

# ENC1101-001: Freshman Composition and Rhetoric

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## Course Description

### 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](mailto: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)

### **Course Assignments**

All of the formal written assignments below **MUST** be completed and submitted in order to pass the course.

- Two major essays, edited and polished
- Drafts and revisions of each of the essays (Since this is a summer course, our drafting time will be severely limited. However, I expect to receive at least one draft that is substantially different from the final piece.)
- Five exploratory, informal journals (~500 words each)
- Two individual conferences with me. These will be scheduled during class time and will allow us to discuss issues you or I may have in a one-on-one setting. Failure to appear to a conference will result in an absence AND a 10% deduction for the final grade of the assignment.
- Participation in the class.
- Final project.

### **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 70% of your grade, your final project as 20%, your Journals as 5%, and participation as 5%.

I plan on having all students submit their portfolios electronically through an option like Weebly, Wix, or the like. We will work on getting these together gradually throughout the semester, so feel free to bring your computer with you to class.

### **Assignment Breakdown**

Paper One	25%
Paper Two	30%
Final Project	25%
Journals	10%
Participation	10%

### **Grading Scale**

A = 100-92.5	A- = 92.4-89.5	B+ = 89.4-86.5
B = 86.4-82.5	B- = 82.4-79.5	C+ = 79.4-76.5
C = 76.4-72.5	C- = 72.4-69.5	D+ = 69.4-66.5
D = 66.4-59.5	F = 59.4-0.0	

### **Attendance**

The First-Year Composition program maintains a strict attendance policy to which this course adheres more than two absences 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 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.

### **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](mailto: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., f or 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, nonwriting 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.

### **Major Assignments:**

*Paper One:*  
*Personal Narrative: Crots (SIX PAGE MINIMUM)*

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 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, 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 you want them to be. 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.

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 (TEN PAGE MINIMUM)**

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.

**OR...**In a group, you can 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.

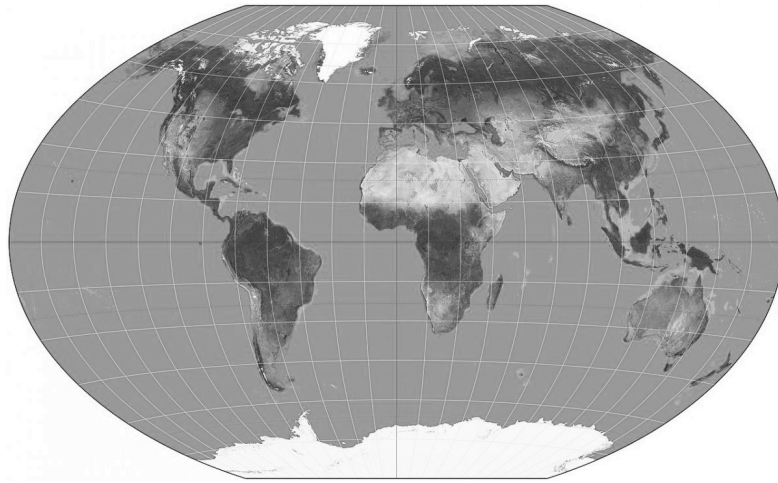
*Final Project:  
Writing with Maps/Writing a Map*

So far this semester you have worked through three distinct forms of writing: the personal narrative, the critical feature article, and the creatively written short story. However, for the final project in this class, I will ask you to step even further outside of the boundaries of traditional comfort zones of writing in composition courses by composing a text through the use of maps.

Maps shape the way in which we see the world and can tell us stories about the spaces we inhabit. Take for example the Mercator Projection of the Earth seen below:



Despite the fact that this is how many people imagine the world, it is hardly accurate. An accurate map would look more like this:



This is The Winkel tripel projection which, while still not 100% accurate, minimizes the map distortion of the Mercator Projection. This issue was famously discussed on the television show *The West Wing* with reference to the [Gall-Peters Projection](#). Altering the map to minimize distortion changes the way in which we cognitively map the world in which we live.

For this assignment, students will be asked to draw a map of the city of Tallahassee by hand twice in the semester: once on the first day of class and then again for their final project. This will be valuable to understanding the way in which we cognitively map our surroundings. My hope is that many of you will be relatively new to Tallahassee at the beginning of the semester and will gradually become more familiar with your surroundings as time moves on.

Near the end of the semester, students will be asked to draw and create a multimodal narrative of different locations in town. Write a poem about your favorite coffee shop. Take a picture of your dorm room. Map out the path you take to class every day with a video. Draw a map of the layout of your favorite restaurant. I want this to be completed electronically, but you have a pretty wide-range of options for how to do this. Prezi, PowerPoint, on your Wix page, Google Maps, Etc.

Students will be asked to turn in a two-page process memo that reflects on the findings of the mapping assignment along with the remediation. This should explain to me the process of composing the map, how you made the decisions you made with reference to locations, or difficulties you may have had.

## Basic 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.

## **Week One**

*Monday (23 June)*

Syllabus Introduction  
Icebreakers  
Map Exercise

*Tuesday (24 June)*

Anne Lamott's "Shitty First Drafts"  
Freewrite  
Introduction to Paper One: Crots

*Wednesday (25 June)*

Annie Dillard's "Transfiguration"  
Snap Shots: Details and Point of View\*  
Exploding the Moment: Developing Details\*

*Thursday (26 June)*

Richard Straub's "Responding—Really  
Responding—to Other Student's Writing"  
"What makes a closing paragraph effective?"<sup>^</sup>  
Freewrite

### **Essay One: Draft: Due by Midnight Friday**

Journal 1: Write about the memory that the word "scar" conjures up. Be descriptive but do not get too carried away. How do you retell a story through a personal narrative?

## **Week Two**

*Monday (30 June)*

Workshop introductions  
Plagiarism Exercise

*Tuesday (1 July)*

MLA Day  
"Sprinkle in those Comma and Semicolons"

*Wednesday (2 July)*

Conferences Day One

*Thursday (3 July)*

Conferences Day Two

### **Essay One: Final: Due by Midnight Friday**

Journal 2: Write about your peer feedback sessions. What did you like and dislike about

workshop? Do you have any suggestions to improve workshop? Or the assignment?

### **Week Three**

*Monday (7 July)*

Introduction to Paper Two: Feature Article  
Feature Article Examples: (Slate, Chronicle of Higher Education, Huffington Post, ESPN)

*Tuesday (8 July)*

Audience Awareness  
“Chaos is (not) our Friend (?)—Editing for Clarity”  
“The Role of Audience”

*Wednesday (9 July)*

*McGraw-Hill Handbook* chart of logical fallacies  
*McGraw-Hill Handbook* section on writing for public audiences  
Audience comparisons

*Thursday (10 July)*

Ethos, Pathos, Logos  
“A Brief Explanation of Classical Rhetoric”  
Workshop Paper Two

### **Essay Two: Draft: Due by Midnight Friday**

Journal 3: Recall a time when you have appealed to a friend’s, parent’s, or significant other’s ethos, pathos, or logos to get what you wanted/ to persuade them.

### **Week Four**

*Monday (14 July)*

Stuart Greene’s “Argument as Conversation: The Role of Inquiry in Writing a Researched Argument”  
Examples of Ethos, Pathos, Logos

*Tuesday (15 July)*

Visual Rhetoric  
*McGraw-Hill Handbook: Visual Arguments*  
“Repainting the Starry Night: Visual/Textual Analysis”\*

*Wednesday (16 July)*

Documentary #1

*Thursday (17 July)*

Documentary #2

## **Paper Two: Due by Midnight Friday**

Journal 4: Explain the use of persuasion in one of the films we have watched in class.

### **Week Five**

*Monday (21 July)*

Introduction to Final Project  
Cognitive Mapping  
Short Story Audience Awareness

*Tuesday (22 July)*

Kurt Vonnegut, Jr.'s "How to Write with Style"  
Exquisite Corpse In-class Assignment  
James Joyce's "Araby" (PDF)

*Wednesday (23 July)*

Catherine Ward's "Research and the Fiction Writer: Perils, Pleasures, and Pitfalls"  
"Exploding the Moment"\*  
"Good Humor: Using Humor Effectively"\*

*Thursday (24 July)*

Diane Ackerman "Mute Dancers: How to Watch a Hummingbird"  
Mapping Examples

### **Week Six**

*Monday (28 July)*

Conferences Day One

*Tuesday (29 July)*

Conference Day Two

*Wednesday (30 July)*

Workshop Projects

*Thursday (31 July)*

Workshop Portfolios

**Final Portfolios Due to me by Midnight, Saturday August 2<sup>nd</sup>. NO LATE PORTFOLIOS WILL BE ACCEPTED!**