journal writings, in-class activities, or in-class group work.

Week 1:

Select from the following Reading Options:

- Course Introduction: Read the Course Policy Sheet and appropriate segments of the syllabus
- *On Writing*: Anne Lamott, “Shitty First Drafts”
- John Updike’s “The Mystery of Mickey Mouse”
- Joan Didion’s “John Wayne: A Love Song”

Select from the following Discussions and Writing Exercises:

- Course objectives, texts, and policies. Discuss email communication and give a quick Blackboard tutorial.
- Use this time to collect any other info. (I often have students take home and fill out a short-answer questionnaire about their studies, past writing, instructors, goals, visio-cultural influences, etc. due at the end of the week).
- Icebreaker Exercise: What was/is your favorite YouTube video and why? Introduce yourselves, and let the class remember/talk about the videos that stuck/stick in their heads (“[The Star Wars Kid](#),” [Leprechaun in Mobile](#),” [Introducing the Book](#),” and others they think of).
- Introduce Paper 1: Class discussion and YouTube clips: Visual culture today and what impact it has on gender, relationships, expectations, etc. (Classroom visuals: *Inspector Gadget* vs. *The Power Puff Girls*; *The Simpsons* (say, 2nd season) vs. *The Family Guy*, *Beavis and Butthead/Daria* vs. *South Park*. How have changes in TV/movies (in language, aesthetic, plot, or images) reflected/affected our culture? It might also be a good idea to show clips from older (late 90s) and contemporary music videos.
- You might also do some brief in-class activities that get students thinking about how the aesthetic and practical arrangement(s) of a “text” shape the viewer’s interpretation. For example, show images of Van Gogh’s *Starry Night* and *Wheatfield with Crows* (first without and then with caption that reads: This is the last painting Van Gogh made before he killed himself). You might also see youtube.com for [“Pulp Fiction Typography”](#) and have a discussion about typography’s role in shaping the affect of a “text.”
- Class discussion: Digital-media culture today and what impact it has on gender, relationships, expectations, etc. (Classroom visuals: *Turnitin.com*, [“Top Ten: YouTube Debate Questions,”](#) *Facebook.com* vs. *Myspace.com*, [The Onion](#), trailers on *IMDB.com*, and others you think of). How do changes in the Web, video games, etc. reflect/affect our culture?

Select from the following Journal Options:

- **Journal 1**
 - Recount some of the most memorable television shows, movies, video games, or computer games that you encounter throughout your years. What did this particular media catch your attention?

Select from the following Inkwell Exercises:

- Any [Ice Breaker](#) activity:
 - You Know What They Say About Assuming...
 - Guess Who?
 - Would You Rather...
 - Alphabet Lists—Getting to Know Your Classmates
 - TV Personalities: Trying on Voices

Week 2:

Select from the following Reading Options:

- *On Writing*: Michael Hendrickson’s “Music Television Mike”
- *On Writing*: Gail Godwin’s “The Watcher at the Gates”
- *On Writing*: Richard Straub’s “Responding—Really Responding”
- *The McGraw-Hill Handbook*: the section on reading critically (refer to index)
- *The McGraw-Hill Handbook*: the section on narration (refer to index)
- *The McGraw-Hill Handbook*: the section on “Personal Essays” (refer to index)

- *On Writing*: Spike Lee's "Journal Entries: *Do the Right Thing*" and the script for *Do the Right Thing*

Select from the following Discussions and Writing Exercises:

- Workshop Draft 1 of Paper 1

Select from the following Journal Options:

- **Journal 2**
 - Read and respond to Richard Straub's "Responding—Really Responding—to Other Students' Writing." What were your ideas and attitudes toward revising and responding before reading Straub's essay? Have your opinions changed? How? How can you apply what Straub said to your first workshop? What did you learn about responding to your peers?
- **Journal 2**
 - Read and respond to Hendrickson's essay. Examine which character traits MTV has inspired in Mike and also how he balances his descriptions of MTV shows with his discussion of their impact on his character. How would you describe Mike's writing style? What sorts of language does he use to convey his subject to the reader? How does this language reflect his subject matter? (Note to Instructor: This essay can stimulate a great discussion about *showing* and *not* telling; through sarcasm and humorous self-depreciation Mike enacts the very traits that he believes MTV has inspired in his generation.)
- *Select from the Following Inkwell Exercises:*
 - "Exploding a Moment: Developing Details" (Details and Descriptions)
 - The Early-Stage Conference (Conferences)
 - Conducting the Student-Centered Conference: Tips for Instructors (Conferences)
 - "Underline, List and Highlight:" Improving Drafts in Conference (Conferences)
- *Other Activities:*
 - Plagiarism Exercise (See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)

Week 3: CONFERENCES

Students Bring Draft 2 to Conferences

- Ask students to bring questions about their drafts with them to conferences.

Week 4:

Select from the following Reading Options:

- *On Writing*: Michael Torralba's "Radiohead's *OK Computer*"
- *On Writing*: Lorrie Moore's "How to Become a Writer"
- *On Writing*: Ashley Noles' "A Window into My Life"
- *The McGraw-Hill Handbook*: the sections on "Introductions" and "Conclusions"

Select from the following Discussions and Writing Exercises:

- Workshop Paper 1 Draft 3.
- Discuss introductions and conclusions

Select from the following Journal Options:

- **Journal 3**
 - Read and respond to Lorrie Moore's "How to Become a Writer." Is Moore's article humorous or serious? Is the idea of an "insane writer" a cliché? Is her article a common misconception of writers? What are some common stereotypes you have or that people have about you? Moore continually repeats that her character has "no sense of plot." What is a plot and do you need it? Also, is a five-paragraph essay problematic? Are you used to writing papers in a five-paragraph format? Think of essays that you like and why you find them memorable and not.

Select from the following Inkwell Exercises:

- Choose from these Revising Drafts activities

- Make it Interesting/Make me Want to Read it: Catchy Openings
- Proofreading Pitfalls Handout for Self-Editing
- Raising the Stakes: Adding Tension and Intensity to a Story
- Stylistic Revision: Maximizing Clarity and Directness
- The Wet Beagle: Show Me, Don't Tell Me Workshop
- Titles (Say So Much)
- What Is It? Enriching Descriptive Writing

Week 5:

Select from the following Reading Options:

- *On Writing*: Annie Dillard's "Transfiguration" and "How I Wrote the Moth Essay—and Why"
- *On Writing*: Deborah Coxwell Teague's "Making Meaning—Your Own Meaning—When You Read"
- *The McGraw-Hill Handbook*: the section on "Image Interpretations"

Select from the following Discussions and Writing Exercises:

- Proofreading Discussion—Read your essay out loud to avoid common mistakes. Also, mention how the Microsoft Word does not catch all of your mistakes and may change some of your words without you realizing it.
- Paper 1 Final Draft Due.
- Introduce Paper 2.
- Song/Lyric Exercise: Have the students bring in song lyrics and examples of song lyrics and cover art that you can analyze together in class.

Select from the following Journal Options:

- **Journal 4**
 - Do you assume that teachers always have the "correct" answers or that your interpretation does not matter? How do you approach reading a story or writing an essay? Is it for the teacher or for yourself? What do you think about a story having several interpretations? Do you remain silent in discussion because you are afraid your interpretation is wrong? Do you write in the margins when reading or do you just quickly skim?
 - Consider our viewing of the clip from the "[Silent Film Exercise—Creating Original Dialogue and Writing Descriptively](#)" activity. Write a response in which you discuss your reactions to the scene(s). Consider the power of the purely visual. What visual clues did you notice as you composed the text? Compare your written text to the actual text in the scene? Were you surprised? Did you go in a completely different direction? How important does the scene imply words/text are? How was your viewing experience different without the words the first time you watched it? Did it make you notice the visual aspects (facial expressions, clothes, lighting) more closely?

Select from the following Inkwell Exercises:

- Choose from these Invention activities
 - Commercial Break!!: Creative Play With Media Influence
 - Fortune Cookies: Focusing a Description
 - In Quest of Culture: Top-Generating for the Research Essay
 - My Ten Commandments: Examining Social Construction
 - TV Personalities: Trying on Voices
 - When I Grow Up: Reflecting on Personal Growth

Week 6:

Select from the following Reading Options:

- *On Writing*: Mark Mason's "Adaptations, Limitations, and Imitations"
- *On Writing*: Diane Ackerman's "Mute Dancers: How to Watch a Hummingbird"
- *On Writing*: Peter Hall's "Living the Virtual Life: A Second Life"
- *The McGraw-Hill Handbook*: the "Thesis" section (refer to index)

Select from the following Discussions and Writing Exercises:

- Bring Paper 2 ideas to discuss
- Workshop Paper 2 Draft 1.
- You could have the students read a section of a book and show a corresponding clip of the film version of this book in class (i.e. *Lord of the Rings*) and discuss the alterations, additions, and deletions between both mediums.
- Research discussion

Select from the following Journal Options:

- **Journal 5**
 - Looking over the revisions that Mark Mason made in his “Adaptations, Limitations, and Imitations,” what revisions did he make and are they successful? Think about his title. Does it catch your attention and does it fit his particular story? Also, what about the revisions he made to his opening paragraph? Did it improve his paper? Have your revisions helped or did you stick to what you already had? Is it hard to cut things out of your paper? If so, why? What is the hardest part about revising your own papers?
- **Journal 5**
 - After having read selections from *Lord of the Rings* and watching the corresponding film clip, how do you feel about the directorial choices Peter Jackson made? Why do you think he made the changes that he did? How does this affect the viewer’s interpretation? Is this book or movie lacking anything and what changes or additions would you make?

Select from the following Inkwell Exercises:

- “[Repainting the Starry Night: Visual/Textual Analysis](#)” (Writing about Various Media)
- The Early-Stage Conference ([Conferences](#))
- Conducting the Student-Centered Conference: Tips for Instructors ([Conferences](#))
- “Underline, List and Highlight:” Improving Drafts in Conference ([Conferences](#))

Week 7: CONFERENCES

Students Bring Draft 2 to Conferences

- Ask students to bring questions about their drafts with them to conferences.

Week 8:

Select from the following Reading Options:

- *On Writing*: Richard Marius’ “False Rules and What is True about Them”
- *The McGraw-Hill Handbook*: the section on “Paragraphs” (see index)
- *The McGraw-Hill Handbook*: “Transition and Paragraph Development” (see index)

Select from the following Discussions and Writing Exercises:

- Workshop Paper 2 Draft 3
- MLA discussion
- You could have the students read several different versions of the Cinderella fairy tale like Grimm’s version and Gregory Maguire’s *Confessions of an Ugly Stepsister*. Then watch clip(s) of movies that utilize this common fairy tale (i.e. Disney’s *Cinderella*, *Ever After*, or *Pretty Woman*). Discuss the alterations, additions, and deletions between both mediums.

Select from the following Journal Options:

- **Journal 6**
 - Consider the excerpt from the book *Confessions of an Ugly Stepsister* and the viewing of *Cinderella* and *Ever After*. What are some similarities? What are some differences? What could account for the variations? *Cinderella* was made in the 1950s. *Ever After* came out 1998, and the book was written in 1999. Think about what was happening at the time these were being created. What specific scenes or parts have been changed? Why?
- **Journal 6**
 - Read and respond to Marius’s “False Rules and What is True about Them.” What common rules did you believe before you read this article? Any rules that you disagree with or that he did not include?

- **Journal 6**

- Think about visual/textual relationships on webpages. Find an article related to your topic and critique the webpage for its content, its graphic layout, and its reliability. *Do not use Wikipedia, a dictionary, an encyclopedia, or imdb.com.* If you have trouble finding an article related to your topic, then you could explore how you would design a video, movie scene, or webpage related to your topic. Think about how a social networking site like Facebook depicts you. Is it an accurate depiction or can webpages be misleading? Does your favorite music group have a Facebook page? If so, does it depict their style of music? How do color, pictures, layout design, and text all work together to create an image about the topic you are dealing with? Post the webpage you are analyzing along with the journal entry. Also, consider how words and images differ rhetorically. Can we accomplish different rhetorical goals through the use of video, still images, audio, and words that we may not be able to accomplish by words alone? When is it appropriate to choose to use one medium over another? In other words, can an image do something rhetorically that a word cannot, and in what situations are words more appropriate than an image?

Select from the following Inkwell Exercises:

- Transitions

- Out of Sequence: Organization and Transition Exercise
- “AC/DC? No, AB/BC!” Out of Sequence: Organization and Transition Exercise
- Picturing Transitions: Narrating Scene Shifts
- Looking for Connections Between Ideas

Week 9:

Select from the following Reading Options:

- *On Writing*: Toby Fulwiler’s “The Role of Audiences”
- *The McGraw-Hill Handbook*: the section on “Interpreting Visual Arts”(refer to index)

Select from the following Discussions and Writing Exercises:

- Introduce Paper 3
- Paper 2 Final Draft Due

Select from the following Journal Options:

- **Journal 7**

- Consider Toby Fulwiler’s “The Role of Audience.” What role do audiences play in your writing? In media? In advertisements?

Select from the following Inkwell Exercises:

- Analysis

- Exploring Culture: The Influence of Ads
- Exploring the Interplay of Text and Visuals
- Lunch: Thinking about Generalizing and Stereotyping
- My Ten Commandments: Examining Social Construction

Week 10:

Select from the following Reading Options:

- *On Writing*: Kurt Vonnegut, Jr.’s “How to Write with Style”
- *On Writing*: Mike Rose’s “Writing Around Rules”

Select from the following Discussions and Writing Exercises:

- Paper 2 Final Draft Due.
- Introduce Paper 3. Starting off with a discussion on real advertisements (their audience, purpose, medium) would help foster a better understanding of the anti-advertisement. After they understand the visual/textual construction of ads, they can approach creating an anti-ad for their own purpose. Discuss demographics bringing in commercial magazines and looking at the articles and ads will help clarify the idea (i.e., different ads of soldiers in *Fortune* than in *People*).

- Post Secret. Explore this site together in class; discuss the visual/textual components that go into creating these postcards. Either in class or at home, have the students create their own postcard—making sure to utilize at least one image and some form of text.

Select from the following Journal Options:

- **Journal 8**
 - Consider your style/voice. Vonnegut’s style is like a “band saw cutting galvanized steel.” Does your style change depending on your audience?

Select from the following Inkwell Exercises:

- Audience
 - Abstract Shapes: The Importance of Visual Description
 - Audience and Voice Exercise
 - Brain Teaser: Voice Without Word Choice
 - Changing Voices—The Helpful and Unhelpful Voices in Our Heads
 - Comparing Tone and Style

Week 11:

Select from the following Reading Options:

- *On Writing*: Donna Steiner’s “Sleeping with Alcohol”
- *On Writing*: Terry Tempest Williams’ “Why I Write”

Select from the following Discussions and Writing Exercises:

- Workshop Paper 3 Draft 1
 - You may want to conduct a class workshop where everyone shares their draft and idea. This has been really effective in helping the entire class think about ways to construct their anti-ads in order to communicate their desired message.

Select from the following Journal Options:

- **Journal 9** (option 1)
 - What are some ads (in magazines, TV, road signs, commercials, etc.) that you remember? Or that you like? What ads do you not like? How does the ad catch your attention? How much are we responsible for our own critical thinking? Can we blame the companies for capitalizing off our absence of critique?
- **Journal 9** (option 2)
 - What advertisement or topic are you going to explore in your paper? Are you choosing an ad that you dislike or a current trend like Facebook or the iPhone? How will you spoof this? Will you create an anti-spoof ad?
- **Journal 9**
 - What do Steiner and Lee suggest about stereotypes? Did you stereotype them while reading? Did your perception of them—as authors and people—change?

Select from the following Inkwell Exercises:

- Writing About Various Media
 - Advertising Influence—Thinking and Writing about Cultural Influences
 - Classroom Blogging—Documenting Classroom Events
 - Commercial Break!!: Creative Play With Media Influence
 - Repainting the Starry Night: Visual/Textual Analysis

Week 12:

Select from the following Reading Options:

- *On Writing*: Brent Staples’ “Just Walk on By: A Black Man Ponders His Power to Alter Public Space”

Select from the following Discussions and Writing Exercises:

- Workshop Paper 3 Draft 2

Select from the following Journal Options:

- **Journal 10**

- Read and respond to Brent Staples' "Just Walk on By." You might think about how your current assignment is similar to Staples' essay.

Select from the following Inkwell Exercises:

- Revising Drafts
 - Make it Interesting/Make me Want to Read it: Catchy Openings
 - Play It Again, Sam: Analysis vs. Summary
 - Proofreading Pitfalls Handout for Self-Editing
 - Stylistic Revision: Maximizing Clarity and Directness

Week 13:

Select from the following Reading Options:

- *The McGraw-Hill Handbook*: the section on "Oral Presentations" (refer to index)

Select from the following Discussions and Writing Exercises:

- Paper 3 Final Draft Due
- Group Workshop

Select from the following Journal Options:

- **Journal 11**
 - Discuss your experience in and outside of class with creating an anti-advertisement. After looking at the adbusters.org site, how did you feel about creating an anti-ad? What were some possible ads and issues you were considering for the last assignment? Did you enjoy creating it the best or did you enjoy thinking up the idea? Was creating an anti-ad harder than you expected?

Select from the following Inkwell Exercises:

- Grammar, Punctuation, and Mechanics
 - Sprinkle in those Comma and Semicolons
 - 1101's One-of-a-Kind Apostrophe Test
 - Chaos is (not) our Friend (?) - Editing for Clarity
 - Proofreading Pitfalls Handout for Self-Editing
 - The Exquisite Corpse: Fun With Syntax

Week 14:

Select from the following Discussions and Writing Exercises:

- Discuss ideas and tips for presenting your anti-advertisements and magazines
- Group Workshop

Select from the following Journal Options:

- **Journal 12**
 - Based on what you've learned so far this semester, what has changed in your writing? What will you continue to do that you've learned and what will you choose not to do? What have you learned about media? Do you analyze different types of media more than you used to?

Week 15:

Select from the following Discussions and Writing Exercises:

- Group Presentations
- If you are doing portfolio evaluation, those should be due by Monday of final exam week to give you time to evaluate them and submit final grades.

Other Activities:

- Course Evaluations.

Strand II: Writing for Your Moment – A Multi-Genre Approach to Audience and Voice

by Emily Joan Dowd, Ashley Harris, Peter Kunze, Rory Lee, Rebecca Lehmann, Natalie Szymanski, and Sarah Unruh

Overview:

Strand II places students within the context of audience from the word ‘go,’ positioning them as writers in different contexts and in different rhetorical situations. As the class continues, student writers move from the more individual-centered genres, such as the narrative essay, to intensely audience-driven genres like the article, and finally a creative component—all the while imagining their work as a means of communicating with readers. Throughout, students will develop a sense for what these genres and voices can do for them, and the rhetorical agency to make creative choices for their own purposes. Likewise, Strand II offers instructors the chance to manipulate the creative assignments toward their own strengths.

Paper One seeks to place students in a rhetorical situation they will be comfortable in—easing them into college writing. We want to exorcise the memories of composing in five paragraphs, stressing over thesis statements, and staying up late the night before to “pump-out” that first and final draft. More important, however, is that this essay permits students to do something with their writing completely foreign to them: write about themselves *using* their own voice. In addition, this paper emphasizes the essential parts of the writing process, such as content, and telling a cohesive, interesting, and personal narrative. Students are presented with an array of new and varying writing techniques—dialogue, description, exposition, first person narration, and “show” rather than “tell” prose. This paper allows them to be inventive and shed those stifling high school conventions. They get to write about themselves—and be honest, what college freshman doesn’t like that?

Continuing with the theme of rhetorical awareness, **Paper Two** will help students explore a new genre: writing a Feature Article. The previous paper—the Personal Narrative—created room for more creative, personal writing; this paper will help students transition towards the type of writing that will be expected of them in their ENC 1102 course. The paper will gear students towards more formal academic writing, which is consciously and rhetorically directed toward a specific audience. TAs also have the option of using this assignment to introduce students to research techniques and effective visual rhetoric as well. (This paper can be assigned as a separate individual text or combined within a group in a zine/webzine project.)

Paper Three offers instructors two options, depending on their own creative strengths. The first is a Short Story, with which students are encouraged to experiment with the techniques that they have learned and push themselves further as writers. Short Stories aren’t just about amazing events, they’ll discover, but about making even the most “mundane” experiences interesting. The second option is the Mini Poetry Manuscript, in which students compose four poems and a reflective Process Memo analyzing their own rhetorical process and decisions. Both options allow students to consider a different sort of audience than they might otherwise engage. They allow students to creatively manipulate the world they wish to write about but hold them accountable for each sentence and line. Young writers have to answer for their choices in a way that the other papers don’t require. Both Papers Two and Three move toward a final magazine or web zine project that serves to give them an opportunity to assert themselves as writers, both textually and visually.

Finally, since audience awareness is at the forefront of this strand, the magazine or webzine is the perfect closing. Students are asked to analyze—not just their own papers—but to make choices about visual text, as well. A key element of this project is as much what students exclude as it is about what they include.

*Note: We would like to thank Troy Appling, Kathy Ashman, Chris Speller, and Terra Williams for their work on the previous version of this strand.

Description of Major Assignments:

Paper One: Personal Narrative (Option One) 6-8 pages.

In writing the personal narrative, you should illustrate one significant moment in your life. This moment should be important to you and clearly reflected as such in your writing. Furthermore, this moment must be one in which you feel comfortable sharing with your peers, as they will workshop your paper. Because this is a personal narrative, you should write in the first person, and three of the most important areas of focus should be dialogue, character development, and detail. Your finished product should run around 6-8 pages.

If I were to do this essay, I would write about the first time I saw my father fall. When I was in high school, he was diagnosed with limp girdle muscular dystrophy—a disease that deteriorates the muscles in one’s lower extremities. The first time I witnessed my father fall was the first time that I truly realized the disease’s affect on my father—and thus his physical limitations. I suddenly had to cope with the idea of my father eventually being stricken to a wheel chair, that he would never be able to run, let alone walk, with the ease of men his age or older. Your moment, however, does not have to include an epiphany or be about something disconcerting—this is only one example. You have the freedom to decide your moment.

When you begin brainstorming for this essay, you might think that you don’t have any significant moments—this is a lie. However, you might find difficulty at the other end of the spectrum in deciding exactly which moment you want to write about—this might be the case for most of you. Therefore, in writing your first draft, don’t hesitate to experiment—that is what rough, shitty first drafts are intended for. Thus, if you are struggling and cannot limit yourself to one particular moment, then play with a couple of different ones, and in your workshop, ask your peers which moment they like the most or believe possess the most potential—you can, of course, ask me as well.

If you are still perplexed as to what you wish to write, here are a couple of potential ideas:

- A trip to an exotic location
- The most difficult thing you ever had to do
- How a (insert person, place, or thing) changed your life
- The most embarrassing moment in your life
- A story that causes your family to pick sides
- Adjusting to college life

This essay, being that it is personal, should contain your voice; in other words, I don’t want you to strain yourself trying to emulate what is considered a “professional tone,” and I sure as hell don’t want you to write a five paragraph essay. Ignore what you did in high school: don’t be afraid to write conversationally for this assignment. This essay is about you, and as readers, we should be able to discern that it is written by you. Tell this story as only you could tell it: how is this your story and not your best friend’s, your neighbor’s, or even the person’s sitting next to you? Furthermore, I want you to be creative and use different writing techniques, such as including dialogue. Another important aspect of this essay, and in the others to follow, is to be specific—this is why you will only write about one moment. This moment is significant, and you should treat it as such and do it justice. Put your reader in the moment and allow him/her to empathize. Remember: it is better to be specific than vague!

There are many successful ways to write this paper. For one, start in the present, go back to the past, tell what happened and how it changed you, and explain how it got you to where you are today. Or, you can start with a way you used to feel about something/one, what happened, and finish with how you feel now. Yet another way would be to start in media res: in the middle. These are only a couple of approaches; however, no matter how you intend to write your essay, make sure it demonstrates the following:

- Your personal emotions, reactions, and thoughts
- Details, details, details: your five senses kick ass—use them!
- A logical structure that is easy for your reader to follow
- Something personal, something unique
- Your peers and I should be able to tell that this moment is significant and has impacted who you are today

Personal Narrative: Crots (Option Two) 6 pages minimum

This paper will seem strange to you; you've probably never written anything like it before. We're going to write using "crots." I can tell already that your favorite part of this paper will be being able to use the word crot repeatedly—even though you don't have any idea what it means.

A crot is a flash—a segment—a chunk—a fragment. It's any and all of these things. Crots don't use transitions. Crots are for creative people like you. I want this paper to be life flashes—significant experiences in your life that make you who you are. The essay will function as a mosaic—a bunch of crots cobbled together to construct a whole vision of who you are. These reflections can be from childhood, adolescence (aren't we glad we're done with adolescence?), your high school careers, first impressions of college and people whom you've met or would like to meet, and visions of your future. They can be fictional; they can be real. And when I say they can be fictional, I mean they can be a composite sketch of someone or something. They can be false; only their essence has to be true. In high school, you wrote five paragraph essays about nonsense. Forget high school. Forget everything you learned in high school. In this paper, I want your life experiences. This is your biography.

Here's how we'll work it. Together and apart, we will write short scenes. They could be as long as 500 words or as short as 100 (or 50 or 10 for that matter). It doesn't matter. You'll need enough crots to fill 6 pages, the minimum for this paper. We'll sketch people and places and ourselves using vivid detail. I mean vivid detail. So much detail you'll want to scream.

Write with fragments. Use slang if you want. Write poetry. Write a short, short story. Write a song. Write an exposition. Imitate a style. Write in German. Parody something. Run-ons, anyone? Adopt different voices. Pretend you're someone else. Switch from first-person to second-person to third-person. Don't get lazy. This is more work than a regular essay. When your scenes are done, we'll discover a common thread among them and arrange them to form a narrative. Can it be chronological? Of course. Can it not be chronological? Of course.

The purpose: what will this paper actually do for you? It's my aim to show you that creativity and writing in college can go together. It's my aim to show you that a worthwhile and interesting piece of writing does not need to have a concrete beginning, middle, and end—all writing is not a 5 paragraph sandwich. My aim is to show you that using vivid detail enhances your writing immeasurably. My aim is to show you that you can tell a story by indirectly telling it. My aim is for you to realize something important about yourself and your writing. My aim is for you to actually enjoy this.

Paper Two: Feature Article Assignment 8-10 pages

Continuing with the theme of rhetorical awareness, this paper will explore a new genre: writing a featured article. The previous paper—the Personal Narrative—created room for more creative, personal writing; this paper will help transition you towards the type of writing that will be expected of you in 1102 classes next semester. The paper will gear you towards more formal academic writing which is consciously directed toward a specific audience.

You can choose either a magazine or periodical currently in publication, analyze its content, style, structure, and audience and write your own article mimicking your findings. (These can be either pop culture magazines—i.e. *Time*, *Newsweek*, *ESPN*, *Cosmopolitan*, *Rolling Stones*—or publications specific

to your particular fields of interests—i.e. science, math, sociology, psychology, music). It might also behoove you to engage in some research in order to produce a factual article and acquire a credible ethos.

Option 2: In a group, you will create a magazine, write the articles within it, and create a published version to hand in. As a group, you will determine your imagined magazine's overall mission/goal/theme, appropriate content, textual style, magazine layout, and audience. Once you have properly formed this analysis, you can choose a topic of interest, conduct the proper amount of research, and write as if your work would be published in your imagined magazine. In addition, you will examine the role that visual rhetoric plays in magazines. By examining published magazines, you can collaborate to create an effective visual layout for your magazines. Each group member will design the visuals for his/her own text, but the overall magazine will need to have a cohesive, consistent visual message. Here, you will not only have to consider the effectiveness of your texts and its message to a particular audience, but also the effectiveness and appropriateness of your visual choices. For your final draft, your group will compile their articles together, determine layout designs, and construct a rhetorically appropriate cover.

For the Instructor: You might give your students the option of composing two, smaller companion articles in lieu of the one, longer article. Option 2 to this assignment is a Webzine (as this type of article genre writing assignment lends itself well to the creation of group magazines around a similar theme). This, however, is also one of the options for the final group project. Thus, if you do intend to go this route, you will have to do the Radical Revision Multi-Media as your final group project; or, you may rearrange the order of assignments so that the article comes last.

**Note:* this can be done either on paper or online in CWC classrooms

Paper Three: Short Story or Mini Poetry Manuscript

The Short Story Assignment 6-8 pages

The second essay you write will be a short story, and once again, you have the liberty to write as you wish. However, you must make sure that you are comfortable publicly displaying what you write, as you will share your story with the class.

Though you are free in choosing what you write, I want you to know that you can extract an amazing story from the mundane. Many students possess a propensity to write for shock or about a serious, albeit disturbing, subject—such as death, murder, incest, rape, infidelity, et cetera. These topics are not off limits or taboo, but they do not necessarily produce the best story either. Even though this may be the first time you were permitted to write with such free reign or about such topics does not entail that you must. Think about small mundane moments as well. These are more often the moments we live in most and thus the moments you have the most authority and experience writing about.

I also know that the time I have allotted you to write this story is insufficient. Good stories take months, if not years, to produce. Therefore, I am not looking for you to produce a masterpiece. I will, however, be looking for improvements between your drafts. I will also look heavily at your usage of dialogue—is it realistic or contrived? Furthermore, I will analyze your use of narration, specifically what type of narration you use and the rhetorical strategies behind it. Character development will be important as well. Do you make the characters noteworthy? As a reader, is there reason to empathize or care about your protagonist or antagonist? Moreover, as with the prior essay, close, vivid scenes packed with details will once again be of chief importance. Finally is the scope of your story's plot appropriate for the length of our assignment?

Feeling a bit nervous about coming up with a short story? Have you never written anything like this before and are you currently freaking out? Take a deep breath and relax. For this assignment you have a variety of options to help you brainstorm. First and foremost, you are free to write exclusively from your own

creativity. Do you have a story in mind, a character in your head or a plot you would like to explore? Go with it! However, if you do not, you still have options. Feel free to use a picture, song lyrics, a CD cover, a musical composition, a news story (or anything else you can imagine) as your starting point. Make the person in the picture your main character. How did they get themselves into the situation in the picture? Write a story from the lyrics of a song. Do the lyrics tell a story that you can expand on and develop or do the lyrics create a character that you could further explore? Have you heard of a recent news story that you would like fictionalize? Think outside the box. Stare at random objects or simply “people watch” and create stories from your brainstorm.

Most importantly, I want you to be creative. Write from first, second, or third person, play with organization and time structures, write from the voices of multiple characters, or write from the voice of one character. Write from the position of an inanimate object or an animal, write the story backwards, write the story in fragments, write the story as its narrator, write a cryptic ending, write a sad ending...just write!

Prompts for Short Stories

Still stuck? You can use these as first lines or just as a starting point to get the ideas flowing:

- I met him on the stairs.
- The neighbors were at it again.
- “One more thing before you go.”
- This is the story I’ve been avoiding for a long time:
- If I went there a second time ...
- I haven’t been the same since ...
- See that house over there? Let me tell you ...
- “I have a confession.”
- He looked at her, but she knew it was somehow different this time.
- He/she had done it again.
- It was the last thing I ever expected.
- “I stared at the closed door.”
- It was finally done.

The Mini Poetry Manuscript Assignment

For this assignment, you will be writing a Mini Poetry Manuscript, consisting of 4 poems, and a 2-3 page, double spaced, process memo. The four poem assignments are:

- One poem written in a form, either a villanelle, a sestina, or a sonnet
- One poem about a concrete object (minimum of 20 lines)
- One poem about a specific memory (minimum of 20 lines)
- One ekphrastic poem: a poem inspired by a painting or sculpture (minimum of 20 lines)

While the first poem will be written in a form, at least two of the other poems must be written in free verse, with no controlling rhyme or meter. Over the course of this section, we will read examples of all these types of poems, and discuss strategies for writing successful poems. You should include a one page, double-spaced process memo with the final drafts of your four poems. In the process memo, discuss writing the poems, and give any information that will help me read the poems (for instance, if you have written all three poems about places in your hometown, it might be helpful to give me some information about this in your process memo).

Final Project: The ‘Zine or The Radical Revision (Two Options)

Option One: Making the ‘Zine/Webzine

For the final project, you will work with a group to create a magazine from start to finish. This will allow you to combine all you’ve learned this semester into a single project, demonstrating your command of focus, audience, rhetorical situation, formatting, voice, tone, and genre.

To begin, decide on a concept for a magazine that would interest the entire group. Perhaps you would like to create a competitor for *Rolling Stone*, or a magazine that appeals to a niche group, like college

students or even hobbyists. Discuss who your audience will be. Consider age groups, gender, class, race, etc. Is there limited appeal? What rhetorical tools will you use to appeal to that group?

As you decide on the type of magazine your group will design, keep in mind that you are designing this publication in your college-level First-Year Composition class, and the magazine's contents should be intellectually sophisticated. In plain language, this means that images with exposed private body parts and articles on where to find the cheapest drinks on Tennessee Street or where to pick up the hottest babes in Tallahassee are not appropriate in this class. Have fun as you design your magazine, but keep the phrase "intellectual sophistication" in mind as you decide on the type of magazine your group will design and as you choose your images and write your articles.

After a proposal has been made, you will all decide what articles are necessary and who will write what. Although you'll write independently, you'll come together to workshop, discussing how effective the tone, style, and content is.

Once your "copy" is ready, prepare to move onto publication layout. At this stage, your group will decide on the style of the magazine—font, colors, arrangement. Then, again working on your own, layout your material in the style decided upon by your group. You should add pictures and at least one advertisement. Remember, your material should be mentally engaging, while your layout should be visually appealing. How will you earn and maintain your audience's attention?

After deciding on a layout, the group should workshop to ensure consistency and effective execution of purpose. When this is complete, bind your magazine and submit. You'll also need to hand in your drafts, a process memo, and a 2-3 page rhetorical analysis. The rhetorical analysis tells your instructor your purpose and audience, as well as outlining your editorial decisions and your rationale for doing so. Basically, it's a guide to your feature article: what you did and why you did it.

Option Two: Radical Revision Multi-Media

Radical Revision pulls in all of the tools you have used throughout the semester. It allows you the freedom to "start over" with an earlier paper and revamp it using the knowledge you have gained throughout the semester. The multi-media element allows you to consider a piece you may have thought was finished in a new way and opens up new possibilities.

Decide what you want to do for your radical revision. You can change any of your three papers into another type of art/media. You can do any of the following or make up your own: painting, poem, song, skit, play, turn personal narrative into a fictional short story, drawing, a rewrite of your short story from another point of view, interpretive dance, or a movie. You need to have a one-page proposal for what you think you will be doing your radical revision on, with detailed description.

If you are thinking of doing a painting, describe what it will look like. If you think you're doing a song, give us a few lines and what tune it will go to. If you are turning a short story into a poem, give us a rough draft. If you are turning your personal narrative into a short story, give us an outline or rough draft of the direction you are taking. Make sure to say which paper you are going to revise. The proposal needs to be about 500 words. Comment on your group's proposal: tell them if you think what they are doing is a good idea, what other direction might they take, and how they can improve on what they have.

Journals, Responses, and Writing Exercises

Journals for this strand serve both a creative, pre-writing/revising purpose, and a more analytical, critical purpose. Bb journals provide a space in which students can submit invention and pre-writing preparation for their own original writing, as well as a space in which to analyze readings. Writing in this forum ranges from free to semi-polished, and is graded with either a pass/fail spirit, or a more careful point system, according to the expectations of each journal exercise, responses to one another, and responses to and analysis of the rhetorical work of the reading.

Blackboard and Technology

Blackboard (or an equivalent technology) is the classroom forum for journals and other prewriting-type exercises, as well as a place for peer and instructor response to writing and projects. If you choose to have your students produce webzines, you might also utilize the digital functions enabled through Blackboard, and encourage students to share media and files through this classroom web space.

Grading/Evaluation

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 80% <ul style="list-style-type: none">Includes three papers and a final project	Paper One: 20%
	Paper Two: 30%
	Paper Three: 20%
	Final Project: 10%
Journals: 10%	Journals: 10%
Participation: 10%	Participation: 10%

Week-By-Week Schedule:

Week 1:

Select from the following Reading Options:

- Anne Lamott's "Shitty First Drafts" (*On Writing*)
 - Use this to emphasize the importance of the drafting process.
- Terry Tempest Williams' "Why I Write" (*On Writing*)
 - Use this to explain the multiple reasons for writing; it can lead to a Journal on why students write.
- Paule Marshall's "The Poets in the Kitchen" (*On Writing*)

Select from the following Discussions and Writing Exercises:

- In-class activity: Write for five minutes (each) about three significant events in your life.
- Freewrite: Draw a rough sketch of your childhood house; then, pick a memory associated with two or three of those rooms and write about it. This gets them started in writing about important parts of their life.

Select from the following Journal Options for Journal 1:

- Do you consider yourself a writer? Why or why not? In addition, why do you write—is it for a grade, leisure, communication, work, etc.?
- Write about your high school English class experience. Did you enjoy it? Did you dislike it? Why? What are you looking to accomplish and/or improve upon in this class?

Select from the following Inkwell Exercises:

- Symbols of Memory: Using Detail to Establish Meaning (Details and Descriptions)
- Snap Shots: Details and Point of View (Details and Descriptions)
- Learning to Lie—The Importance of Including Details (Details and Descriptions)
- Exploding a Moment: Developing Details (Details and Descriptions)
- Anything from the Ice Breakers

Week 2:

Select from the following Reading Options:

- Annie Dillard's "Transfiguration" (*On Writing*)
 - Use this to emphasize Dillard's supreme attention to detail. Discuss how Dillard shows the reader a particular scene rather than tells it. This works great with "Exploding the Moment" (*Inkwell*)

- Richard Straub's "Responding—Really Responding—to Other Student's Writing" (*On Writing*)
 - Use this as an introduction on how to workshop each other's work.
- Pat Belanoff and Peter Elbow's "Summary of Ways of Responding" (*On Writing*)
- Gail Godwin's "The Watcher at the Gates" (*On Writing*)
 - Use this to discuss writing blocks and distractions. This works well as a Journal in which they write about their personal watcher.
- *McGraw-Hill* "Craft an introduction that establishes your purpose" (p. 85)

Select from the following Discussions and Writing Exercises:

- In-class activity: "Exploding the Moment" (*Inkwell*)
- In-class activity: "Star Wars Kid" YouTube video
 - Use this to show the drafting process.
- Freewrite: Write about your morning routine. What do you do every morning? What do you do most mornings? What do you most often forget to do?
- *The McGraw-Hill Handbook* "What makes a closing paragraph effective?"

Select from the following Journal Options for Journal 2:

- Write about your watcher. Refer to the reading by Gail Godwin. This can work literally—what activities you engage in order to defer your writing—or metaphorically—what would your watcher(s) look like. It usually helps to give them a personal example.
- Write about the memory that the word "scar" conjures up. Be descriptive but do not get too carried away. This gets them thinking about a personal experience and how to retell the story through a personal narrative.

Select from the following Inkwell Exercises:

- Character Development: Making Those Characters A Little More Three-Dimensional (Details and Descriptions)
- Fortune Cookies: Focusing a Description (Details and Descriptions)
- Learning to Lie—The Importance of Including Details (Details and Descriptions)
- Anything from the Workshop category, such as:
 - Five Things
 - Balancing Your Voice with Others Workshop
 - Eliminating Unnecessary Words Workshop
 - The Wet Beagle: Show Me Don't Tell Me Workshop

Other Activities

- Plagiarism Exercise (See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)
- How to Workshop: Refer to the reading by Richard Straub and workshop a paper as a class. Go over how to provide constructive criticism, how to focus on primary rather than secondary concerns, and how to write side comments as well as end notes.
- Workshop: Workshop the first drafts of the Personal Narrative essay.

Week 3:

Select from the following Reading Options:

- *The McGraw-Hill Handbook*
 - Talk about transitions and gives examples of paragraphs that obviously need transitions. Good for early in the semester.

Select from the following Journal Options for Journal 3:

- Eavesdrop on a conversation. Try to transcribe the conversation, and afterward, make your own inferences on what they were talking about. This helps with writing realistic dialogue.
- Describe your perfect mate. This will help them with character development, not only describing physical attributes but personal characteristics/idiosyncrasies as well.

Select from the following Inkwell Exercises:

- Anything from the Conferences category:
 - Conducting Group Conferences
 - The Early-Stage Conference

- Research Conference for 1102, 1145, and 1142
- Conducting the Student-Centered Conference: Tips for Instructors
- “Underline, List and Highlight:” Improving Drafts in Conference

Other Activities

- CONFERENCES (no class)

Week 4:

Select from the following Reading Options:

- “New Introductions” (*On Writing*)
 - Use this to emphasize drafting and using different strategies. It works well with the radical revision exercise below.
- “Hills Like White Elephants”
 - Use this to focus on Hemingway’s use of realistic detail.

Select from the following Discussions and Writing Exercises:

- In-class activity: Radical Revision
 - Show them re-cut trailers on YouTube and emphasize how they take a finished product and revise it. Then, have them write two new introductions to their Personal Narrative using different strategies; for example, they could start with dialogue, a description of a person or place, a flashback, exposition, narration, etc.
- In-class activity: Write persons, places, and things on the board and have students connect those nouns in a freewrite. This is beneficial for crots, where students have to connect different moments in their life.

Select from the following Journal Options for Journal 4:

- If you could have a dinner party and invite three people, who would they be and why? In addition, what would you serve them, and what would you do after dinner?
- Write about your peer feedback. What did you like and dislike about workshop? Do you have any suggestions for improving workshop?

Select from the following Inkwell Exercises:

- Anything from the Dialogue category, such as:
- “Are we still talking about the dishes?”
- Let Me Rephrase That
- From Screen to Page
- Why Don’t You Tell Me How You Really Feel?

Week 5:

Select from the following Reading Options:

- You may wish to draw from Week 4 for Week 5’s reading.

Select from the following Discussions and Writing Exercises:

- You may wish to draw from Week 4 for Week 5’s reading.

Select from the following Journal Options for Journal 5:

- Write about taboos. What is taboo in your family? What is taboo with your friends? How does what is taboo differ between these social spheres? Stress how perspectives and language change according to context. It usually helps to give them a personal example.
- Use Google and type in your name followed by “was killed by” or “was arrested for” and find an intriguing headline. From that headline, make up a brief article detailing the events. This acts as a prelude to the Feature Article and gets them thinking about audience and style. It usually helps to give them an example of yourself.

Select from the following Inkwell Exercises:

- Titles (Say So Much) (Titles)
- Sprinkle in those Comma and Semicolons (Grammar)
- Chaos is (not) our Friend (?) - Editing for Clarity (Grammar)

Other Activities

- Workshop: Workshop the third drafts of the personal Narrative essay (this could occur the proceeding week.)
- Final Drafts: Final drafts of the Personal Narrative are due (unless you are doing portfolio grading). You might also want to think about having them write a process memo to attach to their final drafts.
- Introduce Feature Article assignment (possibly start activities listed in week below; if selecting webzine option, have students choose groups, select magazine topics, and determine target audiences).

Week 6:

Thinking about writing to a specific public audience.

Workshop draft 1.

Select from the following Reading Options:

- Analyzing the ways in which similar topics are presented in different ways in various magazines/publications:
 - *The McGraw-Hill* has a chart with common logical fallacies.
 - *The McGraw-Hill* has a section about writing for public (rather than academic) audiences which can help students reframe their writing strategies for this assignment.
- “The Role of Audience” (*On Writing*)
 - This piece (especially the section concerning writing for publication) can help students examine the ways in which writing for a public audience will affect their texts.

Select from the following Discussions and Writing Exercises:

Select Audience activities from *The Inkwell* to:

- Help students discover how audience analysis and rhetorical sensitivity affect writing—how one’s rhetoric changes when one’s audience changes
- Helps students discover how their writing/rhetoric will necessary alter depending on the audience they are targeting in their article

Select from the following Journal Options:

- **Journal:** Integrating research effectively into texts: *The McGraw-Hill Handbook* centers on various research methods and could be utilized in different ways for students who need additional help with research techniques. Ask students to examine magazine article(s) and discuss how the author integrates research in applicable and interesting ways.
- **Journal:** Ask students to recall a time when they (perhaps unconsciously) altered their rhetoric after they properly analyzed their audience. This journal could help them realize that they adopt different rhetorical strategies all the time and simply do not notice (i.e. Did they tell their parents that they “just hung out with some friends last night” rather than revealing the presence of alcohol? Did they tell a significant other that a present was “very thoughtful” instead of telling them that they actually disliked it? Have they told a friend that an outfit looked amazing just because s/he needed a confidence boost?)

Select from the following Inkwell Exercises:

- Anything from the Audience category, such as:
 - Audience and Voice Exercise
 - Brain Teaser: Voice Without Word Choice
 - Changing Voices—The Helpful and Unhelpful Voices in Our Heads
 - Comparing Tone and Style

Week 7:

Introduce/review rhetorical appeals: ethos, pathos, logos

Conferences on draft 2

Select from the following Reading Options:

- “A Brief Explanation of Classical Rhetoric” (*On Writing*)
 - The text itself is rather dense, so perhaps it best utilized for its brief discussion of Aristotelian logos, pathos, and ethos.

- Peter Elbow and Pat Belanoff's "Writing a Research Paper" (*On Writing*)
- Stuart Greene's "Argument as Conversation: The Role of Inquiry in Writing a Researched Argument" (*On Writing*)

Select from the following Discussions and Writing Exercises:

- Activity/discussion: show students PETA's "30 Reasons to go Vegetarian Video online" (at <http://www.goveg.com/feat/chewonthis/>). Ask students how the makers of this video utilized the notions of ethos, pathos, and logos to persuade their audience. Use this as a gateway to discuss how important it is to establish credible ethos as a writer and to utilize appropriate applications of pathos and logos according to the particular publication they are writing for. Ask students what type of publication would publish an article that relied heavily on logos, or one that relies heavily on pathos. (This ties in well with the *On Writing* reading "Classical Rhetoric" piece; it makes the concepts modern and applicable to students).

Select from the following Journal Options:

- **Journal:** Using *On Writing's* "A Brief Explanation of Classical Rhetoric," students can examine the ways ethos, pathos, and logos are utilized in various magazine articles or commercials and explore the possible appeals they can make in their own pieces.
- **Journal:** Ask students to recall a time when they appealed to a friend's, parent's, or significant other's ethos, pathos, or logos to get what they wanted/to persuade them. This journal could help them realize that they make rhetorical appeals all the time and simply do not notice.

Select from the following Inkwell Exercises:

- Genre and Reflection Exercise: Using Reflection to Understand Genre (Genre)
- Genre and Rhetorical Situation: Choosing an appropriate Genre (Genre)

Week 8:

Visual rhetoric and text layout

Workshop draft 3

Select from the following Reading Options:

- *The McGraw-Hill Handbook: Visual Arguments*

Select from the following Discussions and Writing Exercises:

- Discuss as a class the way texts are visually laid out in a magazine. Ask them to look at how magazine texts function different visually than typical Microsoft Word documents. Examine article spacing, alignment, typography, image choice and placement, etc. Discuss how they can work to visually alter their own texts to fit this genre of writing.
- Activity/discussion: Using "Repainting the Starry Night: Visual/Textual Analysis" (*Inkwell*), discuss with students the various ways in which images can affect texts; the ways in which images help create/perpetuate an argument rather than simply provide aesthetic supplementation. Next have students select their own one-word phrase, pairing it with different images (from www.gettyone.com) and typography techniques in order to experiment with the various meanings different pairings can create. Help students see how the visuals and typography techniques they attach to their articles can do more than just provide aesthetics.
- Activity/freewrite/discussion: Ask students to bring in magazines which they usually read. Next ask them to examine and then write about the visuals and advertisements within their magazines and how they affect the text and further perpetuate the overall mission/goal/theme of the magazine and accommodate to a particular audience. Next ask students to switch magazines with a classmate and perform the same visual analysis. Students should begin to notice the ways different layout, colors, fonts, and images are selected differently in different texts. Push them to examine why the writer would have made such choices: What strategies were they using? How can they use similar strategies with their own pieces? See *The Inkwell's* Audience section for other helpful activities.

Select from the following Journal Options:

- **Journal:** If students are experimenting with ads, ask them to visit sites like Facebook and <http://www.newyorker.com/> (or any two sites that feature advertisements for different types of audience). Have them locate the ads on the page, examine the rhetorical choices—i.e.

typography, colors, images—used in the visual composition, and then click refresh to look at a sequence of other ads. Ask them to discuss the differences between the ads on Facebook and <http://www.newyorker.com/> and the ways in which both sites utilize different visual strategies in order to accommodate to different types of audiences. This type of analysis will help them see how visuals (not just texts) need to be utilized in audience-appropriate ways.

- **Journal:** Ask students to select an image (found online) which they find particularly effective and analyze it. Why is it effective? Does it make any rhetorical appeals? What type of message does it convey? How does it do so? What choices has the photograph (author) made which convey his/her message or intent? Would it be more effective if it were paired with text? Would its message change if text was added?

Week 9: Short Story Option

Select from the following Reading Options:

- Kurt Vonnegut, Jr.'s "How to Write with Style" (*On Writing*)
- Lorrie Moore's "How to Become a Writer" (*On Writing*)
- Read a piece of short fiction: O'Connor's "[A Good Man is Hard to Find](#)"
- Read Raymond Carver's "[Popular Mechanics](#)" or any short story that you think has good dialogue.

Select from the following Discussions and Writing Exercises:

- Discuss Kurt Vonnegut, Jr.'s "How to Write with Style"

Select from the following Journal Options:

- **Journal:** Analyze/respond to assigned readings.

Select from the following Inkwell Exercises:

- Any of the [Details and Descriptions](#) exercises, especially:
 - Exploding a Moment: Developing Details
 - Food and Family: Description
 - Fortune Cookies: Focusing a Description
 - Fun with Death—Adding Depth and Creativity to Your Writing
 - Learning to Lie—The Importance of Including Details

Week 10:

Select from the following Reading Options:

- Raymond Carver's [Cathedral](#)
- Catherine Wald's "Research and the Fiction Writer: Perils, Pleasures, and Pitfalls" (*On Writing*)
- Jane Yolen's "Interview Excerpt" (*On Writing*)

Select from the following Discussions and Writing Exercises:

- Discuss the readings
- Work on first draft

Select from the following Journal Options:

- **Journal:** Post three, one-paragraph starts for your short story. Make them as varied as you like.
- **Journal:** Discuss/analyze readings.

Select from the following Inkwell Exercises:

- Any of the [Dialogue](#) exercises

Week 11:

Select from the following Reading Options:

- Ron Carlson's [Bigfoot Stole My Wife](#)
- David Barthleme's [The School](#)

Select from the following Discussions and Writing Exercises:

- Small group workshops:
- Discuss readings and Do "Explode the Moment"

Select from the following Journal Options:

- **Journal:** Character sketch

Select from the following Inkwell Exercises:

- Fun with Death—Adding Depth and Creativity to Your Writing (Details and Descriptions)
- Good Humor: Using Humor Effectively (Details and Descriptions)
- Learning to Lie—The Importance of Including Details (Details and Descriptions)

Week 12:

Select from the following Reading Options:

- Read a short story such as Marquez's [The Most Handsomest Drowned Man in the World](#)

Select from the following Discussions and Writing Exercises:

- Small group workshop
- Discuss reading. Now that they have two drafts of their short story, they should have an established protagonist. Show them the [Postsecret](#) website.

Select from the following Journal Options:

- **Journal:** Discuss/respond to reading.

Select from the following Inkwell Exercises:

- [The Silent Film Exercise](#) (Details and Descriptions)
- [The View From Above: Invention using Imagery](#) (Invention)
- [TV Personalities: Trying on Voices](#) (Invention)

Week 13:

Select from the following Reading Options:

- Taylor Mali's [The Impotence of Proofreading](#)

Select from the following Discussions and Writing Exercises:

- Small group workshop
- Make a post secret for their protagonist and bring to class. Have everyone present their post secrets to the class and tell about their protagonist. Discuss the short story that they read and talk about the protagonists in the story.

Paper Due

Select from the following Journal Options:

- **Journal:** Alternate endings: experiment with possible endings for your story.

Select from the following Inkwell Exercises:

- Any of the [Revising Drafts](#) exercises, especially:
 - Make it Interesting/Make me Want to Read it: Catchy Openings
 - Raising the Stakes: Adding Tension and Intensity to a Story
 - Stylistic Revision: Maximizing Clarity and Directness
 - The Wet Beagle: Show Me, Don't Tell Me Workshop

Week 9: Poetry Option

Select from the following Reading Options:

- Create a poetry handout for students using poems you find helpful. Assign around 2 poems per class period, depending on your plan for the day. This week, assign poems that illustrate the sonnet, the sestina, and the villanelle. Some good choices are:
 - Sonnet: Shakespeare's Sonnet 18; e.e. cummings' "you asked me to come: it was raining a little"; Ted Berrigan's "A Final Sonnet" (these sonnets range from very traditional to experimental)
 - Villanelle: Elizabeth Bishop's "One Art"; Dylan Thomas' "Do Not Go Gentle Into That Good Night"
 - Sestina: Sherman Alexie's "The Business of Fancydancing," Catherine Bowman's "Mr. X"
 - John Agard's "Listen Mr. Oxford Don"; Richard Wilbur's "The Writer"; Langston Hughes's "Theme for English B" (*On Writing*)

Select from the following Discussions and Writing Exercises:

- Introduce and explain the sonnet, the sestina, and the villanelle. Go through the reading assignments with the students, having them point out the patterns of the different forms.

- Bring in copies of other sonnets, villanelles, and sestinas with words/lines whited out. Have students re-create the poems, sticking to the forms, in a mad-libs fashion (this works really well with Shakespearean sonnets.)
- Workshop the form poem

Select from the following Journal Options:

- **Journal:** Which form do you like the best? Why? Did any of the poems from this section particularly appeal to you? If so, why? If not, why not?

Week 10:

Select from the following Reading Options:

- Choose poems about concrete objects. The following poems work well:
 - Emily Dickinson's "The Chariot"
 - Sylvia Plath's "Poppies in October"
 - Robert Frost's "Mending Wall"
 - Rita Dove's "To Make a Prairie" (*On Writing*)

Select from the following Discussions and Writing Exercises:

- Introduce poem 2: poem about a concrete object. Discuss the difference between concrete objects and abstract ideas.
- Freewrite: Have students look through their backpacks, pockets, etc., for an object they have on them that is significant. Have them write a poem in class about this object. (For example, a student might write about a locket, a significant photo in their wallet, their cell phone, etc.).

Workshop poem 2

Select from the following Journal Options:

- **Journal:** Make a list of 10 significant objects in your room. Write a vivid description, using imagery, of at least 3 of these objects.

Select from the following Inkwell Exercises:

- Any of the Description and Details exercises, especially:
- The Exquisite Corpse: Fun With Syntax
- Unpacking the Object: Descriptive Details
- What Is It? Enriching Descriptive Writing

Week 11:

Select from the following Reading Options:

- Choose poems written about memories. The following poems work well:
 - Rita Dove's "Taking in Wash"
 - Phil Levine's "What Work Is"
 - Wallace Stevens' "The Emperor of Ice Cream"
 - William Carlos Williams' "This is Just to Say"
 - Allison Joseph, "Rules of Conduct: Colored Elementary School 1943" (*On Writing*)

Select from the following Discussions and Writing Exercises:

- Introduce poem 3, a poem about a memory
- Freewrite: Have students make a map of their childhood homes, starring a room that is particularly significant.
 - Then have them write about a memory that happened in that room, using as much specific imagery as possible, and avoiding vague language whenever possible.

Workshop poem 3

Select from the following Journal Options:

- **Journal:** What, in your opinion, makes a good poem?

Select from the following Inkwell Exercises:

- Any of the Analysis exercises, especially:
- Play It Again, Sam: Analysis vs. Summary

Week 12:

Select from the following Reading Options:

- Choose poems writing in an Ekphrastic style. The following poems work well:
 - John Keats' "Ode on a Grecian Urn"
 - W.H. Auden's "The Shield of Achilles"
 - Monica Youn's "Stealing *The Scream*"
 - Martha Ronk's "Why Knowing is (and Matisse's *Woman with a Hat*)"
- All of these poems available at
<http://www.poets.org/viewmedia.php/prmMID/5918>

Select from the following Discussions and Writing Exercises:

- Introduce poem 4, Ekphrastic poem, by looking at examples of Ekphrastic poems with their corresponding paintings/sculptures.

Take a trip to the university art museum. Have the students spend the class writing a poem about an art work in the museum.

- If you are in a computer classroom, use the computers to have students access MOMA or Chicago Art Institute online. Have each student select a painting/sculpture, and write a poem about it.

Workshop poem 4

Select from the following Journal Options:

- **Journal:** What is your favorite poem? Why? What about this poem really inspires you?

Select from the following Inkwell Exercises:

- Any of the Analysis exercises, especially:
- Title: Visualizing an Essay—Analyzing a Text

Week 13:

Select from the following Reading Options:

- Finish poetry section by reading some poems you really enjoy with the class

Select from the following Discussions and Writing Exercises:

- Discuss the process memo; let students know what you expect
- Give students a workday for poem revisions with their workshop groups
- Have students brainstorm introductions for process memos in groups
- Workshop the process memo

Select from the following Journal Options:

- **Journal:** The process memo: finding a thread between your four poems. What thread (theme) exists in the poems you've written? What ties these poems together? List and discuss any themes you see in your own work. This journal will help you write the process memo.

Select from the following Inkwell Exercises:

- Choose from any of the Analysis activities

Week 14:

Select from the following Reading Options:

- Work with a classmate, look through a magazine and study the advertisements
- *The McGraw-Hill Handbook*:
- Visual Arguments. This is again good for using pictures with the feature article as well as what a well- structured argument looks like.
- Discuss as a class the way texts are visually laid out in a magazine. Ask them to look at how magazine texts function different visually than typical Microsoft Word documents. Examine article spacing, alignment, typography, image choice and placement, etc. Discuss how they can work to visually alter their own texts to fit this genre of writing.
- Read Thomas Harmon's "Watch," "Radical Revision Guy," and "Radical Revision Process Narrative" in *On Writing* [For Radical Revision Option]

Select from the following Discussions and Writing Exercises:

- Discussions / Exercises from reading list
- Work on 'Zines / Radical Revision

Select from the following Journal Options:

- **Journal:** Prompt students to brainstorm about magazines that they have read, discussing rhetorical strategies, demographics, etc.
- **Journal:** Prompt students to brainstorm about themes they notice in their own work, pieces/images they would like to use/incorporate, etc.
- **Journal:** Prompt students to brainstorm radical revisions for a piece.

Select from the following Inkwell Exercises:

- Anything from the Revising Drafts category, especially:
- Out from Under the Rug: Radical Revision
- Proofreading Pitfalls Handout for Self-Editing
- Stylistic Revision: Maximizing Clarity and Directness
- The Wet Beagle: Show Me, Don't Tell Me Workshop
- What Is It? Enriching Descriptive Writing

Week 15:

Select from the following Discussions and Writing Exercises:

- Present 'Zines / Revisions.

Other Activities:

- Present 'Zines /Revisions.

COURSE EVALUATIONS

Strand III: Investigating Communities—How We See Ourselves and Others

by Sarah Grieve, Liane Robertson, Kara Taczak, and Deborah Coxwell Teague

Overview of Strand

This strand will help students grow as writers and critical thinkers by encouraging them to investigate and write about communities that have played a role in shaping them as individuals. In addition to looking closely at themselves, they'll take a close look at others within the communities around them and study larger communities they currently participate in or hope to join.

Students will begin the semester by writing about their own literacy histories and how they see themselves. From there they will use community as the lens with which to examine and write about someone else, and then, in Paper #3, they will examine a larger community they are currently a member of or one they think they would like to be join. Their last assignment of the semester will be more of a multimedia writing project than a traditional essay. This assignment will require collaboration, reflection, and revision, and will focus on how students and others see their writing.

Description of Major Assignments

Paper One: Personal Exploration—How We See Ourselves; 5-7 typed, double-spaced pages.

This essay should explore the aspects of what makes you who you are. As a person, and as a member of your larger communities, what has shaped you as a writer, and a student of writing, to this point? Who has influenced your attitudes and perceptions toward reading, writing and academic education? What decisions or events in your life have determined your literacy? How did you become who you are?

For this essay, explore all of these questions by considering and reflecting on your past experiences with reading and writing. Think of the communities you belong to (home, school, hobbies, social groups, etc.)

and how those communities have contributed to your evolution into the literate person you are today. You may choose to focus on a turning point, such as a time when a teacher influenced you, the first great book you read that introduced you to the joys of literature, or the influence of a friend or family member on some aspect of your literacy history. Or you may choose to focus on a practice you have developed, or an experience related to your literacy that has impacted you. Your focus might be positive or negative—you may relate a struggle connected to reading or writing (perhaps it was never something you liked), or you may want to discuss a discovery you made (perhaps you enjoy a particular genre of literature) that changed your perspective.

Whatever your focus, this essay should contain a significant amount of analysis and interpretation of what has shaped you. Tell your story in this essay, but move beyond narration to reflect upon and articulate why and how the experience was significant for you. How were you shaped as a person and within your larger communities by this experience/event/discovery? The essay should provide a level of detail, through example, anecdote, and explanation, which enables a reader to relate to your experience and to understand your perspective. It should provide significant insight into what or who has made/makes you who you are as a writer, reader, student and person of your world.

Paper Two: Community Member Profile: How We See Another; 5-7 typed, double-spaced pages

As our class is focused on community, this essay asks you to examine a community in relation to one of its members. Before you start work on this paper, you will want to consider what a community is, how it functions, what traits its members have, and why this community exists. In your first paper, you wrote about yourself; now, you are being asked to closely examine another person and write a profile. Unlike a biography that catalogs the major events in a person's life, a profile looks at a person through a specific lens. The lens you choose dictates which traits and experiences will be highlighted. A profile based on a person's job will look very different than a profile looking at someone's childhood.

You will use community as the lens with which to examine someone. Choose someone to profile whom you think belongs to an interesting community or whose relationship with that community tells a lot about the person. There are any number of opportunities to find a unique view of this person through his/her involvement with a community—you may choose generation, culture, profession, etc. You will want to explore both the community and the person. In what ways does this person interact with this community? What traits do all members of the community possess? How does this person reflect this community? How would this person be different if he/she didn't interact with this community? In order to discover the answers to these questions, you will want to interview this person. The interview will allow you to integrate direct quotations into your paper. Here are a few examples to keep in mind:

- Maria is from Cuba and extremely religious. A profile could examine how religion, especially aspects of Cuban Catholicism, helped her when she immigrated to the U.S.
- Bruce is a civil engineer. He is obsessed with structural safety and has spent 20 years traveling around the country examining structures. His profile could focus on how his career has influenced his hobbies, lifestyle, and thought processes.
- Susan was born in the 50s and grew up during Vietnam. She saw a picture in a magazine of a girl in Vietnam running from a bomb. Her profile could center on her loss of innocence during that era, an era when it is often argued our nation lost her innocence as well.

Your essay will most likely include description, narration, analysis, and reflection; it is up to you to decide how these will all be integrated. You will not merely describe the person and his/her community, but you will analyze the relationship between the person and the community, paying special attention to why this relationship deserves to be explored in a profile. Why is looking at this person in this light particularly interesting, important, or insightful?

Paper Three: Feature Article—How We See Ourselves and Others within a Community; 5-7 double-spaced pages

We began the semester by looking at ourselves and what shaped us in a community of readers and writers. Next we interviewed another person and examined a community in relation to one of its members. Now we will examine a larger community we are currently a member of or one we think we would like to join. We will expand our writing lens to include a much larger, broader focus that will now cover a more expansive community.

As you write this essay you will work in a small group—in a community of your peers with similar interests or intents. You will explore the inside of a community to which you currently belong or a community you would like to become a part of by working closely with those who are members of similar communities or have similar interests. For example, you could be part of a group of students with the same or similar academic or professional goals. These goals could range from anything such as becoming a doctor, a lawyer, a stay at home mom, a teacher, a researcher, a musician. If you are unsure of your academic or professional goals, this would be a great opportunity for you to explore something you think you are interested in.

While in this group, you will research your topic with the intent of publishing your essay as a feature article for a college magazine. You will inform and describe some of the important ideas behind your academic or professional goals for people who might want to pursue the same avenue. Some questions you and your group might consider: What is my academic or professional goal? What kind of knowledge do I need to understand this goal better? What types of classes will I need to take? What characteristics do I need in order to successfully obtain these goals? What are the societal stereotypes that I might need to overcome? How will these stereotypes affect me? In order to answer these questions, you will need to interview people in your field in academia or working professionals.

You will also need to examine questions about yourself: Why do I have these goals? Where do they stem from? Am I secure and/or comfortable with my goals? Do they fit with what I want to do with my life? How do I know this for sure (reflect and research)? What do I know about myself that will be conducive for this field? What stereotypes might I need to overcome to succeed?

Finally, you will need to reflect and respond: What did I already know and what did I learn as a result of my research? Each member of your group will write a separate paper; however, much of the research will be done together and then reported back to each other. Therefore, while your essays might contain similar information, each will go in a different direction based on the individual writing the essay. Working on this project should enable you to walk away from it with a better understanding of what it means to work alongside members of your community, and it should also help you learn more about the community you want to become a part of in the future.

For Instructor: As these essays have the potential to be dry, ask your students to take a risk with their writing in one of the drafts. The risk can take any form: extra description, inclusion of other genres, paragraphs of thought in italics, etc. Two readings from On Writing are particularly helpful when explaining the idea of “risk” to your students. Rita Dove’s “To Make a Prairie” includes poems and nursery rhymes within the essay in order to show a poet’s thoughts. Brent Staples’ “Just Walk on By: A Black Man Ponders His Power to Alter Public Space” opens with a hypothetical situation and utilizes a great deal of description that puts the reader in the author’s shoes. While taking very different risks, both essays show how creativity helps give texture and analysis to the essay. You may also want to ask your students to take a risk in one of their drafts (maybe 2 or 3). This way they are being asked to stretch themselves with input from you or their classmates. Then, if the risk doesn’t work, they can alter or abandon it for their final draft. However, with some tweaking along the way, the risks may make these essays more interesting for the students to write and for you to read.

Final Project: Multi-Genre Collaboration—How We See and “Re-see”

More a multimedia writing project than a traditional essay, this assignment requires collaboration, reflection, and revision, and will focus on how we and others see our writing. You will work on a radical revision of the writing you did previously in the semester investigating community. By revising previously written essays so that they take the form of other genres, you will learn the importance of and various techniques for revision and will have an opportunity to engage in critical thinking about the many audiences you will encounter as writers and the appropriateness of writing (and rewriting) for a variety of rhetorical situations.

Working in groups (according to similarity of communities written about earlier or whatever logically connects you), students will analyze the writing already completed over the semester and recreate a sampling of selected pieces into two or three various multimedia genres (a graphic story, a video, a web page, a brochure, a skit, or other form). All revision/re-creation must be guided by a cohesive theme for the overall project as decided upon by the group.

As a first step to creating the multi-genre project, each group will develop a rhetorical analysis of the community for which their previous writing was initially created, and propose a plan for redesigning that writing into the new project tailored to a prospective audience/community. For example, several students who are business majors and whose earlier essays focused on their interest in the business community might write a plan for a web design, design business ads, brochures, and/or business plans. A group of student musicians/music majors whose earlier essays focused on the role of music communities in their lives might write a song, perform it for the class, design an album cover, and/or create a web design showcasing their band. Each group's plan should be reviewed and approved by the instructor. Students will engage in significant revision of each selected original piece to ensure appropriateness to audience and project theme. Each group will create a rationale or introductory piece (2-3 pages) that explains the project's purpose and reach and justifies how its objectives are accomplished. Each group member must contribute to the rationale, and each group member must work on a new piece for the project. Groups will present finished projects and rationales to the class.

In addition, each individual student within a group will be responsible for a 2-3 page reflective essay detailing the analysis, collaboration and rationale that supports the group's final project and the individual role the student played within the group.

- 2-3 typed, double-spaced page group rationale/introductory piece
- 2-3 typed, double-spaced page individual reflective essay
- Additional number of pages will vary depending on the forms of the chosen genres for the radical revisions

For Instructor: Suggested grading for this project has a four-part consideration: group rationale/introductory piece grade, group project, group presentation grade, and individual reflection grade. Group presentations might be organized like a science fair display (depending on genres) or a traditional presentation to the class, with a peer review component— instructor would provide comments to groups, and other class members would write an in-class reflection about which presentation they judged best and why, giving groups a chance to incorporate both peer and instructor review into the finished project while engaging all class members in critical thinking about projects beyond their own.

Journals, Responses, and Writing Exercises

Ideas for journal topics, reading responses, and writing exercises are included throughout the Week-by-Week plans. The journal topics vary in terms of levels of formality but tend to be informal.

Blackboard and Technology

We encourage teachers to use Blackboard Discussion Board as a forum for posting journals and for class discussion of assigned readings. This alleviates the need for the teacher to collect journals

periodically and provides a permanent record of students' work. We also encourage teachers to use the Bb Discussion Board for posting drafts of student papers and workshopping.

Grading/Evaluation

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 80% <ul style="list-style-type: none"> Includes three papers and a final project 	Paper One: 20%
	Paper Two: 25%
	Paper Three: 25%
	Project: 10%
Journals: 10%	Journals: 10%
*Participation: 10%	*Participation: 10%

*Please keep in mind that Participation needs to be something that you can concretely evaluate without marginalizing students who might not feel completely comfortable talking during class. Activities such as in-class writing, commenting during peer-review workshops, posting responses on Bb, etc. are appropriate activities to consider when establishing what constitutes Participation.

Week-By-Week Plans

Week 1:

Instructors: This week should focus on getting students thinking about writing and feeling comfortable in your classroom and with your course policies.

Select from the following readings:

- *On Writing*, Chapter One intro
- *On Writing*, Chapter Two intro, "The Literacy Narrative"
- *On Writing*, Christy Brown's "The Letter A"
- *On Writing*, Richard Wright's "The Library Card"
- *On Writing*, Eileen Simpson's "Dyslexia"
- *McGraw-Hill*, Chapter One

Select from the following activities:

- Complete a freewrite on what has shaped you as a literate individual. You may write about something (book, article, etc.) you read that changed you, someone who influenced your reading or writing, some occurrence that changed how you viewed yourself as a reader/writer, or a memory of reading/writing that you recall. Be prepared to discuss these experiences by sharing them in class.
- In a small group, brainstorm about what shapes us overall as individuals and more specifically as readers/writers. Each group will come up with a list of influences— consider objects, events, traditions, people—that might have shaped each member. Each group will share with the class the ideas generated and explain how each had, or might have had, an influence on individuals' writing and reading.
- Students can freewrite about what constitutes good writing in order to generate ideas for our class discussion about perceptions of writing, the writing process, how writing is judged (rightly or wrongly) and how writing is both an individual and a social act. Each small group will develop a section of a story as a team then come together as a class to construct the entire story from the smaller sections. This exercise is an example of how stories (often written) are socially constructed.
 - Story Ideas: (1) Freshman student has trouble adjusting to dorm life, (2) Family with two children adopts three other children orphaned by traffic accident, (3) College athlete must

decide between baseball and golf because their seasons conflict, (4) 87-year-old man realizes dream of college degree and ponders future

Select from the following Inkwell activities:

- Choose from these Ice Breakers exercises:
 - You Know What They Say About Assuming...
 - Would You Rather...
 - TV Personalities: Trying on Voices

Week 2:

Instructors: Assign Essay One, explaining the writing process and the importance of drafting and revising on which our FYC program is based. A first draft of Essay One should be completed this week.

**Note: Plagiarism Exercises must be completed this week.*

(See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)

Select from the following readings:

- *On Writing*, Domitila De Chungara, “Let Me Speak”
- *On Writing*, Lorrie Moore, “How to Become a Writer”
- *On Writing*, Richard Rodriguez, “Going Home Again”
- *On Writing*, Spike Lee, “Journal Entries: Do the Right Thing”
- *On Writing*, Bukola O. Awoyemi’s “Is English Your First Language?”
- *On Writing*, Langston Hughes’ “Theme for English B”

Select from the following activities:

- Class discussion will focus on “clustering” or “mapping” as a brainstorming tool for developing ideas for writing a paper. Students will create a cluster of ideas from brainstorm categories about Essay One: hobbies/interests, school, family, career, technology, (others). Students will list what they know/how they interact/what interests them about these areas, keeping the goal for Essay One in mind. Students should then develop clusters of their ideas according to connections they make between ideas under different categories. Work in small groups of three to discuss and help each other get ideas flowing.
- Revisit freewrites from the previous week, isolating one or two ideas about what has shaped you as a reader/writer that you might develop further for Essay One. Then complete a new, longer freewrite about those one or two ideas, using the brainstorm categories listed above as prompts for exploring your ideas on paper. Exploration through writing, such as a freewrite, can provide much of the content for your first draft, or at least help you generate ideas that you can use in your draft.

Journal Assignment:

- Journal Entry #1: As homework this week, talk to a friend or family member about their literacy influences. Interview someone to find out what has shaped that person, using it as a comparison to your own influences. A short report on this interview and comparison will be the content for this week’s journal entry assignment. While writing your journal entry, think about how the comparison might also be developed further, as a tool for exploring your own experiences leading to Essay One.

Select from the following Inkwell activities:

- Choose from these Invention exercises:
 - Commercial Break!!: Creative Play With Media Influence
 - Simonedes Induced Memory: An Invention Exercise
 - The Exquisite Corpse: Fun With Syntax
 - The View From Above: Invention using Imagery
 - TV Personalities: Trying on Voices
 - When I Grow Up: Reflecting on Personal Growth

Week 3:

Instructors: Drafts Two and Three should be completed this week.

Select from the following readings:

- *McGraw-Hill Handbook*, Chapters 4 and 5
- *On Writing*, Anne LaMotte, “Shitty First Drafts”
- *On Writing*, Evan Peterson, “Invention Exercises: Writing for Inspiration”
- *On Writing*, Richard Straub, “Responding—Really Responding—to Other Students’ Writing”
- *On Writing*, Mark Mason’s “Adaptations, Limitations, and Imitations”

Select from the following activities:

- Consider what makes helpful peer review, including what might go into your role as reviewers and how that fits into the writing process. Develop a list as a class of what guidelines might apply to the peer review process, what you hope to get out of peer review, and the most difficult aspects of peer review.
 - *Instructors:* (This exercise can be interesting to revisit later in the semester, when students are more comfortable with peer review, to see how goals/perceptions have changed.)
- This week you will focus on peer review, taking into account global changes (content, organization, etc.) for the first review period, and discussing your suggestions/feedback with both your reviewee and reviewer. Later in the review process, you’ll take time to focus on local issues (grammar, mechanics, etc.), reading papers aloud to your review partner, so that each writer has a chance to hear his or her own work read back to him/her and can focus on smaller details.
 - *Instructors:* Use a previous student writing sample or the student writing sample from the *McGraw-Hill Handbook* to model peer review

Journal Assignment:

- Journal Entry #2: What did you learn from the peer review process that you didn’t know before? Discuss the changes you will make in your draft as a result of the review process and why. Write about what you found most rewarding and most difficult during the review process, both as a reviewee and as a reviewer. Do you think peer review is more difficult for the reviewer or the reviewee, and for which is it more beneficial? Why?

Select from the following Inkwell activities:

- Choose from the following Workshop exercises:
 - Balancing Your Voice with Others Workshop
 - Eliminating Unnecessary Words Workshop
 - The Devil’s Advocate: What Are You REALLY Saying?
 - The Wet Beagle: Show Me Don’t Tell Me Workshop

Week 4:

Instructors: Final Draft of Essay One should be submitted this week. Introduce Essay Two, paying special attention to the idea of community. This would also be a good time to go over interview skills, as interviewing is an important aspect of Essay Two.

Select from the following readings:

- *On Writing*, Amy Tan, “Mother Tongue”
- *On Writing*, Paule Marshall, “Poets In the Kitchen”
- *On Writing*, Ashlie Noles’ “A Window into My Life”
- *McGraw-Hill Handbook*, Chapter 2

Select from the following activities:

- Discuss the different meanings of the word community and the stereotypes associated with communities’ languages. Focus on the use language in “Mother Tongue” and/or “Poets in the Kitchen.” What does the use of language signify? Some possible prompts for discussion:
 - Define community
 - What do generations and communities share in common? How are they different?
 - What types of communities do you belong to?
 - What needs to be present to form a community?
 - What stereotypes or expectations go along with communities?

- Use the *McGraw-Hill Handbook* section on asking questions to help your students learn to construct interview questions. Discuss the difference between open and closed questions.
- Separate students into groups and have them interview each other about the communities they belong to. Then as a class, discuss which questions gave the best answers—sometimes the most unexpected questions provide the most insight.

Journal Assignment:

- Journal Entry #3: What generation, other than your own, would you like to belong to and why? What does that “community” reveal about you that your present generation may not?

Select from the following Inkwell activities:

- Lunch: Thinking about Generalizing and Stereotyping (Analysis)

Week 5:

Instructors: The first draft of Essay Two should be completed this week. During class, discuss the differences between biographies (important events in a person’s life) and profiles (a close examination of one aspect/characteristic/community of a person). Reserve some class time for an overview of paragraph construction.

Select from the following readings:

- *On Writing*, Evans D. Hopkins, “Lockdown”
- *On Writing*, Haunani-Kay Trask, “Tourist, Stay Home”
- *On Writing*, Langston Hughes’ “Theme for English B”
- *McGraw-Hill Handbook*, the section on “Paragraph Development”

Select from the following activities:

- Using the information on paragraphing from the *McGraw-Hill Handbook*, have students write paragraph-long profiles. You can bring in a famous person’s obituary (ex. Katherine Hepburn), and discuss how to turn one into a profile that focuses on one aspect of the person’s life. An obituary usually provides a biography of the person, whereas a profile asks for a more focused examination of a certain aspect of the person’s life.
 - For example, with Katherine Hepburn, her profile paragraph could be about her as an unconventional movie star or her role in changing how women are seen or her relationship with Spencer Tracey.
- Discuss the Hopkins essay in terms of its approach to a certain community. How is the author able to earn credibility? What is the essay’s tone? What is the essay’s purpose and how does it relate to what we’ve been talking about?
- With the Trask essay, you can discuss how stereotypes shape communities. In comparison to the Hopkins essay, which style do you prefer?

Journal Assignment:

- Journal Entry #4: Stereotypes are often associated with generations and communities. Choose a community you belong to and discuss how you fit or do not fit the stereotypes of the group. What impressions do you, as an insider of the community, have of the stereotypes? How would you describe the community without using stereotypical language?

Select from the following Inkwell activities:

- Choose from these Conferences exercises:
 - The Early-Stage Conference
 - Conducting the Student-Centered Conference: Tips for Instructors
 - “Underline, List and Highlight:” Improving Drafts in Conference

Week 6:

CONFERENCES

Instructors: Students will bring their 2nd drafts of Essay 2 to conferences.

Options for Conferences:

- Ask students to bring questions about their drafts with them to conference.

- Ask students to bring an image with them that represents the person they are profiling. You can talk about ways to include the image in the essay.
- To help conferences run smoothly (and on time), you may ask students to highlight the parts of the draft they have changed or make an outline of the changes they hope to make.

Week 7:

Instructors: Essay 2 should be due at the end of this week or the beginning of the next. One day this week should be scheduled for Peer Workshops of Draft 3. Important: Review the final project assignment with the class and have them talk with each other (or discuss online via Bb) to discover which students have similar interests and have written about similar topics so they can begin thinking about whom they might work with in small groups.

Select from the following readings:

- *On Writing*, Barbara Mellix, “From Outside, In”
- *On Writing*, Michael Hendrickson, “Music Television Mike”
- *On Writing*, Lauren Kiser’s “Bulane”
- *On Writing*, Cory Slingsby’s “Solitary Someone”

Select from the following activities:

- The Hendrickson essay usually draws strong opinions from students due to its style and content. Discuss how sympathetic and credible this narrator/writer seems. What would you recommend this student change for further revision?
- The Mellix article works well as a transition to the third paper as it references both the connections to communities and the expectations of college and professional writing. Use this essay to discuss what different communities expect of language and how language shapes our perceptions of self and the world.
- The Hendrickson, Kiser, and Slingsby essays can be discussed as student texts. Do our perceptions of these essays change because we know they were written by first-year students? Ask your students to recommend a revision strategy for these essays. Because they appear in the text book, many students will be reluctant to see problems with the texts, but push them towards viewing these as works in progress, not perfect final drafts.

Journal Assignment:

- Journal Entry #5: The essays you read this week were written in very different styles. Which style of writing do you prefer to read? Does how you write influence the type of writing you enjoy reading?

Select from the following Inkwell activities:

- Choose from these Revising Drafts exercises:
 - Make it Interesting/Make me Want to Read it: Catchy Openings
 - Stylistic Revision: Maximizing Clarity and Directness
 - The Wet Beagle: Show Me, Don’t Tell Me Workshop

Week 8:

Instructors: If you did not collect Essay 2 last week, make sure it is completed now. This week you should introduce Essay 3, and by the end of Week 8, students should have divided into final project groups.

Select from the following Reading Options:

- Brent Staples, “Just Walk on By: A Black Man Ponders His Power to Alter Public Space”
- Michael Torralba, “Radiohead’s Ok Computer”
- Kenneth Reeves, “Freaks and Geeks”

Select from the following Discussions and Writing Exercises:

- Collect final draft of paper two
- Introduce Essay #3 (students will be in groups for this essay)
- Reintroduce final project explaining how they will meet in their groups during conferences next week

- Have students complete a list of interview questions in preparation for next week's interview
- Students complete a list of possible interviewees and set-up meetings with them
- Students work in their groups and begin answering the questions for Essay #3, as they answer the questions, they should have a secretary recording it all

Select from the following Journal Options for #6 and #7:

- Explore why you picked the major you are in and/or life goal that you have.
- Why is it important to know how to work inside a community? What type of communities are you a part of and what does being in these communities mean to you as an individual?
- Have you ever been stereotyped before? How did this make you feel? Do you think that you will encounter stereotypes in their chosen field?

Select from the following Inkwell activities:

- Invention: "Boring Topic Makeover"
- Icebreaker: "Looking Beneath the Surface"

Week 9: Conferences (both one-on-one and group)

Instructors: Students will also meet in final workshop groups this week.

Reading Selection:

- Rita Dove, "To Make a Prairie"

Discussion and Writing Exercises:

- Groups meet at same time you conference one-on-one
- Have students email one page outlines of what was accomplished during their group meetings including which members of the group were there

Select from the following Journal Options for #7:

- How does Dove's essay explore ways to radically revise for your group project? What ideas does it give you for your own project?

Select from the following Inkwell activities:

- Choose from these Details and Descriptions exercises:
 - Exploding a Moment: Developing Details
 - Food and Family: Description
 - Fortune Cookies: Focusing a Description
 - Fun with Death—Adding Depth and Creativity to Your Writing
 - Unpacking the Object: Descriptive Details

Additional Note for Instructors:

- Since classes are cancelled for individual student conferences during Week 9, this is a perfect time for students to get together in their final project groups (outside of class) and start talking about the writing already completed over the semester and possibilities for recreating those essays/radically revising them so that they take the form of other genres. They should remember that their revisions/recreations must be guided by a cohesive theme for the overall project as decided upon by the group. Ask students to be ready to submit the following to you after meeting with their group:
 - Rhetorical analysis of the community for which their previous writing was initially created
 - Proposed plan for redesigning that writing into the new project tailored to a prospective audience/community, including a description of the 2 or 3 radical revisions your group will create.

Week 10:

Instructors: In addition to working on Essay #3 this week, students will submit rhetorical analysis and proposed plan.

Select from the following Reading Options:

- Mike Rose, "The Discourse of Academics"
- John Agard, "Listen Mr. Oxford Don"

Discussion and Writing Exercises:

- Have students work in their groups for the third essay addressing what they found out in their interviews
- Have students work in their groups organizing their questions and answers
- Give the students a few minutes at the end of class to work in their groups for their final projects
- Make sure to ask the students how their final projects are moving along
- Workshop draft #1 of Essay #3

Journal #8 and #9:

- These two readings appear to be vastly different: different topics, different genres, different meanings. Why do you think we read them together? What do they suggest for your own essay?
- Create a poem like Agard's and title it "Listen..." What would you want this poem to project and why?

Select from the following Inkwell activities:

- Choose from these Genre exercises:
 - Genre Knowledge: Linking Movies and Music to Genres of Writing
 - Genre Scavenger Hunt
 - Genre and Rhetorical Situation: Choosing an appropriate Genre
 - Genre and Reflection Exercise: Using Reflection to Understand Genre
 - Comparing Digital Genres: Facebook, Twitter, and Text Messaging

Additional Note to Instructors:

- During this week when students are working on Essay #3, have them also submit to you the rhetorical analysis and proposed plan they've been working on in their final project groups. This will serve as a rough draft of sorts for the 2-3 page group rationale/introductory piece they will be submitting to you in a few weeks. Encourage them to continue discussion with their final workshop group outside of class—meeting in groups and in online discussions.

Week 11: Addressing Community Issues

- *Instructors: In addition to having students work on Essay #3, teachers need to return rhetorical analysis and proposed plan to final project groups.*

Select from the following Reading Options:

- On Writing, Donna Steiner's "Sleeping with Alcohol"
- On Writing, Spike Lee's "Journal Entries: Do the Right Thing"
- On Writing, Terry Tempest Williams' "Why I Write"

Select from the following Discussions and Writing Exercises:

- Workshop Draft #2 of Essay #3
- Have a class discussion on stereotypes. It would be a good idea to bring in visual aid.

Journal #9 and #10:

- Create a list of reasons why you write. Why do you think learning to write in a community is important?
- What do Steiner and Lee suggest about stereotypes? Did you stereotype them while reading? How did this change your perception of who they are as people? As authors?

Select from the following Inkwell activities:

- Choose from these Grammar, Mechanics, and Punctuation exercises:
 - Sprinkle in those Comma and Semicolons
 - 1101's One-of-a-Kind Apostrophe Test
 - Chaos is (not) our Friend (?) - Editing for Clarity
 - Proofreading Pitfalls Handout for Self-Editing
 - The Exquisite Corpse: Fun With Syntax

Additional Note to Instructors:

- Early this week, return the rhetorical analyses and proposed plans to each group so they can use these as they begin to work on their more polished/fully developed 2-3 page group rationale/introductory piece.

Week 12: Finalizing Essay #3 and Focusing on the Final Project

Instructors: At the beginning of the first class of this week, students will submit their final draft of Essay #3 to the instructor, and once that is done, the class can begin to focus on their final projects. No readings will be formally assigned from On Writing or The McGraw-Hill Handbook during the final weeks of the semester. Students will work in their small groups on their projects and, if you are doing portfolio evaluation, on their final portfolios.

Give the students class time this week to work in their final project groups, while you move from group to group, answering questions, giving advice/feedback as needed. Remind students that their group's 2-3 double-spaced page group rationale/introductory piece is due early next week. Towards the end of the week, have each group make a copy of their group rationale/introductory piece, and have the various groups read each other's drafts and give each other feedback. This should help them see where their rationale/intro piece is confusing, unclear, or needs further development.

Discussions and Writing Exercises:

- Collect final draft of Essay #3
- Start focusing on the final project

Journal #11

- Write a page or so in which you discuss the progress your group is making towards completing the final project and your role in the project. Share any questions or concerns you have regarding the final project.

Week 13: More time to work on final projects in small groups

Instructors: Collect each group's rationale/introductory piece and give students class time to work on their radical revisions/re-creations. If you are doing portfolio evaluation, remind students that they should be working out of class on their final portfolio drafts as well.

Journal #12

- Write a page or so in which you provide an update on your group's progress and your role in that progress. What is going well? What is not going so well? What is your group's plan to complete the project within the next week or so?

Week 14: Last week to work on final projects in small groups

Instructors: This is the next to last week of the semester—the last week for groups to work on their final projects. Allow students to spend class time working on their radical revisions/re-creations. Move from group to group to make sure all groups are making progress, answer questions, and give feedback/advice.

Week 15: Presentation of final projects, course evaluations.

Instructors: If you are doing portfolio evaluation, those should be due by Monday of final exam week to give you time to evaluate them and submit final grades.

Strand IV: How Facebook (and Other Online Communities) Teach Us to Write, or a New Digital Literacy

by Dustin Anderson, Scott Gage, and William Silverman Jr.

Overview

This ENC 1101 strand is designed to introduce students to two of the fundamental concepts in Digital Literacy (namely, the impact of readily available information and the ethics of digital composition), while allowing them to describe, analyze, and interact with online communities as well as examine their own experiences in this area.

Contemporary education has helped foster an integration of technology into the everyday learning process of our students. Contemporary culture has made it near impossible for students to imagine their everyday world without technology. This seamless integration has created a culture that takes technology, and thus the ethics surrounding it, for granted. More often than not, we find that this is a result of media-saturation—whether they see technology on television shows, commercials, billboards, films or in the classroom, students are inundated with images of technology at work (even car commercials highlight integrated satellite navigation alongside iPod ready sound systems). This strand encourages students to write about how they see themselves as part of the constantly developing digital culture. To situate themselves within this new tradition, they will have to consider the ways in which we write texts that are readily available to (sometimes anonymous) readers—that is, what are the rules that govern online communities, and the role that texts play in those communities where people cannot see each other face to face.

During this course students begin to think about digital composition beyond simply what they have to do for their classes, and consider the role they already play in the online world. Ideally, throughout the course of the semester, students will be able to see both how they portray themselves verbally, and how public discourse works in a digital medium. Readings from *On Writing* and the *McGraw-Hill Handbook* provide examples that reinforce ideas about writing, revision, commenting with constructive criticism, and workshopping. The Week-by-Week Plans provide a breakdown of suggested readings and Journal prompts that you should use as a model to develop your own freewriting topics and Journal prompts.

“A New Digital Literacy” is built around the idea that students should move from more personal writing to more professional writing—from writing about themselves in the digital world, to critically interacting with those communities, to creating a part of the digital world—as they progress through the three papers and final project. The first paper asks students to consider their online identity and how it came into existence; how identities are formed online and how that differs from experiences in the real world. The second paper asks students to critique an online community through an ethnographic study. This paper is the first step into the public discourse forum. They should begin to analyze the rules that govern the interactions of those groups, which should shed some light on the way they interact with others online. The third paper is a step further into public discourse as they now have to consider the ethical responsibilities that online authors should be aware of as they compose, while exploring how online communities are built, or rather how they organically develop. The final group project involves the creation of an online community. As part of this project, students will be required to write a proposal and a process memo in addition to the text and design of the site. Students have the option to create this community on their own or as part of a group.

*Note: We would like to thank Debi Carruth, Erik Hudak, Jacqueline Schulz, and Amanda Fleming for their work on the previous version of this strand.

Description of Major Assignments

Paper One: “What Should I Call My Avatar?” a Digital Literacy Narrative, 4-5 pages

This paper is an opportunity for students to engage with their online experiences in a non-threatening way. Students should tell the story of their life online—what are their earliest memories of reading and writing online; what were the experiences that have affected their attitudes about the digital world, etc. During this paper students should consider how they see their own roles in the online environment, and how they create (consciously or not) an identity online (and how similar it is to the way they interact with people in face-to-face environments). This should be a fun and liberating way to move past the five-paragraph themes they’ve been writing.

Paper Two: “You have been invited by...” an Online Ethnography, 6-7 pages

At this point, students should be starting to move *beyond* (not necessarily *away from*) writing themselves—that is, writing about the world they participate in *critically*. Here they should be

considering the role of audiences as well. Each student should first select a digital community (these could range from *Facebook* groups to *World of Warcraft* or *Second Life* to community blog sites to special interest sites and so on), then observe these communities (and recording the ways in which people interact in this forum—what the social norms or rules of the community are; who are the major movers and shakers of the community? what seems to motivate them? what are the understood beliefs?), and finally, analyze the customs and habits of that community. Students should do more than just present their findings by showing their reactions to (and analysis of) what they discovered during the course of their explorations. It might be a helpful transition from the first paper if they construct this paper as a narrative ethnography, which would mean that they might actually interact with the community they choose to study.

Paper Three: “Connecting the Dots” the Construction of Online Communities, 5-6 pages

Before we can ask students to construct a community of their own (in the group project), we need to make sure that they understand how online communities are developed. The way in which major community-based sites has recently been, for lack of a better word, organic. That is, the way that these sites grow (or expand their webs—through various types of links) has to do with specific taxonomies. Consider the way in which links are constructed in sites like *YouTube*, where in addition to the primary video you also see a frame of “related videos” based on specific terms or “tags” within the video descriptions. Others like *Wikipedia* are built on specific types of engines. Regardless, the ways in which links function are always based on language.

In this paper, students select a community based site (like a wiki discussion page, or a *YouTube* series, or something of that nature) and explain how the site works—what are the specific terms, and how do they connect to each other—and critique how effective those linguistic connections are. They might also consider how this functions differently than print text or face-to-face interactions. This paper also asks them to evaluate the nature of audience on this site. They should further critique the site based on their role as a reader—that is, does the author/creator of the site take the audiences’ needs into account?

Group Project (and Individual Paper): Online Community

This one’s the collaborative project, where small groups create an online community. The type of community is limited only to the imagination of the group—they could range from a fantasy-based MMORPG (like *EVE Online*) to a special interest group discussion forum or blog site (like for a specific film or fashion), to a dictionary/reference site (like *Wikipedia*), to a file/video sharing site (like *YouTube*).

The students’ jobs are to create the content (plot, or taxonomy) for their community site. As a group, they should create a detailed rationale for their site, which provides a justification for the content/plot/taxonomy and what their intention of the site is (3-5 pages). They will need to create the actual visual (ideally digital) representation of this site, and each student will write a process memo describing their experience (1-2 pages). If a student should decide to undertake this project on his/her own, the amount of writing should probably be reflected. In order to set the stage for ENC 1102, students will need to engage in some informal research and divergent thinking. A good deal of information is available on the internet, and students can practice using search engines and evaluating sources while they work on their specific types of sites. Students will need to bring everything they’ve learned about rhetorical situations to bear during this project. During the last week of class, students should be prepared to present their sites to their classmates.

Journals, Responses, and Writing Exercises

There are a number of opportunities for journals for this strand.

Option One: Digital journals usually deal with a reading assignment or class discussion. All of these polished/semi-polished journals must be posted on Blackboard before the class begins to receive credit. Journals should be thoughtful and show the depth of their thought processes; they might tell stories to

illustrate their ideas, they might end up contradicting themselves, they might write things they aren't certain are true or not—these are a few ways they can “explore” in their journals. They will regularly share journals in class, so encourage them to write things they are confident talking about with others. These journals should be between 300 and 400 words. (Journals are posted by 8:00 p.m. the day before your class meets. For instance, if you assign a journal entry to be discussed on Friday, they have until 8:00 p.m. on Thursday night to post it. You would then discuss it during class on Friday.) In addition to writing their own digital journals, they are also responsible for responding to journal entries made by their classmates. For every digital journal assignment they give, they need to make a digital response to at least one of their classmate's postings. These responses are due by the beginning of the class in which you are discussing a reading. These responses should be no less than 100 but not greater than 200 words.

Option Two: These are semi-formal journal prompts that should help the students get started thinking about writing at various stages. These are listed in the Week-by-Week Plans.

Option Three: Un-scored journals including a mixture of freewrites and invention activities about papers, critical writing about readings, reflections on the writing process and on how students feel class is working.

Blackboard and Technology

Blackboard (or an equivalent technology) will be used for posting journals on the discussion board. Some workshops might also be conducted on the discussion board. We would encourage you to use actual sites where the students can see their work enacted—that might mean something as simple as creating and populating groups on Facebook, to something more complicated like, using outside sites (like Elgg or eduspaces, foliotek, or dotFOLIO) for creating digital portfolios or using our own webspace (contact Scott Kopel skopel@fsu.edu) to have them create their own websites.

Grading/Evaluation

Please keep in mind that participation needs to be something that you can concretely evaluate without marginalizing students that might not feel completely comfortable talking during class. Activities like in-class writing, commenting during workshops, posting responses on Blackboard, etc. are generally good places to consider when establishing what constitutes participation.

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 80% <ul style="list-style-type: none"> Includes three papers and a final project 	Paper One: 15%
	Paper Two: 20%
	Paper Three: 20%
	Project: 20%
Journals: 10%	Journals: 15%
*Participation: 10%	*Participation: 10%

Week-by-Week Plans

Note: All Assignments/Exercises suggestions can be used as possible Journal writings, in-class activities, or in-class group work.

Week 1

Select from the following Reading Options:

- Course Introduction: the Course Policy Sheet and appropriate segments of the syllabus.

- *On Writing*: “Shitty First Drafts” by Anne Lamott

Select from the following Discussions and Writing Exercises:

- Introduce Paper One

Select from the following Journal Options:

- **Journal 1**
 - **Literacy**: Students should recount some of their most memorable moments as writers or the general experience with writing.
 - **Drafting**: Ask them to discuss their experiences with drafting.
 - **Reading Response**: Ask them to write a response to Lamott’s article, focusing on what they thought were the most and least helpful sections.

Select from the following Inkwell activities:

- Any Ice Breaker activity:
 - Guess Who?
 - Alphabet Lists—Getting to Know Your Classmates
 - TV Personalities: Trying on Voices

Week 2

Select from the following Reading Options:

- *On Writing*: “Responding—Really Responding” by Richard Straub
- *On Writing*: “iChat” by Scott Arkin
- *On Writing*: “Making Meaning” by Deborah Coxwell Teague

Select from the following Journal Options:

- **Journal 2**
 - **Identity**: Students should try to explain what identity means to them.
 - **Responding**: Ask them to discuss their experiences with workshops. If they’ve never workshopped before, then ask them what they expect, and what they want to get out of it.
 - **Reading Response**: Ask them to write a response to either Arkin’s or Coxwell Teague’s articles, focusing on what they thought were the most and least helpful sections.

Select from the following Inkwell activities:

- “Comparing Digital Genres: Facebook, Twitter, and Text Messaging” (Genre)

Other Activities:

- Plagiarism Exercise (See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)

Week 3

Select from the following Reading Options:

- *McGraw-Hill*: “Paragraphs Focus” and “Paragraph Organization”
- *On Writing*: “Lesson In Revision” by Toby Fulwiler

Select from the following Discussions and Writing Exercises:

- 1st Draft of Paper 1 due for workshop

Select from the following Journal Options:

- **Journal 3**
 - **Invention**: Students should explain the ways in which they began their papers—what was their invention process?
 - **Reading Response**: Ask them to write a response to Fulwiler’s article, focusing on what they thought were the most and least helpful sections.

Select from the following Inkwell activities:

- Any Invention activity:
 - My Ten Commandments: Examining Social Construction
 - Simonides Induced Memory: An Invention Exercise
 - The Exquisite Corpse: Fun With Syntax

- The View From Above: Invention using Imagery
- TV Personalities: Trying on Voices
- When I Grow Up: Reflecting on Personal Growth
- “Five Things” (Workshop)

Week 4

- Conferences: Bring 2nd Drafts of Paper One to Conference.

Select from the following Inkwell activities:

- Conducting Group Conferences ([Conferences](#))
- The Early-Stage Conference ([Conferences](#))
- Conducting the Student-Centered Conference: Tips for Instructors ([Conferences](#))
- “Underline, List and Highlight:” Improving Drafts in Conference ([Conferences](#))

Week 5

Select from the following Reading Options:

- *On Writing*: “You’ve Got Mail” by Leah Marcum
- *On Writing*: “Role of Audiences” by Toby Fulwiler
- *McGraw-Hill*: Review the chapter on “Drafting”

Select from the following Discussions and Writing Exercises:

- Introduce Paper Two
- Have the students respond to Marcum’s or Fulwiler’s piece

Select from the following Journal Options:

- **Journal 4**
 - **Revision**: After having gone through a workshop and a conference (and having read Fulwiler’s article on revision), students should share their thoughts on the revision process.
 - **Reading Response**: Ask them to write a response to either Fulwiler’s or Marcum’s article, focusing on what they thought were the most and least helpful sections.

Select from the following Inkwell activities:

- Revising Drafts:
 - Make it Interesting/Make me Want to Read it: Catchy Openings
 - Play It Again, Sam: Analysis vs. Summary
 - Proofreading Pitfalls Handout for Self-Editing
 - Stylistic Revision: Maximizing Clarity and Directness
 - The Wet Beagle: Show Me, Don’t Tell Me Workshop
- “Genre and Rhetorical Situation: Choosing an appropriate Genre” (Genre)

Week 6

Select from the following Reading Options:

- *On Writing*: “Summary of Ways of Responding” by Belanoff and Elbow
- *On Writing*: “Watcher” by Gail Godwin
- *McGraw-Hill*: sections on “Transitions” (refer to index)

Select from the following Discussions and Writing Exercises:

- 1st Draft of Paper 2 due for workshop.

Select from the following Journal Options:

- **Journal 5**
 - **Communities**: Students should describe what community means to them, and how they think face-to-face and online communities differ.
 - **Reading Response**: Ask them to write a critical response to Godwin’s piece.

Select from the following Inkwell activities:

- Transitions:
 - Out of Sequence: Organization and Transition Exercise
 - Looking for Connections Between Ideas

- Don't Take This Exercise For Granted: Transitions
- Puzzle Pieces: Effective Transitions
- "Free-For-All" (Workshop)

Week 7

Select from the following Reading Options:

- *On Writing*: "Executive Summary" by Belanoff and Elbow

Select from the following Discussions and Writing Exercises:

- 2nd Draft of Paper 2 due for workshop
- 3rd Draft of Paper 3 due for workshop

Select from the following Journal Options:

- **Journal 6**
 - **Expectations**: Students should discuss how their expectations of their specific online communities were both confirmed and frustrated, and what was most surprising about the community that they chose.
 - **Reading Response**: Ask them to write a response to Belanoff and Elbow's article, focusing on what they thought were the most and least helpful sections.

Select from the following Inkwell activities:

- "Balancing Your Voice with Others Workshop" (Workshop)

Week 8

Select from the following Reading Options:

- *On Writing*: "The Classroom and Wider Culture" by Fan Shen
- *On Writing*: "Listen Mr. Oxford Don" by John Agard
- *McGraw-Hill*: the chapter(s) on "Wordy Sentences" and/or "Sentence Variety"

Select from the following Discussions and Writing Exercises:

- Introduce Paper 3
- 1st Draft of Paper 3 due for workshop

Select from the following Journal Options:

- **Journal 7**
 - **Connections**: Students should describe how they move from one website to another. Do they only start at specific sites (like Google or Yahoo) and move from there, or do they link more freely?
 - **Reading Response**: Ask them to write a critical response to either Agard's piece or Shen's article.

Select from the following Inkwell activities:

- Any Invention activity:
 - Commercial Break!!: Creative Play With Media Influence
 - Fortune Cookies: Focusing a Description
 - Simonedes Induced Memory: An Invention Exercise
 - The Exquisite Corpse: Fun With Syntax
 - When I Grow Up: Reflecting on Personal Growth

Week 9

Select from the following Reading Options:

- *On Writing*: "Sleeping With Alcohol" by Donna Steiner
- *On Writing*: "Trying on the Essay" by Donald Murray

Select from the following Discussions and Writing Exercises:

- 2nd Draft of Paper 3 due for workshop

Select from the following Journal Options:

- **Journal 8**
 - **Audience**: Students should discuss the ways in which the sites they've selected take audience into consideration, both from a reader's and author's standpoint.

- **Reading Response:** Ask them to write a critical response to either Steiner's piece or Murray's article.

Week 10

- Conferences
- Bring 3rd Drafts of Paper 3 to Conference
- **Journal 9**
 - **Criticism:** After their second conference, students should reflect on how criticism works, and relate the most helpful and least helpful types of criticism that they've received so far this semester.

Select from the following Inkwell activities:

- Choose from the following Audience exercises:
 - Audience and Voice Exercise
 - Brain Teaser: Voice Without Word Choice
 - Comparing Tone and Style

Week 11

Select from the following Reading Options:

- *On Writing:* "False Rules" by Richard Marius
- *On Writing:* "How to Write with Style" by Kurt Vonnegut Jr.

Select from the following Discussions and Writing Exercises:

- Introduce Group Project.

Select from the following Journal Options:

- **Journal 10**
 - **Style:** Now that they've had most of a semester's practice, students should explain how they see that their styles have developed or changed.
 - **Reading Response:** Ask them to write a critical response to either Marius or Vonnegut.

Select from the following Inkwell activities:

- "Comparing Tone and Style" (Audience)

Week 12

Select from the following Discussions and Writing Exercises:

- Workshop Group Project Rationales (with another group)
- Group Work on Project

Select from the following Inkwell activities:

- "Eliminating Unnecessary Words Workshop" (Workshop)

Week 13

Select from the following Discussions and Writing Exercises:

- Group Work on Project.

Select from the following Inkwell activities:

- Choose from the following Grammar exercises
 - Sprinkle in those Comma and Semicolons
 - 1101's One-of-a-Kind Apostrophe Test
 - The Exquisite Corpse: Fun With Syntax

Week 14

Select from the following Discussions and Writing Exercises:

- Group Work on Project

Week 15

Other Activities:

- Course Evaluations
- Group Presentations and Course Evaluations

Strand V: A Personal Discovery Approach to Teaching ENC 1101

The latest version of this strand was revised by Deborah Coxwell Teague

Overview

The overall purpose of this strand is to give students an opportunity to explore and write about their personal experiences, ideas, and values in the first two compositions, and then begin moving towards including outside sources in their writing with the third composition. They will also complete either a radical revision multimedia final project or an artist's book that allows them to explore their identity through a combination of words and images.

Students will begin the semester writing about what they know and will explore their experiences, ideas, and values through writing. This strand encourages students to examine what they think and why they think as they do. By writing about their own interests, experiences, and identities, students have an opportunity to write with authority; with the confidence this builds, students should become more willing to explore what they think and feel about themselves and the world around them and should likewise be more willing to take greater risks with their writing. By the time the last third of the semester arrives, students should be ready to move beyond writing about themselves and ready to incorporate outside sources into their third compositions.

This strand gives teachers the option of two assignments for the first composition and for the final project. The strand is presented in an easy-to-follow, straightforward manner for use in a traditional classroom, and the week-by-week plans could easily be adapted to make greater use of technology.

*The following composition descriptions are written for students. You'll want to choose either Option #1 or #2 for the first composition as well as either Option #1 or #2 for the final project before copying and pasting them on your course policy sheet.

Description of Major Assignments

*The teacher should choose one of the two following options for Composition #1

Composition #1: (Option 1) Significant Experiences that Make You Who You Are

This paper will seem strange to you; you've probably never written anything like it before. We're going to write using "crots." A crot is a flash—a segment, a chunk, a fragment. It's any and all of these things. Crots don't use transitions. Crots are creatively written. I want this paper to be life flashes—significant experiences in your life that make you who you are. The essay will function as a mosaic—three, four, five, or more crots (depending on individual length), cobbled together to construct a whole vision of who you are. These reflections can be from childhood, adolescence, your high school careers, first impressions of college and people whom you've met or would like to meet, and/or visions of your future. In high school, you probably wrote five paragraph essays, and most of those essays were likely about topics which you were not invested. In this paper, I want your life experiences. This is your biography.

One of the major aims of this paper is to help you get used to writing something other than 5-paragraph themes. I want you to learn that the structure a composition takes should depend on the ideas you are trying to communicate to a reader. Here's our plan. Together and apart, we will write short scenes. They could be as long as 500 words or as short as 100. You'll need enough crots to fill at least 4 pages, the minimum for this paper. We'll sketch people and places and ourselves using vivid detail. Write prose.

Write poetry. Write a short, short story. Write a song. Write an exposition. Imitate a style. Parody something. Adopt different voices. When your scenes are done, we'll arrange them to form a narrative.

The purpose: what will this paper actually do for you? It's my aim to show you that creativity and writing in college can go together. It's my aim to show you that a worthwhile and interesting piece of writing does not need to follow a prescribed structure. My aim is to show you that using vivid detail enhances your writing immeasurably. My aim is for you to realize something important about yourself and your writing. My aim is for you to actually enjoy this.

Paper Length: 4-6 pages (plus 1-2 page process memo/reflection)

Font: Whatever best captures what you're writing (but keep it 12-point for small fonts like Times New Roman, 10-point for large fonts like Courier and Arial – and you can mix-and-match them if doing so adds to the effectiveness and style of your composition).

Composition #1: (Option Two) The Literacy Narrative

For this essay, I'd like to learn about your history as a reader and writer of various kinds of texts. I'd like you to think about the factors, people, and situations in your life that played a major role in making you the reader and writer you are today. Think about the schools you attended, the people who taught you, and the situations you found yourself in that shaped you as a reader and writer. Reflect upon both positive and negative influences, how you reacted to those influences, and how they played a role in shaping you as a student.

Feel free to write about a type of literacy that is not restricted to print texts. Today, we think of multiple literacies—personal, digital, oral, and visual literacies, for example, in addition to more traditional academic literacy. You might choose to write about reading and writing experiences outside of school—in your personal life—that have affected you, or you might choose to write a digital literacy narrative that reflects on how you have grown/developed as a reader and writer of digital texts. Another idea is to write an oral literacy narrative in which you focus on your history as a reader and writer of a particular type of oral texts—perhaps music or stories you've heard throughout your life; or you might write a visual literacy narrative in which you focus on your history as a reader and composer of paintings, photos, or scrapbooks. There are many possibilities for directions you can go with this composition. We'll explore ideas together in class. There's no one way to approach or structure this essay or any of the other essays you write in this class. What you say in this paper and how you say it will depend on the ideas you want to communicate to your readers.

Paper Length: 4-6 pages (plus 1-2 page process memo/reflection).

Composition #2: The Position Shift Essay

This essay asks you to focus on a single experience or set of experiences in your life. The focus of the essay should revolve around a personal experience that altered how you thought or felt about an issue, idea, belief, etc. **Reflection** on the experience(s) and what it/they mean(s) to you should play as strong a role as memory. By focusing on one event or one group of related events, you can begin to acclimate yourself to examining your life through writing. You should write about some time in your life when you had a "shift" (change in position or way of thinking) about a certain issue that is very important to you. For example, you might write about how your attitude regarding a specific issue or subject (homophobia, racism, prejudice, immigration policies, the importance of education, your relationship with a particular individual or organization, your attitude towards your involvement in a particular sport, your priorities in life, etc.) changed as a result of a personal experience.

For example, one student wrote about how her attitude towards gays and lesbians changed after she realized that one of her best friends was gay. Another wrote about how his idea that racism was a thing of the past changed when he witnessed first-hand the way his friend was discriminated against because of the color of his skin. Another wrote about how her relationship with her younger brother changed as the result of a series of experiences. Still another wrote about how his disdain for school and studying

changed when he failed tenth grade and realized what his future was likely to hold if he didn't earn a good education. The possibilities for this topic are as wide as your experiences. Just make certain that you choose to write about something that is important to you and that has played a major role in shaping who you are and how you think.

Page Length: 5-7 pages (plus 1-2 page process memo/reflection)

Composition #3: Writing Beyond the Personal—Moving Outward

This paper serves as a segue to the type of researched writing you'll be focusing on in your second required composition course that you'll take before the end of your first year at FSU. The ideas you bring to this paper will extend beyond your personal experience. At this point in the semester you should be ready to talk about something other than where you've already been. Topics will be negotiated with each of you and should focus on a topic of personal interest that you truly want to explore. For example:

- You might write about your choice of a college major or career and the possibilities for advancement, employment, fulfillment, etc. in your chosen area.
- You might decide to write a family history paper about a particularly interesting family member. For example, one student wrote her paper about a great aunt who had died before the student was born. As the student was growing up, she frequently heard stories about this great aunt who had been in her twenties during the Roaring '20s and had raised a family during the Great Depression. The student had always wanted to know even more about her interesting aunt and did so as she interviewed family members and did research on the time period in which her great aunt had lived.
- You may also choose to write about a place you would like to go. One student who had dreamed for years of traveling to Italy wrote her paper on the places she would visit and what she would be sure to see when she actually made the trip.

You will be expected to use 2-3 outside sources that could include a combination of personal interviews, questionnaires, on-line sources, and/or print sources. You should strongly consider including images to enhance your print text.

Page Length: 6-8 pages (plus 2-page process memo/reflection)

Final Project: The teacher should choose one of the two following options for the Final Project:

Option #1: Radical Revision Multi-Media

Radical Revision pulls in all of the tools you have used throughout the semester. It allows you the freedom to "start over" with an earlier paper and revamp it using the knowledge you have gained throughout the semester. The multimedia element allows you to consider a piece you may have thought was finished in a new way and opens up new possibilities. Decide what you want to do for your radical revision. You can change any of your three compositions into another type of art/media. You can do any of the following or make up your own: create a painting, poem, song, skit, drawing, or video, or rewrite one of your three papers from someone else's point of view.

You need to write a one-page proposal for what you think you will be doing your radical revision on, with detailed description. If you are thinking of creating a painting, describe why you have chosen that project and what it will look like; if you think you're going to write a song, tell us why you've chosen that project, give us a few lines, and describe the tune; if you are turning an essay into a poem, tell us why you've chosen that project and give us a rough draft; if you are rewriting one of your essays from another point of view, tell us why you've chosen that project and give us a rough draft of the direction you are taking. Make sure to say which composition you are going to revise—your first composition, the Position Shift, or the Writing Beyond the Personal Essay. After you complete your radical revision, you'll need to complete a 2-page process memo/reflection in which you reflect on your project, how you went about completing it, and what you learned from doing it.

Option #2: The Artist's Book—a Self-Portrait

For your final project, you will create a self-portrait in the form of an artist's book. This work will allow you to explore your identity through a combination of words and images. Before you begin, consider how you define who you are as a person: your origins, your family, your friends, your interests, your dreams, your likes and dislikes, etc. How might you represent yourself to others using text? How you construct your artist's book is completely up to you. For instance, you might take a favorite novel, rearrange the pages, add text of your own, paste in photographs, mementos, or song lyrics and create your own story. You might create a photo-album or scrapbook that takes a comic strip as a model, using images and captions. Consider if you want to create a narrative or non-narrative book. Along with your artist's book, you will create a 3-4 page "museum card" that explains the process and concept behind the work. Before we begin work on our books, we will discuss ideas in class and look at models. You can also find a variety of examples at *Artist's Books Online*: <http://www.artistsbooksonline.org/index.html>

Journals, Responses, and Writing Exercises

All First-Year Composition classes at FSU require that students keep a journal. The type of writing to be included in the journal for the Personal Discovery Strand is up to the instructor. Though these journals are intended to provide the students with an opportunity to reflect on a reading assignment, share their thoughts about a certain question, or just write what's on their mind. Journals should be viewed as an outlet for students to explore, express, and experiment with writing. Ideally, the journals they will complete for this class will help them learn more about who they are and who they wish to be and will also help them reflect on and explore the reading they've done during the semester. Following is a list of sample journal assignments that can be adapted to The Personal Discovery Strand. You'll note that the questions are—for the most part—broad and a little quirky in nature; this is intended to get the students writing and thinking about their lives from different perspectives.

- If you could have three wishes, what would they be and why? (No wishing for more wishes!)
- If you could go back in time, where would you go and why?
- If you could have a dinner party with any three people—living or dead, fictional or real—who would they be and why?
- If you could leave a microwave-sized time capsule that would be found centuries from now, what would you put inside of it and why?
- Write your last Will and Testament as if you were to die today. Who would you leave things to (family, friends, pets, etc.)? Don't think of only tangible, materialistic items, but also consider leaving some of your personality traits / other abstract things, too.
- Where do you see yourself ten years from today (professionally, financially, romantically, etc.)?
- Pick 3 abstract words (i.e. love, hate, greed, etc.) and make them concrete by using the 5 senses. So, for example, if you pick love, you'll write 5 different sentences: Love smells like, tastes like, looks like, sounds like, and feels like.
- Write down—using vivid detail—ten ordinary details about your life. For example: Whenever I shut the fridge, a magnet that says "ATLANTA" pops off and falls on the floor, and since I'm usually too lazy to pick it up, it becomes a nice play toy for my cat.
- Take any ten titles you can think of (movies, books, short stories, poems, etc.) and rewrite them according to parts of speech (change a noun with a noun, a verb with a verb). For example, if I used Tim O'Brien's short story *The Things They Carried*, I may change it to *A Moment We Missed*. Then, pick one of your titles and write a personal anecdote that would fit it. So, if I used *A Moment We Missed*, I may tell the story of a time my friends and I missed the last train back to Long Island and had to sleep in Penn Station with the rats.

Blackboard and Technology

We encourage teachers to use Blackboard Discussion Board as a forum for posting journals and for class discussion of assigned readings. This alleviates the need for the teacher to collect journals periodically

and provides a permanent record of students' work. We also encourage teachers to use the Bb Discussion Board for posting drafts of student papers and for workshopping.

Grading/Evaluation

Portfolio Evaluation: The final portfolio can be either hard copy or electronic—depending on the teacher's preference—and should include all drafts of all papers. Journal entries should be posted to Bb. If you are considering using electronic portfolios but have reservations (perhaps due to limited tech experience/confidence), check out <http://www.epsilen.com/index.html>! It provides a free, easy to use platform for ePortfolios.

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 70% <ul style="list-style-type: none"> Includes three papers and a final project 	Paper Packet #1: 20%
	Paper Packet #2: 20%
	Paper Paper #3: 30%
	Final Project: 10%
Journals: 10%	Journals and Participation: 20%
Participation: 20%	

Week-by-Week Plans for a 15-week semester

Remember that during fall semester we generally meet in class only one time during Thanksgiving week, and that week usually falls around Week 13 or 14. So, towards the end of fall semester one of your weeks will be very short. You'll need to adjust the plans that follow accordingly. During spring semester we have an extra week added to the semester for Spring Break. That often falls around Week 10. If you count Spring Break week, spring semester is usually 16 weeks long, but of course, classes don't meet during that extra week, so it's not included in the plans that follow. **The plans that follow are written for the teacher. You'll want to adapt these for your students**—probably in chunks—separate calendars for students for each sequence. For example, at the beginning of the course, you would give them a calendar that lists assignments and due dates for Weeks 1-5 while they complete Composition #1. Later, you would give them a second calendar that lists assignments and due dates for Weeks 5-9 while they complete Composition #2, and so on.

Week 1

To-Do List for the Week:

- Introduce students to you, each other, and the course. Review your course policy sheet including a description of major assignments.
- Select, assign, and discuss selected readings (see list below).
Introduce Composition #1.
- Have students complete at least one journal (see list below).
- Lead students in Invention activities to help them generate ideas for Composition #1.

Reading Options:

- Readings from *On Writing (OW)* Chapter 1, such as the selections by Lorrie Moore, Paule Marshall, Richard Wilbur, Terry Tempest Williams, and Anna Cook
- McGraw-Hill Handbook (MHH)* Preface

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- You Know What They Sat About Assuming... (Ice Breakers)

- Guess Who? ([Ice Breakers](#))
- Would You Rather... ([Ice Breakers](#))
- Alphabet Lists... ([Ice Breakers](#))
- TV Personalities: Trying on Voices ([Ice Breakers](#))

Week 2:

To-Do List for the Week:

- Have students write rough drafts of Composition #1.
- Have students share rough drafts in student response groups.
- Teach students how to workshop, incorporating information from Richard Straub's "Responding—Really Responding—To Other Students' Writing" from Chapter 5 of *OW*.
- Lead students in [Plagiarism Exercise](#). Complete at least one journal.

Reading Options:

- Selections from Chapter 2 of *OW*, such as those by Langston Hughes, Richard Rodriguez, Evelyn Kaufman, Matt Stupski, and Laura Martinez
- Richard Straub's "Responding—Really Responding—To Other Students' Writing" from Chapter 5 of *OW*

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Audience and Voice Exercise ([Audience](#))
- Simonides Induced Memory: An Invention Exercise ([Invention](#))
- Fortune Cookies: Focusing a Description ([Invention](#))
- When I Grow Up: Reflecting on Personal Growth ([Invention](#))

Week 3:

To-Do List for the Week:

- Have students write 2nd drafts of Composition #1.
- Have students share 2nd drafts in response groups.
- Select, assign, and discuss selected readings.
- Have students complete at least one journal.
- Have students sign up for individual 15-minute conferences with you next week. You'll cancel class next week since you will be meeting with students individually to discuss their first compositions. Make sure they understand that they should bring their 3rd drafts of Composition #1 with them to the conference for the two of you to discuss. If you prefer, ask them to send you the draft before the conference so that you can read it before they arrive.

Reading Options:

- Selections from Chapter 2 and Chapter 7 of *OW*, such as those by Richard Wright, Amy Tan, Evans Hopkins, Bukola Awoyemi, and Jakub Knitter
- *MHH* Chapter 4 on drafting

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Food and Family: Description ([Details and Description](#))
- Fortune Cookies: Focusing a Description ([Details and Description](#))
- Snap Shots: Details and Point of View ([Details and Description](#))
- Unpacking the Object: Descriptive Details ([Details and Description](#))

Week 4:

- *Class cancelled for individual conferences with students in your office.

Inkwell Exercise Options:

- Conducting Group Conferences ([Conferences](#))
- The Early-Stage Conference ([Conferences](#))
- Conducting the Student-Centered Conference: Tips for Instructors ([Conferences](#))
- “Underline, List and Highlight:” Improving Drafts in Conference ([Conferences](#))

Week 5:

To-Do List for the Week:

- If you are doing paper-by-paper grading, Paper Packet #1 is due at the beginning of this week. It should include all drafts of the first composition (including the 4th draft students wrote after receiving your feedback in conference), student review comments, and their process/reflection memo for the first composition.
- If you are doing portfolio assessment, remind students that they need to write their process/reflection memo for the first composition and go ahead and work on the final draft for their portfolio.
- Introduce Composition #2—the Position Shift Essay.
- Lead students in [Invention](#) activities to help them generate ideas for Composition #2.
- Select, assign, and discuss selected readings.
- Have students complete at least one journal.

Reading Options:

- Selections from Chapter 3 of *OW*, such as those from by Coxwell Teague, Staples, Peterson, and Schlichte
- *MHH* Chapter 5 on revising

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- When I Grow Up: Reflecting on Personal Growth ([Invention](#))
- Simonides Induced Memory: An Invention Exercise ([Invention](#))
- Brain Teaser: Voice Without Word Choice ([Audience](#))
- Comparing Tone and Style ([Audience](#))

Week 6:

To-Do List for the Week:

- Have students write rough drafts of Composition #2.
- If you are doing paper-by-paper evaluation, make certain students understand that if they want feedback from you before turning in their final paper packets for this composition, they will need to schedule an appointment with you during your office hours.
- Have students share rough drafts in student response groups.
- Select, assign, and discuss selected readings.
- Have students complete at least one journal.

Reading Options:

- Selections from Chapter 5 of *OW* such as those by Lamott, Gordon, Fulwiler, and Noles

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Eliminating Unnecessary Words Workshop ([Workshop](#))
- Picturing Transitions: Narrating Scene Shifts ([Transitions](#))
- Don’t Take This Exercise for Granted ([Transitions](#))
- Symbols of Memory: Using Detail to Establish Meaning ([Details and Description](#))

Week 7:

To-Do List for the Week:

- Have students write 2nd drafts of Composition #2.
- If you are doing paper-by-paper evaluation, make certain students understand that if they want feedback from you before turning in their final paper packets for this composition, they will need to schedule an appointment with you during your office hours.
- Have students share 2nd drafts in response groups.
- Select, assign, and discuss selected readings.
- Have students complete at least one journal.

Reading Options:

- Selections from Chapter 7 of *OW*, such as those by Sanders, Murray, Slingsby, and Neidorf

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Make It Interesting: Make Me Want to Read It ([Revising Drafts](#))
- Proofreading Pitfalls Handout for Self-Editing ([Revising Drafts](#))
- Titles Say So Much ([Revising Drafts](#))

Week 8:

To-Do List for the Week:

- Have students write 3rd drafts of Composition #2.
- Have students share 3rd drafts in student response groups.
- If you are doing paper-by-paper evaluation, make certain students understand that if they want feedback from you before turning in their paper packets early next week, they will need to schedule an appointment with you during your office hours.
- If you are doing portfolio evaluation, collect 3rd drafts of Composition #2 from students and respond so that they can revise for their final portfolio.
- Select, assign, and discuss selected readings.
- Have students complete at least one journal.

Reading Options:

- Selections from Chapter 7 of *OW*, such as those by Newman, Kingsolver, Bishop, and Gawwry

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Stylistic Revision: Maximizing Clarity and Directness ([Revising Drafts](#))
- Chaos Is (Not) Our Friend (?)—Editing for Clarity ([Grammar](#))
- The Exquisite Corpse: Fun with Syntax ([Grammar](#))

Week 9:

To-Do List for the Week:

- If you are doing paper-by-paper evaluation, collect Paper Packet #2 from students.
- If you are doing portfolio assessment, return Draft #3 with your comments, and remind students that they need to write their process/reflection memo for the second composition and go ahead and work on the final draft for their portfolio.
- Introduce Composition #3: Writing Beyond the Personal—Moving Outward.
- Lead students in [Invention](#) activities to help them generate ideas for Composition #3.
- Select, assign, and discuss selected readings.
- Complete at least one journal.

Reading Options:

- Selections from Chapter 6 of *OW*, such as those by Crossley, Goldthwaite, and Vaccaro
- *MHH* Chapter 15

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Developing Source Dialogue: Revising Researched Writing ([Revising Drafts](#))
- In Quest of Culture: Top-Generating for the Research Essay ([Invention](#))
- Food and Family: Description ([Details and Description](#))

Week 10:

To-Do List for the Week

- Have students write rough drafts of Composition #3.
- Have students share rough drafts in student response groups.
- Select, assign, and discuss selected readings, especially those that help students understand more incorporating and documenting sources.
- Complete at least one journal.

Reading Options:

- Selections from Chapter 6 of *OW*, such as those by Wald, Sobeck, and Chen
- *MHH* Chapters 16-18

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Developing Source Dialogue: Revising Researched Writing ([Revising Drafts](#))
- In Quest of Culture: Top-Generating for the Research Essay ([Invention](#))
- Food and Family: Description ([Details and Description](#))

Week 11:

To-Do List for the Week

- Have students write 2nd drafts of Composition #3.
- Have students share 2nd drafts in response groups.
- Have students sign up for individual 15-minute conferences with you next week. You'll cancel class next week since you will be meeting with students individually to discuss their first compositions. Make sure they understand that they should bring their 3rd drafts of Composition #3 with them to the conference for the two of you to discuss. If you prefer, ask them to send you the draft before the conference so that you can read it before they arrive.
- Select, assign, and discuss selected readings.
- Complete at least one journal.

Reading Options:

- *MHH* Chapters 20-23

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Balancing Your Voice with Others Workshop ([Workshop](#))
- Sprinkle in Those Commas and Semicolons ([Grammar](#))
- Out of Sequence: Organization and Transition Exercise ([Transitions](#))

Week 12:

- *Class cancelled for individual conferences with students in your office.

Inkwell Exercise Options:

- Conducting Group Conferences ([Conferences](#))
- The Early-Stage Conference ([Conferences](#))
- Conducting the Student-Centered Conference: Tips for Instructors ([Conferences](#))

- “Underline, List and Highlight:” Improving Drafts in Conference ([Conferences](#))

Week 13:

To-Do List for the Week:

- Give students time to revise 3rd drafts of Paper #3.
- Review necessary documentation rules/procedures in class, using information you received in conferences last week to determine the major areas where they need additional help.
- If you are doing paper-by-paper evaluation, collect Paper Packet #3 from students.
- If you are doing portfolio assessment, remind students that they need to write their process/reflection memo for the third composition and go ahead and work on the final draft for their portfolio.
- Introduce Final Project
- Lead students in [Invention](#) activities to help them generate ideas for the Final Project.
- Have students complete at least one journal and a process/reflection memo.

Reading Options:

- *MHH* Chapter 23

Journal Options:

- Assign one of the journal prompts from the list above and/or journal prompts you compose that ask students to respond to open-ended questions that relate to the assigned readings.

Inkwell Exercise Options:

- Developing Source Dialogue: Revising Researched Writing ([Revising Drafts](#))
- Out from Under the Rug: Radical Revision ([Revising Drafts](#))
- Fun with Death: Adding Depth and Creativity to Your Writing ([Details and Description](#))

Week 14:

To-Do List for the Week:

- Review Final Project Assignment with students.
- Give students time to work on final project in class.
- If you are doing portfolio evaluation, make time in class for students to ask questions/receive advice regarding their portfolios. If your students are doing electronic portfolios, make sure you can access their sites and the compositions they have posted to them.

Inkwell Exercise Options:

- Out from Under the Rug: Radical Revision ([Revising Drafts](#))
- Learning to Lie—The Importance of Including Details ([Details and Description](#))
- Chaos Is (Not) Our Friend (?)—Editing for Clarity ([Grammar](#))

Week 15:

To-Do List for the Week:

- Have each student share his/her final project with the class.
- Have students write self-evaluations/reflection on the course.
- Have students complete course evaluations.

Teaching in Summer Session

Teaching a six week version of your favorite 1101 or 1102 strand means planning to cover a lot of ground with a diverse group of students—and in a reduced amount of time. You'll find that some of your students have come to FSU directly from their high school graduation, while others are taking 1101 or 1102 for the second time. And although two days of summer class time is technically equal to a week of fall/spring class time, the fact is that you simply can't cram a semester's worth of material into six weeks and expect your students to be able to take it all in.

Keeping these two facts in mind will make your course planning easier. To meet the 20-25 polished pages of student writing that FYC suggests, plan to assign three papers and a few response journals,

rather than four papers and twenty five response journals (or some other massive quantity of writing). Don't be lax with your students; however, build in enough time for a significant level of commenting and feedback on your part. This can be challenging when class meets every day, so finding the right pace is critical. Your students will benefit more if they have a reasonable amount of time in which to complete, reflect upon, and discuss each assignment; and to get enough feedback from the instructor.

Summer session seems very well suited to the portfolio method of teaching, or a modified portfolio, using paper-by-paper grading but working toward an extensive revision of papers for a final portfolio.

Overview of Summer Teaching Information:

- Summer classes meet four days/week (Mon.-Thurs.) for 90 minutes
- Students are allowed 3 absences in a summer session
- TAs are required to keep and post 3 office hours per week
- Students must write 20-25 polished pages even in summer
- Cancel no more than 2 classes for illness, your own conference attendance, etc.
- No final exam week in summer; grades due the following week
- TAs teaching 1101 should be prepared to work with an intern

Part IV: Teaching ENC 1102

On the surface, ENC 1101 and ENC 1102 have quite a few similarities: the process approach for both courses devotes more time to invention and revision activities than to general discussions or lectures; weekly in-class writing and peer group work are essential; students' own texts are given more attention and more closely responded to than professional texts; attention to mechanics occurs in the contexts of student papers and in an appropriate sequence in writing processes; collaborative writing and response is encouraged; self-reflective writing in process memos and self-evaluations are part of each paper sequence; two individual conferences are required. On a theoretical level, both courses are based on the goals of a problem-posing education which asks students to move toward critical awareness of their role as members in academic society and of their role in the larger groups to which they belong.

Engaging Other Voices: Writing, Reading, and Research

ENC 1102 has a distinctive spin toward writing, adding to the goals listed above 1) a “writing as reading/reading as writing” approach which pushes students to examine critically their ways of reading culture and the various texts, both print and non-print, that bombard us each day and 2) a strong emphasis on the incorporation of outside voices with their own in their papers which pushes students to conduct all kinds of research, to examine all kinds of texts, and to create a wide variety of their own, sometimes experimental, texts. ENC 1102 also examines writing processes in much more depth, incorporating questions of how reading and research processes change, determine, or overwhelm our writing processes. A research project is required and specific reading techniques such as annotating must be practiced and discussed. ENC 1102 is not an introduction to literature; it is a writing workshop that discusses writing and reading strategies and research processes in some detail. It should become clear when you read the following pages that writing assignments in ENC 1102 might sometimes be generated by reading literature, but they are not critical analyses of literature. Writing assignments should include analysis essays, reader response papers, research essays and reports, and reflections on research and the inquiry process.

In addition, ENC 1102 students are able to engage sooner and more deeply, collaborate more quickly in personal exploratory issues, and are prepared to examine more closely and intensely issues of writing and texts which they were exposed to in ENC 1101. ENC 1102 students are ready to tackle longer projects, such as research papers, with both primary and secondary research, without forgetting the invention and revision techniques they learned. ENC 1102 students are more likely to be comfortable with the writing process and are confident of their ability to respond to their own experiences in texts and are prepared then to respond in writing to the experiences of others, particularly in texts such as those in *Beyond Words*. They are ready to examine more closely their reading processes and make connections to their personal reading habits and the reading required of them in other college courses. They can also make connections with their writing across both semesters and are encouraged to examine their learning for the whole year. Many of the questions we ask 1102 students are the same questions we ask of 1101 students, but we expect longer, more detailed answers with less guidance, and we expect our questions to spark new questions generated independently by students.

Goals and Teaching Strands for ENC 1102

The primary purposes of ENC 1102 are to encourage practices of critical writing and reading, to explore writing for a variety of audiences and purposes, to improve knowledge of writing strategies, to actively engage in a composing process, and to understand and practice the various kinds of writing in situations found in the academic setting of the university.

Goals for Students in ENC 1102:

- improve writing processes and products, promote fluency with the written word, address audience awareness, increase their rhetorical sophistication, edit their own work, and respond to peer writing (standard English competency)
- examine and conduct multiple research processes, especially personally-motivated relevant research, an exploration of different kinds of research and the role of inquiry and how knowledge is produced through writing and research
- acquire a working knowledge of MLA citation and develop responsible citation habits in general
- analyze and practice multiple reading strategies, especially difficult and/or complex, multi-layered texts (including student-generated texts, professional texts, multi-media, and imaginative and popular texts)
- engage intellectually and responsibly with voices and audiences outside students' direct experience (including writing with sources and writing in dialogue with peers and experts)
- actively prepare, through writing, reading, and research, for academic and life-long critical writing and reading

Required Activities:

- attention (continuing from 1101) to strategies for drafting, revising, and editing one's own writing, and for gaining authority and control over one's voices in writing
- attention (continuing from 1101) to awareness of authorial roles and purposes, audience needs, rhetorical strategies, sentence/paragraph/essay construction, organization, and style
- minimum of one research paper, using both primary and secondary sources, with multiple drafts and peer response
- research writing, such as research reports, prospectuses, bibliographies, logs, questionnaires, interview notes, field notes, etc.
- minimum of two other papers, with multiple drafts and peer response
- instruction in documentation, plagiarism vs. paraphrase, incorporation of sources within one's own writing
- library orientation, database instruction, internet research instruction
- the reading of texts and written and oral response to those texts, both formal and informal (papers, journals, large and small group discussions, oral presentations, etc.) that ask students to connect personal experience with larger issues in society and to respond critically to outside voices
- weekly journals (sustained, informal, ungraded writing) which should be closely related to research projects and reading assignments
- at least two substantive individual or group conferences
- regular peer workshops on drafts of papers
- practice in editing and control of surface errors in final drafts

Teaching Strands:

While first-year TAs are required to choose one of the following strands and adapt it for use in their ENC1102 classrooms, these various ways of organizing and approaching ENC1102 are not for new TAs alone. Even TAs with years of teaching experience should read through the following strands and adapt the ideas for their classrooms.

Some Common Questions about ENC 1102:

I'm not a reading specialist. How will I teach reading strategies? You have a wealth of knowledge about reading by virtue of being an English major. You can easily become more knowledgeable about how people read by taking a look at Frank Smith's *Understanding Reading* and Louise Rosenblatt's *Literature as Exploration* (see the annotated bibliography below for more information). Simple strategies like keeping a double-entry log or journaling about readings or keeping a research log are available in the textbooks, on the Inkwell, and from fellow TAs.

Why can't I teach literature? At FSU, literature courses are sophomore, junior, and senior level courses. ENC 1102 is simply not the location for you to teach your literary opinions and specialties. However, excellent teaching in 1102 is preparation for excellent teaching later in literature courses. You might consider teaching ENC 1102 excellent preparation for teaching upper-level courses, where your ENC 1101 and ENC 1102 students will someday end up. The more you know about their writing and reading, the better literature course you can design later. Also, recent graduates tell us that it's not realistic to assume you won't be required to teach composition in any faculty teaching position you take in the future.

Don't you think these students need to read and analyze the great literature of the world? At FSU, the liberal arts requirements are spread out among courses in literature, history, and humanities areas. We have to assume they will get any necessary systematic exposure to the great ideas of the world in their liberal arts courses. ENC 1101 and 1102 are communications requirements and are the only place they have systematic attention paid to their writing and to issues of research and text production. Remember that nearly all your ENC 1102 students are NOT English majors; by improving their writing in your class they will be better prepared to communicate effectively in their other courses throughout college.

Will all my ENC 1102 students have taken ENC 1101? Some of your ENC 1102 students will have been exempted or tested out of ENC 1101 and will need to catch up on some aspects of writing in college. These students are often resistant to group work and heavy revising, partly because they are already pretty good writers, and have been told so by teachers and test scores. Other ENC 1102 students, just as with ENC 1101 students, will not be the typical 17-18-year-old first-time-in-college students and will also not fit the profile above. You may wish to assign Straub's "Responding, Really Responding" to make sure that everyone understands what is expected in the workshop.

How will I know what my students did in ENC 1101? On the first or second day of class in ENC 1102, all students should write, as a first writing sample, a description of what they did in ENC 1101: papers they drafted, revised, and polished; invention and revising techniques they learned, the journals or other informal ungraded writing, small group work and discussion, an assessment of their work in ENC 1101, and goals they perceive for themselves in ENC 1102, plus their expectations of ENC 1102. This information is vital for your planning and means you may need to leave some flexibility in your syllabus until you have a chance to consider your students' past experiences.

So I shouldn't repeat any assignments or exercises students might have encountered in ENC 1101? You shouldn't be afraid of repeating some in-class exercises. You should, however, develop a different set of paper assignments for 1102.

What if one of my ENC 1101 (or ENC 1905) students shows up in my ENC 1102 course? Ideally, a student should have a different teacher for each course. If you or the student don't want to take a second course with each other, send the student to Claire during drop/add to see if a seat is available in another class.

Why can't I give quizzes on the reading assignments? There's no rule against quizzes. But they can be perceived as a punitive measure. Remember, you aren't interested only if they **read** the assignment, but if they read it actively and thoughtfully and are ready to talk about it, which requires a substantive response of several paragraphs. A quiz only tests whether students picked up a few relevant facts about the reading. The best test is regular journals that ask students to respond to, analyze, or apply concepts from the assigned reading.

Using Reading in the Writing Classroom

Some Strategies

Much of what we have learned about teaching reading has come to us from our experiences as students in literature classrooms. But as James Moffett points out in "Ways of Teaching Literature," these reading experiences, for the most part, featured a teacher who chose the text we read and who had the one, right, definitive interpretation of that text. Moffett, Ann Berthoff, and others have begun to formulate pedagogy for teaching reading which allows students to select the texts they read and to create informed interpretations of their own. Some of the reading strategies that follow come from Moffett's "Ways of Teaching Literature." The strategy concerning the double entry notebook is Ann Berthoff's and can be found in "How We Construe Is How We Construct."

Students write descriptions of their reading processes. This might be the cornerstone assignment of the first few weeks of your course. Students can compare reading processes to writing processes, the reading processes of different kinds of texts and purposes for reading, compare other people's reading processes, interview readers, keep reading logs, and so on.

Partners take turns sight-reading aloud to each other discussing the text as they go. This strategy works best if students can pick the short work they would like to read. Each pair does not need to have the same text. In fact, at the end of the exercise the pairs of students can report back to the group at large what they have read, their enjoyment of the piece and any interpretive insight that they gained from their reading and talking. Both students share the reading of the text, and both can create a pause in the reading as they find themselves verbalizing their inner response to what is being read. They give both oral interpretations and personal responses in the form of spontaneous questions and commentary.

Partners perform a text after rehearsing it. This strategy grows out of the first. The point is to regard all texts as scripts. A group selects a text and then stages it. The group may perform it live or record it for later viewing. The performing of texts works best when accompanied by related activities such as improvisation and the writing or adapting of texts to be performed.

Students write an extension of the original work. Writing an extension of a text allows students to make up scenes that were not in the original work studied but that are consistent with it. Some works lend themselves to this because the story's ending doesn't necessarily reach a strong conclusion. For other texts, students may be given only a certain amount of the text and then be told to create their own ending for the story. Any sort of extension can be written both collectively and individually. Writing extensions is a way for students to identify and collaborate with the author.

Students keep a double entry notebook. We often have students keep reading journals, and a double entry notebook is one way to get students to respond and react to their reading. Students need to create two columns on their page. On one side they should write reading notes, direct quotes and so on. On the other, they can write notes about those notes, questions, summaries, reactions and so on. Double entry notebooks are a good way to enable students in their meaning making.

Students create visual representations of what they read. Poetry, especially, works well with this type of strategy. Visual representations help students see the poem. Students can form small groups, and each student can work to create her vision of the poem. The group then can share their visual representations and can collaborate on a group representation. Groups can then share their representations with the classroom at large. The class then gets a chance to see the many “readings” of the poem and the collaborative “readings” which occur once ideas are shared.

Students re-create the literature they read. Students either can select brief works (very short stories or poems) or the teacher can select a text for all to work with. If students select the text, they must negotiate this within a group. The idea is to get students to read the text, interpret it, and using their own words to re-create the text. Each should write an individual poem or short story which re-creates the original text. The group then reads their poems or short stories to the others. They then negotiate and create a poem or short story of their shared texts. They can then share the collaborative texts with the entire class. Like the visual representations, these student-created texts work as interpretive “readings” of the original text.

Students create written conversations. This strategy works similar to the double entry notebook in the sense that students respond to the words of an author with words of their own. In this case, what is generated is less how the author’s words are to be interpreted and more how the words affect the students, and finally how students react to both the words of the author and other students’ reactions to those words. The students and the teacher read a text and on a blank sheet of paper write their favorite or most irritating quote from the text. The teacher collects all quotes and redistributes them. Each student and the teacher respond to the quote in front of them however they wish. They may draw, write in the margins, write upside down, whatever. As each student finishes his short response, he exchanges with another student who is finished and comments on the new text which is now in front of him. The texts should go through at least four passes. They can then be collected and shared with the group at large. Students get both an idea of what passages caught their interests and some idea of how different students reacted to those passages and to their reactions of the passages. The written conversations should be returned to the originators and you may want to have them freewrite concerning the various reactions on the page.

Students predict the upcoming text as they interpret the previous text. In “stop-and-go” responding, students read only a portion of the text (a line, a paragraph, or a section) and then jot answers to questions such as “what has been said so far?”, “what’s going to be said next?”, “how has my interpretation or response changed as I read this section?” Follow-up discussion includes the concept of “predictability,” an important but often ignored characteristic of good writing.

Students write before they read. Tell the students the general issues that will arise in an upcoming reading assignment and ask them to write informally about what they know and believe, don’t know and don’t believe on these issues or experiences. Discuss how a reader’s assumptions affect the reading process.

Students bring their “real” reading to class to discuss. Ask them to bring copies of an excerpt from whatever they’ve read voluntarily lately (be prepared for magazines, textbooks, Danielle Steele, and Stephen King). Discuss what makes those texts different, easier, more interesting, safer, more important than what you’ve assigned them to read.

Students do different kinds of reading. Assign different kinds of reading processes on the same text: skimming, close reading (when details are almost more important than overall ideas), strong reading (when a reaction, both emotional and intellectual, is the goal), “gleaning” reading (when you’re looking for certain things), cramming (when you read the conclusion or ending first and then find just the highlights), etc. These “kinds” of reading (and the terms you use) should be generated by students’ discussion and description of their own reading.

Students cast the movie version of the text. While this is an interesting discussion-starter, you can also ask for an extensive project: scout the locations, describe the trailers, find funding, as well as choosing actors. How will the ideas change when the mode changes to visual and oral? How does an expository text become a visual narrative? Is the movie version ever better than the book? Why are we always disappointed by/always happier with the movie version?

Students identify techniques and characteristics of a professional text that they want to or could use in their own texts for class. One might call this “mining” a text, not for the content, but for what the writer did with words and structures that another writer might borrow.

Additional Questions and Activities About Reading Processes

- Write the author a substantial letter, asking about issues that intrigue or baffle you.
- You’re the editor of a publishing company that has received this manuscript. What revision advice would you give the author to make this text more popular/accessible/a best seller for a) your contemporaries or b) your parents?
- Think of five very different people that you know. How would each respond to this text? If they’re resistant to it, how would you argue to convince them to “try it”?
- Choose a character from the story, novel, essay, or poem. Speculate about what happens to the character an hour, day, week, or year later.
- Your younger brother/sister or a good friend is going to read your text next term in ENC 1102. What advice do you have for them about getting into, understanding, and enjoying this text?
- Would you like to read more by this author? Why or why not?
- Speculate on why you think I chose this text for this class. Would you suggest I use it again? Why or why not?
- Speculate on what this author might write next (or what you’d like to see them write about). Consider genre, topic, style, and so on.
- If this author came to campus to read his/her work, would you attend? Why or why not? Would you invite anyone to go with you? What do you think the author would look like, sound like? What part of the text do you think she/he would choose to read and why? What part would you like to hear read aloud and why?
- How are your a) culture, b) values, c) lifestyle similar and/or different from the character or themes in this text? How does each influence your reading?
- Tell about one unexpected connection you made to your own life, based on your reading. Freewrite in order to explore that connection a bit more.

Ways to Make Sure Your Students Read Assignments Before Class

The way to guarantee students must read the assignments is to hold them accountable and to set up consequences for not being prepared. The way to motivate students to do the readings is to connect the reading assignments as closely as possible with the paper assignments and make it clear (repeat it in class) how reading and discussing these texts will make them better writers and/or improve their papers. Use the prompts above to create interesting in-class writing activities that *require* prior reading of the texts in order to complete successfully. You can also motivate students by making them as involved as possible in the selection of readings, preparing questions for discussion, and sharing responses.

Assign a substantive written response to all reading assignments, due the day the reading assignment is to be discussed. Ask students to share these reading responses in small groups or read a couple out loud in class each day. And make sure you collect, read/skim, and record these journals every day they are due. Responding to them at all or in any depth is less important than using them in discussion, collecting, and recording them. Plan for peers to respond to them during class, either orally or in writing.

Give an in-class written response assignment before discussing the assignment. Tell students you will be asking them to write about the reading assignment at the beginning of the next class. Give them one really good, complex question to write about which focuses them on the discussion of the reading which will follow immediately. And make sure you collect, read/skim, and record these in-class “essay question quizzes” each day you give them.

Less-guaranteed but Very Good Ways to Make Students Responsible for Reading Assignments:

Assign one or two students to lead the discussion each day. Have students prepare questions, activities, pre-discussion writing responses, and then conduct the discussion for 20 minutes or so.

Assign one or two students to bring copies of their reading responses for the entire class. Begin discussion of the readings with the shared responses.

Advice to Teachers about Research Papers

Using Strozier Library

Before making an assignment that requires research in the library, go to the library yourself and make sure that sources actually exist in sufficient quantity and quality for a topic you assign. Familiarize yourself with the resources available to your students. Make arrangements for classroom instruction on research sessions as early as possible. See the FSU Library Research Instruction page on the Strozier website for information on how to schedule time with a reference librarian. Follow these guidelines in planning:

- Make the paper assignment and have students ready with possible topics before the library visit. Students pay much closer attention when they know why they’re there.
- Work closely with the librarian to make sure she presents the kind of information your students need most. Send her a copy of the assignment and a list of the topics your students are contemplating. Think through the possible kinds of resources and researching techniques you want your students introduced to.
- Don’t ask students to do a “treasure-hunt” in Strozier. This only puts a burden on the library staff and can be more frustrating than enlightening for students.
- Don’t expect the library staff to help every one of your students with their papers—that’s your job! Make sure you give your students the support they need, including the research technique session with the librarian, to do the basic research on their own.

When to Assign Research Essays

Never assign a research paper to be handed in during the last week of class or during finals week. This is a disaster waiting to happen. Research papers, by nature, are complex and make demands on students that they and you can’t predict. The units below are designed to force you to assign the research paper to be handed in before the 13th week of class. Leave the last two weeks of class, at least, for another short project and for “cleaning up” after the research paper assignment—handling plagiarism, poor documentation, sources that need verifying, lost websites, interview subjects who don’t show up for interviews, etc.

Avoiding Plagiarism

When you present the required section on plagiarism, be sure to allow ample time for discussing plagiarism in class. In addition, ask students to attach copies of their sources, including websites, to

their final drafts. Read all the drafts and require all drafts to be handed in during the process, even if you don't respond to them. See [The Inkwell](#) and *The McGraw-Hill Handbook* for other activities.

Workable Chunks

Assign the research paper in stages; ask for a prospectus or proposal, then a report on sources found or interviewed, then a first draft, etc.

Teaching Documentation

Teach the principles of good documentation and don't sweat the small stuff like periods and commas in citations. Most teachers ask students to use MLA, with the warning that it is only one of many citation styles they may be asked to use in their academic writing. Some principles to make clear:

- Can my readers find my exact source with the information I've provided on the works Cited page?
- Are my citations consistent and readable?
- Have I provided the appropriate in-text information to make my text readable and yet indicate the general nature of my sources?
- Have I accurately indicated which words are mine and which words are someone else's? Have I accurately indicated which words of mine are an interpretation of someone else's words?
- Do I know how to use the handbook to cite anything I may want to use as a source?

Strand I: Exploring Ourselves, Our World, and Beyond

by Kara Candito, Bill Green, Sarah Grieve, and Deborah Coxwell Teague

Overview

The overall purpose of this strand is to help students grow as writers and thinkers by exposing them to a variety of different kinds of texts, both verbal and non-verbal, and to have them write about how they relate to and are emotionally and intellectually affected by these various texts and others that bombard them each day.

The strand begins with an emphasis on the personal and serves as a nice segue for students and teachers who focused primarily on personal experience writing in ENC 1101. The texts, both verbal and non-verbal, for the first four weeks of the course, are all from the first three chapters of *Beyond Words*. As the course progresses, the emphasis on the personal is not completely forsaken, but the focus of class discussions and writing moves away from the personal to more of a focus on the world beyond the student's personal experience. The second course unit makes extensive use of *The Curious Researcher* and *The New McGraw-Hill Handbook* (as well as sample student essays from [Our Own Words](#) and *Beyond Words*) as students choose an issue that interests them and write a feature article for a magazine of their choice. The third course unit incorporates texts from *Beyond Words* and asks students to analyze either a verbal or non-verbal text, their reaction to it, and its effect on a broader audience. During the last two-three weeks of the course, students work on multi-modal final projects to design a non-traditional text that explores an issue discussed during the semester. While their personal experiences and interests are considered throughout the course, there is a definite move as the course progresses away from a focus solely on the self.

Description of Major Assignments

*These are addressed to students. Teachers should feel free to cut and paste them as needed.

Paper #1: Snapshots—Shaping Your Life Story, 4-6 pages (plus images)

For our first paper project, we will consider how the stories that make up our lives have been shaped, and

then we will “shape” a small cross section of this story for our peers. These stories will be conveyed in two types of snapshots—written text and visual texts. You will paint a picture with words while also including images that reflect each story. As evidenced in *Beyond Words*, the framing of narratives and images can drastically alter the meaning of the text; thus, you will need to think about the social and cultural contexts that have affected your opinions of yourself as well as others’ perceptions of you. In order to discover the many facets of your personality, each snapshot will be based on a different person’s perspective of you. That is, one snapshot will capture how you see yourself, and the others will emerge from the opinions of those around you. You will gain varying insights about yourself by interviewing 3-4 people from different parts of your life.

You will write four or five “word” snapshots. Your snapshots will not be transcripts of your interviews, but rather they will focus on specific traits or experiences important to the way each interviewee sees you. One may tell a story in which you and the other person are characters, and another may describe a certain trait which you can translate into an extended metaphor. You can also jump right into your interviewee’s head and convey his/her thoughts in a fairly associative manner, or maybe you will use dialogue to show how you and the interviewee interact. These snapshots are just that—individual pictures a reader might find in a photo album. Do not feel the need to make word transitions between the snapshots. You will shape your overall message through the selection, depiction, and organization of the snapshots.

Each of your written snapshots will be connected to a specific image chosen by you or the interviewee. The image does not have to be a personal photo but should represent in some way the written snapshot you have created. When completed, you will have both a textual collage as well as a visual collage. The images should be integrated into the written text, which requires that you make choices as far as the visual design of your piece. Remember who the audience will be: those students sitting in your ENC 1102 classroom. Choose those snapshots that they will be interested in and will want to read. Along with your final draft, you will submit a 1-2 page cover letter in which you discuss the specific choices you made in creating each snapshot and how you decided to incorporate the images into the written text. This reflection will help you see the connection between the written and the visual.

Paper #2: Feature Article, 7-8 pages

Your second paper of the course is a feature article. You will choose a subject that you truly want to learn more about—one you sincerely want to explore—perhaps one that you have experienced, either from our readings this semester or your life, and then research that subject further. Because this essay requires fieldwork and research, you should look at a selection of magazines on a subject and written in a style you are interested in. Once you have chosen the publication audience for this essay, make sure your readers know why you are interested in this topic—what engages you. Remember that as you research your topic, you must leave your room, leave your desk, and go talk to someone and/or reference outside sources. As I read your essay, I want to see you. I want to know why you are interested in this topic—why it engages you. We will work together to help you narrow and focus your topic and write an article that explores a topic you find interesting. You are expected to include at least five *reputable* sources, two of which may be Internet sources. You should use a variety of different types of sources—for example, magazines, books, journals, Internet sources, personal interviews, etc.

You will create two versions of the paper—one specifically for the magazine of your choice, formatted in a style suitable for that particular publication. Since feature articles in magazines do not typically include parenthetical documentation or a works cited page, but instead refer to the sources in the body of the paper, you will adhere to this style in the “ready for print” magazine version of your article. You should use columns, graphics, sidebars, and a typeface suitable for your magazine of choice. Don’t worry if you’ve had no previous experience using some of these features. We’ll learn from each other. The second version of your paper will look more like a traditional researched essay that you would typically be required to write in your college courses. This version should be 7-8 pages, in 12-pt. font, and include parenthetical documentation and a Works Cited page adhering to MLA documentation guidelines. Be sure

to reference your *McGraw-Hill Handbook* so that you correctly document your sources using MLA guidelines. Essentially, the two versions will be the same, except for differences in formatting and the inclusion of parenthetical documentation and a Works Cited page in the second version. This assignment will be due in sections as follows:

- *Group Presentation:* As part of your assigned group, you will present to the class and be prepared to lead discussion on one chapter of *The Curious Researcher*.
- *Research Proposal:* You will hand in a 1-2 page research proposal showing me your paper topic and the magazine you have chosen to write your feature article for. You must also include a sample article with the same style and tone from the magazine you chose.
- *Rough Draft:* You'll share this draft with your peer response group and with me.
- *Second Draft/Working Works Cited:* You will share this draft with members of your peer response group and receive feedback on both the content of your paper and your adherence to MLA documentation guidelines. You should be careful to lead into any direct quotes you use, include quotation marks around direct quotes, and include parenthetical documentation. Each work to which you refer in your paper must be listed on your Works Cited page.
- *Third Drafts/Works Cited Page:* You will be required to workshop with me in an individual conference two versions of the paper—one in a style suitable for your particular publication and another in a format suitable for a traditional researched essay. The second version of your paper must include parenthetical documentation and a draft of your works cited page.
- *Two Final Drafts:* One version of your article will be formatted as a feature article, and the other version will be formatted in a traditional researched essay style with MLA documentation (Works Cited page and parenthetical documentation).

Paper #3: Converging Analysis, 4-5 pages

Choose a text that is significant to you—perhaps from *Beyond Words*—or perhaps a poem, video, photo, billboard, movie, TV show, etc. Write an essay that analyzes the chosen text, your experiences with or reactions to the text, as well as an in-depth analysis of the intended audience and the ways in which that audience may relate to the text. How does the text that you chose rhetorically and emotionally appeal to its intended audience? How does it use images, character-construction, dialogue, and/or text to capture and sustain that audience's interest and imagination?

You might write about the TV show *Weeds*, or the website <http://postsecret.blogspot.com> and explore the rhetorical and emotional strategies the text uses to appeal to its intended audience. You might also analyze the ways in which a game, such as *World of War Craft*, or a TV show, such as *Deadliest Catch* or *Project Runway*, rhetorically constructs and appeals to its audience. Another example would be to choose a home video—perhaps a video of a memorable family gathering. Consider how the video constructs, via its narrative movement and particular scenes and images, a sense of family identity. Then, consider the roles individuals play within that collective identity. Your analysis should allow you to consider how the video has informed or even changed your family.

Multimodal Final Project: Your Choice

For your final project you may choose from the following:

- Create a radical revision of one of your three essays, transforming one of your three compositions into another form—a video production, skit, painting, photo collage, scrapbook, poster, PowerPoint presentation, etc. You have the option of working on this project in small groups of 2-3 if you can find others in our class who wrote on similar topics.
- Work in a small group with 2-3 other students to create a zine—a magazine in which you include the feature articles you wrote for Paper #2 (formatted for a magazine), along with a magazine cover, table of contents, and several ads suitable for your publication. You have the option of creating a print zine or an online version.

- Take the article you wrote for Paper #2 and turn it into a video production, incorporating interviews, images, etc. You may work independently on this project or in small groups with others in the class who wrote on related topics.
- If you have other ideas for your multimodal final project, talk with me and I'll consider them.

No matter which project you choose, you will need to complete the following:

- a one-page proposal that explains which project you have chosen and that outlines what you plan to do;
- a presentation to the class during the last week of the course;
- a 2-3 page double-spaced process memo that explains why you chose your particular project, your part in the project (if you worked in a group), how you went about completing the project, changes you would make if you had more time, and what you learned as a result of completing your project.

Journals, Responses, and Writing Exercises

For journal assignments relating to readings from *Beyond Words*, we suggest that you make use of the excellent suggestions for writing included after each reading under the heading "Consider." You'll find more than you can possibly find time to use. *The Curious Researcher* also includes excellent journal prompts you'll want to make use of. See the "Possible Journal Assignments" section after the "Week-by-Week plans."

Blackboard and Technology

Blackboard might be used for posting journals on the discussion board. Some workshops might also be conducted on the discussion board. We would encourage you to use actual sites that your students create where the students can see their work enacted—that might mean something as simple as creating and populating groups on Facebook, to something more complicated like, using outside sites (like Elgg or eduspaces, foliotek, or dotFOLIO) for creating digital portfolios or using our own webspace (contact Scott Kopel at skopel@fsu.edu) to have them create their own websites.

Grading/Evaluation

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 70%	Paper One: 20%
	Paper Two: 30%
	Paper Three: 20%
Group Project: 15%	Multi-modal Final Project: 15%
Journals/Participation: 15%	Journals/Participation: 15%

Week by Week Plans

*These week-by-week plans are addressed to the teacher. Individual teachers will need to choose specific readings from *Beyond Words* to use; thus, these plans will need to be modified for students.

Unit I: Shaping Your Life Story

Week 1

Select from the following Reading Options:

- Introduction to course
- Review course policy sheet. Have students read the introduction and the first chapter of *Beyond Words*.

Select from the following Discussions and Writing Exercises:

- The ways we are affected by the various types of texts that bombard us every day
- Their experience workshoping and drafting papers

Select from the following Journal Options:

- **Journal 1**—The suggestions for writing under the heading “Consider” at the end of each reading provide excellent journal prompts.

Select from the following Inkwell Exercises:

- You Know What They Sat About Assuming... ([Ice Breakers](#))
- Guess Who? ([Ice Breakers](#))
- Would You Rather... ([Ice Breakers](#))
- Alphabet Lists... ([Ice Breakers](#))
- TV Personalities: Trying on Voices ([Ice Breakers](#))

Week 2

Select from the following Reading Options:

- Chapter 2 in *Beyond Words*

Select from the following Discussions and Writing Exercises:

- Begin discussing Paper Assignment #1 and how our lives have been shaped so far—by our parents, our siblings, our education, TV, media, etc.
- Workshop rough draft of Paper #1 due at the end of the week.

Select from the following Journal Options:

- **Journals 2 and 3**—Select two journal topics from the list below.

Select from the following Inkwell Exercises:

- Audience and Voice Exercise ([Audience](#))
- Simonides Induced Memory: An Invention Exercise ([Invention](#))
- Fortune Cookies: Focusing a Description ([Invention](#))
- When I Grow Up: Reflecting on Personal Growth ([Invention](#))

Other Activities:

- Plagiarism Exercise (<http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)

Week 3

- *Select from the following Reading Options:*

- Chapter 2 in *Beyond Words*

- *Select from the following Discussions and Writing Exercises:*

- Workshop Second draft of Paper #1 late in the week.

- *Select from the following Journal Options:*

- **Journals 4 and 5**—Select two Journal topics from the list below.

- *Other Activities:*

- Assign *Curious Researcher* groups. Use the “[Curious Researcher Teaching Groups](#)” in *The Inkwell* to help organize *The Curious Researcher* discussion groups

- *Select from the following Inkwell Exercises:*

- Food and Family: Description ([Details and Description](#))
- Fortune Cookies: Focusing a Description ([Details and Description](#))
- Snap Shots: Details and Point of View ([Details and Description](#))
- Critical Thinking and Reading Exercise with *Beyond Words* ([Analysis](#))

Week 4

- Individual conferences. Students should bring 3rd draft of Paper #1 to conferences for teacher feedback.

Select from the following Inkwell Exercises:

- Conferences:
 - The Early-Stage Conference
 - Research Conference for 1102, 1145, and 1142

- “Underline, List and Highlight:” Improving Drafts in Conference

Unit II: The Feature Article

Week 5

Select from the following Reading Options:

- “Doing Research and Documenting Sources” in *Beyond Words*
- “Introduction: Rethinking the Research Paper” from *The Curious Researcher*

Select from the following Discussions and Writing Exercises:

- Paper Topic #2
- Assigned group of students (Group 1) leads discussion of “The First Week: The Importance of Getting Curious...” from *The Curious Researcher*.

Select from the following Journal Options:

- **Journals 6 and 7**—Select two Journal topics from the list below.

Select from the following Inkwell Exercises:

- Brain Teaser: Voice Without Word Choice ([Audience](#))
- Comparing Tone and Style ([Audience](#))
- Developing Source Dialogue: Revising Researched Writing ([Revising Drafts](#))
- In Quest of Culture: Top-Generating for the Research Essay ([Invention](#))
- Curious Researcher Teaching Groups ([Research](#))

Other Activities:

- Library Session (contact librarian Jacque Druash for scheduling)

Week 6

Select from the following Reading Options:

- Chapters 15 and 16 from *The McGraw-Hill Handbook*

Select from the following Discussions and Writing Exercises:

- Assigned group of students (Group 2) responsible for leading discussion of “The Second Week: Developing a Research Strategy...” (*The Curious Researcher*)
- Group 3 responsible for leading discussion of the first half of “The Third Week: Writing in the Middle.” Students’ research proposals and sample sources due
- Review interviewing practices (*McGraw-Hill Handbook*)

Select from the following Journal Options:

- **Journals 8 and 9**—Select two Journal topics from the list below.

Select from the following Inkwell Exercises:

- Balancing Your Voice with Others Workshop ([Workshop](#))
- Curious Researcher Teaching Groups ([Research](#))
- Developing Source Dialogue: Revising Researched Writing ([Revising Drafts](#))

Week 7

Select from the following Reading Options:

- Chapters 17-19 from *The McGraw-Hill Handbook*
- [Our Own Words](#) (“Liam O’Flaherty’s ‘The Sniper’ and the Irish Civil War,” “The Dixie Chicks: Taking the Wrong Way”)
- *Beyond Words*
 - Gordon Parks, *American Gothic* (*Beyond Words*)
 - Sean Nixon, *The Transformation of American Architecture* (*Beyond Words*)
 - Hannah Easley, “Sounds and Medium in No Country for Old Men” (*Beyond Words*)
 - Beau Faulkner, “Year Zero: A Viral Marketing Promotion” (*Beyond Words*)
 - Julia Berkelhammer, Angel Cockerham, Michelle Kasprak, Alyssa Tedder, and Taylor Warren, “Schizophrenia: A Beautiful Fight” (*Beyond Words*)
 - Jonathan Butler “Visual Images of National Identity: British and French Propaganda Posters of the Great War” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Group 4 responsible for leading discussion of the second half of “The Third Week: (Notetaking Techniques, Other Notetaking Techniques, When You’re Coming Up Short...” (*The Curious Researcher*)
- Group 5 responsible for leading discussion of “The Fourth Week: Getting to the Draft...” (*The Curious Researcher*)
- Workshop rough drafts of researched essays in peer response groups. Bring copies for everyone in your group and a copy for your teacher.

Select from the following Journal Options:

- **Journals 10 and 11**—Select two Journal topics from the list below.

Select from the following Inkwell Exercises:

- Balancing Your Voice with Others Workshop ([Workshop](#))
- Sprinkle in Those Commas and Semicolons ([Grammar](#))
- Out of Sequence: Organization and Transition Exercise ([Transitions](#))

Week 8

Select from the following Reading Options:

- Chapters 20-22 of *The McGraw-Hill Handbook*.

Select from the following Discussions and Writing Exercises:

- Group 6 leads discussion of “The Fifth Week: Revising for Purpose...” (*The Curious Researcher*).
- Workshop full draft of Paper #2 late in the week; students should bring extra copies for peer response group members

Select from the following Journal Options:

- **Journal 12**—Select a Journal topic from the list below.

Select from the following Inkwell Exercises:

- Stylistic Revision: Maximizing Clarity and Directness ([Revising Drafts](#))
- Chaos Is (Not) Our Friend (?)—Editing for Clarity ([Grammar](#))
- The Exquisite Corpse: Fun with Syntax ([Grammar](#))

Week 9

- Individual conferences with teacher. Students should bring two versions of Draft #3—one formatted for their chosen publication and the other formatted as a traditional researched essay (complete with parenthetical documentation and a works cited page).
- *If you are doing paper-by-paper grading, students will likely need extra time to finish these papers. You might consider giving students the option of turning them in before Spring Break or by mid-week after Spring Break—not the first class back after break.

Unit III: Converging Analysis

Week 10

Select from the following Reading Options:

- *Beyond Words*, selected readings from Chapters 5 and 6

Select from the following Discussions and Writing Exercises:

- Feature articles due mid week (for those doing paper-by-paper grading)
- Introduction to Paper #3

Select from the following Journal Options:

- **Journal 13**—Select a journal topic from the list below.

Select from the following Inkwell Exercises:

- Exploring the Interplay of Text and Visuals ([Analysis](#))
- Visualizing an Essay—Analyzing a Text ([Analysis](#))
- Repainting the Starry Night ([Analysis](#))
- Play It Again, Sam: Summary vs. Analysis ([Analysis](#))

Week 11

Select from the following Reading Options:

- *Beyond Words*, selected readings from Chapters 5 and 6

Select from the following Discussions and Writing Exercises:

- Workshop rough drafts of Paper #3 in small groups late in the week.

Select from the following Journal Options:

- **Journal 14**—Select a journal topic from the list below.

Select from the following Inkwell Exercises:

- Exploring the Interplay of Text and Visuals ([Analysis](#))
- Visualizing an Essay—Analyzing a Text ([Analysis](#))
- Repainting the Starry Night ([Analysis](#))
- Play It Again, Sam: Summary vs. Analysis ([Analysis](#))

Week 12

Select from the following Reading Options:

- *Beyond Words*, selected readings from Chapters 5 and 6

Select from the following Discussions and Writing Exercises:

- Workshop second drafts of Paper #3 in peer response groups late in the week

Select from the following Journal Options:

- **Journals 15 and 16**—Select two journal topics from the list below.

Select from the following Inkwell Exercises:

- Stylistic Revision: Maximizing Clarity and Directness ([Revising Drafts](#))
- Chaos Is (Not) Our Friend (?)—Editing for Clarity ([Grammar](#))
- The Exquisite Corpse: Fun with Syntax ([Grammar](#))

Week 13

Select from the following Reading Options:

- *Beyond Words*, “Choosing a Medium”

Select from the following Discussions and Writing Exercises:

- Paper #3, Draft #3 due to teacher.
- Introduce multi-modal final projects.

Select from the following Journal Options:

- **Journals 17 and 18**—Select two journal topics from the list below.

Select from the following Inkwell Exercises:

- Commercial Break!! ([Writing about Various Media](#))
- Classroom Blogging ([Writing about Various Media](#))
- Comparing Tone and Style ([Audience](#))

Week 14

Select from the following Discussions and Writing Exercises:

- Work on final projects
- Project proposal due beginning of week

Select from the following Journal Options:

- **Journal 19**—Select a Journal topic from the list below.

Select from the following Inkwell Exercises:

- Commercial Break!! ([Writing about Various Media](#))
- Classroom Blogging ([Writing about Various Media](#))
- Comparing Tone and Style ([Audience](#))

Week 15

Select from the following Discussions and Writing Exercises:

- Project process memo due
- Portfolios due (if you’re doing portfolio evaluation).

- Group Presentations

Select from the following Journal Options:

- **Journal 20**—Select a Journal topic from the list below.

Other Activities

- Course evaluations

Possible Journal Assignments

For journal assignments relating to readings from *Beyond Words*, we suggest that you make use of the excellent suggestions for writing included after each reading under the heading “Consider.” You’ll find more than you can possibly find time to use. *The Curious Researcher* also includes excellent journal prompts you’ll want to make use of. Following are journal suggestions relating to various readings and to the major compositions your students will be writing. Feel free to make use of them if you’d like. They are addressed to students and are ready to cut and paste as you so choose.

- Now that you’ve skimmed through our primary text, *Beyond Words*, and read the introductory pages, how do you think the focus of this textbook differs from the focus of texts you’ve used in other English classes? What do you see as the purpose of this change in focus?
- Today you brought a rough draft of Paper #1 with you to class. For your next workshop you will bring several copies of your revised, full-length draft, and later you will attend an individual conference with me during which you will give to me a revised draft for my comments and questions. Later you will revise at least once again and turn in a portfolio draft. I realize that the draft you have brought with you today might be very rough, and that’s okay at this early stage in the writing process. I’d like you to take a few minutes now to tell me a little about the four or five snapshots—the captured moments of your life—you have included in your paper as you create in words a small glimpse of how your life has been shaped so far.
- Deciding on a Research Topic —Choose four of the following six headings (Controversies, People, Places, Trends, Technologies, History) to go at the top of each four columns. Brainstorm a list of words or phrases that come to mind when you think about what you know and what you might want to know about each category. Just write whatever comes to mind. Review your lists. Look for a single item in any column that seems promising. Ask yourself these questions: Is this something that raises questions that research can help answer? Are they potentially interesting questions? Does this item get at something you’ve always wondered about? Might it open doors to knowledge you think is important, fascinating, or relevant to our own life? Circle the items. For the items you circled, generate a list of questions—as many as you can—that you’d like to explore about the subject.
- Writing about your tentative topic for your feature article: 1) What is your tentative topic for your feature article? 2) Briefly describe why you’ve chosen the topic. 3) Briefly list what you know about your topic already. 4) Brainstorm a list of questions about your topic that you’d like to answer through your research. Make the list as long as you can; try to see your topic in as many ways as possible. 5) In small groups, review the topics and questions the students in your group have generated. Each student in the group should add a question they would like answered about each topic and check the one question on the list they find most interesting.
- Writing about your sources for your feature article: 1) Choose six of the sources you’ve located for possible use in your feature article and write a paragraph summary of each one. 2) Write a response to each of the six sources you summarized. 3) What do you think about the information you located? 4) How do you plan to use the information in your paper?
- You recently read Chapters 3 and 4 (“The Third Week: Writing in the Middle” and “The Fourth Week: Getting to the Draft”) from our text, *The Curious Researcher*. Ballenger’s text is filled with

practical, down-to-earth ideas to help make writing the researched essay less painful. Make a list of ten tips you picked up while reading these chapters that you can use or are now using as you write your feature article.

- I'd like you to go ahead and begin working on organizing the Works Cited page of your feature article. First, skim Chapter 24 of *The McGraw-Hill Handbook* and carefully study the sample Works Cited page close to the end of the chapter. Now work on listing your sources as required by the MLA method of documentation and be ready to share your draft of your Works Cited page in class.
- Now that you are getting close to the completing your feature articles, I'd like you to spend a few minutes reflecting on how the research and the researched writing you've done for this paper sequence differs from the "research papers" you've written in the past. Think back to the research papers you wrote in high school. Did you write about a topic that truly interested you? Did you situate yourself in the research? What difference does it make when you research a topic you truly want to know more about as compared to researching an assigned topic? How has the research been different this time around? How has the writing process been different?
- Over the next couple of weeks or so you will read a variety of texts from *Beyond Words*. These texts will include advertisements, essays, paintings, photos, comic strips, screen shots, and more. For your next journal assignment, choose four different types of texts—for example, a photo, an essay, an advertisement, and a memoir—or any other combination—as long as you use four different types of texts. Study each text, and then explore and reflect upon your own personal reaction to it. Be ready to discuss your ideas with the rest of the class.
- By now you should have spent time considering various ways to approach Paper #3. Perhaps you have already tentatively decided on a topic. Even so, I'd like you to take a few minutes to explore possible topics by responding to the following questions:
- Think of a photo or billboard that has made an impact on you for whatever reason. Describe it and explain its significance in your life.
- Think of a home movie or a clip from a Hollywood movie that had an impact on you—one you repeatedly watched. What was it about? Why do you think it is important to you or made an impact on you?
- Think of an essay, a short story, a memoir, or a poem that you will always remember—one that had an impact on you for whatever reason. What was the name of the selection? What was it about? Why was/is it important to you?
- Now that you have had some time to consider possible ways to approach Paper #3, I'd like you to freewrite for 5 minutes on the topic you think will work best for you. Begin your freewrite with the words, "For Paper #3, I think I'll write about..." Remember that when you freewrite, you don't worry about mistakes—you just write whatever comes into your head and you don't stop. Okay, get started—For Paper #3, I think I'll write about...
- Today you brought a rough draft of Paper #3 with you to class to share in your small group. I would also like to learn more about your paper. When I gave you this paper assignment I asked you to "choose a text that is significant to you...and write an essay that analyzes the chosen text, your experiences/reactions to the text, as well as an in-depth analysis of the intended audience and the ways that audience may relate to the text." Please take a few minutes to tell me what your paper is about and how it fulfills (or will eventually fulfill) the assignment above. Remember

to continue working on your paper, taking into consideration the feedback you receive today from your small group, and bring copies of your paper for everyone in your group to our next class.

Self Evaluation (Feel free to make use of this if you'd like.)

I'd like you to rate your efforts on the components listed below on a scale of 1-10.

Assigned Readings 1 2 3 4 5 6 7 8 9 10

(You were assigned many readings from our text *Beyond Words*. If you read everything I assigned, give yourself a 10. If you read all but one selection, a 9, and so on.)

Small Group Participation/Feedback 1 2 3 4 5 6 7 8 9 10

(If you participated in all of your small group meetings and did your best to provide useful feedback/responses to the members in your small group, give yourself a 10. If you missed a session or did not fully participate, rate yourself lower.)

Class Discussion 1 2 3 4 5 6 7 8 9 10

If you often participated in class discussion, give yourself a 10. If you participated sometimes or seldom, a lower score.

Strand II: Exploring Communities—Understanding the (Rhetorical) Construction of Self and Other

by Natalie Szymanski, Rory Lee, and Dustin Anderson

Overview:

The design of this overall ENC 1102 semester course focuses on the exploration of community through the lens of research. In the first unit of the semester, students work to research and explore their own role(s) within various communities. After researching into their own personal histories, students choose a variety of communities, and through brief narrative flashes, crots, they depict their place or role(s). As an additional element, this creative piece will then be remediated into a multimodal composition that will require students to explore how visual and auditory elements add to and/or alter a discursive text.

In their second project, students turn away from personal experience and examine the way a community is represented through a given popular media. In a formal MLA research paper that intertwines theory, reviews, and community exploration, students examine the way a particular media (i.e., film, television, video games, plays, ad campaigns, etc.) depicts a specific community or the ways in which one community is treated across various media. In this way, students turn a more critical eye towards the media they are already familiar with, thus questioning its messages and the social implications for the creation of others.

In the final unit, students again research the topic of communities but this time in a more hands-on, experimental fashion. After choosing a particular community, students work to research first-hand who that community is and what they represent. Expanding and extending the rhetorical principles discussed and utilized in the previous two papers, students work to represent that community and the research they have conducted in a multimodal composition. Through class activities, discussions, journals, and readings on the topic of visual rhetoric, students explore how such representations—like the ones they encountered in their second research paper—depict particular, pointed representations of communities and how they can employ various rhetorical strategies to create visual representations themselves. This

final project will help students investigate the rhetorical aspects of the visual, explore new methods of researching, and experiment with new ways of presenting a researched argument.

Description of Major Assignments:

Essay 1: Communities and You (Analyzing Your Own Communities Using Crots)

Throughout the semester, we will continually observe—through different mediums and lenses—the theme of communities as well as your membership and/or association with such communities. However, before we begin examining communities foreign to you, we will turn to the familiar: your own communities. In this first essay, you will research— via personal reflection—the various communities to which you belong.

For example, you could examine your association with the following:

- Your family (as a whole unit or through your various roles as sibling, daughter, nephew, aunt, cousin , etc.)
- Your friends
- Your significant other
- Your membership in various clubs, organizations, teams, online communities, etc.
- Your job
- Your major or university
- Your fraternity/sorority
- Your church

These, however, are just a couple of examples, as the possibilities are practically endless (as long as you take part/play a role in that community).

Furthermore, you will not merely be analyzing just one of these communities; you will be analyzing many of them. For in this paper, you will be writing in a particular style: in crots. This paper might seem strange to you, as you have probably never written in crots before. A crot is a flash—a segment, a chunk, a fragment. It is any and all of these things. Crots do not use transitions; they create a cohesive story through subtle, creative themes. I want this paper to exhibit flashes—to portray the myriad communities in your life that help illustrate who you are. These portrayals can be from childhood, adolescence, your high school careers, now, or even future projections.

In high school, you wrote five paragraph essays. Please try to forget those hamburger essays. In this paper, I want to see you. In a sense, this is your biography—use the communities to which you belong to generate a picture of you. Here is how we will work it. Together and apart, you will write short scenes. They could be as long as 500 words or as short as 100 (or 50 or 10 for that matter). Honestly, it does not matter. You will need enough crots to fill at least 6 pages, the minimum for this paper. We will sketch people, places, things, and ourselves—whatever is involved in this community—using vivid detail. And, I mean vivid detail. (Note: This may become painful, stick it out; it will be worth it.) Write with fragments. Use slang if you want. Write poetry. Write a short, short story. Write a song. Write an exposition. Imitate a style. Parody something. Run-ons, anyone? Adopt different voices. Pretend you are someone else in the community. Switch from first-person to second-person to third-person. However, do not get lazy. This is more work than a regular essay. When your scenes are completed, we will discover a common thread among them and arrange them to form a narrative. Can it be chronological? Of course. Can it *not* be chronological? Of course.

Next comes the purpose. In other words, what will this paper actually do for you? It is my aim to show you that creativity and writing in college can go together. It is my aim to show you that a worthwhile and interesting piece of writing does not need to have a concrete beginning, middle, and end—all writing is not a five paragraph sandwich (or hamburger)—there are more subtle and nuanced approaches to organization and cohesion. My aim is to show you that using vivid detail enhances your writing immeasurably. My aim is for you to realize something important about yourself and your writing as well as how multiple communities work together to help construct exactly who you are. Lastly, my aim is for you to actually enjoy this.

Logistics:

- You will complete three drafts (the first and third of which we will workshop in class, the second you will bring to me in conferences), followed by a final draft.
- After the final textual draft, we will create a multimodal remediation of your essay—do not fret over this, as we will tackle it together when the time comes.
- Page length: 6-9 (which means 6 full pages, not 5 ½ or 5 ¾).

Grading:

Written Text:	70%
Revisions/Workshop: <ul style="list-style-type: none">▪ Includes your revisions from draft to draft as well as the help you provide others in workshop	15%
Multimodal Revision	15%

Essay 2: Communities and the Media (and Stereotypes)

In your first essay, you not only examined the communities you were a part of but also conveyed your roles in them creatively with textual and visual rhetoric. For this second essay, you will expand your examination of communities and investigate the way(s) in which a community is represented (or misrepresented) in the media. In this essay, you will choose a film, television show, cartoon, video game (or whatever other media you wish, as long as you discuss it with me) and watch it with a critical eye for the way it portrays a specific community (or communities). Then, you will need to form an educated opinion about whether you think that media accurately portrays the community (or communities) in it or whether it perpetuates stereotypes. However, in order to form such an educated opinion, you will need to do research.

Research: The term research does not need to be connected to library index cards or futile and painstaking card catalogues. Furthermore, do not think of research as a pejorative term. Research can be fun and has most likely evolved drastically from the perceptions you formed during prior schooling. The point is to think creatively. Research has taken on a new dimension with the advent of the Internet—in mostly positive but still some negative ways. As the generation who lives and breathes on the net, this should be neither difficult nor new to you.

Your task: Find and read critic and public reviews, search for and understand the issues and politics discussed, research any controversial reactions to the media, read up on the community and its stereotypes, get to know the film, TV show, cartoon, video game, etc. in as many ways as possible. Use the Internet, use the library (online?), and—more importantly—use your head.

Outline: After you have formed your informed opinion about the media's portrayal of a community (or communities), you can begin to form your argument. It is essential for this paper that you keep a specific rhetorical situation in mind. You need to direct your paper, its argument, and your language (rhetoric) toward someone who holds a viewpoint opposed to yours. If you felt the film merely perpetuated the stereotypes of a particular community, then you will be writing to an audience who felt that the movie accurately depicted all community members. And, visa versa; if you felt the portrayal was accurate, then you will write to an audience who felt the media misrepresented a particular community. Thus, you will need to alter your language in an attempt to persuade those with differing viewpoints to agree with you. This will be exercise in tactful rhetorical language (rhetorical sensitivity), persuasion, firmly grounded opinions, and well-researched evidence to support those opinions. There is no set outline or organization scheme for this paper. Your argument simply needs to be well-researched and presented in a rhetorically

effective manner. However, there are some very helpful hints in your *McGraw-Hill Handbook*. Also consider:

- It usually helps to provide a brief and succinct summary of the film, TV show, cartoon, video game, etc. you are examining in order to set a context for your audience
- It is probably wise to address your opponents' viewpoint so as not to appear as if you are ignoring their better points
- It is usually more persuasive if you reference specific concrete moments/scenes from your media which help to illustrate or corroborate your point (we will read an example of such as homework)
- It is important to have a "so what" factor in your paper. It is one thing to point out a stereotype, but you need to push further. So what? So what effect does a film like this have? Why are the stereotypes there? What affect might they have on the audience? Ok, so there are or are not stereotypes in the media...so what?

This is a large project; thus, it is imperative that you tackle it in small pieces. Keep on pace with the schedule outlined for class, and please contact me with any questions at any point in your drafting process. I am more than willing to sit down with you and talk out your argument, your evidence, or your rhetorical approach. Before your first draft is due, you will hand in a prospectus/proposal for your paper. Take this seriously, as this is your chance to get feedback about your project before you spend what I know will be hours on your first draft.

Logistics:

- All sources need to be cited properly in MLA format (see your *McGraw-Hill Handbook*, or look online at Purdue's OWL for both parenthetical and Works Cited guidelines)
- Length: 10-12 pages

Grading:

Final Text:	70%
Process/Workshopping:	30%

Essay 3: Represent a Community (a multimodal project)

To begin, you will need to decide on the community you want to investigate and in what light you would like to portray that community. In other words, what is the purpose of your composition; what is its argument? Keep in mind that while you construct and carry out this argument that you will need to do research (library or interview-based) about your particular community, its members, its history, etc. You will need to present a knowledgeable picture of the community; therefore, start thinking about how this is best accomplished.

Next, you need to think about your audience. For whom are you presenting this argument? Why them? How does this particular audience affect the ways you will mold this particular composition? Does this audience limit you in any ways? What do you need to do in order to make sure your argument is cogent, lucid, and persuasive for this particular audience—what contexts or information are they privy to?

Once you have decided on a community, the argument you want to construct about that community, and for whom you want to present that argument, you will need (if you have not already) to think about the various mediums you will want to incorporate. Being as this is a multimodal composition, you can rely on various methods to make your argument (words, visuals, film, music, sounds, etc.). What mediums will be more effective in constructing and strengthening your argument and why? Intrinsic to thinking about your audience and your mediums is thinking about how you intend to employ the rhetorical appeals (ethos, pathos, logos). How does your audience affect the appeals you will make? How does a particular medium assist you in making a particular appeal? Which mediums are better at making a certain appeal than another?

Things to Consider When...

...thinking about visuals: The visuals you use should help inform your audience about the community, its members, its locations, etc., but they should, first and foremost, relate to and strengthen your overarching argument. You can compose the visuals yourself, but you can also use other photos (i.e., historic or iconic ones), especially if they are important to the representation of your community. Furthermore, these visuals can be of more than just people—think objects, places, emotions; think outside the box.

These visuals should not be selected or taken randomly; rather, each visual should allow you to make a specific point about your community, and the project as a whole should culminate in an overarching argument about that community. After selecting your visuals, you must decide whether you want to alter these images in any way in order to enhance your argument (i.e., cropping, coloring, effects, etc.), and you need to think about how the organizational scheme or delivery of these visuals will help to convey your particular argument.

...thinking about written text: You will most likely have written text somewhere in your multimodal composition. Thus, it would behoove you to explore how your visual and written texts can collaborate to support your overall argument (and we will explore such avenues in class, too). Some (but certainly not all) of the ways you may want to think of written text are in the form of a title page, an introduction, short captions, longer explanations, or a conclusion. You will also need to consider the placement of these written texts among the visual and how it will affect your larger argument.

Throughout this Process...

You will also want to think about what you are leaving out. Often times, arguments are made just as much by what is included as by what is excluded. Are there certain parts of your argument that you are omitting? Why? Why did you omit particular visuals, written text, sounds, music, etc.? Your thought process during this entire composition should be meticulous: how does the inclusion of “x” instead of “y” or “z” make for a better argument? Furthermore, think of how this selection process is crucial to the development of your ethos.

Perhaps, most important of all, you will need to think about delivery: how, exactly, will you present this multimodal composition? Some examples include, but are not limited to, PowerPoint presentations, MovieMaker or iMovie films, an interactive webpage, or a computer game. While these are digital examples of a multimodal composition, remember that this project does not need to be digital; for instance, you could create a coloring book, a quilt, a scrapbook—practically any remediated tangible object that would have a performative aspect and make an argument. Think summer camp arts and crafts with a witty, intellectual, and scholarly edge. The possibilities for how you delivery this project to your audience are almost endless, but in selecting that mode of delivery, remember how much the overall presentation will influence the overall effectiveness of your argument. During the last week of class, everyone will present their multimodal composition to the class.

Logistics: Process Memo

In addition to composing your multimodal composition, you will need to compose a substantive process memo detailing your rhetorical choices. This process memo will allow you to articulate the decisions you made throughout the composing process and why.

- Length: 4-6 pages

Workshops

Just like any text-based composition, process is important in this multimodal composition. Therefore, we will have two class workshops:

- First workshop: Before coming to class, you will need to know what community you are investigating, what argument you are making about that community, who your audience is, and what research you will be conducting. In class, you will be provided with a set of questions for you and your peers to answer. The questions will cover the mediums and rhetorical strategies you intend to employ as well as areas where you are struggling or where you believe you need a second opinion. At the end of the session, you will post a written response to a set of provided workshop questions.
- Second workshop: This workshop will transpire during the last class period before your presentations. Working in the same workshop groups as before, you will need to bring in a polished copy (in the sense that you would feel comfortable presenting it to the class) of your multimodal composition. Here, you will present your project to your workshop group, all the while answering a predefined set of questions, most of which will explain your process, why you made the decisions you did, and the overall intent of the composition. During this time, you will note any last questions or concerns you have about your project and seek advice from your peers on what went well and where it might have felt short of your desired expectations. At the end of the session, you will post a written response to a set of provided workshop questions.

Grading:

Multimodal Composition and Presentation:	60%
Process Memo:	30%
Workshop:	10%

Journals, Responses, and Writing Exercises

Option One: Journals function as a secondary source for drafting and polishing students' ideas on the readings, clustered textbook sections, and digital media. These semi-polished journals must be posted on Blackboard or a class Facebook group before the class meeting, allowing the students to engage in a lively discussion. The students must compose 300-500 polished words for their journal entries and they must respond to at least one other student's journal in 100-200 words. For instance, if you assign a journal entry to discuss on Friday, then the students have until 8:00 p.m. on Thursday night to post the journal. The responses are due before the beginning of that class on Friday, so the students critically think about the topic before the day of the discussion on Friday. With this journal, you would need to do a lot of in-class freewrites to allow the students a non-graded space to write.

Option Two: Un-scored journals including freewrites about the media and the digital culture, critical writing about readings, and reflections on the writing process and workshopping.

Option Three: This option is similar to the second option but the class creates their own blog site like blogger.com where everyone posts their journals.

Blackboard and Technology

Blackboard (or an equivalent technology such Facebook) is the classroom forum for journals and other prewriting-type exercises – as well as a place for peer and instructor response to writing and projects. If students create digital compositions for the final multimodal project you might also utilize the digital functions enabled through Blackboard and/or encourage students to share media and files through classroom web space.

The Curious Researcher Group Presentations

Having the students teach each other *The Curious Researcher* saves them from having to hear lectures and really gets them involved with the book.

Option 1: Separate the students into five groups and assign each group one of the five chapters from *The Curious Researcher* (unless they want to volunteer for chapters). Make very clear up-front that these cannot be summaries of the chapters. Each group will need to prepare a 15-20 presentation for the rest of

the class on specific elements of their chapter (e.g. a student from group two might spend five or six minutes explaining how she evaluates online sources, or a student from group three might show an example of his double-entry notebook or explain why exercise 3.3 was helpful and show how he went through it with a specific example). The remaining groups (those not presenting) will each be required to come up with at least one question (per group) for the presenting group. You can use these questions as your basis for discussion, or better yet, let the group members field the questions—when they know that there will be questions, they will be prepared, and they really get involved with it.

Option 2: Instead of having presentations in class, you might utilize the technology at your disposal. Set up a forum on BlackBoard for them to post comments on the readings. It is important to require that they post (something appropriate) and respond to their classmates' comments as well. You might give them specific things from the book to discuss, or let them sign up for certain topics. Bring up specific elements from their postings in class to show them that you really do read these.

Grading/Evaluation

Portfolio Grading:	Paper-by-Paper Grading
Final Portfolio: 80%	Paper One: 20%
	Paper Two: 30%
	Paper Three: 30%
	Project: 10%
Journals: 10%	Journals: 10%
Participation: 10%	Participation: 10%

Week-By-Week Schedule:

Week 1: Community Crots

Select from the following Reading Options:

- "Identifying Genres" (*Beyond Words*)
- "Considering Audience" (*Beyond Words*)
- "Revising" (*McGraw-Hill*)

Select from the following Discussions and Writing Exercises:

- Introduce Course Material
- Introduce Community Crots
- Draw then Write About Communities:
 - First students will draw, however they like, their own map of the city they feel most connected to. Next, using that drawing as inspiration, students will freewrite about 1-2 communities that they belong/or did belong to and their role in them.

Select from the following Journal Options:

- What Did You Do Last Semester?
 - Students can write about their experiences in ENC 1101 (what they did, what they liked, what they disliked, etc.) and/or what their expectations are of ENC 1102—especially for those who didn't take ENC 1101
- What the Crot?
 - Students write about 10 or so possible communities they could explore in their crot paper.
- What Do You Mean 'Second Draft?'
 - Students talk about their prior experiences with drafting

Other Activities:

- Plagiarism Exercise (See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)

Recommended Inkwell Exercises:

- “When I Grow Up: Reflecting on Personal Growth” ([Invention](#))
- Any [Ice Breaker](#) Activity

Week 2:

Select from the following Reading Options:

- Lise Sarfati, Images from *Fashion Magazine*, Austin Texas (*Beyond Words*)
- Sherman Alexie’s “How to Fight Monsters” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Community Crots: Workshop draft 1
- And Boom Goes the Dynamite: [Exploding the Moment](#) (*The Inkwell*)
- Talkity, Talk, Talk, Talk: Students will take one of their crots and revise it so it consists primarily of dialogue

Select from the following Journal Options:

- Oh Yeah, This will be Creepy: Students will eavesdrop on a conversation and transcribe it; the point, here, is to help them write realistic dialogue for their crot papers
- Holla Back: Students will reflect (either before or after) on workshopping and responding to their peers’ writing

Recommended Inkwell Exercises:

- “Wordiness” ([Workshop](#))
- “Integrating Dialogue into Essay Writing” ([Dialogue](#))
- “Exploding the Moment” ([Details and Description](#))
- “Make It Interesting/Make Me Want to Read It: Catchy Openings” ([Revising Drafts](#))

Week 3: Conferences

Select from the following Reading Options:

- Cluster 4.1 Home on the Earth (*Beyond Words*)
- Selected readings from Chapters 3 and 4 of *Beyond Words*

Select from the following Discussions and Writing Exercises:

- Community Crots: Conferences draft 2

Select from the following Journal Options:

- Why is Simon Cowell So Mean?
 - Students will consider how they have incorporated/responding to their peer’s and teacher’s feedback thus far

Recommended Inkwell Exercises:

- “Preparing for a Teacher-Student Conference” ([Conferences](#))

Week 4:

Select from the following Reading Options:

- *McGraw-Hill Handbook*: Students Break-up reading Chapters 8, 9, and 10

Select from the following Discussions and Writing Exercises:

- Community Crots: Workshop draft 3
- Conjunction Junction, What’s Your Function?
 - Students will get in groups and attempt to answer each other’s questions from the prior classes Journal assignment (see below)

Select from the following Journal Options:

- Your Always Be Spellin’ Things Bad
 - Students provide at least 3 grammatical questions or concerns they have

Recommended Inkwell Exercises:

- “Chaos is (not) Our Friend—Editing for Clarity” ([Grammar](#))
- “Proofreading Pitfalls Handout for Self-Editing” ([Grammar](#))
- “Raising the Stakes: Adding Tension and Intensity to a Story” ([Revising Drafts](#))

Week 5:

Select from the following Reading Options:

- “Examining Media” (*Beyond Words*)
- Selected images from “Representations of Identity” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Community Crots Due
- Visual Remediation
- There probably won’t be much time for in-class exercises, as most of the class time will be used explaining what remediation means and what is involved in remediating their crot paper

Select from the following Journal Options:

- At a Medium Pace
 - Students will explore three to five different mediums they will use in their visual remediation and how these mediums and their affordances affect their composing and the message they intend to convey

Recommended Inkwell Exercises:

- “Comparing Digital Genres: Facebook, Twitter, and Text Messaging” (Genre)

Week 6: Media Research

Select from the following Reading Options:

- “Deciding on your purpose and context” (*Beyond Words*)
- “Understanding Purpose” (*Beyond Words*)
- Gallery: “Messages in Media” (*Beyond Words*)
- *The Curious Researcher*: Chapter 1

Select from the following Discussions and Writing Exercises:

- Introduce Media Research Paper
- First *The Curious Research* group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss *The Curious Researcher*, they could discuss this as a class)

Select from the following Journal Options:

- They’ve Done Studies, You Know: 60% of the Time, It Works Every Time
 - Students write about the reliability of research on the Internet—what do they think are credible sources, and why?
- I’m All Grown Up [*sic*]
 - Students will discuss research they conducted in the past as well as what they found valuable and/or difficult

Recommended Inkwell Exercises:

- “Using Curious Researcher Teaching Groups” (Research)
- “In Quest of Culture: Topic Generating for the Research Paper” (Invention)

Week 7:

Select from the following Reading Options:

- Selected readings from Chapter 6 of *Beyond Words*
- *The Curious Researcher*: Chapter 2

Select from the following Discussions and Writing Exercises:

- Detailed Media Research Prospectus due
- Second *The Curious Researcher* group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss *The Curious Researcher*, they could discuss this as a class)

Recommended Inkwell Exercises:

- “Don’t Take This Exercise for Granted: Transitions” (Transitions)

Week 8:

Select from the following Reading Options:

- *The Curious Researcher*: Chapter 3
- Writing Arguments (McGraw-Hill)

Select from the following Discussions and Writing Exercises:

- Media Research: Workshop draft 1
- Yhagah Bombs, Yhagah Bombs, Yhagah Bombs
 - Instructor finds some clips from the media (e.g., “Racial Draft” from *Chappelle Show*, “Diversity Day” from *The Office*, *Crash*, “My New Hair Cut” YouTube clip, *Shallow Hall*, *Chuck and Larry*, *Harold and Kumar*, *South Park*) to show a variety of ways stereotypes manifest themselves—to perpetuate ignorance, to make fun of communities, to debunk stereotypes, etc.
- Third *The Curious Researcher* group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss *The Curious Researcher*, they could discuss this as a class)

Select from the following Journal Options:

- I Ain’t Your Buddy, Guy
 - Students write about times they were stereotyped and how they dealt with it.
- Holy Ethos, Batman
 - Students will talk about the research they gathered and the process of deciding what they included and/or excluded

Recommended Inkwell Exercises:

- “Deconstructing Source Integration: Using Research/Evidence” ([Research](#))
- “Sharpening Structure: The Research Essay” ([Research](#))
- “Balancing Your Voice with Others” ([Workshop](#))

Week 9: Conferences

Select from the following Reading Options:

- *The Curious Researcher*: Chapter 4
- Evaluating Sources (McGraw-Hill)

Select from the following Discussions and Writing Exercises:

- Media Research: Conferences draft 2
- Visit from Jacque Druash (or other librarian) to talk about research and how to use the library (both physical and online space)
- Fourth *The Curious Researcher* group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss *The Curious Researcher*, they could discuss this as a class)

Recommended Inkwell Exercises:

- “Hypertextuality and Online Research: Evaluating and Using Online Sources” ([Research](#))
- “Underline, List, and Highlight” ([Conferences](#))

Week 10:

Select from the following Reading Options:

- *The Curious Researcher*: Chapter 5

Select from the following Discussions and Writing Exercises:

- Media Research: Workshop draft 3
- Cite Yo Sources!
 - Discussion about citing, paraphrasing, summarizing, quoting, etc. Purdue’s OWL has some good exercise pertaining to this
- Fifth *The Curious Researcher* group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss *The Curious Researcher*, they could discuss this as a class)

Recommended Inkwell Exercises:

- “Developing Source Dialogue” ([Revising Drafts](#))
- “Stylistic Revision: Maximizing Clarity and Directness” ([Revising Drafts](#))

Week 11: Multimodal Composition

Select from the following Reading Options:

- “Choosing a Subject or Focus” (*Beyond Words*)
- “Considering Audience” (*Beyond Words*)
- “Choosing a Genre and Structure” (*Beyond Words*)
- “Choosing a Medium” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Media Research Due
- Introduce Representational Multimodal Composition
- What is Multimodality?
 - Students will analyze different multimodal compositions (including who the intended audience is as well as the message and whether or not it is effective). For example, Michael Jackson’s “Black or White;” Jacnita Bunnell and Julie Novak’s “Girls are not Chicks;” Igor Kodenko’s Political Cartoon; and Koyaanisqatsi
- So what can I Do for this Project?
 - Students write about three potential communities they could investigate, including how they would research them and what type of argument they could make about them

Select from the following Journal Options:

- ROTF LMAO Writing is totally my BFF
 - Students will examine how the mediums in which they write affect the ways in which they write (think text message to Facebook to Microsoft Word to email)

Recommended Inkwell Exercises:

- “Audience and Voice Exercise” ([Audience](#))
- “Genre Scavenger Hunt” ([Genre](#))

Week 12:

Select from the following Reading Options:

- Multimedia Writing (*McGraw-Hill*)
- Visual Design Elements: (*McGraw-Hill*)
- Gallery “Representations of Identity” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Representational Multimodal Composition: Workshop draft 1
- “Who is Barack Obama?”
 - Students will discuss the visual argument a text makes. In turn, as a homework assignment, they make their own visual argument with the objective of answering the following: “Who is (insert student’s name)?”

Select from the following Journal Options:

- “Who is (insert student’s name)?”
 - Students must compose their own visual argument that seeks to answer the following: “Who is (insert your name)?” You must include at least ten slides/images.

Recommended Inkwell Exercises:

- “Exploring the Interplay of Text and Visuals” ([Analysis](#))
- “Repainting the Starry Night: Visual/Textual Analysis” ([Analysis](#))
- “Abstract Shapes: The Importance of Visual Descriptions” ([Audience](#))
- “Advertising Influence—Thinking and Writing about Cultural Influences” ([Writing About Various Media](#))

Week 13:

Select from the following Reading Options:

- Cluster 3.1 “Life Stories” (*Beyond Words*)

- Cluster 3.2 “Bodies” (*Beyond Words*)
- Cluster 3.3 “Sing the Body ... Electric!” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Representational Multimodal Composition: Optional Conference draft 2
- Typography
 - Students will look at various clips and analyze how different modes (visual, text, and sound) work collaboratively (e.g., *Pulp Fiction*, *Wedding Crashers*, *Family Guy*, *Thank You for Smoking*)
- Same Argument, Different Medium
 - Students will look at how the medium affects the message (e.g., *Dear Mattel*, *Banishing Barbie*, *Diet Barbie*, *Barbie Slavery*, *American Barbie*, *Malibu Anna*, *The Body Burden*)

Recommended Inkwell Exercises:

- “Commercial Break: Creative Play with Media Influence” ([Writing About Various Media](#))

Week 14:

Select from the following Reading Options:

- Lise Sarfati, Images from *Fashion Magazine*, Austin Texas (*Beyond Words*)
- Writing an Ad Analysis (*Beyond Words*)
- Incorporate other advertisements from *Beyond Words* or more current ads from television or online.

Select from the following Discussions and Writing Exercises:

- Representational Multimodal Composition: Workshop draft 3
- Same Argument, Different Audience (Ethos, Pathos, Logos)
 - Students will analyze PETA videos, which seek to make the same argument to different audiences. Students will look at the appeals (ethos, pathos, logos) the videos utilize and why or why not these videos are effective (videos: *Super Bowl*, *Al Jazeera*, *WWJD?*, *Alicia Silverstone*, *How it’s Prepared*, *Chew on This*)

Recommended Inkwell Exercises:

- “Comparing Tone and Style” ([Audience](#))

Week 15:

Other Activities:

- Representational Multimodal Composition due
- Presentations
- Course Evaluations
- Self Evaluation

Recommended Inkwell Exercises:

- “Titles Say so Much” ([Titles](#))

Strand III: Relationships of Communication—Writing in Multiple Genres

by Katie Bridgman, Jennifer O’Malley, Liane Robertson, and Kara Taczak

Overview of Strand for Instructors

In this strand we introduce genre as a way of understanding the relationship between writer, audience, and medium and as a means of exploring communication within our culture. Using genre as our lens, the major assignments of this strand investigate the circulation of messages within and around communities through critical analysis and through the rhetorical canons of invention, delivery, and style. Designed to incorporate extensive research into writing in multiple genres, this strand provides students with a foundation of inquiry from which they can seek to understand our culture, specifically their own

communities. The major research essay in this strand works as an anchor from which students can explore the relationships in communication and how those relationships change through genre. Beginning with an exploration of genre and its function in communication, moving to how genres work in different communities and for various audiences, students will ultimately develop a strategy for creating their own genres, designed to communicate to specific audiences and for specific purposes. Finally, students will critically analyze their own work and rhetorical choices through extensive revision and reflection.

Much of the work in this class will be created electronically because digital applications are an inherent part of any course which deals with rhetorical situation. Students will analyze digital texts, conduct research digitally, and create and revise their own multi-media projects. This strand is appropriate for use in any classroom; however, a Computer Writing Classroom provides advantages in the instruction and demonstration of media, as well as the ability to review student work in progress electronically. Instructors need only a minimal level of comfort with technology, but a healthy interest in how digital genres of communication work in our culture is also helpful.

Description of Major Assignments

Essay One: Understanding Genres (6-8 pages)

Writing Strategies

- Analysis and/or interpretation of texts and experiences
- Using reflection to make connections between our own experiences and the experiences of others
- Incorporating evidence from readings and other sources
- Developing an understanding of genre and its role in communicating to an audience

Genres of writing are an important consideration in invention and style. When students create a piece of writing with a purpose in mind, the genre used to communicate to audiences provides the backbone for their essay. Therefore, knowledge of the community and the genres about which the student writes is critical. Through exploration of different genres and how they function in different communities, students will begin to develop the analytical strategies they will need to conduct research throughout this course and beyond.

For this assignment, students will choose from readings and analyze how concepts of genre and community are functioning in the texts. In order to do this, they will have to work through several steps. First, define the terms “community” and “genre” and understand how they function in practical terms. Next, develop critical analysis of the chosen texts, looking at language, message, and tone to understand how these key concepts are working.

Finally, develop a 6-8 page essay incorporating evidence from the readings and students’ own experiences and observations. The essay must meaningfully incorporate evidence from two of the assigned readings to support, refute, expand, develop, frame, or otherwise analyze how genre is used in writing. The texts can be used to compare/contrast with the community students are beginning to observe. Essays should incorporate the knowledge about genre learned in class and cite the works used.

Essay Two: Exploring Community and Communication (Research Essay); (8-10 pages)

Writing Strategies

- Creating strategies for planning and conducting research
- Developing effective approaches for incorporation of research into writing
- Developing habits of inquiry and insight in research and writing
- Cultivating analytical abilities, data interpretation skills, and the critical thinking ability necessary to develop research into cohesive writing assignments
- Understanding of research as an integrated process within writing

- Demonstrating the use of resources available through FSU libraries and other avenues to develop effective research practices
- Understanding the use of MLA citation techniques and the role of MLA style in research and writing

Students will develop strategies for research through “mini” assignments throughout the process of this essay. Each smaller assignment helps students build toward the writing of the essay while they are conducting the research and developing ideas for writing. Students will develop:

- Research Proposal: 1-2 page proposal designed to organize ideas and intentions
- Research-in-Progress Summary: 2-4 page summary of potential sources to date, including credibility, relevance, potential incorporation, potential connections to ideas
- Research Report: 2-4 page review of final sources and their content, discussing relevance to topic and establishing claims of each that will work in student writing
- Interview: Students will conduct an interview with a member of the community they are researching or with another relevant source

Telescoping from the idea of genre in community introduced in the first paper, this second paper will progress deeper into the hub of a specific community selected by the student. Observing the community from either the perspective of an insider-participant or that of an outsider-nonmember, the student will generate an exploratory research question that attempts to examine the community, its practices, what shapes it and how it shapes its members, and how it is perceived through communication to others.

Examples of communities might include: Greek life; collegiate or intramural athletic organizations; Broadway enthusiasts; gamers; *Twilight* fanatics; smokers, online communities such as *Survivor* “Spoilers” or PostSecret contributors, religious organizations, health food enthusiasts, cancer survivors, etc. The possibilities are limitless, but it is critical for students to choose a topic in which they have a vested interest; students who are genuinely interested in the topic will find the research, the writing of the essay, and the applications to Essay 3 more enjoyable. Topics to be investigated should have a community of some sort that students can explore safely and effectively (i.e. to research lung cancer itself doesn’t involve a community unless that research extends to investigation of the community of lung cancer victims and the effects of living with lung cancer and its impact on patient/family).

The student might initially approach the research by considering the following questions:

- How do members of a community communicate, internally and externally?
- What motivates a community, or what makes them a community?
- What is intriguing about the community and its members, and what impact might they have on the larger community or society?
- Why does this community exist and what does it communicate to others? What genres are used to communicate?
- Who does the community want to reach? What audience? Why? How?
 - Advocate change? How and why?
 - Suggest/propose idea(s)?
 - Fundraise or raise awareness?
 - Teach something?
 - Plan events for a cause? What cause?
 - What else?

In order to begin forming responses to these questions, students can start by conducting research on their chosen community through approaches including:

- Researching foundation of community/ reason for existence
- Researching key member(s)
- Researching founding members
- Profiling a crucial advocate or active participant of community

- Interviewing active community members
- Observing communication practices
- Analyzing system of discourse

Students should evaluate the communication practices of the community and consider why these approaches are used for different situations, different audiences, and different purposes. By analyzing communication within a specific community, students can evaluate the integral relationship between writer and audience in effective writing.

Students will develop their inquiry into an 8-10 page research essay, fully incorporating evidence from all sources and analyzing how a community is perceived and operates in the larger world. From this essay and the research conducted for it, students will apply their analysis of findings to create a multi-genre project designed to communicate to specific audiences on behalf of the community they researched.

Essay Three — Composing in Multiple Genres

(Facebook page; 3-4 page rationale on strategies; 3-4 page reflection on composition; 2-3 page reflection on collaboration)

Writing Strategies

- Interpretation and analysis of various sources
- Developing audience awareness and writing strategically for audience
- Using evidence to support claims
- Identifying and employing conventions of different genres
- Creativity in use of multi-genre approach to reaching audiences
- Reflection and analysis about choices made in writing

The circulation of cultural messages:

Digital technologies and new media ensure an increase in the circulation of cultural messages. We receive and create these cultural messages at various points during our daily lives in many different forms, some new and some familiar, including text messages, Facebook messages, web pages, magazines, ads, billboards, etc. Every day in our culture, we are saturated with messages from others and we create our own messages to represent ourselves.

The goal of this project is to get students working in collaboration and within multiple genres, so that they develop knowledge and capabilities around composing in modes beyond traditional print. By collaborating, they mimic the nature of professional work in which colleagues work together to develop ideas and create solutions. By using multiple genres they develop a greater sense of composing for audience effectively and consider a wider array of rhetorical choices they might employ in writing with purpose. Some important ideas to keep in mind: the project is creative in nature, but the heart of the project examines the importance of genre and audience as well as exploring the different ways of composing, all of which are important for the student's development of knowledge of genre and communication.

For this project, students will use the research conducted and community explored from their second essay. They should choose a particular message that is targeted towards this community in the media and then trace the message across three different genres. The project will unfold in several different steps, beginning with the students answering the following questions that they will be asked to refer back to throughout the process:

- What are the constraints and affordances of each medium?
- Who is the audience?
- What are the expectations of the audience?
- Rate the efficacy of each medium that is used in each case to circulate this message.
- Who is fueling this message? What are the benefits of this for the producer of the message?

The next step in the project is to begin to think creatively and in a new genre.

For example, have the students create a Facebook page, specifically targeting the audience they used in the first step.

- How would, or does, Facebook market to this audience?
- Use Facebook applications (wall posts, notes, emails, etc.) to explore the different questions the students answered in the first section of the project (the above questions).

Some examples:

- Make a group page and then have a profile for each of the examples the student looked at above.
- Or, create a series of notes.
- Create accompanying videos and links to pages.
- Have the student post his or her opinion to the wall.
- Have a debate via the email application between the interests of this group and the multi-media producers of the message the students are looking at. Are there both pros and cons for each side?

The third step is to have each student present their Facebook page to the class. Once all students have presented, put them in groups of two or three and have them respond to the following question: Do their messages or audiences overlap with the community or the message examined by each student? Link all the pages together and jointly write a two page reflection on the connections that they can find. This reflection can also include a discussion of where the interests of these two groups/messages do not connect.

Finally create a multi-genre portfolio that includes:

- Facebook page
- 3-4 page rationale outlining the rhetorical strategies employed in creating the page
- 3-4 page reflection on the composing process for the Facebook page
- 2-3 page reflection on collaborative text that was completed with a partner(s)
- Add to the collaborative reflection: What did each student learn individually from the discussions with their partners?

*Note to instructors: The main genre can be whatever you would like it be—a Facebook page, a blog, a web page, video essay, etc. The steps will remain the same and the genre would simply change and you would make adjustments where needed.

Essay Four: Revision and Reflection Assignment (radical revision and 4-6 page reflection)

Writing Strategies:

- Revision and editing
- Reflection
- Rhetorical Awareness

In the final unit, students will look more critically at the rhetorical strategies we use in our writing based on genre and audience. This significant revision and reflection exercise will engage students in extensive revision of the major essays and require a 4-6 page reflection of the writing process throughout the semester. Students will reflect on the contribution of journals and freewrites toward larger works, the choices made in revising major works, the writing strategies engaged in (or not used), and the audiences their writing is designed to reach. This project will provide an opportunity to reiterate, through significant revision and through rhetorical choices made, the role of process in writing and the importance of genre to audience. As a capstone project for the semester, the revision and reflection assignment should demonstrate students' familiarity with multiple genres, a deeper understanding of the relevance of rhetorical situation, the role of genre in composing, an understanding of the process of writing and what works best for each individual, and the ability to think critically and to analyze as revealed through

reflection. Students should make connections between these principles of writing and the potential relevance to their lives as students and citizens of the future.

Journals, Responses and Writing Exercises

Ideas for journal topics, reading responses, and writing exercises are included throughout the Week-by-Week Plans.

Blackboard and Technology

Blackboard (or another digital space) can be used for posting journals and responses. You could also use these sites to conduct workshops; students post their drafts online and use Word comment function to make comments on students' papers. Incorporating public Internet sites like Facebook allow the students a place to engage with a larger audience. Creating web portfolios also enables the students to consider their paper in a larger context. You can reserve web space through the English Department (contact Scott Kopel skopel@fsu.edu) or use online sites like Episilen, foliotek, or dofFOLIO.

Grading/Evaluation

Journals/In-class writing/discussion:	15%
Essay One:	20%
Essay Two:	25%
Essay Three:	25%
Revision and Reflection Assignment:	15%

Week-by-Week Plans

Week 1: Introduce Syllabus and Course Policy

Select from the following Reading Options:

- *Beyond Words*, Identifying Genres
- *Beyond Words*, Examining Media
- *Beyond Words*, Understanding Contexts

Select from the following Discussions and Writing Exercises:

- Discuss course policies, objectives and assignments; review Blackboard applications to course; review requirements for reading and assignment submissions; class 'get acquainted' exercise.
- Do some ice breakers such as "introduce your neighbor" or "two truths and a lie" to get the students comfortable with colleagues in the class
- Review workshoping, drafting and revising (as many of your students might have CLEP'd out of 1101).

Select from the following Inkwell Exercises:

- You Know What They Say About Assuming... (Ice Breakers)
- Guess Who? (Ice Breakers)
- Would You Rather... (Ice Breakers)
- Alphabet Lists—Getting to Know Your Classmates (Ice Breakers)
- TV Personalities: Trying on Voices (Ice Breakers)

Week 2: Essay 1

Select from the following Reading Options:

- *Beyond Words*, Cluster: Home on the Earth
- *Beyond Words*, Considering Audience
- *Beyond Words*, Understanding Purpose

Select from the following Discussions and Writing Exercises:

- Genre Exercise – What is a Genre: use examples of movie genres or music genres to help students understand the concept of genre, then move into writing genres. Have students investigate genres on their ipods or through a movie review website. Then discuss the various genres they read and write every day and finally what writing genres they've been reading so far in this class or other classes.
- Draft 1 of Essay One

Select from the following Inkwell Exercises:

- Genre Knowledge: Linking Movies and Music to Genres of Writing (Genre)
- Genre Scavenger Hunt (Genre)
- Genre and Rhetorical Situation: Choosing an appropriate Genre (Genre)
- Genre and Reflection Exercise: Using Reflection to Understand Genre (Genre)
- Comparing Digital Genres: Facebook, Twitter, and Text Messaging (Genre)

Other Activities:

- Plagiarism Exercises must be completed this week.

Week 3: Development of Essay 1

Select from the following Reading Options:

- Excerpt from Tim O'Brien's "The Things We Carried" or Dave Eggers' "Heartbreaking Work of Staggering Genius" or another memoir, to illustrate how community is portrayed in a genre, by comparing to:
- *Beyond Words*, Cluster: Food Fights (Photos, essays, infographic, etc.)
- *Beyond Words*, Cluster: Roads We Travel
- *Beyond Words*, Examining Media
- *McGraw-Hill Handbook*, Ch. 5 – Revising and Editing

Select from the following Journal Options:

- What is Community?

Select from the following Discussions and Writing Exercises:

- Community investigation : Discussion of communities in which students are a part, starting with school communities and moving outward to broader communities at home and work and involving their interests.
- Discuss process of writing and model peer review workshop using samples of drafts provided in *McGraw-Hill Handbook*, Ch. 5, or your own student samples
- Draft 2 – Conduct peer review

Select from the following Inkwell Exercises:

- Five Things (Workshop)
- Free-for-All (Workshop)
- Balancing Your Voice with Others Workshop (Workshop)
- Eliminating Unnecessary Words Workshop (Workshop)
- The Devil's Advocate: What Are You REALLY Saying? (Workshop)
- The Wet Beagle: Show Me Don't Tell Me Workshop (Workshop)

Week 4: Final Draft of Essay 1—Introduce Essay 2

Select from the following Reading Options:

- *Beyond Words*, Gallery: Representations of Identity
- *Beyond Words*, Select from Cluster: Bodies
- *Beyond Words*, Select from Cluster: Life Stories
- *The Curious Researcher*, Ch. 1
- *McGraw-Hill Handbook*, Ch. 15 – Understanding Research

Select from the following Journal Options:

- Reflection on the writing process in Essay One

Select from the following Discussions and Writing Exercises:

- Final draft of Essay One

- Introduce Essay Two assignment and begin investigating student interests by brainstorming ideas for research. Use *The Curious Researcher* section on brainstorming a topic to develop ideas students can start to explore.
- Audience Activity: What makes a reliable source?
- Freewrite: What community are you thinking about researching and why?
- Have students interview one another in class to become familiar with interviewing and develop interview skills

Select from the following Inkwell Exercises:

- Stylistic Revision: Maximizing Clarity and Directness (Revising Drafts)
- Play It Again, Sam: Analysis vs. Summary (Revising Drafts)
- Proofreading Pitfalls Handout for Self-Editing (Revising Drafts)

Week 5: How to research

Select from the following Reading Options:

- *Curious Researcher*, Ch. 2 – Developing a Research Strategy
- *McGraw-Hill Handbook*, Ch. 16 – Finding and Managing Print and Online Sources
- *Beyond Words*, Reaching an Audience
- *Beyond Words*, Writing About Places
- *Beyond Words*, Doing Research, Summarizing..., and Documenting Sources
- *Beyond Words*, Project: Analyzing a Place

Select from the following Journal Options:

- Have students use journals to investigate interests for research

Select from the following Discussions and Writing Exercises:

- Begin the research essay by discussing the ways to begin to research. Utilize *The Curious Researcher*.
- How to approach research: schedule a visit to the library and a session with a librarian on how to use research resources. Follow up with demonstration in class of how to use online resources. Discuss credibility of and how to discern between useful/not so useful sources.
- Write Research Proposal: identify topic and the research question students will follow throughout the research and writing process
- Have students work in small groups to present research strategies to each other and get feedback from peers on ideas and resources; full class discussion could center around questions from each group
- Conduct a freewrite exercise in which each student can organize thoughts about research purpose and what they envision finding

Select from the following Inkwell Exercises:

- Arguments on Trial: Using research/evidence in writing (Research)
- Curious Researcher Teaching Groups (Research)
- Deconstructing Source Integration: Using Research/Evidence (Research)
- Hypertextuality and Online Research: Evaluating and Using Online Sources (Research)
- Sharpening Structure: The Research Essay (Research)

Week 6: Conferences

- *Instructors: Students will bring Research Proposal and Review of Research-in-Progress to their conference, where instructor can probe research plans and progress to ensure students are on track. Students should use this week to conference, get input, and to continue researching on their own in preparation for writing first draft.*

Select from the following Reading Options:

- *The Curious Researcher*, Ch. 3, Ex 3.1 and 3.2
- *McGraw-Hill Handbook*, Ch. 21 – Working with Sources and Avoiding Plagiarism
- *Beyond Words*, Project: Observing and Analyzing a Public Space (including the student project)
- *Beyond Words*, Project: Describing a Place (including the student project)

Select from the following Journal Options:

- Examine credibility in sources, discussing what makes a research essay/project viable

Select from the following Inkwell Exercises:

- The Early-Stage Conference (Conferences)
- Research Conference for 1102, 1145, and 1142 (Conferences)
- Conducting the Student-Centered Conference: Tips for Instructors (Conferences)
- “Underline, List and Highlight:” Improving Drafts in Conference (Conferences)

Week 7: Writing Drafts and Incorporating Research

Select from the following Reading Options:

- *The Curious Researcher*, Ch. 4 and Appendix A
- *McGraw-Hill Handbook*, Ch. 22 and Ch. 24

Select from the following Journal Options:

- Ask students to write about 3 things they learned about MLA during class activities, and discuss their approach to citing sources and preparing a list of works cited.

Select from the following Discussions and Writing Exercises:

- This week should be spent developing drafts 1 and 2, incorporating research, and using MLA style
- Create a self-review exercise for students to check structure, organization, evidence and analysis in their research essay
- Have students prepare a full draft of their research essay for peer workshop
- Have small groups do mini-presentations on one aspect of MLA style. Assign creative presentation genres to groups and challenge students to present MLA to their peers in a memorable way. Some examples—creating a board game, making up and performing a rap, comedy skit, poetry slam, fight song, etc. Ask each group to create a “cheat sheet” of key points about MLA style.
- Divide the class into two teams and hold a mock Jeopardy match, including interactive questions that involve students in properly citing sample sources and using in-text citations correctly.

Select from the following Inkwell Exercises:

- Arguments on Trial: Using research/evidence in writing (Research)
- Deconstructing Source Integration: Using Research/Evidence (Research)
- Stylistic Revision: Maximizing Clarity and Directness (Revising Drafts)
- Play It Again, Sam: Analysis vs. Summary (Revising Drafts)
- Developing Source Dialogue—Revising Researched Writing (Revising Drafts)

Week 8: Organization and Final Draft of Research Essay

Select from the following Reading Options:

- *Curious Researcher*, Ch. 5
- *McGraw-Hill Handbook*, Ch. 5
- *Beyond Words*, Select from Cluster: Home on the Earth

Select from the following Journal Options:

- Have students explore concepts from the research essay that they might apply to the multi-genre essay, considering audience, genre, and purpose

Select from the following Discussions and Writing Exercises:

- During this final week of the research essay, students should focus on the writing process, specifically on the seamless incorporation of research into their writing and on ensuring claims are supported fully with evidence from and analysis of sources.
- Workshop: self-review and peer review at later draft stages
- Do a “write around” focusing specifically on Introductions and Conclusions. Have students sit in a circle and pass each draft in one direction 7 or 8 times in 2-minute increments, so students see and respond as readers to a variety of beginnings and endings with first impressions helpful to the essay writer

Select from the following Inkwell Exercises:

- [Sprinkle in those Comma and Semicolons](#) (Grammar)
- [Chaos is \(not\) our Friend \(?\) - Editing for Clarity](#) (Grammar)
- [Proofreading Pitfalls Handout for Self-Editing](#) (Grammar)
- [The Exquisite Corpse: Fun With Syntax](#) (Grammar)
- [Looking for Connections Between Ideas](#) (Transitions)
- [Don't Take This Exercise For Granted: Transitions](#) (Transitions)
- [Out of Sequence: Organization and Transition Exercise](#) (Transitions)
- [“AC/DC? No, AB/BC!” Out of Sequence: Organization and Exercise](#) (Transitions)

Week 9: Final Draft of Research Essay

Select from the following Reading Options:

- *Beyond Words*, Select from Cluster: A Borderland
- *Beyond Words*, Select from Clusters The Games People Play and Media Goes Online
- *Beyond Words*, Cluster: If the Shoe Fits...Fashion Culture

Select from the following Journal Options:

- Transitioning to Essay 3, consider how communication changes based on the genre a writer chooses. What affects how an audience interprets genre?

Select from the following Discussions and Writing Exercises:

- Students will turn in the final draft of the research essay and write a reflection on the process and begin the transition to the multi-genre project
- Reflection on Research Essay
- Reflection on the progression from essay one to essay two—ask students to explain how they improved as a writer and what they learned about the composing process in Essays 1 and 2 that they'll take forward
- Introduce Essay 3 (Multi Genre Project) and discuss expectations for genre creation and composing of entire project
- Group activity: in small groups students can brainstorm with each other how they might turn their research topic into a multi-genre project, trying out ideas on peers

Select from the following Inkwell Exercises:

- [Commercial Break!!: Creative Play With Media Influence](#) (Invention)
- [My Ten Commandments: Examining Social Construction](#) (Invention)

Week 10: Multi-Genre Projects

Select from the following Reading Options:

- *Beyond Words*, Reading Texts about the Media
- *Beyond Words*, Cluster: Music in the Media
- *McGraw-Hill Handbook*, Ch. 14

Select from the following Discussions and Writing Exercises:

- It is helpful to give students a project “work” day where they come to class and work on their projects (assuming a Computer Writing Classroom) or have them schedule a Digital Studio consultation in lieu of class, or build in a small group workshop for each student to gain feedback from peers and instructor once the project is underway.
- What is genre? Using the 5 Genres Exercise, re-create a story in different genres demonstrating appropriateness to audience. For example, a student was in a car accident while driving her grandmother's car, causing body damage to the car and requiring an insurance claim. Students can create the details of the story as they wish, but must write about the same story in each of these genres:
 - A text message to a friend
 - An email to their biology professor because the mid-term today was missed due to the accident
 - A letter to the grandmother who owns the car
 - A Facebook “what's on your mind” message
 - A police report from the scene

- **Movie Genres Exercise:** assign a different movie genre to small groups, asking students to break down the genre according to audience profile, characteristics of the movie genre (i.e. the type of music in a horror movie), what attracts a particular audience to a genre, and what an audience expects from each genre. Then apply the same exercise to writing genres, asking students to break down each genre and analyze its characteristics, then present that genre analysis in class
- **Freewrite on audience significance in using genre—**explore audience in relation to genres of writing students are using in their projects
- Have students pick an advertisement out of a magazine and re-create it for an audience of 5-year-olds. Make sure they pay attention to details such as language usage and the importance of color
- **Freewrite:** address three different audiences on the “first day.” Have the students pretend they are going to be giving a two minute speech on the first day of (X) to these three audiences: (1) 7th graders; (2) college freshmen; (3) people in a retirement home. Tell them the goal of this freewrite it to make it applicable and relatable to each audience and thus the tone and language choices are important to the overall effect of the speech.

Select from the following Inkwell Exercises:

- Classroom Blogging—Documenting Classroom Events (Writing about Various Media)
- Commercial Break!!: Creative Play With Media Influence (Writing about Various Media)

Week 11: Conferences

- *Instructors: Students will discuss their progress in creating multiple genres and will re-present overall strategy to instructor in conference. At this point, students should be able to convey their plans for the project, and articulate the reasoning behind their decisions, and reflect on the process of moving from the idea in the research paper to reaching audience via a different genre.*

Select from the following Reading Options:

- *Beyond Words*, Reading Texts about Design and Culture

Select from the following Journal Options:

- Have students write a rationale of their project’s purpose and how they envision it achieving objectives, following their conference, to solidify thinking

Select from the following Inkwell Exercises:

- Conducting Group Conferences (Conferences)
- The Early-Stage Conference (Conferences)
- Research Conference for 1102, 1145, and 1142 (Conferences)

Week 12: Multi-Genre Step 3

Select from the following Reading Options:

- *McGraw-Hill Handbook*, Ch. 13 - Oral Presentations
- *Beyond Words*, Chapter: Writing about Media (including student projects)
- *Beyond Words*, Project: Composing a Photo Essay (including student project)

Select from the following Discussions and Writing Exercises:

- During this week the third step of the multi-genre project will be completed.
- Have students write reviews of one or two project presentations given by their peers, and post them to Blackboard to foster discussion of reaching audience effectively and communicating with purpose
- **Reflection:** have students write a reflection about their own presentations

Week 13: Final Draft of Multi-Genre Project

Select from the following Reading Options:

- *Beyond Words*, Select from Cluster: This Is Your Brain...
- *Beyond Words*, Select from Cluster: The Dynamics of Design
- *Beyond Words*, Select from Cluster: Media Matters

Select from the following Journal Options:

- What did you learn about collaboration and its effects on the composing process—both your own composing process and those around you? What about unofficial collaboration that happened when you engaged your peers in your process? Describe the effect of that or describe the learning you took away.

Select from the following Discussions and Writing Exercises:

- Students will be turning in the final drafts of the multi-genre projects.
- Final reflection addressing the entire composing process and how the students research papers morphed into their final projects
- Freewrite: why is genre important in composing? What should you know about genre before beginning to compose?

Select from the following Inkwell Exercises:

- Sprinkle in those Comma and Semicolons (Grammar)
- Chaos is (not) our Friend (?) - Editing for Clarity (Grammar)
- Proofreading Pitfalls Handout for Self-Editing (Grammar)
- The Exquisite Corpse: Fun With Syntax (Grammar)
- Looking for Connections Between Ideas (Transitions)
- Don't Take This Exercise For Granted: Transitions (Transitions)

Week 14: Revision/Reflection Assignment

Select from the following Reading Options:

- *McGraw-Hill Handbook*, Ch. 5 – Review sections on revising
- *Beyond Words*, Revising and Editing

Select from the following Discussions and Writing Exercises:

- Introduce Revision/Reflection Assignment. Give students time to work on revision in class allowing them the opportunity to meet with you while workshoping and drafting.
- Radical Cuts: have students bring scissors to class along with a draft they'll work with for this assignment and have them cut the draft into pieces and rearrange the ideas
- Freewrite: let students freewrite about what revision possibilities they envision and let them work with a partner to give/get feedback on ideas
- Write-Around: do a series of 2 minute freewrites on paper, passing them among students after 2 minute intervals for fresh feedback. Make 8-10 intervals and then have students freewrite on the ideas they got that they might pursue for their essay

Select from the following Inkwell Exercises:

- Out from Under the Rug: Radical Revision (Revising Drafts)

Week 15: Wrap-up with final essay

Select from the following Journal Options:

- Final process reflection on the entire semester, and how students see themselves as writers now versus at the beginning...what do they know now?

Select from the following Discussions and Writing Exercises:

- Process reflection on the final essay outlining strategic choices made and why

Other Activities:

- Course Evaluations

Strand IV: American Culture – The Popular, The Personal, The Political

by Sarah Pilcher, Katie Bridgman, Lindsay Phillips, Claire Whatley, Nick Young, Lisa Nikolidakis, Emily J Dowd

Overview:

This is not just a strand about pop culture; it's a strand about context. It's about understanding the systems of popular rhetoric that we send and receive every minute of our lives and, most importantly, about how to access that rhetoric through composition. For this reason, this strand works to bring student writers into a sense not only of their own cultural context but also of the significance of such contexts. Readings and discussions in this course move writers to situate themselves within their own popular culture and ask what it means to be them within that context. Student writers will engage the ways in which this contextualized popular rhetoric works through them and for them as they watch, listen, read, and write. In the composition classroom, this means developing skills in critical analysis and the ability to interrogate and create the texts of popular culture in an effective and cogent manner.

Paper One asks student writers to examine a facet of culture as it is portrayed on Reality TV or popular talk shows. Whether they look at gender, race, class, psychology, stereotypes, some combination of these, or something all their own, the writer's task is to produce an argument in terms of what the show says about some facet of our culture. At least one source is required.

Such rhetorical awareness naturally leads writers into the larger, researched Paper Two. This paper moves beyond personally exploring the writer's own culture and asks her to critically analyze various cultures existing within America. Rather than looking at American culture on reality television and talk shows, this article/exposé-style piece pushes the student writer to explore how American culture is reflected and shaped through various legal actions, media formats, and concepts. Taking the article genre as a model, writers are further encouraged to make this composition as rhetorically effective in that style as possible as they forward a particular perspective on the material they examine.

Paper Three asks the student critic of popular culture to turn that critical lens inward. For this assignment, the writer is asked to consider certain types of marketing and advertising schemes that they feel have direct applicability to their lives. The writer will consider how, and in what ways, certain types of advertising or marketing campaigns speak to, and define, her as an individual: as an individual person, as a member of a small community, and then a conflation of the two in the national and/or global world at large. This personal editorialistic piece represents a culmination of rhetorical awareness developed through composition.

Finally, our Project options allow student writers to explore and apply the rhetorical tools they have amassed during the semester. As one option for final projects, students will create their own blogs (on a free, public site such as blogspot.com). This project can be introduced toward the end of Paper Three so the students can begin to get a feel for blogging, and you'll certainly want to look at a number of blogs in class and/or as homework. Showing different types of blogs (personal/diary, humorous, top 5 lists, food, travel, nature, community, artistic, etc.) can help give the students a number of ideas for how to approach their own work in terms of organization, audience, and tone. You might also have them find a blog that they genuinely like and follow it for a few weeks leading up to the final project. The last two days of class can be spent on student presentations of their own work. Then, the class can take vote anonymously on whose blogs are the favorites. Option Two asks the student to position themselves as a cultural critic, designing a concept-driven blog in which they focus an audience-sensitive critique of a chosen subject matter, such as a film, music, etc. Both project options are designed to incorporate a written component, and both can be conducted as group or individual assignments. In this course, demystifying the rhetoric of pop culture provides a window into the politics of the everyday and an opportunity for student writers to

claim agency within that space through a responsible rhetoric of their own. By semester's end, they should see language, image, and genre as tools at their disposal for effective communication.

Description of Major Assignments

Paper #1: A Television Analysis, 6-8 pages

This paper asks you to examine a facet of culture as it is portrayed on a television show. This paper is really an exercise in semiotic reasoning. In other words, as you work with your material, you should keep asking (and answering!) two fundamental questions: why and what does this mean?

You may choose one show to study in-depth or two shows to compare/contrast. There is an almost endless number of ways this paper can be approached, but the real goal here is analysis. Whether you look at representation of gender, race, class, stereotypes, some combination of these, or something all your own, your task is to produce an argument in terms of what the show says about some facet of our culture. One of the challenges will be to avoid simply summarizing the material you've viewed, so be sure to strike a balance between recapping what happened on the show and what that happened means in a larger sense. If you were to watch an episode of *Jersey Shore* and notice that it seems to constantly portray women as whiny and backstabbing, your goal would be to (1) show evidence of this by citing specific examples from the show and (2) to ask the questions why and what does that mean in a broader sense. For example, you might ask:

- What is the message being sent?
- How are the men portrayed?
- Are there any women who defy the stereotypes?
 - If so, how do they do this?
 - How are they received by the other women on the show?
 - How are they received by the men on the show?
- Does this world (the world of *Jersey Shore*) seem to privilege one sex over the other?

Paper #2: Reflecting and Shaping American Cultures, 8-10 pages

This paper moves beyond personally exploring one's own culture and asks you to critically analyze various cultures existing within America, but instead of looking at American culture on reality television and talk shows, this paper will allow you to examine other cultural facets of America. You will examine how American culture is reflected and shaped through various legal actions, media formats, and concepts. Your paper will select one particular facet of American culture—one that closely reveals a part of America's culture. For example, you could explore the increased number of college students who watch John Stewart's *Daily Show*, and how this television show becomes the main, or only, source of news for this particular group; how does this show impact youth's perception of news? Also, you could examine the ways gas prices or global warming has shaped and continues to shape America's automobile industry.

Then you will compose a feature article or exposé in order to reveal how your particular topic defines our overall culture and how the images surrounding this topic impact one's understanding of it. How do current events and news shape our understanding of American culture? We want to examine what we take for granted in our culture, interrogate it, and bring our discoveries to light in this paper. In order to investigate a particular part of our culture, you will become journalists, freelancers, and authors, writing for the news publication, magazine, or insider program of your choice. When approaching this topic, you need to look past the simple news story and closely analyze what this specific part of our culture means both to us and the American culture. Like with the first paper, do not summarize but analyze. Find something that engages or troubles you within the American culture.

- You could take a closer look at some of America's obsessions such as Facebook, text messaging, and conveniences (with fast cars, food, and cash).
 - How has Facebook altered the social aspect of American culture or how does our culture affect Facebook?
- You could also consider current events and news, ranging from political decisions to technological inventions to media programs that depict these events.

- For example, you could explore what has happened to Miami and the United States Immigration Policy since Elian Gonzalez.
- What is an American college degree in the twenty-first century?
- You could also explore America's shifting understanding of gender, politics, race, sexuality, and other concepts.
 - You could analyze the “modern” American concept of beauty (where does it come from or how has beauty shaped our culture and vice versa?).
 - Another example is looking at the impact of Florida's law on adoption in connection with homosexual couples, and you could use Steven Lofton's lawsuit against Florida's legal standing on homosexuals and adoption rights, deeming it a violation of the Fourteenth Amendment of the Constitution.
- You could also examine America's understanding of art and aesthetics, using Stephen Colbert's portrait hanging outside the bathrooms in the Smithsonian

After finding an interesting topic to analyze, you need to consider who you want to address—who is your audience—as you compose your feature article or exposé. Where might such an article or exposé be published? A feature article informs the reader and engages them in an interesting way, while an exposé exposes some story or information, uncovering untold truths. Make the topic interesting for the audience; make us want to read it. You need to not only catch the reader's attention but also hold that attention through your choice of language and your tone. Your language and rhetoric become tools for presenting your critical stance of this part of American culture. Think about how the writer's rhetoric and your own rhetoric conveys a topic; how do images alter one's perception of culture and how can you also use images to deliver your message.

There is a minimum of 5 sources required to support your 7–10 page article, drawing from a variety of source materials: library books, journals, magazines, newsprint, credible web publications, interviews, etc. Our text, *The Curious Researcher*, will guide us through the steps of researching for your feature article/ exposé and documenting your sources using MLA format.

Paper Three: Personal Politics: Advertising and Marketing on a Personal Level 5-7 pages

For this assignment, the writer is asked to consider certain types of marketing and advertising schemes that you feel have direct applicability to your life. The writer will consider how, and in what ways, certain types of advertising or marketing campaigns speak to the writer: as an individual person, as a member of a small community, and then a conflation of the two in the national and/or global world at large.

For example, the writer may see a t-shirt sporting a specific slogan or picture indicative of not only a certain product but of a certain marketing strategy. Certain Cola-Cola television advertisements picture former U.S. Senator Bill Frist (a Republican) debating with political strategist James Carville (a Democrat) on a television talk show. Frist says to Carville, “Jinx—you owe me a Coke.” The rest of the advertisement shows the two engaged in leisure activities around the Washington D.C. area, clearly arguing that drinking Coca-Cola clearly helps people of different political persuasions get along.

An examination of this advertisement would take into account:

- the viewer's political persuasion (if, indeed, there is one) and how this plays a role in both the interpretation of the advertisement and also along what party lines the viewer defines him or herself;
- a reflection on how the advertisement addresses both the growing rift between political parties and the (seeming) lack of genuine, hospitable dialogue between members of opposing parties—both done with viewer self-reflection front and center in the analysis;
- the dichotomy between demonizing and humanizing those that belong to opposing camps and how the viewer feels this is portrayed in the media and by members of the viewer's personal cadre of associates;

- finally, an exploration of the viewer's political ideologies on (1) a personal level, (2) within the viewer's close group of friends and family, and, finally, (3) the role of the viewer's politics in response to the message portrayed by the commercial.

The writer should keep in mind her audience of peers when writing this paper. This assignment should make use of at least 3 outside sources other than the primary advertisement/commercial that serves as the basis for the paper. If using a commercial aired on television, it would behoove the writer to find a clip online—YouTube, perhaps—and include the clip on the Works Cited page.

Final Project:

The Cultural, Blogging Critic, 2-4 pages (Option 1)

This would work extremely well in the CWC, as students could work on it in class and explore one another's work. However, this could work in a traditional class if the blogging were done at home, and the students were required to comment on one another's work. There are any number of free sites on which blogs can be created: Epsilen.com, blogger.com, weebly.com, wix.com, and wordpress.com, to name a few.

- The goal is for you to identify yourself as a cultural critic, which you should feel comfortable doing at this point in the semester. This project requires you to choose a specific angle from which to attack/analyze/comment on the world. You might choose to organize your work thematically and decide that, say, advertising is going to be your focal point and proceed from there, looking at anything from a specific ad campaign to a quick rant on the nature of advertising as a whole. You might take the position of music critic and look at MTV and what it plays for music (when it plays videos) or at the top hits on YouTube. Perhaps you are interested in sports, Fox News, gardening, college life, scenesters, gourmet food, etc. Or maybe you want to take on a persona for your blog—someone that sounds nothing like the “real” you but who has a lot to say on a variety of topics (I once had a student write her entire blog from the perspective of a 30-year-old cactus). Really, the topic(s) that you choose and the way you organize and approach your work will be entirely up to you.
- A blogger can look at anything. What is key is that the tone is correct; I am asking you to be a critic here, which means you must generate something interesting to read for your audience—something at least partially analytical/critical. Voice is of the utmost importance. Just claiming that what unifies your work is that it sounds like you is not enough. How does it sound like you? What features of the writing make your voice unique? Or if you take on a persona, how does it sound like that other person? To begin, you might just sit back and brainstorm about what excites you—or what makes you sad/happy/angry. What elicits a real response from you? What are you passionate about? After all, your blogs will be viewed by the public, exposed to a wide audience on the Net. What is it that you want to say? What will get people reading your blog?
- You will compose anywhere from 6-12 blog entries (ultimately, three-four typed pages). And as we have spent the semester analyzing different types of texts, this is the project that really synthesizes your ability to do this. There must be a visual component to each blog entry. You will see from the blogs that we look at that there are many ways to incorporate visuals (YouTube clips, music videos, still pictures, etc.). Getting the visuals and the text to really support and work off one another will be one of the unique challenges to this genre of writing.
- Finally, have fun with these. You have a lot of freedom, so as long as you aren't doing anything outright offensive (which would receive no credit), you can really get away with a number of different things. Just make sure there is something that unifies your work (either a theme, voice, content, etc.) AND a visual component to each one.
- **For students, after some time has been spent on the projects:**

- For the two final days of the semester, you will be giving presentations on the blogs you've been working on. It is up to you how you present your work, but the following should be taken into consideration and addressed during your presentations, as it is the criteria by which you will be judged:
 - Cohesiveness. What unifies your work? Do you have a theme that connects all of the pieces? If not theme, what is it that makes the blog identifiable as having been created by you?
 - Voice. What kind of voice did you try to work with? Is it your “authentic” voice, or did you try something else? Why? If it's your voice, what indicators of this are there? If you worked with different voices, what changes did you make to do so?
 - Audience. Of course, the audience is me and the rest of the class, but who else could you imagine reading your blog? Who would enjoy it and why? Who wouldn't touch it with an eight-foot pole? How did you address audience in the writing? Did you think about it as you wrote?
 - Visual component. Do you think your visuals are effective? What makes them work? Are any of them your own photos? If not, where did they all come from?
 - Could you see yourself ever keeping a public blog? Would you consider continuing this one?
- I recommend making some notes for your presentation, but try to refrain from just reading the paper in your hand. You know everyone in this class at this point, so standing up for 5-10 minutes and talking to the people shouldn't be that intimidating. You might have people click through your work and vote on what they like best. You might ask people to read aloud. It's your classroom for 5-10 minutes. Make the most of it.

Social Documentary, 4 pages (Option 2)

- As an alternative to the blogging project, you may choose to do this assignment: This group project will ask you to go back and analyze the trend in ideas that we have been discussing this semester. Look closely at the ways in which we examined genre and society. Now go out and do some field work.
- Form groups of three or four and devise a project in which you grab a camera (35 mm, disposable, digital, or video) and document a part of our culture and society. Choose a particular group within American culture to focus on and then narrow it down to one that you can study here in town. I'd like you to choose something specific such as: people who go to movies like *Lord of the Rings* on opening night, or the guys who always go to Pockets to watch NFL on Sundays, or the “geeks” who play Magic at the mall on Friday nights. Something along those lines. You can look at geographical phenomenon as well as sociological. (Feel free to choose one of the examples, but don't hesitate to branch out and really get creative).
- You will be required to document the participants, down to their dress, accouterments, etc. and then analyze them within society and American culture as a whole. How you do this is up to you, but you have many creative mediums from which to choose: poster board, Word, PowerPoint, DVD, zine, etc. Sometimes people tend to think they are unlike a particular crowd, but if you look closer, you may find that you have more in common than you think. The idea here is to choose a group to which you do not belong and explore something different. It may be difficult for all the members of the group to find, but I think you can do it. A major facet of this project will be an interview with a member of your chosen group. This will give you firsthand knowledge of what it is like to be a part of it. Use this within your project, no matter which medium you choose, for it will serve you well.

- You will also need to include two, two-page write ups. The first two pager will include the steps you took in coming up with who you would document and why. Then explain the processes your group took to compiling the information and how it all came together. Each person will write their take on this, including an explanation of which portion of the project you worked on, as their two pages. The second two pages will be your analysis of the group itself and a comparison to you and the circles in which you run. How are your hobbies/interests/convictions any different or the same? What did you learn about these people? What did you learn about yourself after interacting and exploring this other culture? How does this play into what you learned throughout class this semester? Groups will present their projects during the last week of class. I suggest forming your project in such a way that makes it easy for the entire class to see, but remember that you have access to an overhead projector, as well as the computer and DVD player.
- **Required:**
 - Artistic interpretation of project
 - Two, two-page reports, single-spaced, Times New Roman, 12 point font

Journals, Responses, and Writing Exercises:

Option One: The class will create and maintain a blog forum in which they explore the readings, their invention processes, and revisions. It may also be a place to express 'feedback' after a paper sequence, or on the class as a whole.

Option Two: Journals for this strand serve both a creative, pre-writing/revising purpose, and a more analytical, critical purpose. Bb journals provide a space in which students can submit invention and pre-writing preparation for their own original writing, as well as a space in which to analyze readings. Writing in this forum ranges from free to semi-polished and is graded with either a pass/fail spirit or a more careful point system, according to the expectations of each journal exercise, responses to one another, and responses to and analysis of the rhetorical work of the reading.

Blackboard and Technology

This strand by nature works well in both CWC and tech-supported paper classroom environments. Blackboard components to the course may include multimedia course materials, discussion boards, etc. A course blog is also an option, as well as Epsilon for course portfolios.

Grading/Evaluation

Please keep in mind that participation needs to be something that you can concretely evaluate without marginalizing students that might not feel completely comfortable talking during class. Activities like in-class writing, commenting during workshops, posting responses on Blackboard, etc. are generally good places to consider when establishing what constitutes participation.

Portfolio Grading	Paper-by-Paper Grading
Digital Portfolio: 80%	Paper One: 20%
	Paper Two: 25%
	Paper Three: 20%
	Project: 15%
Journals: 10%	Journals: 10%
Participation: 10%	Participation: 10%

Week-by-Week Plans

Unit I: Media Representations of Reality and Identity

- Note: Choose whichever readings from each section you want to help you shape the course accordingly. In week 3, you may move into readings and discussions reality as portrayed in

film, journalism, or the Internet/video games. The journals should be assigned in conjunction with the readings.

Week 1:

Select from the following Reading Options:

- Carr's "Does the Internet Make You Dumber?" (*Beyond Words*)
- Pinker *Mind over Mass Media* (*Beyond Words*)
- Susan Greenfield, *Modern Technology is Changing the Way Our Brains Work* (*Beyond Words*)
- Steven Johnson, *Yes, People Still Read, but Now It's Social* (*Beyond Words*)
- Patrick Tucker, *Prospects for Brain-Computer Interfacing* (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Introduction to the Course: Go over course policy materials
- Discuss chosen selections of Chapter 1 in *Beyond Words*. Focus on "Examining Media" and "Understanding and Reading Media."

Select from the following Journal Options:

- Journal 1:
 - View Gordon Parks' *American Gothic*. Compare this to Grant Wood's original image by the same name. Consider discussing this image in class. Have students seen this image before? What do they think Parks' is saying in his image? What other remediations or reproductions of this image have they seen? What critiques of American identity are these images making?
 - Do you think that technology shapes the way you see and respond to the world around you? Why or why not?

Select from the following Inkwell Exercises:

- Any of the following Ice Breakers activities:
 - You Know What They Say About Assuming...
 - Would You Rather...
 - Alphabet Lists—Getting to Know Your Classmates

Week 2:

Select from the following Reading Options:

- Francine Prose's "Voting Democracy Off the Island" from *Harper's* magazine (available online)
- Max M. Houck's "CSI Reality" (available online)
- Airport Body Scan Image., *U.S. Dept. of Homeland Security* (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Begin discussing Paper #1 and how media shapes reality
- Discuss Francine Prose's "Voting Democracy Off the Island" from *Harper's* magazine (available online)
- Discuss Max M. Houck's "CSI Reality"
- Discuss "Airport Body Scan Image"
- Full class workshop on ideas for first paper.

Select from the following Journal Options:

- Journal 2
 - Response to Houck's "CSI Reality."
 - Have you been given a full body scan while going through an airport? What was your experience? How do these scans shape the "reality" of our bodies in airports?

Select from the following Inkwell Exercises:

- Choose from any of the Invention activities:
 - Commercial Break!!: Creative Play With Media Influence
 - Fortune Cookies: Focusing a Description
 - In Quest of Culture: Top-Generating for the Research Essay
 - My Ten Commandments: Examining Social Construction
 - Simonides Induced Memory: An Invention Exercise

- The Exquisite Corpse: Fun With Syntax
- The View From Above: Invention using Imagery
- TV Personalities: Trying on Voices
- When I Grow Up: Reflecting on Personal Growth

Other Activities:

- Plagiarism Exercise (See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)
- Rough drafts of Paper #1 due

Week 3:

Select from the following Reading Options:

- *San Jose Mercury News, The Great Pacific Garbage Patch* (*Beyond Words*)
- *The Economist, Public Acceptance of Evolution* (*Beyond Words*)
- Sean Kamperman, “Sandals Signify” (*Beyond Words*)
- Michael Lee, “Images of History: The Hmong” (*Beyond Words*)
- *The Curious Researcher*, “Introduction: Rethinking the Research Paper”

Select from the following Discussions and Writing Exercises:

- Discuss Dorothea Lange, *Drought Refugees Camping by the Roadside* (*Beyond Words*)
- Discuss *Mean Girls* Movie Poster (*Beyond Words*)
- Discuss the “Introduction: Rethinking the Research Paper” with Exercise 1
- Freewrite on your research experiences: What’s the purpose of a research paper do you think? What advantages/disadvantages do you see in it? Explain. What was your prior research process? Where did you go for sources? What were they?

Select from the following Journal Options:

- **Journal 3**
 - Discuss the *Means Girls* movie poster. What is your response to this movie poster? Would/did you see this movie? Why or why not? What does this post tell you about the movie?
 - What is your response to “Images of History”? What research do you think this author did? How is this research incorporated into this piece?

Select from the following Inkwell Exercises:

- Critical Reading and Thinking Exercise with *Beyond Words* (Analysis)
- Exploring the Interplay of Text and Visuals (Analysis)
- Lunch: Thinking about Generalizing and Stereotyping (Analysis)
- My Ten Commandments: Examining Social Construction (Analysis)
- Play It Again, Sam: Summary vs Analysis (Analysis)

Other Activities:

- Second draft of Paper #1 due. Bring copies for everyone in your peer response group.

Week 4:

- Individual conferences. No class. Bring 3rd draft of Paper #1 to conferences.

Select from the following Inkwell Exercises:

- The Early-Stage Conference (Conferences)
- Research Conference for 1102, 1145, and 1142 (Conferences)
- Conducting the Student-Centered Conference: Tips for Instructors (Conferences)
- “Underline, List and Highlight:” Improving Drafts in Conference (Conferences)

Unit II: Reflecting and Shaping American Cultures

- In this unit, we’ll be using *The Curious Researcher* to help us get through the process of writing a solid, researched article or exposé, so please bring it to class every day. I know that balancing our schedules with our reading can be a challenge with the addition of another text—even one as easy and informative as *The Curious Researcher*—so we’ll share the load as a class. For each

week's segment (a single chapter), one group of you will teach an overview of the chapter and lead at least one exercise that you found beneficial from the book.

- *Instructors: make sure you introduce and explain this concept prior to this unit, so that your students will be ready—if you choose to use it. For Week 6, we suggest making arrangements with the Library beforehand—they can make demonstration searches on students' topics. Also see "[Curious Researcher Teaching Groups](#)" in *The Inkwell*.)

Week 5:

Select from the following Reading Options:

- Sherman Alexie, *How to Fight Monsters (Beyond Words)*
- Robert Risko, Illustration for "Of Glee I Sing" *Vanity Fair (Beyond Words)*
- James Wolcott, *Of Glee I Sing (Beyond Words)*
- Alonso Duralde, *Once Upon a Time . . . , (Beyond Words)*
- Disney Studios, Actor Lucas Grabeel as Ryan Evans, *High School Musical/3 (Beyond Words)*
- Ramin Setoodeh, *Straight Jacket (Beyond Words)*
- Jane Lynch, Jonathan Groff, and Chris Colfer from *Glee (Beyond Words)*
- Lucas Hilderbrand, *Stage Left: Glee and the Textual Politics of Difference (Beyond Words)*
- *The Curious Researcher* "The First Week"

Select from the following Discussions and Writing Exercises:

- Discuss images in the *Beyond Words* Gallery "Representations of Place"
- Introduce the "Reflecting and Shaping American Cultures" paper
- *The Curious Researcher* "The First Week" (Group 1 presents and leads an exercise for 10–15 min, depending).

Select from the following Journal Options:

- **Journal 4**— Think about how quilts function as a symbol of identity within Walker's story. Also, read about a recent African American Quilts Exhibition that took everyday quilts and presented them as art. Here are links about this exhibition: <http://www.quiltstudy.org/includes/downloads/cargopdfforweb.pdf> and http://www.quiltstudy.org/discover/quilt_of_the_month.html (for images of these quilts).). Are these quilts art? They were made for personal use and discarded when no longer usable; do these quilts reveal an African American culture or a historical story? Now, turn to the AIDS Quilt image in *Beyond Words*; think about how these quilts portray a different community within American culture.

Select from the following Inkwell Exercises:

- Developing Source Dialogue—Revising Researched Writing ([Revising Drafts](#))

Week 6:

Select from the following Reading Options:

- "Reaching an Audience" (*Beyond Words*)
- Annie Dillard, from *An American Childhood (Beyond Words)*
- Kevin Kelly, *Reading in a Whole New Way (Beyond Words)*
- Simon Dumenno, *Game Theory: How (and Why) Facebook, Twitter, etc., Became Recess for Grown-ups (Beyond Words)*
- Sherry Turkle, *Digital Demands: The Challenges of Constant Connectivity (Beyond Words)*
- James Gee *Video Games: What They Can Teach Us About Audience Engagement (Beyond Words)*
- *The Curious Researcher* "The Second Week"

Select from the following Discussions and Writing Exercises:

- *The Curious Researcher* "The Second Week" (Group 2 presents and leads an example.)

- Class discussion on what you like to read. (Ask students to think about, or bring in, the magazines, newspapers, or journals they read. Why do they read these articles? Who's the audience? What's the tone? What kind of articles might fit the publication's theme? If they don't read magazines, etc., ask them to look at *Beyond Words* and do the same for an article that catches and holds their attention.)
- Meet at Library for initial research probe.
- Class Discussion (in Strozier lobby) on source information and researched facts in our four readings thus far. (What specific things did those authors have to "fact check" or learn about? Where might they have found such info? What about your own topics that you posted to Bb last night?)

Select from the following Journal Options:

- **Journal 5:**
 - Who is the target audience of *Got Milk*? How did you deduce this target audience? What clues on the cover point to this audience? Do you think this cover is successful in targeting a particular audience? What visual and textual images stood out to you? Do the text and images appeal to a certain audience? Pay attention to the details like font size, color, position of certain images and/or text.
 - What do you think about online advertisements? Do you like these ads that appear in the corner while you are on sites like Facebook? Do you even notice them? Are you willing to suffer through these ads to keep enjoying your free access to social networks? Maybe spend some time pursuing the ads that come on when you surf one of these sites; do the ads that come up on your profile page appeal to you? Do you think these ads accurately target you as a consumer? Is this a violation of your private information? Discuss this shifting way of not only social communicating but also advertising.
 - Spend some time at a local gathering place (i.e. mall, coffee shop, church, First Friday at Railroad square, FSU sporting event, the Union on campus) and note the type of dress. Discuss your observations and what your observations denote about this particular section of American culture or about Americans' ideas on fashion, beauty, etc.
 - What's your working topic and why did you get into it? Who will be interested and why? (Think "So What?" about your topic, and have an answer). Give me some possible sources/locations for research material. What aspects of your topic do you need to know more about?

Select from the following Inkwell Exercises:

- Choose from the following Audience activities:
 - Abstract Shapes: The Importance of Visual Description
 - Audience and Voice Exercise
 - Brain Teaser: Voice Without Word Choice
 - Changing Voices—The Helpful and Unhelpful Voices in Our Heads
 - Comparing Tone and Style

Week 7:

Select from the following Reading Options:

- Charles Bowden, *Our Wall* (*Beyond Words*)
- Kim Severson, "Be It Ever So Homespun There's Nothing Like Spin" (*Beyond Words*)
- Kruti Parekh, "India: A Culinary Perspective" (*Beyond Words*)
- Google Earth, *Riverhead, NY 2010* (*Beyond Words*)
- *The Curious Researcher* "The Third Week"

Select from the following Discussions and Writing Exercises:

- *The Curious Researcher* "The Third Week" (Group 3 presents and leads an example)
- Workshop Draft 1 (full five pages due)
- Bring in a paper map and in class explore Google Maps; discuss the various "viewpoints" and the ways the technology changes our understanding of space.

- Discuss the ways Parekh's essay could include research to strengthen the argument. This discussion can lead into discussing ways to incorporate research into their own argument.

Select from the following Journal Options:

- **Journal 6**

- Respond to Severson's "Be It Ever So Homespun, There's Nothing Like Spin." Are grocery store shelves greenwashed and what does Severson mean by this term "greenwashing"? Discuss the types of foods you purchase. What type of packaging is used on the food in your pantry? Are there political implications of things like purchasing food? Have you ever thought about food being a conscious political statement? Do you purchase certain items based on packaging or the statement you want to make? Do you buy something based on the packaging without considering the contents? What other common ways do people challenge cultural expectations or make political statements? With cars they buy or shirts they wear?
- Post an initial Annotated Bibliography for this journal. As *The Curious Researcher* tells us, there are many ways to engage and use your materials. As we begin to compile possible sources, keep a running record of what each one says and how this might apply to your article. You may not have read each one completely; sometimes a skim can give us an idea of what a source will do for us. I just want to get a feel for what kinds of materials you've found, and how you plan to incorporate them and why.
- Think of an opening to your article and generate a solid start. In Word, it should amount to 2, even 3 double-spaced pages. When responding to your groupmates' working intros, can you "say back" to them what appears to be their audience, tone, and connection to the topic? Can you guess where this might be published? Be as specific as possible, using examples from their own writing. Finally, do they grab your attention? What suggestions might you offer to help them enhance any or all of these elements?

Select from the following Inkwell Exercises:

- Arguments on Trial: Using research/evidence in writing ([Research](#))
- Deconstructing Source Integration: Using Research/Evidence ([Research](#))
- Hypertextuality and Online Research: Evaluating and Using Online Sources ([Research](#))
- Sharpening Structure: The Research Essay ([Research](#))

Week 8:

Select from the following Reading Options:

- Lauren Greenfield, *Images from Thin and Camp Shane* (*Beyond Words*)
- Michael Pollan, "Why Bother?" (*Beyond Words*)
- Greg Hubacek, *DeadWeight* (*Beyond Words*)
- Jennifer Bleyer, *Hipsters on Food Stamps* (*Beyond Words*)
- Kyle Smith, *Politicians Want to Tax Us Thin* (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Conference on Full Draft 2 with in-text citations and Annotated Bibliography. (You will probably have more than 5 sources, since you may not use all of these in your text).

Select from the following Journal Options:

- **Journal 7**

- Can advertisements, like Dove, alter the image of physical beauty in America? Look through one of your favorite magazines; what type of models (both male and female) do you see in these ads? What are they wearing; how do they look physically; what product are they advertising? Would you pay more attention to ads that featured people who look like you, your family, and your friends? Do aesthetic standards vary by race, culture, age, or gender? Do men deal with body issues? Would a Hispanic actor/actress be less stigmatized by an ample figure? Do you think Dove ads debunk these stereotypes we have based on physical beauty? Discuss the changing definition of beauty occurring in America, or do you think this definition is not changing? If so, explain.

Select from the following Inkwell Exercises:

- Advertising Influence—Thinking and Writing about Cultural Influences ([Writing about Various Media](#))
- Classroom Blogging—Documenting Classroom Events ([Writing about Various Media](#))
- Commercial Break!! Creative Play With Media Influence ([Writing about Various Media](#))
- Repainting the Starry Night: Visual/Textual Analysis ([Writing about Various Media](#))

Week 9:

Select from the following Reading Options:

- Jack Kerouac, from *On the Road* (*Beyond Words*)
- Holland Cotter, *On My Road* (*Beyond Words*)
- Jonathan Butler, “Visual Images of National Identity: Propaganda Posters of the Great War” (*Beyond Words*)
- *The Curious Researcher* “The Fourth Week”
- *The Curious Researcher* “The Fifth Week”

Select from the following Discussions and Writing Exercises:

- *The Curious Researcher* “The Fourth Week” (Group 4 presents and leads an example).
- Workshop Draft 3. (Bring two different-colored highlighters to class along with your draft.)
- *The Curious Researcher* “The Fifth Week” (Group 5 Presents and leads an example)

Select from the following Journal Options:

- **Journal 8**
 - Respond to Cotter’s revision of Kerouac’s *On the Road*. Think about the title of Cotter’s essay “On My Road.” He shifts the emphasis to focus on his own viewpoint while maintaining the tradition of quest and journeys evoked by Kerouac’s text. As the persona shifts, does the meaning change as well? If so, how? Pay attention to differences in tone, language, and point of view when considering this “re-telling” of a journey. What would “Your Road” look like?
 - Rethinking your conclusion. Now that you’ve had some time to refine your complete draft, are you happy with the conclusion? Go back and review some of our readings from *Beyond Words* this unit, how did these authors use their endings? What techniques can you identify and apply to your own? Sometimes it helps to revisit ideas from your opening, other times it works to suggest new possibilities, another method would be to tell a final anecdote or story. Choose another tactic, and rewrite your ending. Include your previous ending and the new so that your group members can make suggestions about preference, or a combination.

Select from the following Inkwell Exercises:

- Proofreading Pitfalls Handout for Self-Editing ([Revising Drafts](#))
- Stylistic Revision: Maximizing Clarity and Directness ([Revising Drafts](#))
- The Wet Beagle: Show Me, Don’t Tell Me Workshop ([Revising Drafts](#))
- Titles (Say So Much) ([Revising Drafts](#))

Unit III: Personal Politics—Advertising and Marketing to the Individual

- This unit will consider how marketing and advertising is addressed to both individuals and groups. The primary text will be *Beyond Words*. (Instructors, you may want to incorporate advertisements and commercials of a more immediate nature, in order to bolster the overall approach and offer a nuanced, well-rounded, current selection of content.)

Week 10:

Select from the following Reading Options:

- <http://www.thefreedictionary.com/politics> (read this selection for a brief overview of what politics means as it pertains to the individual)
- <http://en.wikipedia.org/wiki/Politics> (read this selection for a brief overview of what politics means as it pertains to the individual)
- “Reading Texts about Politics” (*Beyond Words*)
- Return to “Reaching an Audience”; read anew “Reading Texts about Identity” (*Beyond Words*)

- The Onion, *Area Eccentric Reads Entire Book (Beyond Words)*
- Christine Greenhow and Jeff Reifman, *Engaging Youth in Social Media: Is Facebook the New Media Frontier (Beyond Words)*
- *Twitter Messages Documenting and Promoting Protests in Iran (Beyond Words)*
- Speak2Tweet Application., Google; *Twitter (Beyond Words)*

Select from the following Discussions and Writing Exercises:

- Introduce the “Personal Politics: Advertising and Marketing to the Individual” paper
- Discuss the images and definitions presented from the reading (How does politics relate to the individual? What role does the individual have in politics? What about a responsibility? How do these images shown in the book enhance your understanding of what an individual’s political role might be in the world?).
- Class discussion on how different advertisements present various forms of identity. Discuss how context often bears a significant degree on how a certain idea or concept is presented for consumption. Have the students bring in an example of an advertisement they identify with or one that speaks strongly to them. Why did they react to this advertisement? What stood out to them?
- The images found in Chapter 6 all display various ways that products or themes are marketed and advertised to us. The mediums are as varied as bumper stickers, posters, and t-shirts. To paraphrase Marshall McLuhan, how does the medium in which the advertisement or cause is presented change or alter the message itself? How does context alter presentation?
- An advertisement is only as strong as the number of people who consume it, and then regurgitate it back. True or false? Discuss the role of audience in determining the success or failure of advertisements?

Select from the following Journal Options:

- **Journal 9**
 - Consider where you are in life. Without taking a far-reaching voyage (for instance, a humanitarian trip to Africa), what are some ways you can become politically involved? What are some reasons that might keep you from becoming politically engaged? Finally, why might the success and welfare of our country depend on ordinary citizens becoming engaged?
 - What is the benefit of allowing visuals (like we saw in the readings) to further a specific message? What is gained (or lost) by this, as opposed to political speeches or writings? Are you, as a consumer, more or less likely to pay attention to what is being *shown* to you, rather than what is being said or written?
 - Think about the target audience of the images in Chapter 6 of *Beyond Words*. Who is this? Why do you feel that way? Is there something in the wording or phrasing of statements? Perhaps certain images are used instead of others?
 - Discuss advertisements that stand out to you. (They may focus on the advertisement they brought to class.) Where did you see this advertisement? What was the specific context? Why do these catch your attention? Why yours and not someone else’s? How does this particular advertisement perhaps step across audience bounds and appeal to both you and someone else who perhaps shares nothing in common with you? Is this advertisement targeted for one, specific audience? Will the message be lost on someone else?
 - What advertisements have you found that you might be interested in writing on? What caught your attention about them? What about these advertisements marks them as “extraordinary” and very compelling?

Select from the following Inkwell Exercises:

- Chaos is (not) our Friend (?) - Editing for Clarity ([Grammar](#))
- Proofreading Pitfalls Handout for Self-Editing ([Grammar](#))
- The Exquisite Corpse: Fun With Syntax ([Grammar](#))

Other Activities:

- Paper 2 due this week. (Instructors: you may want to allow students to take the entire week to complete their final changes, as Week 9 focused heavily on revision. Assignments for this week are fairly light to allow for this, if you wish.)

Week 11:

Select from the following Reading Options:

- “Considering Audience” (*Beyond Words*)
- “Examining Media” and “Understanding Contexts” (*Beyond Words*)
- Manohla Dargis, “Defending Goliath: Hollywood and the Art of the Blockbuster” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Workshop Draft 1 (5 full pages due)
- Discuss Dargis’ essay. How does she discuss the role of audience in terms of defining the “worth” of a film? How can you relate the filmic concept of “blockbuster” to advertisements? Does an advertisement necessarily have to be flashy, catchy, etc. in order to be effective, not simply in terms of noting the advertisement is selling but in actually getting a positive response from consumers?
- Break up into groups and discuss how to create the “perfect” advertisement? What elements would it contain? How would it be marketed? Who would be the target audience, and why?

Select from the following Journal Options:

- **Journal 11**
 - How do you determine whether you are the intended audience for an advertisement? What signals do you look for? With what demographic groups do you identify? How do you determine which aspects of your life make you a potential audience for texts?
 - Consider the clips and advertisements you’re examining right now for your paper. Think back to clips that you thought about using, and then didn’t. What kinds of advertisements did you find and keep? Find and discard? Now, focus solely on the clips and advertisements you plan to use: how do you plan to incorporate them in your paper? What does each one do/say and how will this be used in your paper? Create an Annotated Bibliography of the sources you’ve examined.
 - Find an article outside of class that deals with the role of advertisements in society. How might this article help you in completing your paper? What does this article teach you about the how and why of advertising and marketing?
 - Generate a solid start to your paper. When evaluating the papers of your peers—their introductions—can you easily articulate their intended audience and tone? Use examples from their writing, and be as specific as possible. Offer suggestions to them to help enhance their paper.

Select from the following Inkwell Exercises:

- Five Things ([Workshop](#))
- Free-for-All ([Workshop](#))
- Balancing Your Voice with Others Workshop ([Workshop](#))
- Eliminating Unnecessary Words Workshop ([Workshop](#))
- The Devil’s Advocate: What Are You REALLY Saying? ([Workshop](#))
- The Wet Beagle: Show Me Don’t Tell Me Workshop ([Workshop](#))

Week 12:

Select from the following Reading Options:

- “Reading Texts about Design and Culture” (*Beyond Words*)
- Cluster 5.1: “The Dynamics of Design” (*Beyond Words*)
- Cluster 8.3: “Car Wars” (*Beyond Words*)
- Lise Sarfati, *Images from Fashion Magazine*, Austin Texas (*Beyond Words*)
- *Photographs of Signs Enforcing Racial Discrimination* (*Beyond Words*)
- *Fashion Advertisements from 1972, 1988, and 2010* (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Full Draft 2 due to instructor with in-text citations and Annotated Bibliography. (While at least 3 outside sources, other than your primary advertisement/commercial, are required for this assignment, your Annotated Bibliography should probably contain at least 5 total sources.) *Note: Collect papers early in the week to give yourself time to respond and return them.
- Evaluate your Paper's Conclusion. Do you feel satisfied with the way it's presented? Revisit your introduction. Is there anything you can grab that should be reinforced in your conclusion? Rewrite your ending, perhaps telling it from a different perspective, perhaps offering something new that isn't in your current draft. Compare endings: which do you like better, and why?

Select from the following Journal Options:

- **Journal 12**
 - Review the advertisements you read in *BW*. What image do you think the creators of the advertisements, as well as the creators of the product being sold, have in mind when they consider the consumer? How do these advertisements conceive of the consumer? What does the consumer look like? How do they dress? What are their likes/dislikes? Then, examining these advertisements, determine where the flaws in that line of thinking occur (if, indeed, there are flaws)?

Select from the following Inkwell Exercises?

- Exploring Culture: The Influence of Ads ([Analysis](#))
- Exploring the Interplay of Text and Visuals ([Analysis](#))
- Lunch: Thinking about Generalizing and Stereotyping ([Analysis](#))
- My Ten Commandments: Examining Social Construction ([Analysis](#))
- Play It Again, Sam: Summary vs Analysis ([Analysis](#))
- Title: Visualizing an Essay—Analyzing a Text ([Analysis](#))
- Repainting the Starry Night: Visual/Textual Analysis ([Analysis](#))

Unit IV: Shaping Society and Culture

- During the last two weeks of this unit, you'll have class time to brainstorm and work with your group mates on this project. Although it is not required that you meet beyond this, you'll find that producing something unique and thought provoking probably requires more effort. For this reason, you might consider meeting at least once with your group outside of class.

Week 13:

Select from the following Reading Options:

- Uwe Krejci, *Teenagers with Facial Piercings* (*Beyond Words*)
- Susan Bordo, *The Empire of Images in Our World of Bodies* (*Beyond Words*)
- Colby Katz, *Beauty Pageants* (*Beyond Words*)
- Dave Zirin, *Standing with Caster* (*Beyond Words*)
- *Figures on and off the Field* (*Beyond Words*)
- Josie Appleton, *The Body Piercing Project* (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Introduce the group project and determine groups
- Examine popular blogs
- Brainstorm about cultural texts that are critique-worthy
- Introduce the group project and determine groups
- Discussion about how different groups who identify themselves with a particular aspect of society/culture make up what our world is all about?

Select from the following Journal Options:

- **Journal 13**
 - How do these readings define identity?

Select from the following Inkwell Exercises:

- Choose from the following [Transitions](#) activities:
 - Out of Sequence: Organization and Transition Exercise
 - "AC/DC? No, AB/BC!" Out of Sequence: Organization and Transition Exercise

- Picturing Transitions: Narrating Scene Shifts
- Looking for Connections Between Ideas
- Don't Take This Exercise For Granted: Transitions
- Puzzle Pieces: Effective Transitions

Other Activities:

- Paper 3 due this week

Week 14:

Select from the following Reading Options:

- Jim Goldberg, Images from *Rich and Poor* Jim Goldberg, Images from *Rich and Poor*
- Lan Tran, *Lone Stars (Beyond Words)*
- “Composing a Photo Essay” (may help with media aspect of blog) (*Beyond Words*)
- “Writing about Identity” (*Beyond Words*)
- Michelle Goodman, *Gaming Tree: How Gamers Might Help Bring About Social Change (Beyond Words)*
- Beau Faulkner, “Year Zero: A Viral Marketing Promotion” (*Beyond Words*)

Select from the following Discussions and Writing Exercises:

- Discuss readings in class
- Meet in class with groupmates to work on projects. Bring appropriate materials.
- Have students meet in classroom and disperse to work on projects outside the classroom (computer labs, etc.)

Select from the following Inkwell Exercises:

- Genre Knowledge: Linking Movies and Music to Genres of Writing ([Genre](#))
- Genre Scavenger Hunt ([Genre](#))
- Genre and Rhetorical Situation: Choosing an appropriate Genre ([Genre](#))
- Genre and Reflection Exercise: Using Reflection to Understand Genre ([Genre](#))
- Comparing Digital Genres: Facebook, Twitter, and Text Messaging ([Genre](#))

Week 15:

Select from the following Discussions and Writing Exercises:

- During this week, students either present their blogs or their identity projects. You will also do final teacher evaluations and wrap up the class.

Strand V: Enhancing Transfer—Writing for Situation

By Liane Robertson and Kara Taczak

Overview of Strand for Instructors

This strand is based on the research area called *knowledge transfer*, or how students apply what they learn in one context to another. Recent research indicates that content taught in a composition course is integral to ensuring that transfer of knowledge about writing occurs for students. Since the overall goal of first-year composition is to help prepare students for the writing they will do in other college courses, or the workplace, or various other contexts, we developed this strand based on what we know about the conditions in which transfer is more likely to occur. The content of this strand is designed to enhance transfer. Specifically, the strand is designed around the mission of 1102: to teach students how to research, write about research, and take that knowledge about research and writing with them to use in other courses. Our four-unit design follows this overview:

- Unit 1: Introduce students to key concepts/terms about writing while they learn to incorporate evidence from sources provided and to analyze in their writing.
- Unit 2: Reinforce key concepts/terms about writing, while students learn to research and use sources they find in their writing.

- Unit 3: Using the key concepts/terms about writing, students apply what they discovered/wrote about in the research phase to the development of a strategically planned composition in multiple genres.
- Unit 4: Using constructive reflection, students develop a *theory of writing* that integrates the key concepts and key terms learned in the course with the practical experience gained in applying those concepts to their own writing. Through this reflection, students learn how to transfer writing knowledge to new concepts.

As the outcomes below indicate, and as research and the teaching of this course affirm, students are more likely to transfer knowledge about writing when the content the course focuses on *is* writing. By the end of this course, students develop knowledge about writing and the confidence to approach any writing situation using rhetorical strategies.

Outcomes

This strand is designed to realize the outcomes for the FYC program, but additionally, it is intended to help students understand the theory behind writing so that they can practice that theory in any writing situation. Theory for the strand focuses on these key terms:

- | | |
|------------------------|---------------------|
| ▪ Audience | ▪ Exigence |
| ▪ Composing | ▪ Circulation |
| ▪ Rhetorical Situation | ▪ Knowledge |
| ▪ Genre | ▪ Context |
| ▪ Reflection | ▪ Critical Analysis |

Description of Major Assignments

The following Major Assignment descriptions are designed for students, so instructors can simply cut and paste these into their course syllabus. The *Note to Instructors* that follows each assignment description is provided as additional explanation for teachers using this strand.

Major Assignment #1: Source-based Article

For this assignment, **you will write a 6-8 page source-based article**, in which you will go beyond summarizing to **analyze and make connections between the concepts of genre, audience and rhetorical situation**, and begin to **develop a theory of writing**. You will choose from the assigned reading sources (which represent a variety of genres) to incorporate evidence as support for your ideas about these key concepts and to reflect on a possible theory of writing.

You must first define the key terms *audience*, *genre* and *rhetorical situation* and investigate their relationships within the context of your sources in order to determine the connections between them. You will closely analyze the sources you choose to write about in your article, looking at how each writer uses genre, handles the rhetorical situation, and reaches an audience. As you develop your article you will incorporate both the rhetorical strategies we will explore in class and your understanding of *audience*, *genre*, and *rhetorical situation*.

At the same time you are developing your article, **you will also create a 2-3 page reflection piece in which you begin to develop your theory of writing**, considering the concepts of genre, audience, and rhetorical situation and how they connect.

Note to Instructors:

This first assignment proves challenging for students in two ways: 1) students are just beginning to grasp the concepts, especially rhetorical situation, and 2) the assignment requires them to think theoretically, perhaps for the first time. The first challenge is answered simply by informing students that you are looking for them to grapple with the concepts of genre, audience, and rhetorical situation, and that you are

looking for them to use evidence and analysis that discusses these concepts. Even students who don't quite grasp the rhetorical situation can offer insights about the sources that work toward their understanding of it. The second challenge is answered in the same way: ask them to identify the concepts and then look for examples of the concepts within the sources, then write about how they think the author uses those concepts in each source. This excerpt of a student assignment, used with the student's permission, illustrates these points:

Good writing factors in three main components that enable it to fulfill its purpose effectively: genre, rhetorical situation, and audience. Without any one component, writing may be dull or pointless. The audience, to whom the message is intended, will receive the message most effectively depending on the genre utilized by the author and the rhetorical situation. An audience can be anyone; however, some messages can be directed toward a target group of people who may share a common belief, opinion, experience, cohort, etc. The audience intended to receive the message does so best when the author takes the audience's context into account, or the rhetorical situation. The rhetorical situation is all the outside influences that interact to form a particular context around the audience. Essentially, rhetoric is communicating a message in a way that the audience will receive it most effectively. Genre is similar to rhetorical situation in a way that both ideas are utilized to help the audience receive the message. Genre can best be described as a particular style or theme that consists of similar characteristics, or conventions, that enable a work to be categorized. Based upon a work's genre, an expectation is formed from the audience that needs to be fulfilled.

In Dr. King's 'Letter from Birmingham Jail' there is such an exigence. He had an opportunity and made an attempt to send a message to those in helpless despair and those with power and status. The letter is the perfect genre for the rhetorical situation, because it allows him to reach out with logic and reason to his audiences, but also conveys emotion and hope to those fighting for civil rights."

Student assignments show various levels of understanding of the key concepts, but the goal of the assignment is to incorporate evidence from sources and to interpret those sources analytically in their article. They are able to do this without as firm a grasp on the concepts as they will have later in the semester. They will feel more confident about completing this assignment if that is made clear to them.

Major Assignment #2: Research Essay

For this assignment you will **write an 8-10 page research essay with citations**. In an inquiry-based essay, the development of a research question is the cornerstone of the essay, providing a guideline for you to follow your research wherever the information takes you. You are investigating and possibly raising additional questions rather than providing a definitive answer or arguing for one side or another. Therefore, a solid research question about your topic is crucial in ensuring your inquiry will be effective. Once your research question is finalized, you will conduct extensive inquiry **seeking connections between the information you discover during your research and the potential significance** to your topic and your audience. Your thorough research of multiple sources and full analysis of your findings will be the foundation from which you develop your essay. Your sources should be used as evidence to support, contradict or expand on your ideas, and your essay must include extensive analysis around the question you explore.

You must include a **minimum of 8 sources** in total of the following types of research:

- 5 academic or scholarly sources
- 2 popular sources
- 1 primary source of either a personal interview or field notes from an appropriate observation you conduct

Throughout the research process, you will write several short assignments designed to help you through the stages of the research essay. These assignments, each a different genre, will focus your research efforts, help you think through the process, help you analyze your sources, and ultimately help you present strong ideas in your essay.

Short Assignment #1: Research Topic **Reflection**

This reflection will be based on your topic exploration and initial research. You'll reflect on what may have inspired the desire for further inquiry, including how you came up with the question, why it might be important, and how you plan to explore the question in your research. If you can't decide on a single question at this point, write about the top three you have in mind. We'll work together on narrowing your focus to evolve into one final research question, and we'll evaluate examples of strong research questions.

Short Assignment #2: Research **Proposal** (1-2 typed, single-spaced pages)

The proposal should identify the specific, **final research question** that you determine based on your initial exploration/research. Your proposal should discuss the same ideas as the topic reflection, but should be a more finely tuned presentation of the question your research will explore. Be sure to consider audience at this stage, specifically who might be interested in such an essay and for what type of publication it might be appropriate. **NOTE:** This assignment is the **last chance to change your research question**. Once your proposal has been approved, the question you propose is final.

Short Assignment #3: Research **Report**

In this report you will provide an update on your research in progress:

- Discuss the sources you have found so far and analyze their credibility
- Provide details about each source: how was each found, what makes each viable and how do you imagine each one effectively supporting your ideas?
- Which source do you think will work best in your essay?
- Identify a source you found while conducting your research but have discarded, and explain why you are excluding it
- Discuss a source you are considering using, but about which you are still unsure
- Identify what's missing in your research, and speculate about information you are still seeking from additional sources

Note to Instructor: The short assignments in this unit are designed to help students prepare to research and write about the research, while providing the teacher with a means of checking on and responding to the progress of their planning. Sequentially, begin with lots of brainstorming about topic ideas, develop potential research questions that might work, and winnow the process to a final question. This works well with a planned trip to the library for instruction on using the databases and finding academic sources. From there, students can develop the research proposal, with some idea of what they might find, how they'll do it, and how the research paper might be organized. At this point many students start to see that the 8-10-page research essay is not as daunting as it may have initially seemed. It's a good idea to schedule conferences around the proposal, to discuss each student's plan for moving forward and to ensure each student is on track. Make sure students know they'll also work with this topic in Major Assignment #3, and that a critical factor for success in those two assignments is their own level of interest in the topic; research and writing is much more fun when the topic is of personal interest. The third short assignment is another opportunity to check that students are finding the right kinds of sources to be able to write the essay. Using *The Curious Researcher* throughout this process is invaluable—it mirrors the

sequence of assignments and provides readings and exercises that can be used to walk students through what for some is their first significant research experience.

Major Assignment #3: Composition-in-Three-Genres Project

For this assignment you will move from researching and analyzing your topic, as you did in the Research Essay, to creating a composition which uses different genres to communicate to a targeted audience about that same topic. 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. Your genres are your choice, based on your analysis of the rhetorical situation learned in the research process. 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. You will also develop a rationale to communicate the strategy behind your genre choices, and a reflection on the process. 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. The composition will include:

- **Three genres** to communicate to your audience(s) as one cohesive composition
- A **rationale** for your overall composition (**3-4 double-spaced pages**) that explains the rhetorical choices you made and their significance to your audience.
- A **reflection** (**3-4 double-spaced pages**) that outlines the process from audience strategy to final composition, exploring your process in creating this project
- A **Works Cited page**; minimum of 5 sources (3 from the Research Essay may be used here) appropriate to the audience you define in your audience strategy

Potential Genres:

You may use any genres you feel are appropriate to your audience. The strategy you develop will guide you in choosing the genres you create. Communicating effectively to your audience is your goal here, so your genre choice is key. Guidelines for the length of each genre will be discussed in class. You may choose one genre from each of the following areas:

- news article (newspaper or magazine)
- memoir
- obituary
- advertisement or photo essay compilation (with short essay explanation)
- website
- blog
- short-feature video
- academic journal article or academic case study
- brochure
- speech
- multimedia presentation
- other genres you think of, **with instructor approval**

Just as you did for the research essay, you will engage in a series of short writing assignments designed to help you focus your thinking about audience, message, and outcome before you begin the composition project.

Short Assignment #1: Potential Genres Proposal

Through a series of journal entries and in-class activities, you will explore various genres that might be appropriate to your project and write a proposal outlining the ones you're thinking about using in your composition and including an audience strategy which outlines your thinking about who you would target and why. This proposal is designed to help you explore several possible genres and then to narrow in on a strategy for the three specific genres (besides the rationale and reflection) that will comprise your project. Planning to communicate your ideas to an audience will ensure its success; just like your planning process for the research essay, this proposal is the basis of your composition.

Short Assignment #2: Research Sources Report

In this report, you will provide an update on your research sources, explaining which sources, if any, you will carry over from your research essay and why they make sense as sources for your composition project. You will also report on the relevance of at least two additional sources you will use to support your project. These sources might be different types than those you found in researching for the previous essay—you are researching the type of genre you might use to reach your target audience in this assignment, not necessarily looking for new information about your topic.

Short Assignment #3: Reflection on your Composition

In this reflection, you will analyze the process of creating your composition project as well as thinking through questions that involve the core key terms. Think about what rhetorical choices you have made and consider the following questions: What barriers in communicating to your audiences did you encounter? How did you overcome these barriers? Why did you choose the three genres that you did? How did genre affect audience choice? Reflection—what rhetorical practices did you find yourself using? Were they effective in the way you presented them? How was your original discourse community affected in new genres? How was the composing process different than with your research essay?

Note to Instructor:

Students have a lot of fun with this project, but it's also where some key learning happens. They need to stick to the topic they just researched and wrote about because they are familiar with that topic, which allows them to focus on the writing concepts in this project and to understand the choices a writer must make to be effective. A new topic detracts from that learning opportunity.

This project is a turning point for many students in understanding the key terms for the course. The process of decision making about which genres will work for which audience, and what the purpose of the writing might be, solidifies these concepts and how they are used by any author in any rhetorical situation. The key to this assignment is the proposal—the choices made about genre, audience, and rhetorical situation are more indicative of a student's understanding about the writing concepts than the production of each finished genre. The genres are accompanied by a rationale and a reflection, which help to explain "author intent" or what the student is trying to accomplish in the project. You will want to emphasize the importance of these two pieces in explaining that intent so that students don't get bogged down in hours of production but understand that the soundness of the overall strategy is the driving force behind the success of this composition. It helps to tell them that if one of their genres doesn't communicate what it is intended to communicate, the rationale and reflection can help explain it.

Students worry less about their grade being impacted by how creative they are if they understand they are being evaluated on both strategic elements and creative elements. However, creativity should not be discounted; the [Digital Studio](#) can be helpful in demonstrating to students how easily some of the digital genres they might like to use can be created, and a quick demonstration by a [Digital Studio](#) tutor of Photoshop, Wix, or advanced PowerPoint can be all the encouragement students need to try something they've never before attempted. The other element to emphasize is the coherence of the composition: all three genres should connect toward some identified outcome, on strategy, and fully explained in the

rationale and reflection. It helps students to think about the rationale as setting the stage (introduction) and the reflection as making connections and stating the significance (conclusion) for the entire project. Build in lots of class time for working on the genres, not just for creating them but for researching and planning as well. Arrange a 20-minute [Digital Studio](#) demonstration in your classroom with samples of the type of work that students can create there. It's a good idea to conference with students at the planning stages of this project, and then to use workshop-style class sessions or partial class sessions to check on progress.

Major Assignment #4: Reflection in Presentation

Reflection allows you the **opportunity to process knowledge and then apply that knowledge**. In doing this, you can **come to an understanding** and **interpret** what it is you have learned. This semester we have used reflection in this way. In the final assignment you will use reflection to analyze and interpret your learning process. Over the semester, you have had the opportunity to create a knowledge base of writing and its practices. You have been developing a theory of writing as we've moved along, and in this final reflection you will finalize that theory, exploring the following:

- What is your theory of writing?
- What was your theory of writing coming into ENC 1102? How has your theory of writing evolved with each piece of composing?
- What has contributed to your theory of writing the most?
- What is the relationship between your theory of writing and how you create(d) knowledge?
- How might your theory of writing be applied to other writing situations both inside the classroom and outside the classroom?

For each of these questions, you will need **to support your ideas with your previous writing** in this course (use your own writing as evidence) and **through these examples interpret what you have learned (i.e. analyze your own learning)**. You will create a compelling argument for whatever you decide to write for this supported by evidence from and analysis of the work completed in class this semester. You will **choose a genre to work in**—letter, essay, journal entry or any genre appropriate to reflection (and approved by the instructor). You will also describe how your choice of genre for this assignment affects the outcome (the final product) of your reflection (i.e. you will rationalize your genre selection based on what you now know about using genres effectively). This final reflection is a time for you to demonstrate your increased knowledge in writing—the practices of writing and the key terms as well as any specific skills you've acquired—and to offer a final theory of writing within the context of the concepts we've covered in this course. Your theory of writing will evolve from this point, undoubtedly, but this assignment asks you to demonstrate the evolution of that theory within the timeframe of our course.

Note to Instructor:

This final assignment brings students back to the theoretical, but also asks them to apply a theory of writing to their work. They should draw on the in-class free writing and reflections they did all semester, the work in Major Assignment #1, and their recent thinking about the writing concepts for Major Assignment #3, to develop their final theory of writing for this class. Thinking ahead to the types of writing they'll do in their majors is a great way to get discussion and reflection going on this assignment; having students do some informal research on the types of writing they see in their chosen or potential professional field further illustrates the applicability of the writing concepts they've learned. The readings for this unit are also theoretical, but the key points can be distilled by and for your students for maximum benefit. This point in the semester can be difficult for student motivation, so expecting more reflection than reading of theory is realistic. Providing additional class time in this unit to cover the readings and for students to work on developing their theory is critical to ensuring students don't lose their focus entirely in this final segment during the inevitable drop in motivation that comes with the end of the semester.

Journals, Responses and Writing Exercises

Ideas for journals, writing exercises, responses and free writes are included throughout the week-by-week section.

Blackboard and Technology

This strand works in either a computer writing classroom or a traditional classroom equally well. The course site on Blackboard can be used to post all journals and responses, to conduct workshops in or outside of class, and to host resources for students, such as the rhetorical situation PowerPoint presentation used in Major Assignment #1. A course blog might be set up to use as an alternative or to augment Blackboard. An electronic portfolio (www.epsilen.com is one easy-to-use program) can be created for the course, or for the third major assignment, at the instructor's discretion.

Grading/Evaluation

Evaluation of the work in this strand works best taking the approach of grading by assignment. A modified portfolio or hybrid approach might also work.

Journals and In-class Writing	10%
Major Assignment #1	20%
Major Assignment #2	25%
Major Assignment #3	25%
Major Assignment #4	20%

Week-by-Week Plans for a 15-Week Semester

During fall semester, class meets usually only once during Thanksgiving week, and that week usually falls around Week 13 or 14. This means that towards the end of fall semester one of your weeks will be very short. You'll need to adjust the plans that follow accordingly.

During spring semester we have an extra week added to the semester for spring break, which falls around Week 10. If you count spring break week, spring semester is usually 16 weeks long, but of course, classes don't meet during that extra week, so it's not included in the plans that follow.

Week 1

- Introduce students to you, each other, and the course using an [icebreaker exercise](#).
- Review course policies and syllabus, explaining course design and how major assignments connect.
- Explain Major Assignment #1 in more detail and provide detailed schedule for at least that unit.
- Introduce concepts of genre and audience by discussing movies and music and the genres that exist in those mediums. Have students compile lists of audience expectations or "conventions" for various movie genres (i.e. horror movies = villain, suspense, scary music, etc.). Apply this exercise to music genres. Have students work in small groups, each working on a genre, and then come together to discuss. This exercise helps them get to know each other, and is a great way to understand how to break down a genre. End the discussion by talking about writing genres, especially text messages, websites, email to a professor—familiar to them, but they probably haven't thought of the audience expectations of these.

Reading:

- *Beyond Words*, Cluster 4.3 and Road Trip movie poster (PDF of poster available—Contact Claire), poster as a genre related to movies, but having its own audience and purpose as a genre
- *Beyond Words*, "Considering Audience" (discuss genres as designed for a particular audience)

Writing:

- Have students complete Journal #1 (What is Writing? Discuss writing they've done in school and out, what writing they see or read, what makes writing good, what do students in 1102 need to

know about writing, what writing will they do in their majors, and what their favorite or least favorite writing is. Ask them to make one comparison to the class discussion or readings so far.)

- Free write on the Key Terms, so students have a starting point for their thinking and so they can revisit this earlier thinking during the last major assignment.
- One way to help students break down resistance to writing theoretically is to ask them to draw the composing process: any type of illustration, diagram, or representation of the writing process, for them or others, is helpful. Some draw the process of writing interrupted by trips to the fridge, others diagram how they think about starting, and others just draw themselves writing while also Facebooking or watching TV. This quick exercise helps them think about what they might write for their journal by making them think about the writing process.

Select from the following Inkwell Exercises:

- Critical Reading and Thinking Exercise with Beyond Words ([Analysis](#))
- Comparing Tone and Style ([Analysis](#))

Week 2

- Complete the FYC Program [plagiarism exercises](#) in class
- Continue discussion of genre and audience, comparing two excerpts from novels and one memoir (below) to illustrate genres
- Introduce concepts of purpose and context, add to discussion of genre, audience
- Using Purdue OWL's <http://owl.english.purdue.edu/owl/resource/625/01/> PPT on rhetorical situation, introduce the concept of rhetorical situation and use the *McGraw-Hill* chapter to reinforce

Reading:

- *The McGraw-Hill Handbook*, Ch. 2, "Understanding Writing Assignments"
- Beyond Words (Ch 1--sections on purpose, genre, media and context)
- Excerpt from graphic novel *The Veil* (PDF available—Contact Claire)
- "I Could Tell You Stories" (PDF available—Contact Claire)
- Purdue OWL Rhetorical Situation PowerPoint

Writing:

- Journal #2 – Discourse Community, Genre (ask students to define and look for examples or interpret these concepts in the readings discussed so far)
- Free Write – rhetorical situation (after delivering the PowerPoint and discussing the chapter, have students do a free write to make sense of this concept, which proves most difficult for them. This will give them something to refer back to when they write Major Assignment #1). Discuss as a class when free write is done.

Select from the following Inkwell Exercises:

- Audience and Voice Exercise ([Audience](#))
- Five Things ([Audience](#))
- The Devil's Advocate: What Are You REALLY Saying? ([Audience](#))

Week 3

- Recap discussion on discourse community – have students bring a sample genre from the world they'll inhabit when they graduate (i.e. the professional area of their major – an ad or article from a business magazine, a fashion magazine, a brochure, a website posting or article) and discuss in free write and as a class
- Discuss the terms *audience* and *exigence* (use Bitzer's article and readings below for class discussion on writing to audience expectations).
- Do [invention exercises](#) for Major Assignment #1 in class – outlining or mapping/clustering are good for this assignment to help students reign in all the new information they have about key terms and concepts being discussed

Reading:

- PDF of "The Rhetorical Situation" by Lloyd Bitzer

- Bitzer, Lloyd F. "The Rhetorical Situation." *Philosophy and Rhetoric* 1.1. (Jan. 1968): 1-14.
- *Beyond Words* Project: "Analyzing the Design of an Everyday Text" (analysis example)
- *Beyond Words Mean Girls* Movie Poster
- *Beyond Words*, Annie Dillard, from *An American Childhood*

Writing:

- Journal #3 – Rhetorical Situation (students have more sources to work with now, so ask for a definition and a description of rhetorical situation in some of the works – this builds toward Major Assignment #1)
- Draft #1 – Major Assignment #1

Select from the following Inkwell Exercises:

- Genre Knowledge: Linking Movies and Music to Genres of Writing ([Genre](#))
- Genre and Rhetorical Situation: Choosing an appropriate Genre ([Genre](#))

Week 4

- Discuss critical analysis and how to apply it to this assignment. Use "Letter from Birmingham Jail" to demonstrate critical analysis, and how *rhetorical situation* and *audience* are working strongly in it (you may want to assign just an excerpt or two of this long, but helpful piece, to give students time for their own writing).
- Draft #2 and #3 are due this week. Build in some time for class workshop where students can work on their essays and get help from each other or instructor.
- Students won't conference with instructor officially until the research essay, but find class time to check in with each student or small groups of students during their workshop, and check on individual drafts in class to ensure no student is seriously struggling (or encourage visits during office hours).
- Introduce the idea of peer workshop and the important role of peers in the writing process

Reading:

- PDF of Martin Luther King Jr., "Letter from Birmingham Jail" available here: <http://www.stanford.edu/group/King/frequentdocs/birmingham.pdf>
- *The McGraw-Hill Handbook*, Ch. 7 "Reading Critically"

Writing:

- Draft #2 and #3 and responses to peer writing

Select from the following Inkwell Exercises:

- Genre Scavenger Hunt ([Genre](#))

Week 5

- Major Assignment #1 should be due at the beginning of the week in order to start the research essay on schedule
- Have students turn in all drafts, peer responses received, planning work and anything else not already posted on Blackboard that contributed to the process of creating this first assignment.
- Students should do a final reflection on the process of this assignment, either in class or as homework to hand in with their final assignment
- Introduce Major Assignment #2 – Research Essay, discussing topic selection and guiding research question as foundational for success, and reminding students to choose wisely as they'll stick with the topic for almost the rest of the semester.
- Begin discussion of *knowledge* – how it is packaged and presented to us

Reading:

- *The Curious Researcher*, Introduction and Ch. 1
- *The McGraw-Hill Handbook*, Ch. 15
- *Beyond Words* "Doing Research" – "Documenting Sources"
- *Beyond Words* Stephan De Sakutin *Animal Test Subject and Human Test Subject*
- *Beyond Words* Claudio, Alvarez, *Kindle User in a Bookstore*

- *Beyond Words* American Apparel: *Legalize LA and Legalize Gay*
- *Beyond Words* Josie Appleton, *The Body Piercing Project*

Writing:

- Journal #4 – Knowledge (what is it, how do we obtain it, how is it mediated or packaged for us, how is knowledge constructed, when/how does something become accepted as “knowledge”)
- In-class free write on research topic ideas (to build toward Research Topic Reflection) – use *The Curious Researcher*, Ch. 1 to help brainstorm
- Research Topic Reflection (Short Assignment #1) posted – can include more than one potential topic, but students should begin to narrow the focus
- Students should prepare two or three possible research questions for their short list of potential topics (see *Curious Researcher* Ch. 1 for good research questions).

Select from the following Inkwell Exercises:

- Play It Again, Sam: Summary vs Analysis ([Analysis](#))

Week 6

- Have a Library Instruction Day at Strozier (make arrangements early in the semester) so students can learn to use the databases – this works best when students have a final (or near final) research question they are ready to follow.
- Replace one class this week for conferences – have students bring Research Proposal (Short Assignment #2) to conference.
- Have students “present” their research plan (from proposal) to you in conference, and make sure they understand the required sources, how to use the library and other means (i.e. Google Scholar), what they plan for interview/observation, and what they think they’ll find as they pursue the research question.

Reading:

- *The Curious Researcher*, Ch. 2
- *The McGraw-Hill Handbook*, Ch. 16 and 18

Writing:

- Research Proposal (Short Assignment #2)

Select from the following Inkwell Exercises:

- Curious Researcher Teaching Groups ([Research](#))
- Sharpening Structure: The Research Essay ([Research](#))

Week 7

- Replace the first class of this week with continued conferences from Week 6
- Discuss *context* and *circulation* of information
- Check on research progress with students via Journal #5
- Students are researching on their own and reporting in on progress so far

Reading:

- *Beyond Words* (p.334) “Reading Texts About Science and Society” (and choose from the images that follow for class discussion)
- *Beyond Words* Google Earth, *Riverhead, NY 2010*
- *The Curious Researcher*, Ch. 3

Writing:

- Journal #5 – Research in progress reflection (for instructor to check in and provide feedback to postings, but also for students as prep for Research Report)
- **Select from the following Inkwell Exercises:**
- Title: Visualizing an Essay—Analyzing a Text ([Analysis](#))
- Hypertextuality and Online Research: Evaluating and Using Online Sources ([Research](#))

Week 8

- Draft #1 and #2 of Research Essay are due this week

- Students will post a research report by the end of this week (drawing on Journal #5 but finalizing all research by this point)
- Do a workshop on MLA in-text citation and works cited, and reiterate in workshops next week

Reading:

- *The Curious Researcher*, Ch. 4
- *The McGraw-Hill Handbook*, Ch. 23 (MLA)

Writing:

- Research Report (Short Assignment #3) – check that all students have appropriate and required sources
- Draft #1 and #2 of Research Essay (draft #1 might be simply an expanded outline)

Select from the following Inkwell Exercises:

- Repainting the Starry Night: Visual/Textual Analysis ([Analysis](#))
- Arguments on Trial: Using research/evidence in writing ([Research](#))

Week 9

- Workshop all week to ensure students are incorporating evidence, analyzing and interpreting the research they've found, using in-text citations, and understanding how to create a Works Cited page.
- If students need a little extra time, use the entire week to workshop and extend the final deadline to the first day of Week 10; ensure process reflection for research essay is done in advance.
- Introduce Major Assignment #3 so students can be thinking about it and so the class stays on schedule despite extended deadline for research essay

Reading:

- Their own research and writing

Writing:

- Draft #3 and #4 and peer responses to writing
- *Select from the following Inkwell Exercises:*
- Commercial Break!!: Creative Play With Media Influence ([Writing about Various Media](#))

Week 10

- Final research essay submitted at start of week (if deadline extended)
- Complete a process reflection for Major Assignment #2
- [Invention](#) work for Major Assignment #3, including genre brainstorming

Reading:

- *The McGraw-Hill Handbook*, Ch. 14
- From 60 Minutes.com – search for Bruce Springsteen interview from 2009 (or any similar interview) to demonstrate the interview in a new medium
- *Beyond Words* “Reaching an Audience” and following sections
- *Beyond Words* “Reading Texts About the Media” and accompanying media images and captions

Writing:

- Post Reflection (Short Assignment #4)
- Free write on *genre*, having students explore their original definitions and ideas from week 1 about the concept of genre, how it's defined and categorized, etc.
- Journal #6: Genre Exploration – do this in class as a set-up for Short Assignment #1. This will give students a chance to begin to develop their ideas for what genres they will choose for the major assignment.
- Potential Genres Proposal (Short Assignment #1): Make sure that the genres students want to work with do the following: (1) can be done in the time given, (2) are appropriate to be working in, and (3) are appropriate to assignment guidelines. Proposal should identify genres chosen, include a strategy for reaching one or more specified audiences with those genres, and support for the overall strategy with research/analysis about genres proven to reach specified audiences.

Select from the following Inkwell Exercises:

- Comparing Digital Genres: Facebook, Twitter, and Text Messaging ([Genre](#))

Week 11

Continue invention work on genre with different in-class exercises (see sample writing assignment below)

Reading:

- *Los Angeles Times*, Michael Jackson Obituary
 - <http://www.latimes.com/news/obituaries/la-me-jackson-obit26-2009jun26.0.1970798.story>
- *Esquire*, Michael Jackson Obituary
 - <http://www.esquire.com/the-side/opinion/michael-jackson-obituary-062609>
- *Beyond Words* Susan Bordo, *The Empire of Images in Our World of Bodies*

Writing

- Free write a comparison of the Michael Jackson obituaries (or use recent obit of any other well-known person) questioning and analyzing the two different samples of the same genre and how the same information is tailored to different audiences/mediums
- Journal # 7: Digital Journal – have students experiment with concepts of genre and audience specific to digital mediums by creating a digital journal (create an image or series of images that represents a specific word or phrase digitally – i.e. “Halloween” or “spring break”).
- Journal #8: Create an Obit – give students an opportunity to create a specific genre and to align with their reading of obituaries. Make it fun by having them choose a publication (and thus an audience) and celebrity (real or imagined) for whom to write an obituary appropriate to the publication and audience they chose.

Select from the following Inkwell Exercises:

- Exploring Culture: The Influence of Ads (Analysis)

Week 12

- Replace 1-2 classes this week for conferences (or 1+1 class next week) – have students bring Research Sources Report (Short Assignment #2) to conference
- Focus of this week is research and planning of composition projects
- Encourage students to work on their projects outside of class once their research is “approved” by you in conference, and have them submit a Blackboard free write (see below) as an update and a reflection on progress of genre creation

Reading:

- *Beyond Words* Nicholas Carr, *Does the Internet Make You Dumber?*
- *The McGraw-Hill Handbook* Ch. 4, 5, and 6

Writing

- Free write – have students provide a detailed update of their projects including what they have done so far, what is going well with the project, and what they still need to work on or find in terms of research
- Journal # 9 – Fractured Fairytale: have students write a one-two page “fractured fairytale” relevant to their lives (remixing of a fairytale in any genre – i.e. Sleeping Beauty wakes up and decides she doesn’t want the Prince). This gives them more experience with genre choices and considering audience and purpose

Select from the following Inkwell Exercises:

- Exploring the Interplay of Text and Visuals (Analysis)

Week 13

- Plan one class period as a “work day” and reserve the Digital Studio for students working on digital genres, while others can work in the classroom together
- Workshop – have students workshop their projects (no matter the stage they are in – i.e. one genre more complete than another) and their rationales with peers to check for audience reaction, effective communication of message, etc.

Reading:

- Their own research on genres

Writing

- Draft #1 of genres and rationale and workshop responses to peer drafts

Select from the following Inkwell Exercises:

- Genre and Reflection Exercise: Using Reflection to Understand Genre ([Analysis](#))

Week 14

- Final Major Assignment #3 Due (Composition-in-three-genres Project)
- Write reflection for Composition Project – use prompts that help students begin to address the theory of writing they'll work on in Major Assignment #4
- Introduce Major Assignment #4 – emphasize the theoretical aspects of this project, that it represents exclusively student's own thinking informed by readings and collaborative reflection (this lack of parameters can be tricky for students who still need the teacher to tell them what to do, so taking the pressure off by emphasizing that there is "no right answer" helps free them to write effectively)
- Discussion of *reflection* and *reflective theory* (see readings below)

Reading:

- Yancey, Kathleen Blake. "On Reflection." *Reflection in the Writing Classroom*. Logan: Utah State Press, 1998.

Writing

- Reflection on Your Composition (Short Assignment #3)
- Free write as an invention exercise: review key terms from the free write from week 1 and move forward through Blackboard postings, exploring how the definitions of these key terms have progressed for students all semester

Week 15

- Continue discussion of reflection and consideration of writing concepts
- Focus this week on students' development of a theory of writing and how they will implement that theory into their final assignment, using their own written work throughout the semester as support/examples
- Do course evaluations

Reading:

- Yancey, Kathleen Blake. "Reflection-in-Presentation." *Reflection in the Writing Classroom*. Logan: Utah State Press, 1998.
- Bransford, John D., James W. Pellegrino, and M. Suzanne Donovan, eds. *Committee on Learning Research and Educational Practice*. "Learning and Transfer." *How People Learn: Brain, Mind, Experience, and School: Expanded Edition*. Washington, DC: National Academies Press, 2000. 51-78.

Writing

- Free write – have students continue to "constructively reflect" working in small teams to discuss and collaborate to develop their theory, and provide thinking prompts they can use to ask themselves and each other, focusing on how reflection makes us consciously apply knowledge and transfer that knowledge to a new situation
- Journal #10 – The Wrap-Up: have students explore in detail the key take-aways from the course, as a way to build informal ideas about writing concepts/key terms they can use in their reflection. This journal acts as Draft #1
- Draft #2 of Reflection, including a workshop in class
- Final Reflection-in-Presentation Due

PART V: TEACHING IDEAS AND ADVICE

Designing Your ENC 1101 or 1102 Course

The strands in this teaching guide are intended to 1) give you a certain amount of freedom to design elements in your course that best suit your teaching style while 2) constraining your course in fundamental ways to ensure consistency within the FYC Program and a core of similar experiences for all our students. The required elements of the program are time-proven methods for improving our students' writing and are derived from the most current composition and higher education learning theory.

Key Concepts to Unify Your Course

With that two-pronged approach in mind, always design your entire course at the beginning of the semester with a few key concepts which tie together all the required and optional elements of your course. You'll find that students feel more organized and are clearer about the course goals the more often you can connect ideas from one part of the course to other parts. Key concepts that have proven to work well are ones which relate in some way to students' past experiences and present struggles, are strongly grounded in language issues (especially writing), and are both intellectually and critically challenging as well as provocative and multi-faceted.

Dividing and Sequencing Assignments

Beyond an overall concept for your course, consider the units you will divide your course into, based on paper assignments. Three or four units work with our strands and allow you to develop a "telescope" approach, or put another way, to build from one unit or paper to another, incorporating what came before into the present. The reason to plan units or paper assignments cohesively is so that you and your students are forced to see beyond individual assignments to the overall course goals; you can see from the overview of your paper assignments or units whether you're meeting course outcomes. You and your students will also feel more prepared and on track to get to the end of the semester having done everything you set out to accomplish (at least in assignments).

The idea of telescoping, or the connections among all the assignments, is important. Each unit can't be completely autonomous. Journals and exploratory writing should lead into drafts and papers, papers should lead into other papers, papers should lead back into journals and exploratory writing, and so on. At the beginning of each unit, as you introduce the next paper assignment, plan to talk to students about how the ideas connect throughout the course. It's very effective for students to understand what the end goal is; come back to the course outcomes with each assignment to help them see what they're working toward. The end result will be greater success on their part in understanding what's important in the course.

On Student-Centered Learning and Active Participation

Sample student essays and readings are playing an increasingly important role in the First-Year Composition classroom because they act as springboards for class discussion, but for these discussions to be successful and meaningful, a student-centered atmosphere needs to be cultivated to better promote student involvement and meaningful interaction. Successful learning takes place when students are encouraged to take an active role in meaning-making processes, when they are encouraged to look to themselves and each other to create knowledge, not to the

teacher to pass it on. A student-centered classroom offers students the opportunity to make sense, for themselves, of writing processes, their thoughts, and their subjects (their experiences and interests). Creating an atmosphere where purposeful and meaningful learning can take place depends on finding a comfortable balance between maintaining authority and relinquishing control, encouraging active and consistent participation, and setting expectations of the type of participation that is valued.

Role of the Teacher

Probably the most difficult aspect of student-centered learning is finding a comfortable balance between maintaining authority and relinquishing control. While at times we are tempted as teachers to determine the directions class discussions may take or to take advantage of a captive audience, there are ways to resist this temptation.

- Don't be afraid of silence. Although a silent classroom may be uncomfortable, bearing with it suggests to students that the responsibility of continuing discussion is not solely yours—they will gradually learn to break the silence themselves and appreciate the opportunity.
- Sit among the students. Removing yourself from the focal point of the classroom encourages students to see you as a participant rather than a leader. This suggestion means that you will wear two hats in the classroom. At times you will need to take control of the classroom, but students usually learn to recognize the shift in roles. Ways to remind them, though, range from simply standing at the front of the classroom to banging on the garbage can, depending on the personality of the class.
- Pay close attention to what students are saying in discussion and challenge them to say more. Work with the students' ways of understanding a subject. Form your questions based on where the class is taking the discussion. At times, this means you will play devil's advocate, the interested questioner who wants to know more, or the voice who reminds students that the fundamental questions have not yet been answered. It is not necessary to lead the discussion, but to listen so you can emphasize and acknowledge productive thinking as well as help students complicate their ideas.

Encouraging Active Participation

- Learn to trust the students' sense of purpose. Trust them to discover challenging and meaningful questions and lines of thought to explore.
- Find ways to help students see themselves as authorities in the classroom.
- Assigning group work is a good way for students to realize they can trust each other for valuable input.
- Assigning discussion leaders the class period before you plan a discussion can better insure that the students will discuss what is important to them.
- Moving away from requiring students to raise their hands before they contribute to discussion usually leads to spontaneous and lively interaction. (If you are fortunate enough to have a particularly lively class, you may have to return to hand raising in order to insure that quieter students have a voice.)
- Encourage students to talk to each other, not just to you.
- Have students sit in a circle or turn chairs away from front of class.

Setting Expectations

Students will rise to the expectations you set for them. If you view them as “frat boys and sorority girls” or “kids” with little of importance to say, then more than likely that’s the type of student you’ll find staring back at you. Expect them to contribute to the class as thinking adults and most will. It is up to you, then, to establish what purposeful participation means to you. Let students know that participation means more than being present or talking for the sake of talking. They must see participation as contributing to the class’s efforts to work toward a better understanding of writing, themselves as writers, and the subjects of the class. Creating a student-centered environment calls for patience, a willingness to take risks, and many times, requires shedding the view of teacher as the lecturer who has the answers. The effort, however, is worth it.

Options for Assigning Journals

Remember that the journals are a place and a time for students to continuously write informal, ungraded, exploratory texts and to cultivate the habit of regular writing. The list below gives you many ideas, all of which have merit in certain teaching situations. We recommend you try one kind for a full semester, rather than trying to use several kinds in one semester. Journal assignments need to be integrated fully into your course design, where they can be a cohesive or focusing force, not busywork or a tacked-on assignment. In other words, have a reason for assigning a certain kind of journal. For instance, a daily personal journal makes a great deal of sense in a personal discovery strand, but less sense in a community discourse strand.

A Compilation of Kinds of Journals

- **Daily or weekly personal journals:** Students write frequently for a specified time or length about whatever they want. Teacher reads but makes no marks, doesn’t read any folded over pages or pages marked “don’t read.”
- **Daily or weekly directed exploratory journals:** Students write frequently for a specified length about topics assigned by teacher or negotiated with the class, either about writing-related topics (what was your worst writing assignment? or what ideas or topics are the most difficult for you to write about?) or current events (should violence on TV be censored? or should football tickets be available to all students?). Teacher reads and might respond.
- **Process Logs:** Students write frequently about their writing process, describing and analyzing texts, problems, blocks, possibilities, small group dynamics, etc., for all the writing they are doing in college or at work. Draft memos and portfolio memos are often part of the process log.
- **Writer’s Notebooks:** Students write frequently about their writing process, start texts, jot ideas, paste in articles and pictures, draw maps, make lists, etc.—anything that assists a writer in keeping the ideas flowing. Entries can be assigned or student-generated or a combination.
- **Paper-Driven Exploratory Journals:** Students write extended entries (sometimes typed) on the topic they may or must write about formally at a later date. For example, if students are working on a paper about an experience that changed their minds, they may write one entry describing the event, one entry describing the event from someone else’s viewpoint, one entry as a portrait of the people involved, one entry as a collage, etc.
- **Collaborative Journals:** Students work in pairs or small groups and keep one journal, each making individual entries in response to others’ entries in dialogue.

- **Letters/Correspondence:** Students write/exchange a series of letters to fellow students or the teacher on any content-level, personal, exploratory, or process-oriented. Letters generally require answers (idea from Toby Fulwiler).
- **Double-Entry Notebooks:** Draw a line down the middle of each page. On one side, write the initial reactions you have, descriptions of what you see and hear; on the other side, write what you think after reflecting, your analysis of the other side, additional thoughts, etc. Double-entry notebooks can be used for reading assignments, process logs, questions assigned, or daily events (idea from Ann E. Berthoff's *Forming/Thinking/Writing*).

Suggestions on Procedures

- Always warn students if personal journals will be shared in class.
- Use journals as the starting point for discussion by reading them aloud in small groups or by assigning one or two students to bring copies or read aloud.
- Assign journals each week to be handed in the same day each week, pick them up, read them, and hand them back each week.
- Assign journals each week, pick them up quarterly, read them and hand them back.
- Ask students to respond to each others' journals (probably not personal journals). Be specific about the kind of response.
- Process logs and writer's notebooks are particularly good ideas if you'd like students to keep their in-class writing and invention exercises in their journals.
- Spirals, composition books, loose-leaf, 3-ring binders are all possible. Just remember how much 50 will weigh. You may ask students to handwrite or type entries, leave special margins, etc. Consider using online forums.
- Responding: you can read and not respond (initial or check), respond only as a fellow writer, respond at length to individualize your instruction, and/or respond as a teacher about the "satisfactory" or "unsatisfactory" nature of the entries. Make sure your style of response fits the personal nature of the journals and your goals for the journal assignments.
- Journals should add up to about 2,500 words, such as 10 entries of 250 words each or 14 entries of 175 words each. Fewer than 10 entries would seem to cancel out the "regularity" characteristic of journals.

Making Formal Writing Assignments

Many times, writing assignments are considered mere formalities. However, carefully creating writing assignments can be productive for both the teacher and the student. For the teacher, it is often during the composing of the writing assignment that we begin to verbalize and realize exactly what kind of writing we expect of students and why we believe in the idea that inspired the assignment to begin with. The time spent composing the writing assignment often is a time of troubleshooting and of anticipating the instruction students need in order to successfully do the assignment. By investing extra time at this stage, teachers are able to work out their assignments for themselves, before they pass them along to their students.

Carefully constructed assignments also safeguard against, what Peter Elbow calls "bamboozling" students. That is, inadvertently withholding our expectations and agendas from students. Carefully created assignments work to inform the students of exactly what it is they are expected to do in an assignment and why they are being asked to do it. Writing assignments can help students become aware of the nature and purpose of the writing they

are being asked to do. Below are some questions that may be helpful when creating an assignment:

- What is the purpose of the assignment? Why do you want students to do this assignment? How does it fit in with your objectives and aims for the course? How does the assignment relate to what comes before and after it?
- Are students prepared for this assignment? Is the assignment purposefully placed in the course? Have you coordinated instruction and the writing assignment so that students can do what you want them to do and have adequate time to do it?
- When will students do the assignment? How much time will they need to complete the assignment?
- How do you want them to do the assignment? To what extent will you guide students through the processes of planning, drafting, revising, and editing? Will you require students to hand in different parts of their planning and writing at different stages?
- For what rhetorical context will students write? Who is their audience? Which role are they to assume? Will they be writing for a classroom context, an academic context, a hypothetical/realistic context? Is the situation plausible? Purposeful? Will students be able to assume the roles you ask them to assume?
- How concerned are you that the papers be presented in a particular final format or follow certain conventions? (Are they aware of those conventions?)
 - How will you respond to and evaluate the assignment? Have you made your evaluative criteria clear to students?

Teaching Invention as Part of the Writing Process

Invention is one of the most important concepts to demonstrate, model, and discuss with your students. Some of the most useful time you can spend in class is showing students how to use invention techniques to come up with something to say or something they never thought of before. Students often feel the most in control of their writing and their texts when they have words and ideas to explain what gets the writing started and what keeps the writing coming. Invention is nearly always recursive, occurring at any point in writing processes. Invention is also highly contextual, relying on both emotional and logical thought processes, both analysis and chaos, both social and individual forces of language. Invention jump-starts the memory for past experiences, places the familiar in unfamiliar settings, and creates new meaning by combining what was never combined before.

Most teachers introduce a new invention technique (or several) with each new paper assignment, as 1) a way to prepare students for producing a first rough draft, 2) a way to reinforce a thoughtful, open-ended writing process (that is, to force students to write before drafting), and 3) a way to begin discussions of how language works and doesn't work. Students respond best, of course, to specific techniques that directly help them write a paper. But invention exercises can be used to start responses to reading, class discussions about grading criteria, and self-evaluations. Freewriting and other invention work should not be graded or be confused with plain-old informal, unrevised writing in class. Informal in-class writing may be a frequent part of your class (something you collect and count toward a grade eventually), but most invention work, either for a specific paper assignment or as technique practice, should be completely unconstrained and ungraded writing. Some teachers have a daily freewriting component to their classes, to encourage daily writing and fluency with language, but they, too, must still introduce, in other ways, a variety of ways to get writing and

thinking started. Also, invention work should be structured in a number of configurations: individual work, pairs working together, small groups, large group invention with one or two students writing the ideas on the board or computer.

Some questions you might want to discuss with your students about invention, especially after an invention exercise:

- What is being “invented” when you write?
- Where do ideas come from? Where do *your* ideas come from and when do they come? Why do they come then and there?
- How do writers get ideas?
- Are there really any “new” ideas?
- How do you know what you know?
- How does language “pull” ideas from your feelings and experiences?
- How is invention a meaning-making process?
- How is invention a social process? Do you think of ideas more quickly when you work with others?
- How is invention connected to your imagination?
- How are invention and revision related to each other as you write a paper?

In-class invention work should always be followed by discussions with students. Avoid introducing and practicing an invention exercise and then immediately sending students off to produce a draft. In fact, saving the last 5-10 minutes of class for starting a draft (even if most students only come up with a few sentences), after practicing a new invention technique, will often produce some excellent questions and challenges. Some questions you might ask:

- What made you stop writing/drawing/talking when you weren’t supposed to?
- Why should you try to write without stopping?
- How closely could you follow your mind thinking as you wrote?
- Even though this technique is a good way to get started on drafts, how could you use it to revise?
- How is this technique different from others?
- What do you do with your invention work when it’s time to start the draft?
- If this exercise didn’t help you start your draft, why not? What *did* it do?
- Did you stop to edit while you were working? Why? Did you edit/censor ideas and thoughts as you were working? Why?
- Did you feel in control/out of control as you worked? Why?

Some Invention Techniques

“Free” Freewriting: 10-minute non-stop writing on any subject. No rules. Useful to practice with students to develop fluency with words, avoiding self-censorship, making a mess on paper, etc. Use at the beginning of each class on a different topic every day suggested by students, current events, a short paragraph of something, a song lyric. Always warn students if you’ll be asking them to share what they write or not.

Focused Freewriting:

- Ten-fifteen sessions of freewriting on a more specific topic, headed toward a draft for class, followed by discussion or small group sharing, followed by more time for freewriting.

- Loop freewriting I: Freewrite non-stop for 10 minutes (the specificity of the topic can vary widely), stop and reread, marking the more interesting words, phrases, sentences, then freewriting on one of those interesting places for another 10 minutes. Repeat as long as possible. Can have students exchange freewrites in pairs to read and mark what they think was interesting in a passage, but this adds a constraint to freewriting.
- Loop freewriting II: Freewrite non-stop for 10 minutes on a topic. Then vary the focus or perspective and freewrite for another 10-minutes, and repeat. Other perspectives include dialogues, lies, different audiences or narrators, portraits, stories, prejudices, preconceptions, etc.

Exploring Other Modes of Communication: Draw a picture of one “scene” connected to the assignment. Draw a timeline of an experience. Draw a map of the place where this experience happened. Describe music or sounds that might have been “playing in the background” during this experience. (If there had been a soundtrack, what would it have sounded like?)

Exploring Other Modes of Writing: Write a poem about the experience or thought. Write a dialogue between two or more people or “characters” who shared the experience or influenced the idea. Write a letter to or from people who shared the experience or who have little idea about what happened.

Generating Chaos: brainstorming techniques, such as listing, mapping, and clustering. Whenever students generate a list or a map, follow-up with activities that go beyond the list: put items on the list into categories or groups and add more items, write sentences and paragraphs with words/items from two or more categories, draw arrows between related items, and so on. Writing a list of words, by itself, is not much help to students.

Generating Opposition: Write lies about this experience or idea. Write what a disagreeable, grumpy, hostile person might write about this experience or idea. Write what you wish had happened or might have happened; write what you wish you knew or had known about this idea or opinion. Write about myths, misconceptions, and/or stereotypes associated with this experience or idea.

Generating Metaphors: Write a metaphor for the total experience or some part of the experience: Working as a legislative aide last summer was like . . . because . . . See Elbow’s *Writing with Power* for “metaphors for priming the pump,” an extensive list of metaphor-generating questions.

Preparing for a Conference

Student and teacher writing conferences can take place informally, before, right after, or even during a class, and they also should take place by appointment in your office. The least effective conferences are those in which one or both of the members are poorly prepared and the writing either hasn’t been completed, read ahead of time, or been brought along for discussion. A little preparation can make conferences more comfortable and productive. The following suggestions are directed toward a student-writer audience and you might find it useful to reproduce parts of it for your class.

When arranged by the teacher, student writers should:

- Be sure they know the time and place for the conference.
- Ask if there are any special materials (portfolios, drafts, peer response sheets, etc.) that they should bring.
- Ask if the teacher wants to see any materials ahead of time.
- Ask about the general purpose of the conference.
- Ask approximately how long the conference will last.
- Be on time but expect to wait if conferences preceding his or hers run overtime slightly.
- Try to formulate some questions that they have about class progress or participation in case there is time to pose them.

When arranged by the writer, teachers should suggest that students can:

- Be sure to remind the teacher of the conference time. If the writer arranges for a conference a week ahead, it can't hurt to remind the teacher during the class preceding the conference. Set a reasonable length (10-40 minutes).
- Try to be clear about why the conference was set up, from discussing class progress to reviewing a recent essay.
- Be sure to provide the teacher with a copy of the work as far ahead of the conference as possible. If the teacher had a draft earlier in the term, don't assume she or he still has or remembers the draft.
- If writers intend to share a new draft, they should always provide a copy of the earlier draft. Even if the teacher commented extensively on the earlier draft, that was many, many papers ago.
- Writers should try to have several questions in mind and work to make the most of the conference time by being focused and prepared.
- Writers should be on time and call ahead if they have to change times or the conference focus.
- Writers should help end the conference on time unless the teacher invites them to continue.

Why Conduct Conferences?

The FYC Program has established two mandatory office conferences as part of the ENC 1101 and 1102 courses. Some of us may wonder why it has done so. How do conferences benefit students? Let's explore the following reasons in order to understand why conferences help teachers to facilitate learning:

- Conferences allow each student to talk with her teacher about writing and other issues which may be of concern to the student. Students learn from these individual discussions how to analyze and talk about writing and how to voice concern as a member of the classroom community.
- Conferences facilitate student/teacher rapport. They help to de-center authority. Many students can be intimidated by the authority of their instructors and may find it difficult to speak to them about the problems that they may be having. Conferences help us to be more accessible—they help students to realize that we are indeed there for them if they wish to talk about their writing or other concerns.
- Conferences help facilitate individualized instruction. Not all students are experiencing the same difficulties. Conferences help us to address the individual's needs. We better understand our students and are better able to help them when we discuss their

writing with them. We also get a better sense of student growth when we conduct conferences because students are able to talk about what they see as breakthroughs in writing.

- Lastly, conferences allow students to provide us with feedback concerning our writing classrooms. When we allow students to talk of what is not working for them, we may find ways to change and grow as teachers.

What kind of conferences should we conduct?

There are actually a variety of ways in which teachers can make conferences work for them. Here are a few ways in which to use conferences to facilitate learning:

- Individual office conferences can be used in a number of ways. Early conferences can be used in order to get to know students, to establish accessibility, and to create rapport. Donald Murray uses individual office conferences to allow students to discuss their various drafts. He prompts students to talk about their writing by asking questions concerning what they feel is good and what they feel may be weak. Individual office conferences may also be used to evaluate student writing. The student and teacher may meet to discuss a mid-term grade. The student and teacher may decide on what is going well and may establish goals for the rest of the semester. Finally, these conferences may be used as a type of “check-up” session. As such they function in order for the teacher to find out what is going well for students and what students may feel they need more help with.
- Conferences which address group dynamics can also be an important part of learning. These conferences are most often conducted with the individual workshop groups which the teacher has set up, and may be conducted in the classroom since conditions such as office size often make them difficult for the office. Group conferences can be used to discuss issues such as how to function as a group of responders. The students and teacher may wish to discuss types of responses which are helpful to the individual writers. Group conferences may also function as revision workshops. Students can provide copies of drafts for each person, and students and the teacher can discuss the drafts.
- Individual in-class conferences are also helpful. We may use these conferences to pinpoint students who seem to need extra help, to quickly check with each student that he understands the assignment, or to meet quickly with each student in order to discuss plans for writing a draft or to discuss an actual draft. I have found that meeting with pairs of students to discuss drafts or plans for creating a draft allows me to address issues at the idea stage and allows for a fellow student to do likewise. Each student thus gets two opinions on their plans for drafting a paper. **Individual in-class conferences should not replace individual office conferences.**

When should conferences be held?

When we hold conferences depends largely upon why we are holding them. What follows are some suggestions for three types of conferences.

- If we wish to use a conference **to get to know students**, it should happen early in the semester. An early conference also helps students to find our offices and helps them to feel more comfortable in seeking us out later.

- **Conferences concerning a draft** normally take place before a final draft is due. Some teachers do allow for voluntary revision even after a final draft is turned in; however, I have found that if I want students to challenge the ideas which support a paper, they will do so more willingly if they have an early, rough draft for the conference. The more polished the draft, the more likely students will address issues of editing, and the rougher the draft, the more likely they will address issues of idea generation.
- **Conferences which address issues of evaluation** may be best accomplished at the return of portfolios or at the midterm for teachers who grade each paper. Again, these conferences are beneficial because they allow students to reflect upon their work as a whole and allow them to set goals for the rest of the semester.

What guidelines may help me to ensure that the conference is beneficial for my students?

- In order for conferences to be productive, they should be well-planned, and both student and teacher must understand the plan which is to be followed.
- In order for conferences to be effective, they need to run from around five to twenty minutes. The idea is to spend enough time so that students walk away with at least one good idea.
- We may wish to excuse students from two classes for one office conference (conferencing does take a great deal of time), but if we do so, we'll probably want to assign writing to be handed in for the conference. Doing so helps students stay focused on issues of writing even though they are not meeting for class. Of course, we do not **have to** excuse class for conferences.
- We probably don't want to mix purposes. It's normally best to keep conferences focused on one purpose since they do normally run for only a short period of time. We should expect students to come prepared with questions, concerns, and/or writing.

Leading a Discussion

Develop a broad idea of what you wish to accomplish in a discussion. Respect the students' time. What will this particular discussion help them to accomplish or become aware of? (To help the student get a more accurate sense of the effectiveness of a piece of his/her writing? To discover clues to how an expert author has dealt with some of the same problems they are confronting in the interview assignment? To identify the assumptions operating in a short story they've been assigned?). As a preparation for discussion of any text, have students respond (ideally in writing) to several of the peer response questions. This assures you that everyone has thought through some response to the text, even if they are not immediately ready to respond to your invitation to react to the work in discussion. If the class is large or you've observed that some students respond more readily in small groups, begin the discussion there, then draw the groups together.

As you begin to discuss a text, be general. For instance: "Where do you see the writing working in this text?" or "What impressed you in this text?" Specific questions may invite strong or specific response that will quickly limit what the less confident student may regard as an appropriate observation. Don't hesitate to draw students out. You may even try to make the drawing out substantive. For instance, "Robert, I remember in talking to me about your last essay, you mentioned that the whole essay turned on being able to describe the carny's job and attitude. Do you see any similarities in the way this essay is developed?" (Yes, that's

leading with a heavy hand, but when quiet students have good ideas, we can encourage them to speak.)

Bring writers into the classroom. Invite writers to read to your class and respond to students' questions. Pass out some dittoed copies of your colleagues' work. Have students read the copies and respond to some of the critique questions before the author appears. As in any discussion, don't hesitate to prepare students ahead of time in order to enliven the discussion. Have a few students identify the worst difficulty they have in writing, then have them ask the guest author if he or she ever has that problem and how he or she deals with it. Be willing to wait for a response when you've asked a question. Wait time in any sort of dialogue is a culturally conditioned thing. In our anxiety to keep the class moving, we sometimes discourage response.

If a student says, "I agree with so and so," you might ask, gently, "In what way?" or "I don't remember exactly what so and so said—what was it you agreed with?" As much as possible allow student response to build on student response rather than cutting short this kind of development to get back to your list of questions. You might close the discussion by summing up some of the observations that have been made. Emphasize points you wish to stress and occasionally do it by drawing attention to a specific student's comment.

Response Questions for Writing

These questions were designed for guiding peer response groups who are considering an author's original work. However, they can easily be turned into reading questions as well; students can use them to consider published texts.

To provide an early response to any writing, respond to any of the following questions:

- What part of the essay do you remember best?
- Be nosy. What do you want to know more about? Think of three questions to ask the writer about her piece.
- Was there anything that you didn't understand? If so, what part?
- Which sensory details were most effective?
- What do you wish the writer would leave out in the next draft?
- Suggest some aspects for the writer to experiment with. (Examples: past to present tense, change point of view, serious to sarcastic tone, 1st to 3rd person, move ending scene to the beginning, emphasize a different theme.)
- If you could have lunch with one of the characters in the essay, which one would it be? What would you talk about?
- What do you think about the beginning? What made you keep reading? What did you think of the end? Did you wish it had continued? Ended sooner? Or was it just right?
- If this were your paper, what would you do next?
- Tell the writer what she does best and encourage her to do it some more.

To provide a late response, respond to any of the following questions:

- Why do you think the writer wrote this piece?
- Why could or couldn't/should or shouldn't this piece be a short story?
- What do you like best about this piece?

- What other titles might be good, or is this title the best one you can think of (and why?)?
- Which sentences or paragraphs did you have to reread in order to understand?
- Which sentences sound especially good out loud?
- Which sentences sound awkward, too slow, too long, too heavy, or out of tune?
- Which words or sentences need more spice?
- Where could dialogue be added, or is there enough?
- On the writer's paper, mark all the mechanical errors (syntax, grammar, spelling, punctuation, typing format) that bugged you or distracted you or that you'd just like to point out to the writer. Use editing/proofreading marks if you wish.
- Is there anything else you'd like to tell the writer?

To provide a response to a piece in any genre, use the following questions:

- Find several words, lines, or passages that stand out in this piece of writing. Underline/highlight them on the paper or list them in the space below. Is each one effective? distracting? out of place? unusual? interesting? Explain for each example that you choose.
- After reading this piece, what did you still want to find out? Why?
- For you as a reader, were there any words, lines, or passages that left you unsure or confused? If so, find several and explain what you felt unsure about.
- How do you feel about the writer's use of language in this piece? Give some examples, using page numbers and sentences or by quoting lines: 1) examples of fresh, interesting, and/or appropriate language—language that you especially liked, 2) examples of clichéd, too familiar, and/or out of place language—language that you think could be rewritten more effectively.
- Suggest the most important change(s) you feel the writer could make to improve this piece while redrafting.

On Revision as a Recursive Process

Revision plays a large role in the composition classroom. We ask students to revise papers, but often times the students' attempts at revision fall short of our expectations. According to writing researcher Nancy Sommers, the problem lies in the way students view revision. Students think of revision as “cleaning up the paper and crossing out” (58). Sommers' findings show that while teachers think of revision as a “re-envisioning” of the paper—as “rethinking”—students see revision as a time to correct punctuation and spelling and to make the paper “sound” better. Students focus on lexical problems, not conceptual weaknesses. Since many students may feel that they know what they want to say, they see little reason for a revision of the content of their writing; they “do not see revision as an activity in which they modify and develop perspectives and ideas.” One concern for teachers then is to help make students aware that there are several types of revision, with goals ranging from discovering and exploring thought to refining style and clarity of expression and that revision is a complicated and a repeating process that all writers experience. Here are some ways to think about revision:

- **Revision as Invention (Early Revision):** For many teachers, this kind of revision is difficult to communicate to students. Many student-writers have bought into the “think

then write,” or the inspirational view of writing. Students, then, may not be used to revising to discover something more to say. Teachers should encourage students to find ways to say more in their writing, to go beyond their initial thoughts and ideas. Revision is a wonderful way of opening up a text.

- **Revision as a Way to Clarify and Organize Expression and Style (Late Revision):** As students become more clear in their intentions, teachers may encourage them to revise to find a focus, to better organize their ideas, to create a style and voice that helps share their ideas. It is probably impossible to separate clarity of thought from organization or clarity of expression; still, if students focus too early on concerns like focus, organization, or style, their attempts to discover meaning may be restricted.
- **Revision as Editing and Proofreading:** Most teachers choose not to address this kind of revision until the last draft or until later in the semester. For example, some teachers give students ten or fifteen minutes before a paper is due to proofread their papers for punctuation and spelling. Some teachers use group work and editing work sheets (like those found in the section of this guide titled “Response Questions for Writing”) to provide students the time to revise for some of the finer points of style and clarity. Some teachers work to make this kind of revision more meaningful to students with the idea of revising for publication as they prepare a writing portfolio, class book, or work for submission to the school newspaper or literary journal.

In addition to helping students become more aware of the different kinds of revision that may be valuable to them as writers and expected of them in the composition classroom, teachers can also help students by specifying in conference those concerns students might do well to focus on with each revision—whether that be complicating thought, tightening organization, or polishing style. Since students and teachers seem typically to come into the composition classroom with different assumptions about what productive and meaningful revision is, teachers might take more care and consideration in clearly explaining and making the students aware of the kind of revision expected of them throughout their composing processes. This might be accomplished by sharing your own version of the following explanation with students.

A Simplified Look at Revision

Although many of us begin to revise before we put words to paper—as we take a walk we raise and then reject or accept various “openings” or “developments”—most of us start revision work in earnest once we have a draft. We’ve drawn somewhat artificial distinctions between early and late revision and separate both those ways of looking at writing from editing, preparing a final draft for submission to a teacher, essentially, publication. Here is what a writer’s fullest possible revision process might look like. Please note, we’ve described a sequence here, but revision is actually always recursive; at any time, writers may stop and redraft, add, delete, rethink a piece, and so on; however, to get to the desired finished product, it will be useful to focus on certain aspects of revision at particular times.

Early Revision:

- Concerned with developing a writer’s ideas.
- Concerned with making initial decisions about what form will best convey those ideas.
- Concerned with trying out options.
- Concerned with the “big picture.”

- **Not** too concerned with fine details, mechanics, spelling, punctuation, final word choice, and so on.
- **Not** concerned with perfection.

Early revision may explore a writer's first conceptualization of his or her work. Early revision may take place across several drafts.

Late Revision

- Concerned with finalizing a writer's ideas.
- Concerned with fitting those ideas to the form the writer has chosen.
- Concerned with smaller options, particularly at the paragraph, sentence, or word level.
- Concerned with the "smaller picture."
- Concerned with the final effect on the intended reader; will he/she understand/enjoy this?
- **Not** overly concerned with the finest of details, mechanics, spelling, punctuation, etc.
- **Not** yet concerned with perfection.
- Late revision may finalize a writer's original conception for a piece. Late revision, depending on the circumstances of drafting, particularly on deadlines, may take place during drafts 2-5 or more.

Editing

- Concerned with perfection, with surface level clarity, with "getting the last draft right."
- Concerned with detail and mechanics—setting standard margins, having a title, including a writer's name, proofreading for spelling errors, checking for unintentional punctuation and/or grammar errors.
- Concerned with not alienating a reader or making a reader do the writer's work.
- Concerned with near perfection.
- **Not** a time to decide to remove paragraphs 4-7 and rewrite them.
- **Not** a time to change a text from a personal experience essay to a book review.
- **Not** a time to add a new set of research issues.

Editing takes place whenever writing is presented to other individuals in an evaluative situation (from publishing a family Christmas card that includes a writer's poem, to sharing a "public" draft in a full class workshop, to submitting an individual's final class work to the teacher, to sending off poems to a publisher). Editing is part of a writer's normal writing cycle. If writers decide to draft an already edited piece again after a period of time, they will expect to edit the **new version** before presenting it publicly once more. Some writers collapse or combine parts of this sequence, depending on their writing processes, writing products, and audiences. However, it is useful to go through a full sequence several times on several pieces of writing **in order to understand** the value of each way of looking and looking again at a writer's work.

For more information: Nancy Sommers' article mentioned above is "Revision Strategies of Student Writers and Experienced Adult Writers" and can be found in *College Composition and Communication* 31 (1980): 378-88 (see FYC file). More recent information about teaching revision is contained in Kristie Fleckenstein's "An Appetite for Coherence: Arousing and Fulfilling Desires," *College Composition and Communication* 43 (1992): 81-87; and Jill

Ways to Teach Editing

Read over the section in the first part of the *Teachers' Guide* for the program's general philosophy of teaching mechanics. Decades of research and experience show that drills, worksheets, punitive grading, and marked-up papers don't help students make their texts error-free. Most of our past attempts to teach mechanics only kept students from fully exploring the power of written language by focusing too early and too often on the correctness of their texts. What does seem to help: Close attention to one kind of mechanical problem at a time, close attention to an error within the context of a self-generated, meaningful text (a paper or a journal entry), one-on-one attention to the student's highly individual reasons for making the error, active problem-solving on the students' part, and developing a strong motivation to find the errors in the first place.

The time and the place for teaching editing must be carefully considered. If students think all their work must be error-free, they may work very hard to write only sentences they can punctuate, which limits what they can express and the quality of their work. On the other hand, they need to start learning more and more complex sentence structures and the grammar and punctuation to go with them. Are you required to specifically teach mechanics? In the sense of being responsible for sending all your students out with perfect prose style and error-free texts, no. As a part of the writing process and an understanding of how language rules work, yes. All your students should have a sense of what they need to work on specifically and have some ways (such as actually using a handbook) to accomplish that work.

Are you required to use *The McGraw-Hill Handbook*? Yes. You aren't allowed to order any books in addition to the required texts. If you haven't ever studied handbooks in depth, trust the textbook committee's decision to stick with the *McGraw-Hill Handbook*.

Some Suggestions

- Students with severe problems with mechanics should be strongly encouraged to take ENC 1905 or have weekly appointments in the Reading Writing Center. Warn those students that their problems with mechanics will affect their grade and that the RWC will not "fix" the papers or merely point out the mechanical errors, but require more writing with special attention to the mechanical problems.
- Conferences are a good time to help students individually, by taking time to ask why the student wrote it that way, what he/she thinks the logic of the punctuation is, and how he/she might avoid that problem in the future.
- Ask students to keep an "editing notebook" where they periodically (perhaps at the end of units when final versions of papers are due) note new rules in their own words, sample sentences both correct and incorrectly edited, how to locate the error, etc. If you choose to mark errors in final versions of papers, mark the one or two most egregious errors and use the editing notebook to follow up on what the student does with your marks (idea from Lou Kelly).
- Devote a class session to using *McGraw-Hill Handbook*. Instead of going over various rules, give students a few editing problems to solve by using *McGraw-Hill Handbook*. Talk about why people make errors, how people learn language rules, students' past

experience with learning mechanics, why the spell-check on our computers can't be trusted, and how to find the errors (which is often the greater problem for FSU students).

Ideas for Finding Errors:

- Read backwards to remove the context (for spelling).
- Read multiple times, looking only for one kind of mechanical problem each time.
- Give the paper a rest after revising and before editing.
- Read out loud, slowly.
- Be very suspicious—if you aren't sure it's right, look it up.
- Ask someone who is a better editor than you to edit your paper.
- Devote a class session to the “politics” of error. Who gets to decide what's an error or isn't? Why is standard English the only “correct” English and who decided that? When is it more important to be mechanically correct than meaningful and why? When do mechanical errors interfere with communication?
- Ask students (individually or in pairs) to give “mini-lessons” on a mechanical problem of their choice. A mini-lesson is a 5-10 minute talk with examples and practice on one isolated mechanical problem.
- Ask students to submit troublesome sentences to a sentence file, which you hand out and discuss periodically. Or keep a bank of Bulwer-Lytton Contest-style sentences handy to discuss in that spare five minutes when groups are finishing or discussion winds up early. Here's one that's good for discussing hyphenation and compound words:
 - Nine dust-breathing, eye-burning days on the road and Spike Murphy was finally pulling his overworked rig and his under-washed body into his resurfaced driveway, when he spotted the adulterous caresses of his big wife and her lover/brother-in-law in the second-floor bedroom window; she turned at the screeching of the air-braking sixteen-wheeler, their eyes met, and for the first time since Easter Mike could see that fiery furnace of passion, that unquenched thirst of lust, and that sexual vitality of a Big Ten coed in his wife's piercing sapphire eyes. (Rice, Scott, ed. *It Was a Dark and Stormy Night*. (Penguin Books, 1984).
- Put a student paper (volunteered or from a previous class, with errors or with all the punctuation removed) on the overhead projector and discuss the mechanics as part of an editing workshop. Students in groups can compete to find all the errors and make the corrections.
- Wall editing: Ask students to face the blank wall in the classroom and individually read out loud their own papers, with plenty of white out and pencils (idea from Wendy Bishop).
- Clip sheets: gather extremely short texts of all kinds with punctuation or grammar errors to give students for correcting (see Jane Harrigan, “Editing: The Last Step in the Process,” in *Nuts and Bolts*, 1993).
- Encourage a reason for careful editing by publishing a class book or anthology.
- If you teach Grammar A (standard English), then teach Grammar B (see Winston Weathers' *An Alternate Style*) as a way to reinforce the old rules by breaking them and creating new ones.

Responding to Student Papers

As composition teachers we spend more time and energy responding to student papers than we spend in the classroom. Since we do spend so much time in our role as responders it makes sense to become aware of how we are coming across to our students so the time we spend responding can be effective. Since we are not usually present when our comments are read, our responses, in essence, shape the relationships we have with our students and reflect our attitudes about writing. Studies indicate that students do read and use our comments as well as construct images of teachers and teaching styles based on them. As teachers, then, it is important that we gain a better understanding of the images our comments project. As we become more aware of how our comments are perceived, we can come closer to having our responses consistent with our intentions. Effective responding is not something that comes easily. It is something that will frustrate you along the way because each essay involves an individual communication between you and your student. Although the study of written response is more complicated than just a couple of “hints,” here are some general principles which will help you make decisions about your responding style.

Respond to the Writer Not the Writing

Although the paper is the place where we write our comments, we can’t forget that it is the **student** to whom we are writing. This presents us with the need to be flexible. Recognizing that people are different, our responses should reflect a genuine desire to communicate with each student as an individual.

Pose Your Comments So They Open a Dialogue with the Student

Written response to student writing should be a way to open up an individual dialogue to facilitate writing-to-learn rather than a means to evaluate and criticize a written product. Phrase your comments so they invite the student to consider what she has written and take what she has learned with her to her next writing.

Try to Sound Personal and Involved in Your Responses

Students pick up on comments that feel rushed, generic, or quick. Through your comments you can let them know that their writing affected you personally or that you are interested in an idea they brought up. Some ways to project an image of involvement are:

- Use the first person in your responses. For example, instead of writing, “Good point,” you might phrase it as, “I like the way you make your point.” The second version sounds less generic or “rubber-stamped” and also involves the teacher as a person.
- Challenge or interact with the students’ ideas by bringing up questions that help the student examine her ideas closer.
- Bring in examples from your own life. Just as you are trying to get to know the student, she is also trying to get to know you.

Encourage Students to Pursue Their Own Purposes

As teachers, it is often tempting to give our students the answers to their questions or impose our own expectations on our students’ ideas. Our role is to help our students find and develop their **own** purposes, and our comments should reflect this desire.

Make Comments That Are Specific, Detailed, and Clear

Students often react more positively to comments when they are fully explained. Comments that are abbreviated or vague can leave the student confused. Rather than telling a student about a possible change, explain why you chose to point out the area in question. Also be sure to clearly mark the area in the text to which you are referring by underlining or bracketing off areas of the text.

Reinforce Your Responding in the Classroom

Since you are working to establish a dialogue with your students, it is not enough to simply hand back your responses with no explanation or no time for feedback from the students. Here are some ways to involve your students in that dialogue:

- Before you hand back papers, discuss the purpose of your responses and your responding style. You can even give students a sample paper with your written comments on it to further illustrate your approach.
- Have students respond to your comments in writing. You can have them do a writing in which they analyze and interpret your responses. This is a good way to get at misunderstandings. There is often disparity between your intentions and your students' perceptions.
- Have students respond to sample papers as a way of establishing an appropriate responding style of their own.

Final Student Reflections: Self-Evaluations in ENC 1101 and 1102

The Purpose of Reflecting Using Self-Evaluations

Final self-evaluations give students a chance to synthesize a semester's worth of writing, reading, and thinking and to do more reflective writing (consciously writing about writing). They give the teacher a chance to re-emphasize the most important parts of their writing class, by asking students to respond to open-ended questions about those parts. Self-evaluations are occasions for reflection and feedback. Right or wrong answers are not the goal; rather, thoughtful but tentative responses to broad questions requiring a gathering and assessment of diverse experiences and voices is the goal to keep in mind. Reflection is thought to aid students in transferring knowledge from one writing context to another. There are at least three kinds of questions that you can ask on a self-evaluation: questions which ask students to look back and assess their own work; questions which ask students to make connections across the entire semester; and questions which ask students to look ahead to writing and reading tasks in the future.

Planning a Thoughtful Self-Evaluation

Final self-evaluations can be short, in-class writing sessions in response to 2-3 broad questions, or they can be more extensive out-of-class writing assignments which are typed, informal responses to 5-8 more specific questions. They could be a series of final entries in their journals, too. The less self-evaluating students did during the semester in process memos or other reflective writing, the more they should write at the end of the semester. If you want to ask for the extended, typed version, make sure you list it in the course policy

sheet as one of the course requirements at the beginning of the semester, and give them the questions at least two weeks ahead of the due date. Try not to combine an evaluation of your teaching and the class in general (questions like “what was your favorite part of the class” or “what do you wish we had done differently in this class”) with the self-evaluation, where students assess **their learning** instead. The place for students to write stuff about your teaching is the Course Evaluations. See “Getting Student Feedback” in the *Guide* for ideas about collecting student feedback on your teaching. If you want your students to write a thoughtful, engaging final self-evaluation, you need to prepare thoughtful questions with guidance on length, level of formality, and any aspects that will help students understand what you want, just as you would for a regular paper assignment. Here are some sample instructions for the extended, take-home, typed version with 4-5 questions attached:

This self-evaluation is informal in style, like process memos, but more detailed and typed. It’s more or less like a ‘final exam’ for this course, so write thoughtfully and at length. Show me what you’ve learned this semester in this self-evaluation. Be specific—name assignments and activities as best you can.

Many of you will want to prepare for writing this self-evaluation by looking over all your work from this semester. You should plan at least an hour to answer these questions at the keyboard, and then another 15-20 minutes to reread and clear up any muddled ideas. Be concerned mostly with content—what you really have to say about each question. If your answers start to overlap into each other, that’s fine. Just make sure you cover all the questions.

Question Bank

The best questions will be the ones that arise from discussion in each individual classroom. The ones below are to help you think of your own. Make sure your questions are broad enough to force students to pull ideas together and generate their own connections, but specific enough to point them in the right direction. You can ask students to submit possible questions, too.

- Assess your drafting, revising, and polishing processes this semester: Describe the process your best paper went through and why. How did you write the other two papers and what do you think of them? What has changed in the way you write papers this semester?
- What were your strongest and weakest personal efforts this semester? What were your strongest contributions to the class as a whole? Consider drafts, final versions, journals, discussions, workshops, in-class writing and sharing, interchanges, conferences, etc.
- Describe yourself as a writer [for 1102: and as a reader]. Use metaphors if you wish (As a writer, I am like...because...). What do you look like and act like when you are writing [and reading]? How do different settings for writing [and reading] change the kind of writer [and reader] you are?
- What are your goals as a writer [and reader] for the future? Discuss short term goals (for next semester) and long term goals (next 3-4 years). What do you still need to practice or improve on? What kinds of writing experience would you like to gain soon and why? How will your writing abilities affect your future?
- Describe other writing assignments you’ve had or expect to have in college and how this class did or didn’t, might or might not affect them.

- How has the use of a computer for word processing, research, and networked communication (like email) affected your writing this semester? What changed this semester in your use of or attitude toward computers in writing?
- Review the reading assignments and the journals you wrote in response and discuss the reading assignment that interested you the most or posed the most new questions for you. Explain why.
- How did the reading assignments influence your papers, your writing process, or your feelings about writing?
- What are the most important things a writer [and/or reader] needs to know or needs to think about? Discuss two or three things. What are the most important things a writer [and/or reader] needs to do?
- What are the most important occasions or purposes for writing in your life right now? Why?
- Write at least three different questions that you have about writing [and reading]. These might be practical questions, broad unanswerable ones, or ones you are still working out in your head. In other words, what do you still want to know about writing [and reading]?
- What did you learn the most from this semester and why: responding to other's drafts, revising, drafting, editing, discussion, individual conferences, in-class exercises, readings, reading responses, process memos?
- What else do you want to say about your work this semester that you haven't covered in the other questions? What other things need to be said?
- What advice would you give a student just starting 1101 [or 1102]?
- How was this writing class different from or similar to other writing or English classes you've had? What do you think of those differences? How were high school English classes different from this college writing class?
- What are the most important things you've learned about working with other writers this semester? Think about the different workshop groups you've been in, your own effectiveness as a group member, the best responses you got to your own papers, etc.
- How have you changed as a writer and responder [and reader] this semester? How have your attitudes or feelings about writing [and reading] changed this semester? How do you think they might continue to change in the future?
- If this course were a journey, what kind of journey has it been for you?
- What's "good" writing and why?

Especially for 1102

- What's the best advice you can give someone about doing research, especially about doing research at FSU?
- Discuss two or three things that change in your writing and reading processes when you are assigned a research project and why they change.
- How did technologies like databases and the internet help or hinder your research this semester?
- Write a short personal "philosophy" of research—what's your attitude and your approach for doing research? How do you "get it done"?
- What new reading strategies or ideas about reading have you learned this semester and how might they influence your reading in the future? In what ways do you approach difficult reading now?
- What makes a text "readable" and why?

- How are reading, writing, speaking, and listening related/connected for you—in your school work and in your personal life?
- How do you (and writers in general) negotiate your own sense of authority in a paper with the authority of outside sources (professional writing and research, interviews with experts, other people with experiences like yours)? In other words, how do you combine both your ideas and the ideas of other people in a paper that has your name on it?
- Discuss academic plagiarism, your opinion on the “sharing” of ideas, and how you watch for it in your own writing.

Using Writing Portfolios in First-Year Composition

Rather than grade each student paper in the traditional manner, you may decide to evaluate writing according to a modified portfolio system. I call this a modified system since you will always be offering, at a minimum, a class grade at mid-semester. New teachers and first-year writers sometimes encounter difficulties when grades are deferred over the course of an entire semester, although experienced teachers often follow such a strategy. New teachers need to conduct on-going evaluation in order to learn how to rank and assign grades fairly, and students who are required to take First-Year Composition often feel more concerned than elective students about their grades. **Therefore, if you decide to follow the portfolio system, you must offer a mid-semester grade-in-progress to all students in First-Year Composition classes.**

Writing portfolios provide an orderly presentation of a disorderly process, for they are the culmination of a semester’s worth of student work. When compiling a writing portfolio, student writers learn that revision is a long-term, recursive process. As they share drafts with peers, tutors, and their teacher, these writers become aware of a variety of audience needs. Through reflection on and response to such conversations, students revise their work into a portfolio representative of their best academic prose. In this classroom, the teacher works as both advocate **and** evaluator, helping writers select and present work for the end of semester evaluation in the portfolio. And when student work is “published” in this manner, writers can take pride in their own maturity of expression. Surveying a completed portfolio, students realize that they have written a lot (portfolios often contain many layers of drafts) and that they did grow as writers from the first day to the last day of the class (last papers look more expert to writers than first papers); students, literally, become practicing writers. These are only a few of the ways students benefit from preparing portfolios.

Portfolio evaluation isn’t necessarily easier for teachers; it is, however, a useful evaluation process for any workshop classroom. In such a writing classroom, teachers want to guarantee that writing evaluation includes both “**measurement** (or grading or ranking) and **commentary** (or feedback)” as described by Peter Elbow (“Trustworthiness in Evaluation,” *Embracing Contraries: Explorations in Learning and Teaching*, New York: Oxford, 1986, 231). In such a writing classroom, teachers make an effort to assure that evaluation goals match class goals, thereby avoiding what Linda Brodkey calls practices that contradict curriculum (“Modernism and the Scene(s) of Writing,” *College English* 39 [October 1988]: 414).

Portfolio Evaluation

Papers in portfolios must go through drafts. Since portfolios present students’ best work generally (submitted after papers have been discussed and improved), all portfolio pieces will

have gone through drafts. Depending on the teacher's class organization, drafts may have been thoroughly critiqued in peer response groups, in student/teacher conferences, and in tutoring sessions. Over time, students bring three levels of drafts to class: *rough* (zero or discovery drafts), *professional* (draft #2 to #10+, depending on a student's own writing process), or *portfolio* (drafts submitted for mid-semester or end-of-semester teacher evaluation). Draft levels, audiences, and formats are summarized here:

Rough Draft:

- written for student as she generates her ideas
- written for the student's peer group
- must be legible to writer for oral sharing with peers in order to receive verbal critiques

Professional Draft:

- written for student as she reviews, revises, and refines her ideas, and
- written for the student's peer group, the teacher, friends, writing center tutors, etc.
- drafts must be legible to other readers (preferably typed or word processed)
- when shared with peer group, copies are provided for all group members who respond with oral critiques and/or written critiques
- when shared with teacher, teacher responds with written or oral (conference) critiques to discuss revision directions

Portfolio Draft:

- written for the public—including student, teacher, and interested readers—after incorporating earlier revision suggestions.
- typed and then presented with *rough* and *professional* draft versions in mid-semester and end-of-semester portfolios.

Although this overview distinguishes between three draft levels, papers may go through many more revisions than three (and in rare cases fewer revisions may occur). Equally, a mid-semester *portfolio* quality draft may receive further consideration and drafting for end-of-semester portfolio evaluation. In any event, portfolio presentation requires some version of a planned drafting cycle. To help students from falling behind in their semester writing commitment, you should always request drafts on set due dates. If you feel the need to provide regular graded critiques to give students a formal sense of their academic progress, you can grade papers each time they are turned in, providing penciled grades on the professional draft; some teachers place these temporary grades in their grade books only, not on papers, and students are encouraged to conference about papers and learn what the grade would be at that point. New teachers will want to calculate grades on at least one set of early papers, whether they share these grades with students or not since they need to share a set of graded papers with their teaching mentors each semester. Remember, lack of grades should not be confused with a lack of evaluation; with each paper, the student writer is receiving considerable, valuable, oral and written commentary from class peers, tutors, friends, and teacher.

Fairness in Grading

Evaluating portfolios on your own, you may develop grading concerns that parallel the concerns you have when grading individual student papers. For instance, what constitutes an A, B, or C level portfolio? How do you assure that you are fair in your evaluations, not

awarding a “fat” ineffective portfolio more credit than a “thin” focused portfolio, and so on? Such concerns are central for any teacher instituting a portfolio system. Several practices can help:

- Begin a portfolio system by outlining goals for portfolios as **used in that class** and write a rubric that details what is expected from a portfolio in each grading category (A, B, C, etc).
- Share this rubric (or concepts from the rubric) with students during class discussion, in conferences, and in mid-semester evaluation commentary.
- Use a formalized response sheet. By checking off materials received and recording responses in categories, you are forced to look up from the mass of writing collected and evaluate it as a whole effort. The checklist can include an “improvement” category or a “participation” credit as well as an evaluation of portfolio draft quality.

Different Time, Not Less Time

Portfolios do not provide a grading panacea. Evaluating student writing does and probably always will take up a large portion of your available time. But writing portfolios change the quality of the time and the pacing of the time demands. For instance, evaluating *professional* quality drafts does not require that you carry papers home and make copious marginal and end comments. When responding to drafts, you might address content level concerns by writing a summary response paragraph and deal with usage concerns in a student/teacher conference. In a draft-oriented classroom, student drafts become familiar. By the time you read a mid- or end-of-semester portfolio, you are looking at well-known student work and making a holistic judgment about writing quality and writing improvement. Careful reading is required but not hand (and mind) numbing paper marking. In all our classes, students are expected to save their drafts and turn them in at the end of the semester; portfolios make more sense out of this practice (students should continue to be encouraged to keep their own copies of their own work).

The first time you work with portfolios, you should still record *professional* drafts as received or not received and/or to record grades (if you give grades-in-progress). While your week-by-week grading time commitment may decrease with a portfolio system, your evaluation time commitment will increase temporarily when you collect mid- and end-of-semester portfolios. Here are some organization suggestions and variations:

- You can offer a mid-semester **grade-in-progress**, continuing and finalizing your evaluation when reviewing all papers in the final portfolio, or you can divide your portfolio evaluation period into two equal parts; evaluate the first 1/2 of the semester’s work and then “retire” this work before going on to evaluate the second 1/2 of the semester’s work; remember to keep all copies of student papers, though. You may wish to weigh the second 1/2 of the semester’s grade slightly higher (60%), expecting writing to improve more impressively the longer students work at developing their writing processes.
- In each 1/2 semester cycle, you can have students choose their own best work for graded evaluation. That is, of three papers, two are submitted but not graded while a third, best paper, alone receives on-text markings and a grade. When doing this, students learn to weigh and evaluate their own writing ever more objectively, working with the teacher, class peers, or writing center staff to decide which of their essays is the

most effective from a reader's viewpoint; however, remember that in First-Year Composition, students must complete all essays in order to qualify for course credit.

- If you are evaluating all papers at the end of the semester, again have students choose two or three of their papers for grading; use the last two weeks of class to focus on editing these "best" papers before they are turned in. Students have a greater incentive to proofread **portfolio** quality drafts than rough or professional drafts and may have greater success learning to proofread and edit when working with a limited number of papers.
- You can collect writing portfolios up to two weeks before the end of the semester, offering you more review time under less time pressure. During the final week or two of classes, students can be preparing a photocopied "class book" of peer chosen and edited writings, and so on. Allow plenty of conferencing time for the last week of classes and for the week of finals so you can review the writing portfolio with each writer in order to reach a satisfying sense of class closure. (Adapted from "Designing a Writing Portfolio Evaluation System." *The English Record* 40.2 (1990): 21-25.)

Small Groups and Workshops

Workshop Formats

There is no "best" workshop method. However, there are things students and teachers can do to make each public sharing more productive. The following summaries and suggestions can help you and your class develop its own best format. This discussion is directed toward a student-writer audience and you might find it useful to reproduce parts of it for your class.

One-to-One (Partner) Sharing

Often, especially at the beginning of a writing class, you will be asked to work with one other writer. Together you will share early drafts, explore an issue and report to the class, perhaps, even, compose and/or revise a piece of writing.

Benefits

- One-to-one sharing can be less intimidating than group sharing.
- Sometimes, two people can accomplish more than a larger group because only you and your partner have to agree.
- Quieter individuals with good ideas often share them more freely with a partner.
- Working in pairs helps writers really get to know another class member.

Drawbacks

- If you're paired with someone whose learning style—introverted versus extroverted—or values—Republican versus Democrat—or work habits—meticulous versus freewheeling—are different than yours, some time can be lost as you learn to agree and compromise.
- Sometimes other partnered pairs seem to be working more smoothly or having more fun; this is the "grass is greener" syndrome.

Activities

- The first day of class, you may be paired with another class member to conduct a brief interview of their writing past and class interests. Find out several odd, unusual, or interesting things about the individual. Find out how she/he received her name. You'll be asked to introduce your partner to the class.
- After one of the invention activities that you write in class, you may be asked to share your writing with a partner. Listen to each other's freewrite, identify the parts that are

most interesting, and give your partner several ideas for expanding that freewrite into a sharable writing for the next class.

- After a class response session—either group response or full class—you may be asked to bring in a revised version of a workshop piece and the original. In pairs, with a partner, share the two versions and analyze the success of the changes you made.
- Near the end of the class, you may be asked to help a partner edit final drafts that he or she is getting ready to turn in as a writing portfolio. Read each draft carefully, making notes of changes that you think should be made. Then, talk to your partner about each piece.
- Mid-semester and/or the last day of class, you may be asked to exchange portfolio writings with a partner. Your task is to compare your writing style and class development with your partner's style and class development in a few paragraphs.

To Become a Productive One-to-One Partner

- Whenever you work with a new class partner, take a few minutes to introduce yourself and find out his/her interests and goals for the activity.
- Be up front about your own biases. Try to adapt to your partner's style and clue your partner in to your own.
- Be as honest and open as possible. If you don't think your work together is progressing, try to express this and make a change right now.
- Be supportive and praise your partner for work accomplished.

Small Group Sharing

Small group sharing between three to six members is becoming more and more common in the writing workshop. Groups may work together for an extended period of time like a unit or a semester or change membership each time they convene. There are benefits to both practices. When you work with the same individuals for a long period of time, you come to know their strengths and weaknesses and you become comfortable with them. At the same time, sometimes you become too comfortable and forget to challenge each other to work to the best of your abilities. When this happens, or when one member gets restive, it is useful to have one member from each of the four or five class groups "travel" to another group. He or she will be glad for the opportunity to move on, and your group will welcome a new member, and that new member's new perspective.

Benefits

- Small groups allow you to spend more time on each writer's work.
- Some writers are more likely to speak up with a small group of peers than when they know a full class and teacher are listening to what they say.
- Members of small groups get to know each other, each other's work, and become informed respondents and, often, friends.
- Small group talk may be more supportive and less critical than large group talk where students are trying to display their knowledge for the teacher.
- The teacher can only "visit" groups, so he is not as likely to impose his taste and ideas on class members.
- In groups, you are more in charge of your learning and you can partially set the pace.
- You may decide to continue to work with your group members after the class is over or outside of class hours. Often, these individuals form a valued writing community with you.

Drawbacks

- If group members aren't prepared, nothing gets accomplished.
- If some group members are too competitive, other members start to withdraw from projects and nurse grudges.
- If group members don't remember to invite the teacher into some of their conversations, they may lose her expertise.
- If groups allow one member to dominate by talking too much, imposing her ideas, or slowing down the work by going off on tangents, little will be accomplished.
- Group work can take time since each member has a voice and understandings and agreements must be negotiated.

Activities

- Try a fishbowl exercise to explore the strengths and weaknesses of writing groups. Your teacher will provide you with a sample piece of student writing. One class member volunteers to be the writer. Four class members volunteer to be the group. The Writer reads the piece aloud to her group and asks members to respond in the following four ways:
 - Members should tell the writer what was most successful in the piece.
 - Members should tell the writer at what point(s) in her text they became confused and/or wished they had more information.
 - Members should tell the writer what she/he should do to improve the piece when redrafting.
 - Finally, the writer summarizes what she learned from Group Members and asks questions of them of her own.
- At the end of this mock-response-session, class members who have been observing it discuss what they saw. Class members should mention what was most useful in the session and suggest ways the group members and writer could have supported each other even more fully.
- As a group, conduct a response session, using another writing sample provided by your teacher as well as one piece provided by a member of your group. Each group in class should do this. Groups choose one member to read the sample writing that your teacher provided and then take ten minutes to offer responses. Next, respond to the writing of one group member. Compare your responses to the two pieces. How did the group respond when the writer was absent? How supportive and how critical were the remarks? How did the group respond when the writer was present? How supportive and how critical were the remarks? How can you, as group members, adopt the best response styles of both sessions?
- Your group may be asked to respond to early drafts of each other's work.
- Your group may be asked to share journal or reading responses and report to the class. Be sure to ask your teacher how much time you have for completing your work.
- Your group may be asked to compose or revise together.
- Your group may be convened regularly to respond to late revision drafts of group members' writing.
- Your group may be convened to read group members' potential submissions for a class book and to offer advice on which piece to submit. You may read group members' work for portfolios, helping the member edit the work and/or decide which of several selections would be best to submit.

To Become a Productive Group Member

- Work with people you don't know—don't try to always get in a group with a best friend, romantic partner, people of the same gender, etc.

- Be meticulous about **your** part. If you need to read class materials the night before group work, be sure to do so; don't rely on others to do your work for you. If you need to prepare materials for the group to review, have the copies ready and available on time.
- Be on time. If you always slip into your group late, you force group members to waste time re-explaining the group activity to you.
- Keep track of your participation. It's worth asking yourself if you're talking enough **and** if you're talking too much. It's worth trying to change your group's habits, starting with your own.
- Realize that groups need to have members performing specific roles. At a minimum, you'll need a **timekeeper** who helps you assure that each member's work is discussed. Also, you may need a group **historian** who takes notes on a discussion and shares them later with the full class. Last but not least, being a **general group member** means trying to help facilitate all these activities. Also, no one should always take the same role; exchange roles and expand your capabilities.
- Share your feelings. If you feel your group is unproductive, try to bring up issues that are bothering you. If need be, try to talk to your teacher about ways to improve your group's work.
- Help keep your group on task. It's easy to slip into small talk. Groups need to catch up and get reacquainted each time they start a session, but a group that talks more about your school's football team than about writing is wasting every member's time.

Full Class Sharing

In any writing workshop, some of your time will be devoted to full class sharing. Although some students seem to prefer small group sharing and others full class sharing, there are beneficial aspects to both, and most teachers try to strike the best balance. Without exception, writers seem to feel that critiquing the work of peers is difficult but, ultimately, rewarding, with the full group activity being the hardest to manage. For instance, there are often tense moments at first: "It felt like when everyone was waiting for someone else to start the critique, I was always the one to open her big mouth. I could only think of how awful I'd feel if it was my writing and no one had anything to say," said one writer to explain why she made herself break the ice and start to respond. Another observed, "I like the whole class workshops because getting other readers' opinions helps me to understand the work I read in the critique sessions. It also helps to hear how the authors read their own work instead of just reading it myself."

Benefits

- The greater the number of responses you receive, the greater becomes your ability to understand your audience(s) and discover revision directions.
- Usually a full class response session raises conflicting views and asks you to resolve them, encouraging you to think more deeply about your writing and writing goals. It is hard to remain complacent and overly-content under such scrutiny.
- When your teacher orchestrates the full class session, she can be sure that important points are covered, that each writer receives attention, that no writer dominates the discussion, and that her expertise is shared.
- By listening to and participating in full class sessions, you have a chance to discover which class peers you are most comfortable with so that you can seek them out in group work or out of class.

- Full class sharing makes efficient use of limited class time. Instead of seeing what only a few peers in a group are writing, over time you respond to the wealth and variety of writing from all class writers.

Drawbacks

- Few pieces of writing can be reviewed each session, and often even those are not reviewed in great depth.
- The responses you can receive may be highly contradictory and unsupported, making it difficult to respond to any of them.
- Your teacher may allow certain vocal students to dominate the discussion or she/he dominates the discussion. You feel you have no voice or don't dare say anything.
- Response may become overly critical, each student trying to top the remark of a previous student.
- It may be expensive or complicated to copy and circulate the required samples of work for each workshop.
- You don't get to know your teacher and your peers as well as you might wish.
- The teacher generally sets and controls the workshop agenda.

Activities

- As a class, draw up rules for your ideal full class workshops. Questions to consider:
- How often will each class member get to share work?
- Who will moderate the discussion? Remember, class members can successfully share the moderator's role and learn a lot by doing so.
- What are the logistics of copying and sharing work?
- How do you assure that each class member contributes? Orally? With written comments?
- How should the class deal with members who are constantly unprepared? How should peers phrase their responses to class members' writing?
- How will you assure that workshops don't become too critical?
- As a class, practice responding to sample writing provided by your teacher. After the ten minute response session, talk together about the roles each of you took; who was quiet, who talked, how did peers and teacher respond? Before starting your first workshop with your class members' work, take a few minutes to remember this practice session and to review your workshop "rules."
- Your teacher will certainly want to model and direct activities during the first several workshops. After that, try substituting student facilitators, one to three individuals can be "today's facilitator(s)." On days when the class is primarily responding to readings, students can ably provide successful leadership.

To Become a Productive Full Workshop Member

- Be prepared. Always read the workshop manuscripts ahead of time and write notes for the author.
- Don't waste time. Volunteer responses quickly. Share your ideas in detail and then allow others to share theirs.
- Give each writer your attention. Don't try to read a different manuscript than the one currently under discussion. Don't do work for another class during workshop.
- Connect ideas. When a classmate clarifies an issue, try to connect to that point and move the discussion on.
- Be patient with class members whose personal habits bother you. Try to listen to what they are *really* saying and respond to those ideas, not to their personalities.
- Treat other writers the way you hope to be treated yourself.

- Keep track of your participation. It's worth asking yourself if you're talking enough or too much.
- Share your feelings. If workshop practices are bothering you, try to bring up issues individually with your teacher or during class discussion.
- Help keep the class on task. It's easy to slip into small talk with your neighbors. Volunteer your writing-specific remarks to help get the discussion back where it should be: on the subject of writing.

Developing a Sequence of Small Group Responding Techniques for Writing Workshops

Planning your course means more than deciding on four or five interesting topics to write about. The issues of improving writing, responding to writing, and working in groups are all intertwined in a writing classroom. What do students know about writing, responding, and collaboration at the beginning, middle, and end of the semester? What do students need to know at the beginning, middle, and end of semester? Planning your course requires planning a sequence of responding techniques as carefully as your paper assignments.

Make Connections: What you do with small groups in your writing classes is inextricably connected to your ideas about the value of response and revision and how you enact those ideas in assignments and classroom activities. For instance, if you really don't expect students to use their peers' comments to revise or if students don't know if or when the next revision is due and what you expect from the next revision, then they won't use the peer responses, they won't see any need to get them, and they won't do anything except talk about the football game in their small group. Always take time to tell students why you ask them to work in small groups.

Provide Structure: In my experience, students always need structure, but not rigorous structure. Groups need to know what's expected, need to feel their responses are valuable; yet they also need time to be people and not just students. Overly rigid structure doesn't help students learn to talk like writers or learn about their audience. I generally set some "rules" early in the semester, with input from students, and enforce them firmly but with good humor. The rules I use are these:

- No apologies for poor writing.
- Elect a timer who ensures everyone has equal time on papers.
- Elect a leader who ensures everyone gets a chance to talk or is asked to talk.
- Read aloud and bring copies of drafts.
- Writer talks about draft before and after reading aloud.
- Positive responses only (if you're used to "critique" and think you can't revise unless someone points out what needs to be "fixed," then it's time to learn a new way).
- Pauses to re-read and think are okay.
- Write a memo to instructor after every workshop.

Make Groups Responsible: Students need to have specific "products" as a result of the group work. Keeping groups responsible for their time means 1) planning a written (handed-in) text, such as memos, 2) oral reports to the whole class about the group time, and/or 3) asking and expecting students to use the responses they received from their peers to revise.

Provide Monitoring: Students need occasions for writing and talking about what's going on in their small groups. Talk to students at individual conferences, ask students to write to you and their group about what happened in one workshop, and over a period of time, ask students to write metaphors about their past and present small group experiences, etc.

Early goals (first two months of semester):

- getting acquainted, including time to talk “off-task” as well as getting comfortable talking about assigned topics
- responding positively and thoroughly (“I like it” is great, but they must say what they like and why)
- not responding to mechanical errors
- relying on each other more than instructor for helpful response
- true dialogue in the group, including everyone in group, no ganging up on the odd person out (the only male/female in the group, for instance); full participation, even if some members are quieter than others; listening to writer talk about text and the writer listening to and writing down responses from the group
- describing group’s response to text in memos to instructor
- discussing past group experiences and using them to understand how they will work in this group
- understanding why the writers need to stay in control of the response: consistently using “I” and “might” language instead of “you” and “should” language about someone else’s paper (“I get confused here” instead of “you should clarify this part”)
- learning a repertoire of content-related response techniques, all couched in positive or reader-response language, starting with center of gravity, what’s implied, say-back, etc. (mostly from Elbow and Belanoff’s *Sharing and Responding*)

Middle of term goals (third month):

- adding structure-focused response to repertoire of response techniques: says and does, stop-and-go, sentence outlining, believing and doubting, etc. See also “early and late response” questions in “Response Questions for Writing” in this *Guide*.
- describing conflicts in the group agenda and goals, describing roles members of the group take on in memos to the instructor, handling those conflicts in ways that help writers revise their papers (saying “let’s get back to our papers”)
- learning when and why some peer editing is helpful
- continuing all the goals from first two months

Late in term goals (last month):

- learning to respond to writer’s concerns (writer is responsible for choosing the kind of response is most appropriate for her text); learning to help a writer figure out what kind of response would be most helpful
- learning one or two more critique-like responding techniques: “If this were my paper, and I know it isn’t, but if it were, I’d...”
- making connections among writers’ needs and readers’ needs and how they are discussed in workshops
- planning for future small groups and future needs for response to writing (such as end of term self-evaluation questions about what they’ll do next year when assigned a paper)

Ways to Ensure Your Small Groups Won’t “Work”

- Respond so thoroughly and so forcefully (directively) to your students’ text that their small groups can’t possibly say anything different.
- Sit at the front of the room during small groups and offer no help when students seem to falter, or join a small group and do all the talking.

- Merely tell students to get into small groups and respond to their papers. Let the students figure out how to do that. Or give them 25 questions (preferably yes or no questions, such as “Does writer give you a clear thesis?”) to answer about each others’ drafts—encourage a workbook approach to workshops.
- Get upset and angry when the groups don’t follow instructions. Don’t bother asking them which directions confuse them, why they aren’t talking about drafts, etc.
- Don’t try to get to know your students, just expect them to know each other and to care.
- Don’t ever mention small groups and how they work, how they solve problems, or how people take on different roles in small groups.
- Don’t ask students to relate their previous positive or negative experiences with small groups to your class.

Midterm Tune-up for Small Group Workshops

Two areas to assess and revise mid-semester are group process and responding technique. By mid-term students will have varying responses to small group work. Some of them will love it and take to it quickly. Others will resist and complain. Some groups will be talking so intently that they need much more time. Others will finish in minutes and spend the rest of the time looking bored. It’s useful to listen to both groups, either in class discussion or by having students write process memos describing what goes on in their small groups, and then to adjust or revamp the process, sometimes radically. In these discussions or memos attention to the process of workshoping papers rather than assessment of each other as workshop members is always most important. For example: “We seem to run out of things to say pretty fast.” Rather than “I’m the only person in my group who talks.”

Attention to the process

Attention to the process your small groups are using is good place to begin tuning up the group function.

- Are students reading their work out loud?
- Are they taking turns responding?
- Are they using a timer to make sure each essay and each speaker gets equal time?
- Are students taking time to write their responses down before they start talking?
- Do the groups need to be rearranged? If so, how?
- Do the students need to work in pairs for a draft, rather in larger groups?
- Do they need more specific instructions or guidelines?
- Do they need for the instructor to provide these guidelines or do they need to develop them themselves?

Attention to Responding Technique

Students need help responding to each other in ways that are analytical rather than qualitative. At this point a class discussion about the kinds of comments that are most helpful and the kinds of comments that go deep into the process of writing can get groups back on track. Try using guidelines that direct students away from words such as “like” or “don’t like” or “good” or “bad.” Encourage discussion among the readers in the group that ask and require answers to questions like, “Why did the author do this?” or “Why did so-and-so choose to emphasize that point?” or “What color is the bird in the third paragraph?” or “What kinds of trees are at the edge of the field?” Obviously the questions will vary with the kind of assignment you have given. The point here is to ask the group to make comments and ask

questions that open up the discussion about writing and that lead the author to think more deeply about her choices without overly shaping the evolving essay with praise or criticism.

Guidelines for In-Class Workshop of Draft 2

If you follow these steps, each paper should take about fifteen minutes to workshop. You will turn in copies of these drafts with your group members' notes on them. I will use them to guide our next discussion about group workshops and the revision process.

- Each person will read his or her paper out loud.
- For the next five minutes members will write their responses in silence without discussion.
- For five minutes, more or less, group members will discuss their responses, taking turns and not interrupting each other.
- The author can ask clarifying questions of the group members after everyone has responded.
- Remember to use words that ask why, how, what, when and where, rather than words that praise or criticize like "good" or "bad."

Try to include the following in your responses:

- A summary of what you think the author is trying to say or do in this piece of writing.
- Any and all questions you can think of. These can range from "How tall is Fred, anyway?" to "Why did you choose to start by telling the end of the story first?" Or "How are these ideas connected or related?"
- A description of the section of the essay that is most effective or clearly written and an explanation of why it is effective or clear.

Evaluating Groups

As educators are flooded with theories on small groups and the social construction of knowledge, many are thoroughly convinced that they should add at least one group assignment to their course requirements. The theorists are persuasive but rarely offer practical advice concerning the evaluation of group projects. Several pioneers in small group studies, however, suggest that *initially* the evaluation process is not dissimilar from individual evaluation: let your students know specifically what you expect from them and how you intend to gauge their progress. When assigning a project like a group website, which entails individual writing within the context of group work, students need to know the requirements for their individual contributions to the site, as well as the parameters of the final product. Peer evaluation should contribute to the evaluation of group performance, so students as evaluators need to know in advance the standards by which they are to judge their fellow group members and by which they in turn will be judged. This should help them to be conscious of their own contributions to the group dynamic.

Several studies argue that small groups or *learning teams* are more effective when they receive immediate feedback on group work. This is especially important for learning teams in composition classes, because writing is inherently an individual activity. Several small group advocates warn that groups asked to produce a written product will often meet only long enough to outline a divide-and-conquer strategy, bypassing the interaction necessary for group cohesion. One method for providing feedback is to require that groups present a proposal for their site design which is then shared with the entire class. They have the opportunity to receive feedback from other peer groups as well as feedback from the teacher. (One byproduct of this exercise is that small groups develop a sense of pride in their group

through competition with other groups. Larry Michaelsen argues that the single most effective factor in creating group cohesion is the danger of an outside threat—competition.) Another method for monitoring group progress and providing immediate feedback is through group process memos which outline the progress of the group and group dynamics.

Finally, though group grades must be assigned. It can be difficult to get an accurate impression of each student's contribution to the final product because even if you ask the students to assign one another grades, if they have the option of giving everyone the same grade, they are likely to do just that. Few people want to look petty and rat out their friends. So, some small group advocates suggest requiring students to rank the participation of group members. If they must report on the participation of group members, but are not allowed to give them the same number of points, students are forced to admit who did the most work (and who did the least). I originally expected lots of resistance to this type of evaluation, but I discovered that it relieves social pressure and makes students honestly evaluate group dynamics, including their own participation. I have found very little discrepancy among the peer evaluations; everyone feels the same pressure to be honest. Those who received poor participation evaluations from their peers expected to receive it and evaluated themselves accordingly. For a sense of accountability, these evaluations are not anonymous, but they are private. This is the evaluation worksheet that I give students on the day that projects are presented:

Group Participation

For this grade, you must rank your group members. **You may not give everyone 5 Points.** Studies show that in group projects it is almost impossible for everyone to do the same amount of work. **The highest score that you may give any one group member is 10 points.** I will consider all of these ballots as well as your process memos when I determine group grades.

Your **Group Grade is 30%** of your **Total Individual Project Grade**; **70% of your Project Grade** will be based upon your individual writing.

Number of Group Members _____ x 5 =	_____
Group Members:	Individual Points
_____	_____
_____	_____
_____	_____
TOTAL POSSIBLE GROUP POINTS:	_____

Once students have ranked one another and it is clear who did the most and least work in each group, how does that translate into a grade? I choose to grade individual writing and weight it as 70% of their final Project grade. I then assign each Project an overall grade and use the peer evaluations to determine how much each student contributed to that final product. Using the ranking system, students may receive 1-10 points from their peers. After averaging the peer evaluations, students receive the following: those who rank 6-10, receive

100% (the full 30 points) of the group grade; 4-5 points receive 75%; 2-3 receive 50%; and 1 receives 25%. This system emphasizes both individual written contributions and group participation. A student with C (75) writing who receives an A for group participation by really contributing to the group's creativity, initiative, presentation, visual media, ads, page layout etc. would receive a B (85). On the other hand, a student with A (95) writing who missed group meetings and did little more than hand over individual writing for inclusion in the Project would get a C- (73).

When students realize in advance that group participation has the potential to alter project grades by more than a letter grade, they take their group participation a little more seriously. Ideally, this forewarning would prompt all students to strive for exemplary group participation. Although that is a fantasy, I allow students a loop-hole. When they are filling out their group participation evaluations (and not before—I don't want anyone to feel pressured to opt for this loophole), I tell them that if they genuinely believe that no one in their group did any more than another person, then they may give everyone the same grade. However, they must qualify their evaluations and explain on the back of the form what each person contributed to the group performance. So far, no one has taken me up on this offer. It appears that someone always does just a little more than everyone else. Groups seem to be satisfied with an almost equal rating of 6/6/4/4.

Additional Suggestions

First Day/First Week Writing Prompts

Every teacher of ENC 1101 and ENC 1102 needs to get a writing sample from all her students as early as possible during the first week of classes. One of the practical reasons is to guide students with severe mechanical or organizational problems to the [Reading/Writing Center](#). The other reason is to learn as much as possible about your students and their attitudes toward and experiences with writing and reading. As homogenous as our student body appears to be, our first-year students still vary widely in their literacy backgrounds. And every set of 18 or 25 students will have a slightly different combination of those backgrounds. Only sloppy teachers would assume one class of students is just like all the others.

A student "profile" is also a good idea **in addition** to a first day writing sample. A student profile asks for short answers only, usually lists and facts, so it can't substitute for a writing sample because it doesn't give you any insight into a student's writing abilities. It might include these: name, address, telephone number, email address, other courses taking this semester, computer experience and access, year in college, age, hometown, high school activities, college activities, jobs, interests, hobbies, pets, favorite academic subjects, etc. In 1102 you want to ask whether they took 1101 and what activities they remember from 1101. You **don't** want to ask for high school grades, college grades or GPAs, SAT or ACT scores or anything that indicates their past performance in courses. All students deserve the right to start "fresh" with every teacher. Below are some possible questions to pose during the first week of class. They are designed to illicit long answers which give you a chance to see students' fluency, confidence, organizational abilities, and mechanical skills. They could spill over into prompts for drafts of literacy narratives or serve as journal prompts for the first several weeks of class.

- Describe yourself as a writer and/or reader.
- List all the kinds of writing you've done at jobs, in high school, for personal reasons, in other college courses.
- What kinds of writing and reading do you enjoy most? least? Why?
- What are your expectations for this class? What kind of class do you think this one will be?
- What are your goals for your work this semester? What do you need to work on as a writer?
- What are your favorite things to write and why? If nothing, why?
- Describe your favorite book or reading material? Describe the reading (books, magazines, etc.) you have done most recently, say in the last month or two.
- What worries you about this class? What questions do you have about this class?
- Which is easier for you and why: reading, writing, or speaking?
- Describe the kinds of groups you have been a member of, both voluntary (such as clubs or groups of friends) or forced (such as writing response groups) and what you got out of them.
- Discuss the role computers and computer networking (like email) play in your writing. Do you compose at the keyboard, do you revise at the keyboard, etc.
- What topics or issues are easy to write about and which ones are more difficult and why?
- What were the best and worst things about high school and why?
- What are the best and worst things about the first week of college at FSU?
- For 1102: If you took 1101 (or an equivalent course at a different college), describe the things you did, especially the paper assignments.
- For 1102: Describe the kinds of research and research papers you've written and what you think about them.

For more information on writing prompts and exercises, please visit [*The Inkwell*](#).

Getting Student Feedback

As composition teachers it is important that we work to continually refine and reshape our teaching methods as we gain experience in the classroom. There is a wealth of research on composition theory, but our richest resource is in our own students. Since it is our students who experience our theory in practice, it makes sense to turn to them when we want to get a clear and specific sense of how our theories are playing out in the classroom. Our students can give us insight into the effectiveness of specific parts of the class (during the term) or of the class as a whole (at the end of the term). Student feedback can also be quite valuable at the beginning of the term to give teachers a sense of student expectations for the course. Teachers can encourage feedback by providing students time to reflect upon their experiences in the class. Some methods for eliciting student response include questionnaires, timed freewrites, one-to-one conferences and class discussions.

If you hope to get honest, helpful responses, you need to create a safe environment where your students can feel comfortable giving you candid answers. Although we all like to be “battered up” and flattered, this kind of feedback is of little help. Your students need to understand that their grades will not be penalized for their answers and that you will consider their responses and take them seriously. Let students know their feedback might not always result in immediate

changes as it is not your obligation to adopt every suggestion you get. Below are some suggestions that may be helpful in eliciting student feedback:

- **In-Class Directed Writings:** At any point in the class, take 10-15 minutes to have students respond to components of the class (assignments, group work, particular readings, etc.). Journal Entries: Periodic, prompted journal entries are a good way to encourage students to give feedback about the class.
- **Student Responses to Teacher Comments:** Since the purpose of our written comments to student papers is to open up a dialogue with students, it makes sense to keep that dialogue in motion. After you return student papers, have students respond to your comments and your responding style. This will help you to clarify areas students find unclear as well as make you aware of how you are coming across in your comments.
- **Mid-Semester Evaluations:** Halfway through the term it is nice to get a sense of how your students are progressing and how the class is working for them. Design a questionnaire that helps students examine their experiences up to this point. End of the Term Evaluation: Although Course Evaluation forms are designed to give us a sense of how students view our classes, the responses are often general. Teachers can individualize questionnaires to address their specific concerns and classroom experiences.

Following is a sample questionnaire you can use at the end of the term to evaluate the class. You can allow class time for students to complete it or require that they turn it in the last class period.

Sample Student Questionnaire

In an effort to evaluate and continually improve this course, I need to have your responses. I believe that in order to keep this class, and my teaching evolving, it is important that I get feedback from you—my students. I take your responses seriously and I expect honest, well thought out responses to the questions. You will need more room than I have given below, so please write your answers on a separate sheet of paper (make sure to use corresponding numbers). I would appreciate you answering the following questions with specific examples from the class. General comments do not really help me see what it is that worked or didn't work. I would appreciate it if you would include constructive suggestions along the way as you answer each question. You do not need to write your name on the questionnaire unless you want to. I will not read them until after grades are turned in so feel free to honestly assess the class. Plan to spend about an hour on your responses. Thank you.

Course Organization

- Do you feel the direction of the course was adequately outlined? Is there anything you particularly liked or disliked about the organization of the class? Why?
- How would you describe the sequence of assignments on "Authority" [substitute your own specific assignments]? How did the progression of assignments work for you and how did you like working with this particular subject? What were the assumptions about "Authority" you entered the class with and how have they changed over the course of the semester?
- How did you feel about the exploratory writings? Which ones in particular did you like? Dislike? Which ones did you find the most useful? Least useful? Why?

- How did you feel about the collaborative project? Why?

Overall Response: Materials, Discussions, etc.

- What did you think about the texts that were chosen for the class?
- What did you think of the reading selections that were chosen for class discussion and exploratory writings? Which selections did you like the most? the least? How did they contribute to the writing assignments and your overall understanding of the class?"
- What did you think of the in-class discussions? Why? Which ones in particular stick out in your mind? Why?
- What did you think of the in-class small group discussions?
- What did you think of peer responding? How did it help you as a writer and a reader? What are the benefits and disadvantages of sharing your writing in this format?

Teacher's Comments on Your Papers

(For this section you will need to look back at the responses you received on your essays.

Please quote actual comments in your responses to the following questions.)

- How would you describe your teacher's overall responding style? What do you see her emphasizing in her comments? How have her comments helped you improve as a writer this semester?
- Which specific comments did you find the most helpful? Least helpful? Why?
- Are there any areas in your writing that were not addressed in your teacher's comments that you would like to see addressed? Why?
- What do you think of the one-to-one conferences you had with your teacher? (Please make sure to address the verbal response to paper 2/3.) How did they contribute to your success in the class? How many conferences did you attend (beyond the mandatory conference) and why?
- How do you feel about the method of grading in this course?

Additional Comments and Suggestions

- How did this class challenge you intellectually?
- How do you see this class contributing to your overall objectives and goals here at the university?
- What is the most significant thing you learned (individually) in this class this semester? Why?
- What additional comments and suggestions do you have about this course that I might incorporate into future classes of this kind?

Special Issues

Students with Special Needs:

Some of the students in your classes are bound to have special needs. These range from who needs the support of the [Reading/Writing Center](#) to those who need academic or financial aid advice to those who need help from other offices on campus including the Student Disability Resource Center, Student Counseling Services, and other campus groups. If you feel you have students with special needs in your classes, see the Director of First-Year Composition, **at the beginning of the semester** to discuss ways you can support their learning.

Students with Disabilities: Know that the Director of the Student Disability Resource Center is available to offer you advice on ways to enhance the learning of the students she works with.

For more information on the [Student Disability Resource Center](#), please visit their website. All First-Year Writing instructors are required to include the following ADA statement in their course policies:

What to Do If You Suspect Plagiarism

While reading a student paper, you start to wonder if the student wrote this piece herself, got too much help from a friend, or copied the paper from another student, the internet, or another published source. What do you do?

- Read the paper carefully looking for specific places where the text doesn't seem like your student's work. Highlight words, sentences, concepts, and sources to ask the student about in a conference. Perhaps read over other writing the student has turned in to compare the style of writing. You may try to find the actual text copied from by checking her cited sources, Internet paper sites, or asking fellow TAs if they have seen this paper before. Specifically, try Googling one sentence from the student's text; if you get a hit, try it a few more times. You may also want to use SafeAssign (available through Blackboard).
- Share the writing and your concerns with a more experienced teacher and with our First-Year Composition Program Assistants to get additional opinions. If you decide to move forward with your concerns, contact the Director of FYC to tell her that you suspect a plagiarized paper. You may also contact the Director of Undergraduate Studies, who is responsible for plagiarism issues with FYC students.
- Meet with the student and ask her to talk about the paper. You might start by saying, "I have some questions about your paper. Can you tell me why you chose this topic?" Then go on to ask the student about the words, sentences, concepts, and sources that you highlighted in the text. You may ask the student to show documentation that she wrote the paper (such as notes, pre-writing, and rough drafts). If the student clearly cannot talk about the topic, word choice, rhetorical choices, and/or concepts and sources, your suspicions that the student plagiarized or otherwise did not write the paper alone may be confirmed in your mind. If you believe the student acted out of ignorance or misunderstanding, rewriting the paper is an appropriate requirement to pass the course. Should you believe the student willfully and knowingly plagiarized, you must consult with the Director of Undergraduate Studies before taking further action. Additional conferences with you, the student, and the Director of Undergraduate Studies will likely take place. **Do not tell a student that she will receive an F for the paper sequence or an F for the course before you have talked with the Director Undergraduate Studies.**
- To pursue penalties for plagiarism after meeting with the student, write a brief memo to the Director of Undergraduate Studies describing the incident. This should include a narrative concerning how you discovered the alleged offense as well as the penalty you recommend. For a first offense, the most severe penalty you may recommend is failure for the course. You also have the option of recommending lesser penalties, including a failing or lower grade on the assignment, make-up work or revisions, or a combination thereof. We do suggest, however, that your penalty be one that will have a significant and permanent impact on the student's grade. Also include:
 - A copy of your syllabus and course policy sheet.

- If you are teaching a FYC course with a plagiarism exercise, the student's signed exercise.
- The original assignment.
- The plagiarized material (that is, the student's essay).
- Evidence (a copy of the source, website etc. from which the student plagiarized).
- Provide any other evidence that you will help prove that the material in question was indeed plagiarized or that the student committed an act of academic dishonesty.

The student will need to meet directly with the Director of Undergraduate Studies; **make sure that you have told the student why she is being sent to this meeting before she goes.** Do not let the student go into this meeting unless you have first discussed your concerns with her. Have her make an appointment with the Director of Undergraduate Studies ASAP, and explain the charges and the evidence before they go.

Student Athletes

Nearly all our student-athletes are hard-working, motivated students. However, a very few student-athletes seem to think they deserve special attention and that rules do not apply to them. Student-athletes have to give you their travel schedule on the first day of class, and if any of your students claim that they will be absent more than the allowed absences, you and that student need to see the FYC Director immediately. Each student-athlete will also bring a signed excuse letter from a coach before they leave for a game or match. You will be contacted via email throughout the semester by student-athlete academic advisors. They will request updates on the performance of the student-athletes in your class. The student-athletes have signed a waiver that allows all of their information to be shared with the advisor. Be as open and honest with the advisor as you can; they are there to help, to encourage, and to motivate the student-athlete if necessary. Things to consider mentioning in your emails are paper grades, attendance, journals, and class participation.

Parents of Students

You have no legal right to talk to parents about the progress of any of your students. A student's work is between you and the student only. Parents can give **you** information about a student which might help you ask the student good questions, but you can't volunteer information to parents, such as telling them when the student was absent from class or explaining a grade you gave a student. So listen to a parent's concerns and tell him/her that you will "look into it" and that you are "also concerned" about the student's progress and welfare. If the parent gives you any trouble, tell the Director of First-Year Composition.

Emotions and the Writing Class:

Some Thoughts about Risk-Taking, Defenses and Safety Nets

The Age of Tell-All is upon us. The stories we hear quite regularly, via Oprah, Dr. Phil, or on late night radio talk shows, have left nothing taboo as a topic of conversation—or of an essay. These past few semesters, with an "open-topic" format, I have had student writers submit papers on issues such as incest, eating disorders, forced sex, messy divorces, the violence of an abusive

father, and the death of a good friend. Other teaching assistants will tell of similar narratives. However, the essay that prompted me to begin asking about the message inherent in the seemingly safe forums we provide was a young woman's description of her own funeral and her concluding sentence: "I always knew I wanted to die young."

Fortunately, she was not close to suicide, but I didn't know that for several days, and while waiting anxiously for our student/teacher conference, I thought about the process of revelation and how narrow the view is that we receive of those being vulnerable on the tell-all talk shows (and how little discussion there is about the exploitation of guests). We don't see the **afterwards**, when guests return home and realize just how large the audience was and just how much was exposed, on air, of their darkest family secrets.

What we do see is how they are rewarded for telling, for prompting dialogue, for getting on television. Similarly, we tend to reward students for delving into the murky waters of past experiences. Our reader response notes encourage student writers to dare, both in form and in content, as we emphasize that the strongest writings come through the handling of personal narratives, through the examination of lessons learned, and through the taking of risks. Gambling with risk, however, means high stakes; there is potentially much writers can lose, especially if it means dropping a layer of defense. Creative works may result but, as with drug or alcohol-induced defense lowering, a delicately balanced sense of self may be thrown for a loop. Defenses have a purpose: they protect us from the unfamiliar and the threatening. When First-Year Composition students enter our small, amiable classrooms—an environment more informal and intimate than their other classes—and one in which they're invited to write about anything of interest to them, the situation is ripe for lowering defenses and "telling-all."

When I met with the "I want to die young" student, I identified my concern for her safety and talked about the University's Student Counseling Center. She was quick to reassure me that she was quite positive about living at this point in her life; she also seemed surprised and pleased that I was concerned—perhaps a signal that she was subconsciously asking for such attention. A less-successful instance, I think, was that of a student who had written about being a victim of incest with her grandfather. (When she told a friend who told the authorities, her grandfather became so ill that he died two weeks after being visited by the police.) Her descriptions of the years of sexual abuse were quite matter-of-fact, while her tone was surprisingly objective—as though she had accepted the scarring and come out a clear survivor. Over the course of the semester, however, she became quieter and quieter, less focused and participatory in class, and I wondered how much had to do with the degree to which she had opened up in the early fall.

For some students, this "tell all, if you wish" permission does work in their favor. One student told me how beneficial these essays were for her to write because she had integrated them with her therapy, using them to help her deal with the anorexia which had hospitalized her the previous year and which she was still struggling with on a daily basis. Another student, who seemed alternately defiant and depressed all semester, concluded her portfolio cover sheet with the comment, "In some cases you have acted as an inspiration for me when I could find no other." The effect of this was somewhat staggering; I took her comment to mean my encouragement to experiment with technique and voice (in her case, fiction and poetry), but I was sobered by the reminder that it is still quite a role we may play, without realizing it, in our students' lives.

To let students test out their dramas and traumas on paper, before other students, may help them better accept their own particular set of circumstances. But giving them lots of permission to opt for the highly descriptive paper about the birthday puppy, or the little league game in which they starred, or the memorable fishing trip, or the years of training to be a polished dancer, is equally important. Keeping in mind that student defenses are most shaky in the first few months of arrival on campus may help us in respecting the resistances or limits they can instinctively erect. And cautioning those students who seem at risk to avoid testing their limits is an equally viable option. When a student claims, in private, after class, that there's something she wants to write about, but she doesn't want anyone else in the class to read her work, then the instructor has to decide whether or not to accept this as an essay-to-be-graded. The safer suggestion might be to have the student explore this material as a journal entry. Or to make a fiction of the work, thus providing both writer and reader with some distance on the subject (a choice I believe many professional writers may subconsciously make—without realizing how close to home the feelings and experiences are being crafted into their prose).

Therapists we are not. But responsible responders to sensitive subjects we can be, noting our concerns on manuscript drafts (a chance to validate both a student's and our own fears or reactions, while avoiding passing judgment on any of the persons being written about), and requesting conferences when our antennae let us know that more is at stake for a student than completing an assignment and receiving a grade. These initial exchanges will indicate the "power" of the material-over the student and over her ability to set appropriate behavioral limits. Fortunately, the University has a safety net set up for those individuals who are unable to determine these limits, and it is our responsibility to direct a student toward these trained professionals.

What to do when you're worried about a student's stability?

- Notify the Director of the First-Year Composition Program.
- Convey your concern to the student—just a kind word can let a student know you are someone to trust.
- Seek advice from the [University Counseling Center](#) website or call 644-2003. The UCC has an excellent site and resourceful links; included are ways to identify and address students under stress and how to refer them to the Counseling Center.
- Document all interactions with your student and photocopy written responses to their work.
- Talk to others: your program director, your mentor, or veteran teaching assistants—while maintaining your student's anonymity, respecting her confidences.

Understanding Student Resistance

As Graduate Assistants teaching in the First-Year Composition Program at Florida State University, we are in a unique position to understand the issues of student resistance. Because we are both student and teacher, we share with our own students an understanding of what it means to resist institutional demands placed upon us. We sometimes even share their inability to fully understand our own resistance to the laws and rules which are placed upon us from those in positions of power above us.

First of all, not only do our students ask of the institution why it demands that we take certain courses, but we do likewise. Our students may not see how our required First-Year Composition

courses are going to help them with their engineering and business degrees, and we often have a hard time seeing how a semester course concerned with reading knowledge of a foreign language is going to help us with our English degrees. In fact, we often do what our students cannot do and put these courses off in hopes that the requirements may somehow go away.

We often share student resistance of another sort as well. Our students often come into our writing classrooms from high school classrooms which stressed formulaic writing and grammar skills. They have often learned how to manipulate this system so that they have actually had to do little thinking beyond giving the teacher what she wants. Therefore, they are often unwilling to work within a classroom which does not value their previous learning experience. We, too, often come to the First-Year Composition Program with little understanding of the pedagogical issues which drive this program. Some of us are new teachers whose past experience is that of our students. We have been quite successful in classrooms which ask us to write formulaic, academic papers. Others of us have taught elsewhere, drawing upon current-traditional models. Almost all of us have resisted at some level being told how to teach our ENC 1101 and ENC 1102 classes.

Some of us also share our most resistant students' distrust of authority no matter the institution. Our students resist by either cracking jokes at our expense, by not attending, or by sitting in the back of the classroom with arms crossed and mouths tightly shut. We resist by questioning all authority and by using our clothing and hair to show that we are counter-culture. We also resist by neglecting to turn in materials required by the First-Year Composition Program or by refusing to attend the workshops. We may even refuse to open up this teaching guide at all.

According to Beth Daniell and Art Young in their essay "Resisting Writing/Resisting Writing Teachers," we need to resist authority because we need to learn to think critically for ourselves (156-165). As children we accepted the adult rules; as adults we need to question rules in order to ascertain whether they are still effective. We need to become critically engaged in understanding our world and the part we play in such a world. When we simply accept the rules and laws which our government and educational institutions deem good for us, we miss out on active learning, and as Daniell and Young point out, in America we often honor those, like Rosa Parks, who have the courage to act out against unfair laws (157 and 164). We are glad when unfair laws are repealed.

Because our students' resistance (and our own) is sometimes focused on not wanting to question how we teach and learn (it is easier just to do what has been done before), we need to resist the urge not to be engaged in our own learning and questioning of the world. When we resist being responsible for creating our own world, we then have "to accept someone else's view of it" (165). We have to accept laws and rules with which we may not agree. Our students need to learn how to read carefully and write thoughtfully; they need the chance to take risks and to speak their minds, even if this sometimes brings chaos to our classrooms. As teachers we need to understand that our students often will offer some type of resistance to the work we ask them to do. Much of this resistance is "underground" and discussed outside of the classroom since students often believe they have little power in the classroom itself. This resistance does not mean our teaching is ineffective or that a particular strand is not effective. We should not always see resistance in a negative light because our students have a chance to learn from their resistance. Instead, we should attempt to help our students understand their own resistance, and maybe we should even help them to understand why authority should be resisted and ways in which they can resist and still work within the institution of higher

education. If we allow resistance to rise to the surface of our classroom, we may even learn more about what we resist and how we deal with resistance ourselves.

Handling Student Problems

Students who are angry:

You don't have to put up with abusive language or behavior. Tell the student you're willing to make an appointment to talk to her later (ideally the next day, no later), but that you need to leave (or she needs to leave) now. Don't let angry students get you angry. Raising your voice, stomping off, or refusing to listen only makes the situation worse. You have a responsibility to **explain** grades and policies to students, but you don't have to defend them over and over again to the same student. Keep records of your interactions with the student: dates, what was said, what was done, etc. Afterwards, discuss with the Director of First-Year Composition or program assistants what you think caused the episode and form some plans for handling the problem in the future.

Students who seem very under-prepared for college-level writing:

In the writing samples you collect the first day of class, you may find mechanical problems or coherency problems of unusual magnitude. These students should be recommended or even pressed to attend the Reading/Writing Center for regular appointments (for credit or not). If you aren't sure whether a writing sample indicates a problem or not, or you can't figure out what the problem is, ask an experienced TA in the RWC or the Director of First-Year Composition.

Students with wild stories about why they were absent, late, couldn't hand in a paper, etc.:

You often must decide whether to believe a student's excuses or not. "Students in good standing" are students with all their work handed in, are prepared and participate helpfully, and are trying their best. These students often deserve one break during a semester. If it's at all possible that **you** weren't in your office during office hours, or **you** misunderstood the conference, it is better to give the student the benefit of the doubt. If a student seems to be spinning out of control and not likely to pass the course, let her know about counseling services available on campus.

Students who are disruptive in class:

The very first time a student acts out of line in class is the best time to talk to her about her behavior. Tell her why her actions can't be tolerated: she doesn't allow other students to express opinions freely for fear of being attacked, she doesn't allow your voice to be heard, and/or she doesn't keep the class focused on the assignments and your agenda. Always try to conference with these students after class or in your office. Try to find out what's causing the problem—it often has nothing to do with you or your class. Make sure the student knows how her behavior will directly affect her participation grade. Make a list of what she is doing well in class and how she could help the class go better. If the problem persists, tell the student she needs to talk to the Director of First-Year Composition and then make an appointment for all three: the student, you, and the director. You can ask a student to leave the classroom, but you can't exactly "kick" the student out permanently. If you think you may need to permanently remove a student, start documenting incidents and dates. We can bring students up on Honor

Code charges. For more information, see the FSU Academic Honor Code on the registrar's page of the FSU website.

You can also call the Crisis Management Unit in the FSU Police Department, 644-1234, if you've asked a student to leave because she or he has become violent or abusive and he or she refuses to leave.

Students who seem emotionally unstable:

Report any suicidal writing to the Director of First-Year Composition. Make sure the student knows about [counseling services](#). Don't become a counselor yourself, but be sympathetic. Read the section in this guide titled "Emotions and the Writing Class."

Students who come to class intoxicated or hung over:

These students are generally not disruptive but are merely unable to participate or fall asleep during class. Most teachers let them alone during class, but inform them as soon as possible that their participation grade for the class period is a "0." On the other hand, a student who is regularly totally unresponsive to what's going on in class and who regularly does not come prepared for class is a distraction and has no reason to be in class. You can ask the student to leave, making sure she realizes that she will be counted "absent" for the day or receive "0" for participation that day.

Students who disappear and/or reappear:

You aren't responsible for tracking down students who don't hand in papers or simply don't come to class for weeks, although you are free to contact students if you want. When students reappear after clearly missing more classes than your attendance policy allows, pull the student aside after class and inform her of the consequences of her absences. Reiterate the program policy on absences and explain why so many absences are not acceptable. Some TAs prepare short notes to students listing the dates they were absent, the date they signed a statement acknowledging the number of absences, etc. Only if the student remains upset and/or abusive (unless you are uncertain of how to apply your attendance policy) should you send the student to the Director of First-Year Composition. She will reiterate the program policy and listen sympathetically to the student.

Students who hand in offensive papers:

If you discuss with your class the parameters of topics which will help the whole class improve their writing, you shouldn't run into this problem too often. Some TAs have a short list of topics to stay away from: writing about things too close to the writer (a current love interest) or writing about highly polarized issues where emotions run hot on both sides (abortion, gun control). Nevertheless, a few students every year manage to misunderstand their audiences and write homophobic, misogynist, or such polarized papers that the rest of the class has no idea how to respond to. You can refuse to accept a truly offensive paper on the grounds that it doesn't meet the assignment you have given and that the other students in the class won't be able to respond effectively to the paper. However, the student needs to rewrite the paper, perhaps from a new perspective, after conferencing with you and after you are certain she understands what was offensive in the paper. Or you may ask the student to rewrite the paper on a different topic. Most offensive papers can be handled before they become evaluation issues by always asking students to hand in drafts. Then, look at all drafts, even if you don't respond to them. Assess what caused the offensive paper and see if you can head off this problem next time by

organizing discussions of audience and responsibility, appropriate and effective paper topic ideas, and so on.

PART VI: First-Year Composition Program Support

Departmental Services

Pay

TAs are paid every two weeks, generally from the third week in August through the first week in May. You're strongly encouraged to arrange for electronic deposits of your pay into your bank account. Pay reports are all done electronically through the ONMI system.

Supplies (request in the Main Office)

- Grade books are available. Each grade book should last for at least four or five semesters.
- For those graduate students who are seeking jobs for next year, a limited supply of departmental stationery is available for sending letters of inquiry.
- A collection of #2 pencils can be borrowed when you administer Course Evaluations in your courses.

If You Become Ill, Need to Attend a Conference, or Take Prelims

As a Teaching Assistant, you have **two absences** per course if needed for emergencies. The First-Year Composition Program has no one assigned to serve as a substitute for TAs who are sick, attending academic conferences, or taking prelims. You will need to make your own arrangements for a fellow English Department TA to cover your class if you must be out. When there isn't time to arrange for a substitute, call or email Claire and ask her to post a sign for your students. Make sure that *you* alert *your* students via email as well.

Office and Classroom Maintenance

If you find water dripping from a ceiling or wall, lights out, equipment missing, not enough chairs, you can contact the TECS office (WMS 115), 644-2811. Filing a report via the TECS website (<http://tecs.fsu.edu/>) is the fastest way to contact a support technician. Please indicate that the issue is an emergency.

Grades

Final grades are submitted using an online grading system. Before submitting your final evaluations, be sure to make certain they are correct.

Office Staff

The English Department staff Offices are located in Williams 405. The FYC offices are located in Williams 222

Claire Smith (644-0438, cjw03h@fsu.edu) is the First-Year Composition program assistant. As assistant to Dr. Coxwell Teague, she can answer most of the questions you may have about the First-Year Composition Program, including roster conflicts, FYC grade changes, FYC copier codes, and classroom facility problems. She is normally in her office, 222-D, from 8:00 a.m. to 5:00 p.m.

Brandy Haddock (bhaddock@admin.fsu.edu) is the Student Affairs Coordinator. She handles everything (specifically upper-level rosters) connected with 2000, 3000, and 4000 level classes and undergraduate English majors.

Janet Atwater (jatwter@fsu.edu) is the Graduate Program Assistant. She is responsible for maintaining drop/add forms, upper-level grade changes, supervisory committee forms, and course approval forms which include DIS. Janet also provides students with registration codes for thesis, dissertation, and respective defense forms. She also manages fee waivers for all eligible graduate students, and administers the MA comprehensive and PhD preliminary exams. She assists with questions concerning applications, registration, residency, and the graduation process. If she doesn't have the answer, she'll find it.

Carolyn Hector Hall (chall@fsu.edu) Assistant to the Chair and the HOTT program director. See schedules all appointments with the Chair, and organizational issues relative to the HOTT Program.

Jamekia Anderson (jsa06@fsu.edu) is the Administrative Support assistant to the faculty and distributes mail, manages room reservations and handles all copying and creating PDFs for upper level teachers, the faculty and the chair.

Chondi Imani (ciamni@fsu.edu) serves as the English Department's Accountant. She handles all travel arrangements and purchase orders, along with other evolving duties. Any questions about departmental travel funding for conferences should be directed to her.

Carolyn Moore (moore@sb.fsu.edu) is the Office Manager. Her duties include handling the department's operating budget, supervising the office staff, preparing reports, assisting the Chair with his work, and generally handling problems. She is also in charge of payroll and pay status for all departmental employees, including TAs. Any questions regarding your role as an employee of FSU should be directed to her.

Copying

A photocopy machine for TA is located in Claire's office (WMS 222-D). It is for FYC class use only. Generally, you should not expect to copy more than your initial course policy sheet and a few syllabi and assignment sheets during the semester. Try using the same materials for both your classes (pass it out, collect it, use it again) and, when suitable, for more than one semester. You will be issued a copier code at the beginning of the academic year with a limited number of copies. Try to provide electronic alternatives to photocopied handouts (creating PDFs and using Blackboard is great for this).

Making Copies of Texts for Classroom Use

Despite the extreme limitations the English Department places on copying classroom materials, using a teacher-designed packet is also not a viable alternative. All the strands in this guide were written and all the textbooks were chosen to reduce your need to bring outside readings to your students. The philosophy of the program is that good teaching does not require extensive material outside the required textbooks and student texts. In fact, student texts should be the center of your course design and any "outside" material should be student texts which present models and different viewpoints on topics that are part of your course design. We certainly lose a certain amount of spontaneity by limiting the use of outside texts, but consider these options instead:

- ask students to bring copies of outside texts they have chosen
- design your assignments and courses so richly that questions and other voices will inevitably be heard and brought into discussions
- put articles on reserve at Strozier (remember it takes around two weeks to process reserve materials) or make it available for purchase by students from the Union Copy Center.
- use the required textbooks fully; be a member of the next textbook selection committee.

Education and Fair Use:

The Federal Copyright Law, §107:

Limitations on exclusive rights: Fair Use.

Notwithstanding the provisions of Section 106, the fair use of a copyrighted work, including such use by reproduction in copies or phono records or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use is a fair use the factors to be considered shall include:

- the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
- the nature of the copyright work;
- the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- the effect of the use upon the potential market for or value of the copyrighted work.

The Union Copy Center (644-1594) uses the following guidelines for determining fair use. They will ask to see the books you are copying from and to sign a statement that your packet conforms to the guidelines:

Multiple copies may be made by or for the teacher giving the course for classroom use or discussion **provided that:**

- The copying meets the tests of brevity and spontaneity as defined below and
- Meets the cumulative effect test as defined below and
- Each copy includes notice of copyright.

Brevity

- Poetry: A complete poem if less than 250 words if printed on not more than two pages or from a longer poem, an excerpt of not more than 250 words.
- Prose: Either a complete article, story or essay of less than 2,500 words, or an excerpt from any prose work of not more than 1,000 words or 10% of the work, whichever is less, but in any event a minimum of 500 words.

Spontaneity

- The copying is at the instance and inspiration of the individual teacher and
- The inspiration and decision to use the work and the moment of its use for maximum teaching effectiveness are so close in time that it would be unreasonable to expect a timely reply to a request for permission.

Cumulative Effect

The copying of the material is for only one course in the school in which the copies are made. Not more than one short poem, article, story, essay or two excerpts may be copied from neither the same author, nor more than three from the same collective work or periodical volume during

one class term. There shall not be more than nine instances of such multiple copying for one course during one class term. (These limitations shall not apply to current news periodicals and newspapers and current news sections of other periodicals.)

Peer Observations for First-Year Composition

Peer Teaching **observation** is different from **peer review**. You aren't asked to review, rank, or evaluate your peers for the program. A teaching observation gives **formative** information, not **evaluative** information. **Formative** information is response that helps a person improve, change, and grow as a teacher while **evaluative** information compares and critiques. An observation report is *not* a letter of recommendation.

Why should you arrange for a teaching observation?

- It helps us learn about what other people do in their classroom. It provides a forum for improving teaching for both observed and observer. It keeps us on our toes as teachers and helps us avoid thinking we know everything about our teaching.
- You're encouraged to ask one peer or faculty member to visit your class and write a letter for your teaching file each year you teach. Inviting a peer to visit your class each semester is even better.
- If you want to nominate any TA for a department teaching award, you must have observed his/her class.
- No one wants their SPOTS reports and mentors' reports from their first year of teaching to be the only material in your teaching file—look ahead to the time when you'll want recommendations.

A Suggested Procedure for Effective Peer Visits

- Consider who might be a helpful observer. Sometimes you may want a friend who will encourage you and tell you specifically about what's going great. Sometimes you may want someone who's been teaching longer, who teaches differently, or who knows about a specific area troubling you to give you a different perspective on your teaching.
- Ask the person early in the semester to visit. Experience tells us that it may take several weeks before a mutually convenient time to visit occurs.
- Discuss your teaching extensively with your observer before the visit; give the observer a copy of your syllabus or course info sheet, any handouts, and a brief written plan for the class session he/she will visit. Talk about how the observation might benefit both of you. Decide before the class session how the observer would like to be introduced and how involved in the class activities the observer might be. The observer should take your lead here: Are you comfortable with the observer sitting in the corner taking notes the whole time? Would you prefer the observer to join in discussion? Would you mind the observer floating to several small groups during workshops, etc.?
- Arrange a time after the class visit to discuss the class session. (Don't wait too long.) An observer might ask, "How do you think it went?" allowing the teacher to assess the class first. Both teacher and observer might have some questions ready for each other.
- Give the observer a deadline for producing a letter (3-4 weeks at least) for your files. Ask the observer to address and hand the letter to **you** directly; then hand it in for your teaching file. You should always be able to decide whether to include peer observation reports in your teaching file.
- Offer to reciprocate the visit.

What if you observe a bad class?

If the teacher decides the class just went ballistic, the observer might generously offer to observe another class day. Everyone has bad class days, often for no particular reason on the part of the teacher. If you're the observer and you see something coming from **students**

you are concerned about (racist teasing, for example), your teacher probably wants to know about it. Approach the teacher assuming she knows nothing about it. If you're the observer and you see something coming from a **teacher** you are concerned about (insulting students, for example), talk to the Director of First-Year Composition about it before writing your observation report.

Faculty Teaching Observations

Most faculty enjoy visiting TAs' classes, and your major professor will expect to visit your class at least once. Most faculty are busy and will need more lead time. They may or may not be interested in following any of the guidelines above, but you can certainly ask them if they are interested in talking to you before and after the visit.

Teaching Observation Checklist

Use the following either as 1) a checklist for what to write about in your observation report, 2) suggestions for discussion before and after your visit, or 3) as a form to aid your notes as you observe.

- Instructor:
- Course and section:
- Date and time:
- Observer:
 - Describe the lesson or the activities, including the topic, objectives or goals, and methods used. Describe any physical conditions in the classroom which affected instruction.
 - Describe the instructor's contribution of content, questions, techniques.
 - Describe the organization of the class; describe the beginning, the middle, and the end.
 - Describe the clarity of the presentation and/or the instructions, new terms or assignments, examples.
 - Describe the appropriateness of the activities in level and quality for First-Year Composition students and the First-Year Composition program.
 - Describe the instructor's style of presentation, enthusiasm, confidence, etc.
 - Describe how the instructor established and maintained contact and communication with students.
 - Describe how the students showed their interest, preparation, participation, and comfort with asking relevant questions and offering relevant opinions. Describe the classroom climate.
 - Describe the major strengths and weaknesses of the instructor and activities during this class. Describe the innovative and remarkable things you see.
 - Describe major recommendations for improving: building on strengths and minimizing weaknesses.
 - Describe how typical or non-typical this class session was for the teacher.
 - Describe your role and activities as an observer.
 - Describe the teacher's assessment of the class session afterward.

Adapted from "Peer Review of Writing Faculty" by Ellen Strenski in *Evaluating Teachers of Writing* (NCTE, 1994).

Sample Peer Observation Letter

Peer Observation Letter for _____

March 14, 2005

I observed _____'s 1102 classroom this spring on March 14, the Wednesday before spring break. The class met in _____. Before class, _____ and I discussed her plans for the class session and decided that I would remain with one small group during their revision workshops. The majority of the class session was devoted to the revision workshops. The students were on their second draft of a paper on times in their lives when they changed their opinions. All the students were to bring copies of their drafts for their peers. _____ said she was worried about the level of revision the students were doing (we're they doing enough global revision or too much editing?). She was also concerned about one student who seemed distant and unable to participate in workshops, unless she was physically present in the group.

_____ put the assignment for Friday on the board: Read Chapter 4 in *Beyond Words* and write a journal entry describing how you might incorporate outside sources in your drafts. The students jotted the information down as she discussed from the front of the room the assignment and reminded them of the due date for the final version of the current paper. The next 10 minutes of class were a review of responding techniques from previous revision workshops, which she wrote on the board. Students provided most of the items and defined them with examples—a few complained about how difficult one technique was and _____ asked them if they'd like to discuss it further with her in their workshop when she could give them more examples.

The students then moved to their workshop groups without need for more instruction. The group who moved nearest to my chair said I could listen in. All of them seemed comfortable and prepared to follow the workshop model _____ had presented. They were genuinely interested in each other's papers and most of the responses were for more information and narrative in the papers. They were unsure about what to do when they finished early, but _____ noticed as she floated from group to group and engaged them in further discussion about their drafts, areas that they had forgotten to consider in their discussion.

_____ dismissed groups as they finished, after speaking to each group and asking if they had any questions about Friday's assignment or what to do next with their drafts. Three students stayed after class to talk about previous assignments, absences, and to make appointments. I was struck by how much activity _____ managed to pack into one class, with calm and easily-followed directions to move us from one action to the next. I was also interested in the responding techniques she used, especially one called "believing and doubting" that I plan to use next semester in my 1101 class. Afterwards, _____ and I discussed her desire to improve the intensity level of the revision workshops, our shared surprise that the students could recall so many responding techniques, and her continuing concern for the one student. We talked about conferencing with the student or giving the student a tentative course grade out of sequence with the other students to show him how his participation was affecting his grade.

I am happy to have had the opportunity to observe _____'s First-Year Composition class. I learned much that I will be able to incorporate when I teach ENC 1102 next semester.

Sincerely,
(Your signature)
(Your name typed)

Improving Your Teaching: Student Evaluations, Class Visits, and Teaching Files

The First-Year Composition Program believes that no matter how long we've been teaching, we can always improve some aspect of our presentation and planning and we always need feedback on what's happening in our class. Anytime we try something new in our classes, we need to collect some kind of feedback to find out how successful the new exercise, assignment, or course design was. Some of the best ways to improve your teaching are through 1) continuing in-service exploration and discussion of teaching through our departmental workshops, 2) student-written evaluations and descriptions of your classes, and 3) peer and faculty observations of your teaching and the subsequent discussions. Other means are also important: reading current literature on teaching issues, discussing with fellow teachers the creative and innovative techniques available, and keeping a teaching journal in which you can wrestle with the successes and disappointments of teaching.

Kinds of Written Feedback

Written feedback from students

- Weekly memos to you after revision workshops or in-class writing. These are generally short (sometimes 2-3 minutes) of informal writing about how a specific assignment or exercise went, what the students thought they learned from it, how the current project is going, what questions they have, and so on. This kind of feedback can help you adjust weekly assignments, make decisions about timing and the repetition of ideas and techniques, clarify your instructions, and make other immediate changes you can make in your teaching.
- Periodic portfolio or assignment memos. Less frequent but longer informal writing from students can help you plan for larger sections of the course and make plans for changes the next semester.
- Mid-term and end-of-term feedback from students on course overall. These informal writing assignments can be required self-evaluations which also evaluate the effectiveness of your teaching. See "Getting Student Feedback" in this guide for a list of good questions for these self-evaluations.

Feedback from peers

Each semester you should ask a fellow TA to visit your class, take notes, read your syllabus and assignment handouts, and discuss with you what she saw and heard. Then she should write up an "observation report" describing what she saw and what you both discussed. She could also include areas that you intend to work on and how you might do some things differently. These peer visits are always intended to be "formative" assessments which always involve you as a co-assessor and whose goal is to improve teaching, not evaluate or rank your teaching. You can choose any TA or instructor to visit your class, and you might try to exchange visits with a fellow TA. Even better than choosing a TA with whom you have frequent contact and discussions about teaching, choose a senior TA who might have a different perspective and see things in your classroom that you hadn't thought to focus on before.

Feedback from faculty

By your third or fourth year of teaching at FSU, you should ask your major professor and one other professor (probably one who will write letters of recommendation for you) to visit your class. Be sure to ask them early in the semester and be flexible about when they could visit. If

faculty members have questions about the process that you can't answer, refer them to the Director or the Assistant Director.

Course Evaluations/SPOTS

You are required to give Course Evaluations to your students every semester. Computer evaluations are the quickest way to get large amounts of statistical data about students' reactions and attitudes. The program does not place great emphasis on your "numbers," but they can give you some interesting feedback about your teaching compared to all the TAs in the university, most of whom are teaching under very different conditions. The numbers are more reliable after you have accumulated several years of teaching and many reports. Our TAs generally receive very high numbers from their students. Usually, you know exactly why the numbers are low for a certain semester: one or two students insisted on being disruptive and colored the tenor of the whole class, you tried something new or innovative and there were problems you can solve only when you teach the next time, etc. If students talked while filling out the forms, the numbers will be skewed as well. Use these guidelines when administering Course Evaluations:

- Give Course Evaluations before the deadline (printed in the memo you receive with the forms, sometimes inside the brown envelope), but not before Thanksgiving or the last three weeks of class. Try to arrange to do the Course Evaluations at the end of class, to allow students to work at their own pace.
- Prepare students by reminding them ahead of time that they should start thinking about the course as a whole. Choose the most reliable students to process the forms and return them to campus mail.
- Don't give Course Evaluations on the day you pass out grades on papers or portfolios.
- Give all the instructions before asking your student proctor to pass out the forms. Be sure you are out of the room before students start writing.
- Remind students that they need to take these forms seriously and that you and your teaching supervisor will be reading them after the semester is over. Don't talk about your personal life and struggles on the day Course Evaluations are given.

Your Teaching File

Your teaching file is kept in Claire's office and is open only to you, the Director, and the Assistant Director. The Director and the Assistant Director use the file extensively when you apply for jobs in teaching or related areas, but also to check your work as a TA and head off any problems. You should use your teaching file to look over your progress as a teacher as it is a record of your work in the program. Required contents are your class observation reports written by your mentors from your first two semesters teaching at FSU. *Optional* contents are syllabi or course policy sheets, innovative class assignments, teaching philosophies, unsolicited letters from students, student-written evaluations, SPOTS or Course Evaluations from each semester, and so on. If you aren't sure whether to include an item in your file, ask the Assistant or the Director.

Submitting Student Writing for the James M. McCrimmon Award

The James M. McCrimmon Award for an Outstanding Essay in First-Year Composition is an annual contest to honor FYC students. The McCrimmon award is presented at the department's Awards Ceremony (usually held in April). The recipient of the McCrimmon Award receives a

modest stipend, and typically two students earn honorable mentions. TAs participating on the FYC Committee select the McCrimmon Award recipient through a series of blind readings. All FYC teachers are invited to submit students' work for the McCrimmon Award, giving us an opportunity to further acknowledge the work of students in our classes.

To Submit a Student's Work

- All essays to be considered must have been written in First-Year Composition classes at FSU.
- You may only submit the work of one student per class. (Suggestion: Consider letting the class decide which student's work to submit. Tell them about the McCrimmon Award, and design a group project that involves students—as a community of writers—in choosing a submission.)
- Compile all available drafts of the student's paper (with your original written commentary to any of these drafts). Ask the student to write a process statement to submit with the paper and drafts, if he/she has not written one already.
- Get the student's written permission for you to submit her or his work for the McCrimmon Award and for possible publication in First-Year Composition guides. Use the form provided by the FYC Program; copies are available from the Assistant Directors of FYC and online through the First-Year Composition [website](#).
- Write and sign a statement that the work you are submitting appears with the written comments and the grade the student received.
 - Teachers **must** include the following with each submission:
 - **One clean final draft** with no comments, grade, or identifying labels (e.g., student's name, teacher's name).
 - **All drafts of that paper. ALL DRAFTS MUST BE SUBMITTED ELECTRONICALLY.**
 - **A description of the assignment** and any process memos that the student wrote.
 - **The FYC permission slip**, signed by the student in the teacher's presence and then signed by the teacher. **The permission slip must be turned in with the essay in order for the essay to be eligible for the contest.**
- Deadline for submissions is usually by the middle of January. You may submit essays anytime before the final deadline. Essays from the full previous calendar year (spring, summer, fall) are eligible if you follow this procedure.
- Remember that student submissions become the property of the English Department. **Make a copy for your own files before submitting a student's work**

Teaching Awards

The First-Year Composition Committee confers four yearly awards for excellence in teaching to outstanding teaching assistants for their work in the First-Year Composition Program: the Marion Bashinski Award, the Fred Standley Award, the Robert O. Lawton Award, and the Bryan Hall Award. The Bryan Hall Award is new as of 2002 and is an award especially for brand new TAs—sort of like a “rookie of the year” award. Awards are made by the [First-Year Composition Committee](#) and previous award winners. A modest stipend accompanies the award. Winners of the awards are recognized at the English Department Award Ceremony in April. Please see the guidelines below and ask the Director of First-Year Composition if you have any questions about making nominations. Nominations are generally due January 31. Early nominations are necessary in order for nominees to prepare their award application files. The Committee

generally reads award application files prepared by the nominees. These items were chosen based on their ability to demonstrate excellent teaching and their ease or practicality of preparing. In other words, all the items should be readily available in the nominee's teaching file or are items needed for preparing dossiers. Award application files are generally due in mid-February.

Guidelines

- Eligibility: TAs who have earned a teaching award are not eligible for nomination a second time. TAs who have not been chosen for an award can be nominated any number of times. The Committee discourages TAs from nominating themselves or two TAs nominating each other.
- Who can nominate: Nominations may be made only by a TA, instructor, or faculty member **who has observed the teaching of the nominee** and is able to speak specifically about the nominee's effectiveness in the classroom. TAs may decline a nomination, so please check with the nominee before making a nomination.
- Writing a letter of nomination: Nominations must be accompanied by a letter to the Committee describing the nominee's teaching. The Committee suggests addressing these areas: demonstrated effectiveness, innovation, thoughtfulness of course design, assignment, and activities; commitment to teaching in all areas of the First-Year Composition Program (ENC 1101, 1102, Digital Studio, RWC, Honors, CARE, computer-supported sections); student interaction, accessibility, and development; mentoring of other TAs. Nomination letters may also discuss the nominee's participation in the First-Year Composition Program's in-service workshops, committee work, and other service to the English department, especially that which relates to teaching.
- Award Application Files: A list of what needs to be submitted by the nominees is sent to them. Typically the file includes a teaching philosophy and several kinds of teaching materials.

Recent Award Winners

2012-2013 Victoria Roth, Sturm, Travis Maynard, Christine Maddox-Martorana
2111-2112 Stephen McElroy, Liz Polcha, Taylor Murphy, Janelle Jennings-Alexander
2010-2011 Kendra Mitchell, Kara Taczak, Pete Kunze, Josh Burnett
2009-2010 Regina Barnett, Scott Gage, Rory Lee, Miranda Mattingly
2008-2009 Evan Peterson, Jennifer O'Malley, Katie Bridgman, Lucy Littler
2007-2008 Toby McCall, Natalie Szymanski, Sarah Grieve, Matt Hobson
2007-2007 Stacey Suver, Joe Quattro, Jenny Moffat, Nikki Lewis
2005-2006 Emily Dowd, Tao Valentine, Dominika Wrozyński, Lindsey Phillips
2004-2005 Dustin Anderson, Bill Eville, Jen McClanaghan, and Lisa Lakes
2003-2004 Jocelyn Cullity, Ashley Denham, Kristi Steinmetz, Brandy T. Wilson
2002-2003 Kathy Ashman, Katie Brown, Masood Raja, Terra Williams
2001-2002 Sandra Giles, Amy Hodges, Charlie Lowe, Laura Newton
2000-2001 Terra McVoy, Dan Melzer, Carissa Neff
1999-2000 Pat Hendricks, Ormond Loomis, Paul Riefenbieser
1998-1999 Jenny Caneen, John Grosskopf, Jennifer Ahern
1997-1998 Cadence Kidwell, Mark Hankerson, Ken Brandt
1996-1997 Genevieve West, Amy Cashulette Flagg, Tammy Clewell
1995-1996 Devan Cook, Greg Beaumont, Melissa Standley
1994-1995 Ron DePeter, Darrell Fike, Rex West
1993-1994 Sandra Teichmann, Bill Snyder, Gretchen Thies
1992-1993 Roberta Proctor, Donna Sewell, Pris Yotter

1991-1992 Rebecca Stevens, Susan Taylor, Ann Turkle
1990-1991 Kim Haimes Korn, Dean Newman, Judy Schmidt
1989-1990 Gay Lynn Crossley, Tom O'Donnell, Shems Rubaii

Teaching Assistant Awards

The Program for Instructional Excellence (PIE) makes a number of awards every year to outstanding teaching assistants. Nominations are generally made from the university at large. Forms and information about these awards are available from the PIE office in Wescott.

Recent PIE Award Winners

2012 Peter Kunze
2010 Lisa Nikolidakis
2009 Tatia Jacobson Jordan
2007 Samantha Levy
2006 Thomas Bligh, Joe Quattro, and André Stefañ Johnson
2005 Kelly Hall
2004 Dustin Anderson, Masood Raja, and Jay Szczepanski
2001 Tom Mannarino
2000 John Grosskopf
1999 Dawn Remsing
1996-1997 Genieve West, Elizabeth Trelenberg, and Helen Wallace
1995-1996 Ed Flagg, Amy Cashulette Flagg, and Devan Cook

Contributors and Copyright

Content copyright respective authors. Unless otherwise specified, all essays contained within this Guide are the sole property of the individual writers. General information contained within the Guide is, unless otherwise specified, the sole property of The Department of English of The Florida State University. All rights are reserved by both parties. While the First-Year Composition Program is glad to share this material with the academic community in the spirit of academic cooperation, standard rules of citation and permission for use must be followed. Permission may be requested by contacting the Director of the First-Year Composition Program, Department of English, The Florida State University, Tallahassee, Florida 32306, USA.

Copyright © 1991 for the First-Year Composition Program and Wendy Bishop, Kathy Burton, Gay Lynn Crossley, Kim Haimes Korn, Brian Jones, Dean Newman, Susan Taylor, Ann Turkle, Cindy Wheatley-Lovoy, Judy Schmitt, and Ron Wiginton. Thanks to previous program directors and teaching guide authors Bonnie Braendlin and John Fenstermaker.

Thanks to the members of the Textbook Selection Committee, 1990-1991: Wendy Bishop, Marie Bailey, Kathy Burton, Roger Casey, Gay Lynn Crossley, Dean Newman, Mary Jane Ryals, Judy Schmitt, Susan Taylor, and Gretchen Thies. Susan Barron, Pat MacEnulty, Larry Magnuson, and Ron Wiginton helped to edit and proof our final copy; their efforts were greatly appreciated. Thanks to Marvin Pollard who converted word processing programs and scanned documents. More thanks to Dean Newman and Gay Lynn Crossley who put in many extra hours designing, revising, editing, and proofing the guide.

1992-1993 Edition: Thanks once again to Gay Lynn Crossley for coordinating this Teacher's Guide update. Continuing and new contributors include Wendy Bishop, Kim Haimes Korn, Roberta Proctor, Catherine Reid, Ann Turkle, Ron Wiginton, and Cindy Wheatley-Lovoy.

1994-95 Edition: Thanks to Nancy Reichert and Kim Haimes Korn for reviewing and editing. Contributors include Grant Whittle, George Clark, Catherine Reid, Ruth Mirtz, Devan Cook, and many TAs who offered suggestions and ideas for the changes.

1995-96 Edition: Thanks to Devan Cook and Nancy Reichert for editing and reviewing. New contributors include Melissa Standley, Carrie Leverenz, Cadence Kidwell, Ed Flagg, and Amy Cashulette.

1996-97 Edition: Thanks to Ruth Mirtz for revisions and additions.

1997-98 Edition: Thanks to Deborah Coxwell Teague for revisions and additions.

1998-99 Edition: Thanks to Deborah Coxwell Teague for reviewing and editing. New contributors include Pat Hendricks, Seth Kahn-Egan, Carrie Leverenz, Janet Mauney, Dan Melzer, Ruth Mirtz, Paul Reifenheiser, Elizabeth Trelenberg, and Deborah Coxwell Teague.

1999-00 Edition: Thanks to Jennifer Ahern for reviewing and editing and Kerri Pigott for formatting. New contributors include Bruce Ballenger, Scott Banville, Jenny Caneen, Brian Chaffee, Amy Flagg, Traci Gardner, Jenny Kimber, Ormond Loomis, Charlie Lowe, Laura Newton, and Rhonna J. Robbins-Sponnas.

2000-01 Edition: Thanks to Ormond Loomis for reviewing, editing, formatting; Deborah Coxwell Teague and Dan Melzer for further editorial review; and Kerri Pigott for printing assistance. Thanks as well to new section contributors Jenny Caneen, Charlie Lowe, Terra McVoy, and Brian Overstreet.

2001-02 Edition: Thanks to Dan Melzer for reviewing, editing, formatting; Deborah Coxwell Teague for further editorial review; and Amy McDonald for printing assistance. Thanks as well to new section contributors Kathy Ashman, Jenny Caneen, Denise DuVernay, Tonia Eastman, Caimeen Garrett, Kelly Hall, Tom C. Hunley, Ormond Loomis, Charles Lowe, Wendy McLallen, Terra McVoy, Deborah Coxwell Teague, Elizabeth Trelenberg, Terra Williams.

2002-03 Edition: Thanks to Terra Williams for reviewing, editing, formatting. Thanks as well to new section contributors Kathy Ashman, Amanda Flemming, Shannon Neaves, Kent Neilsen, Rhonna J. Robbins-Sponnas. Finally, many thanks to Charlie Lowe for helping to get the Teacher's Guide into html.

2004-2005 Edition: Thanks to Amy Hodges, Charlie Lowe, and Terra Williams for reviewing, editing, formatting. Thanks as well to new section contributors Dustin Anderson, Kathy Ashman, Emily Dowd, Cindy King, Debi Carruth, Erik Hudak, Jacqueline Schulz, Amanda Fleming, Troy Appling, Chris Speller, Terra Williams, Amy Hodges, Ormond Loomis, Deborah Coxwell Teague, and Jay Szczepanski.

2005-2006 Edition: Thanks to Dustin Anderson and Amy Hodges Hamilton for reviewing, revising, and formatting this year's version of the Teacher's Guide. Also, thank you to new ENC 1102 strand contributors Lisa Lakes, Julia Roundtree, Dustin Anderson, Amanda Carr, Jordan Dominy, Alex Nodarse, Deborah Coxwell Teague, Kathleen Ashman, Amy Hodges Hamilton, Tatia Jacobson Jordan, and Heidi Ann Marshall, Emily Dowd, Jacqueline Hawkins, Ormond Loomis, and Claire Whatley.

2006-2007 Edition: Thanks to Dustin Anderson and Lisa Lakes for reviewing, and vastly revising this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all their revisions and contributions: Deborah Coxwell Teague, Karen Kaiser Lee, Emily Dowd, Kathleen Ashman, Amy Stahl, Emily Rendek, Lindsey Phillips, Ormond Loomis, Lauren Murphey, and Lauren Ethridge.

2007-2008 Edition: Thanks to Dustin Anderson and Emily Dowd for reviewing and revising this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all of their contributions: Deborah Coxwell Teague, Catherine Altmaier, Kara Candito, Ormond Loomis, Lindsey Phillips, Stacey Suver, Ashley Harris, Emily Rendek, Laura Kiely, Claire Smith, Michael Garriga, Forrest Anderson, William Silverman Jr., Jenny Moffitt, and Stephanie Singletary.

2008-2009 Edition: Thanks to Dustin Anderson, Emily Dowd, and Claire Smith for reviewing, revising, and formatting this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all their revisions and contributions: Deborah Coxwell Teague, Catherine Altmaier, Kara Candito, Ormond Loomis, Lindsey Phillips, Tony Ricks, Ashley Harris, Peter Kunze, Rory Lee, Rebecca Lehmann, Natalie Szymanski, Sarah Unruh, Sarah Grieve, Liane Robertson, Kara Taczak, Scott Gage, William Silverman Jr., Samantha Levy, Jenny Moffitt, Valerie Wetlaufer, Stephanie Singletary, and Olivia Johnson. Thanks to Toby McCall for the use of the cover photo.

2009-2010 Edition: Thanks to Dustin Anderson, Emily Dowd, and Claire Smith for reviewing, revising, and formatting this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all their work on the new 1102 strands, the McCrimmon selection process and special topics course reviews: Deborah Coxwell Teague, Kara Candito, Lindsey Phillips, Peter Kunze, Rory Lee, Natalie Szymanski, Sarah Grieve, Liane Robertson, Kara Taczak, Scott Gage, Lissette Gonzalez, Jennifer O'Malley, Katie Bridgman, Regina Barnett, Richard Garn, Bill Green, Lisa Nikolidakis, Dario Sulzman, Stacey Suver, Dominika Wrozyński, and Nick Young.

2010-2011 Edition: Thanks to Liane Robertson, Emily Dowd, and Claire Smith for reviewing, revising, and formatting this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all their contributions: Deborah Coxwell Teague, Liane Robertson, Emily Dowd, Claire Smith, Nick Young, Rory Lee, Natalie Szymanski, Sarah Grieve, Kara Taczak, Katie Bridgman, Jennifer O'Malley, Richard Garn, Kelly Thayer, Aimee Wilson, Matt Davis, Marian Crotty, Leigh Gruwell, Natalie Perfetti, and Kendra Mitchell.

2011-2012 Edition: Thanks to Josh Mehler, Jennifer O'Malley, and Claire Smith for reviewing, revising, and formatting this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all their contributions: Deborah Coxwell Teague, Josh Mehler, Jennifer O'Malley, Claire Smith, Caleb Sutton, Cheryl Price, Jenise Hudson, Kara Taczak, Katie Bridgman, Leigh Graziano, Liane Robertson, Lucy Littler, Marian Crotty, Matt Davis, Matt Price, Natalie Perfetti, Natalie Szymanski, Pete Kunze, Rhea Lathan, Rory Lee, Rosalyn Cowart, Scott Ortolano, Shelah Woodruff, and Stephen McElroy.

2012-2013 Edition: Thanks to Jennifer O'Malley, Katie Bridgman, Natalie Szymanski, Claire Smith, and Deborah Coxwell Teague. Also, a special thank you to our First Year Composition Committee members for all their contributions.

2013-2014 Edition: Thanks to Claire Smith, Natalie Szymanski, Katie Bridgman, and Deborah Coxwell Teague for reviewing, revising, and formatting this year's version of the Teacher's Guide. Also, thank you to the First-Year Composition Committee for all of their contributions.