ENC 2135-24
Research, Genre, and Context

Instructor: Mat Wenzel, MFA, M.Ed.
Email: mwenzel@fsu.edu
Website: www.matwenzel.com
Office: Dodd Basement
Office Hours: MW 10:00AM-11:30AM, and by appointment

Class Location/Hours: WMS 217 M-R 8:00-9:30AM

FOR THE MOST UPDATED VERSION OF THE SYLLABUS PLEASE VISIT www.matwenzel.com

COURSE DESCRIPTION

ENC 2135 fulfills the second of two required composition courses at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills emphasized in ENC 1101, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences, ENC 2135 focuses on teaching students research skills that allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts. The course features three main projects:

The first project asks each student to consider the ways in which various genres have shaped and continue to shape his or her life, and then to compose a personal essay on that topic. Through multiple drafts, we'll analyze and employ the distinct rhetorical strategies and conventions found in creative nonfiction (which is itself a genre), while exploring how genre functions in contemporary Western culture.

The second project asks students to compose in an academic genre: the researched essay. Again, we'll examine and employ the rhetorical strategies and conventions unique to this particular genre, and discover the kinship it shares with its cousin—the personal essay from Project One. Each student will research a topic chosen based on his or her interests, incorporating no fewer than ten sources, seven of which must be academic/peer reviewed sources. In addition to composing multiple drafts of the essay, students are asked to submit a research proposal and a research-in-progress report.

The third project asks students to take the research they curated and analyzed in the second project and remediate it into three new genres of their choice. In addition, students will be asked to compose a pitch that examines the genre conventions they are honoring (or breaking) and the rhetorical strategies they're using, while considering how their choices are effective for their purpose, message, and audience. Students will also be asked to compose a final semester reflection that explores what they've learned about genre, genre conventions, and rhetorical

strategies, and how these three projects have challenged and/or complicated their views and experiences of composing.

COURSE OBJECTIVES

By the end of the course, students will:

- be able to convey ideas in engaging, muscular prose adapted for a distinct purpose and targeted audience.
- understand that strong writing skills are not some mysterious gift bestowed on a lucky few at birth, but are instead the result of a process involving reading, drafting, revision, editing—and above all, practice.
- be able to analyze and interpret complex texts in a variety of formats.
- have read and composed in multiple genres.
- understand how genre conventions operate, how they serve writers/composers, how to honor them, and when to consider breaking them.
- recognize how well-chosen rhetorical strategies lead to the success of a given composition in a specific genre.
- be able to locate, evaluate, and employ primary and secondary research materials, including scholarly journal articles, books, academic databases, and informal electronic networks and internet sources
- understand how to use MLA citation conventions in their own work.
- recognize and appreciate their own singular writerly strengths.

COURSE MATERIALS

The Bedford Book of Genres: A Guide and Reader, FSU edition, 2015, by Amy Braziller and Elizabeth Kleinfeld; Bedford/St. Martin, 2014.

READING RESPONSE BLOGS

Once or twice a week I'll ask you to post blog entries on your Wix website. These posts provide a space for ungraded, less formal writing that focuses on exploring ideas and responding to critical writing about assigned readings. Lengths will vary from 200-500 words each.

To receive credit, students must submit the post on time, meet the word count requirement, and demonstrate engagement with the assigned topic. These writings will not be taken through stages of drafting, peer review, and revision. They will not count towards the course word count of a minimum of 6000 words. ***Important: To receive full credit, all blog posts must be by 6am on the day of class, unless requested otherwise.** This is so there will be a an opportunity to read them beforehand and incorporate them into our discussion.

GRADE CALCULATION

*Final ePortfolio: "final drafts", 3 genre campaign, and significant reflections	70%
Working Portfolio: artifacts of homework and in-class assignments, notes, drafts, etc.	20%
Participation: short-genre mini-presentation, class log, discussion leading, peer reviews, etc.	10%

Final drafts of the three major projects, along with several other assignments, will be included in an electronic portfolio.

*Please don't be alarmed at the thought of designing and building your own portfolio. We will devote least one class (potentially two), to ePortfolios, and additional tutoring is available at the digital studios.

ATTENDANCE

FSU's Composition Program maintains a strict attendance policy to which this course adheres: more than **three** absences in a M-R class—constitutes grounds for failure.

You are required to be an active member of the ENC 2135 classroom community, and if you do not attend class regularly, you cannot fulfill that requirement. Save your absences for when you get sick or for family emergencies.

Similarly, tardiness is not only disruptive, it compromises students' success in the classroom. If you're late three times, it will count as an absence. Please be punctual.

Not showing up for a conference counts as two absences, as class is canceled for two classes to allow for conferencing.

If you have an outstanding reason for going over the allowed number of absences, you should contact Undergraduate Studies (644-2451) and make an appointment to discuss your situation. If you can provide proper documentation of extreme circumstances (for example, a medical situation or some other crisis that resulted in you having to miss more than the allowed number of classes), Undergraduate Studies will consider the possibility of allowing you to drop the course and take it the following semester.

Important Note: FSU's Composition Program Attendance Policy does not violate the University Attendance Policy that appears in the "University Policies" section later in this syllabus. The

Composition Program Attendance Policy simply specifies the number of allowed absences, whereas the University Attendance Policy does not.

CIVILITY CLAUSE

In order to maintain respect in this class, treat others better than you would treat yourself. Refrain from engaging in disruptive language and 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, tablets, or any other form of electronic communication during the class session (email, web-browsing) for non-class purposes. Disruptive behavior also includes whispering or talking when any member of the class (including me) is speaking or engaged in relevant conversation. If you violate the terms of this clause, you will be asked to leave the classroom and will be counted absent for the day.

FINAL GRADES

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

College-level Writing Requirement	To demonstrate college-level writing competency as required by the State of Florida, the student must earn a "C-" or higher in the course, and earn at least a "C-" average on the required writing assignments. If the student does not earn a "C-" average or better on the required writing assignments, the student will not earn an overall grade of "C-" or better in the course, no matter how well the student performs in the remaining portion of the course.

TENTATIVE WEEKLY SCHEDULE (SUBJECT TO CHANGE WITH NOTICE)

Date	Class Agenda	Due Next Class
26 JUN	Icebreaker Create Wix portfolio www.wix.com Review Syllabus and Est. Class Norms Class Log, Mini-Presentation, and Discussion Leader Sign Up Sheet	Read and Remix BLOG #1 **MENTOR TEXT: READ CAREFULLY** *I Once Was Miss America* by Roxane Gay. http://www.bookslut.com/features/2011_06_017759.php
27 JUN	Model of text presentation, discussion leading, log reading. Discuss *I Once Was Miss America* Introduce first paper.	Read and Remix BLOG #2 Shitty First Drafts by Anne Lamott https://wrd.as.uky.edu/sites/default/files/1-Shitty%20First%20Drafts.pdf **DUE NEXT CLASS**: *Send me an email verifying that you understand the Civility Clause and that you promise not to violate it. Also email me your Wix link. mwenzel@fsu.edu
28 JUN	Introduce Proposal and Interview Freewrite	Read and Remix BLOG #3: Ch. 5 "Exploring Topics and Creating a Research Proposal" from *BBG*.
29 JUN	Workshop Day – Peeling the Onion 1. Come prepared with a very brief explanation of your text/community for Projects 1 and 2. Project 1: A Meaningful Text (in a community you are already a part of). Project 2: Inquiry into Genre (in a community you are not part of fully yet but are gravitating toward).	Read and Remix BLOG #4: Choose your own chapter from the BBG **DUE NEXT CLASS (6AM)**: 750-word draft of Project 1 posted on Wix (also saved and emailed to me as a Word Document mwenzel@fsu.edu).
3 JUL	Plagiarism activity Q/A and more peeling the onion if necessary. Also form response groups.	Read and Remix BLOG #5: Chapter 1: "Understanding Genres" in *BBG*. **DUE FOR CONFERENCES**: 1,000-word, double-spaced, MLA format, revised draft of Project 1 posted on Wix (also saved and emailed to me as a Word Document mwenzel@fsu.edu).

4 JUL	NO SCHOOL	
5 JUL 6 JUL	CONFERENCES (No Class) On these two days, you will be attending an individual conference with me; we will not meet on Wednesday or Thursday as a class. Make sure that you know when your conference is and that you are there and on time. Missing a conference counts as TWO absences. AFTER YOUR CONFERENCE YOU SHOULD POST A REFLECTION ABOUT YOUR PROGRESS AND PLANS FOR PROJECT 1	Read and Remix BLOG #6 MENTOR TEXT: READ CAREFULLY *Consider the Lobster* by David Foster Wallace http://www.columbia.edu/~col8/lobsterarticle.pdf AUDIO VERSION: https://www.youtube.com/watch?v=_fZOl7C_vDI DUE NEXT CLASS (6AM): 1,000-word, double-spaced, MLA format, revised revised draft of Project 1 posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu).
10 JUL	Discuss grading rubric and conventions for Project 1 Discuss *Consider the Lobster* "Introduce" Paper 2	Read and Remix BLOG #7: Choose your own chapter from the BBG DUE NEXT CLASS (6AM): 1,000-word, double-spaced, MLA format, polished draft of Project 1 posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu). THIS DRAFT WILL RECEIVE AN "AS IS GRADE" DUE NEXT CLASS (6AM): 250-word, double-spaced, MLA format, polished draft of your Research Proposal posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu). THIS DRAFT WILL RECEIVE AN "AS IS" PASS OR FAIL GRADE

11 JUL	Library Presentation on Sources. ???	Read and Remix BLOG #8: *BBG* Ch.7 "Integrating and Documenting Sources" **DUE NEXT CLASS (6AM)**: 500-word, double-spaced, MLA format, polished draft of Interview Summary posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu). THIS DRAFT WILL RECEIVE AN "AS IS GRADE"
12 JUL	Discuss Structure of Project 2 considering our mentor texts	**DUE NEXT CLASS (6AM)**: 750-word, double-spaced, MLA format, draft of Project 2 posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu).
13 JUL	Define and differentiate summarizing, paraphrasing, and direct quotations as well as when to use each strategy in a paper.	Read and Remix BLOG #9: Choose your own chapter from the BBG **DUE FOR CONFERENCES**: 1,000-word, double-spaced, MLA format, draft of Project 2 posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu). AND a 600 word draft of your Annotated Bibliography (4 sources including your interview and at least one scholarly source) posted on Wix (also saved and emailed to me and your response group as a Word Document mwenzel@fsu.edu).
17 JUL	Discussion and Workshop Day	BRING ALL WORK IN PROGRESS FOR PROJECT 2 AND ANNOTATED BIBLIOGRAPHY

18 JUL	CONFERENCES (No Class) On these two days, you will be attending an individual conference with me; we will not meet on Wednesday or Thursday as a class. Make sure that you know when your conference is and that you are there and on time. Missing a conference counts as TWO absences.	**DUE NEXT CLASS (6AM)**: 1,500-word, double-spaced, MLA format, polished draft of Annotated Bibliography posted on Wix (also saved and emailed to me and your response group as a Word Document <u>mwenzel@fsu.edu</u>). THIS DRAFT WILL RECEIVE AN "AS IS" PASS OR FAIL GRADE
19 JUL	AFTER YOUR CONFERENCE YOU SHOULD POST A REFLECTION ABOUT YOUR PROGRESS AND PLANS FOR PROJECT 2	
20 JUL	"Close Analysis" and Visual Rhethoric	**DUE NEXT CLASS (6AM)**: email me an organizational summary and plan for your final portfolio <u>mwenzel@fsu.edu</u>).
24 JUL	Discuss final issues with Project 2. Create a rubric	**DUE NEXT CLASS (6AM)**: 2,000-word, double-spaced, MLA format, polished draft of Project 2 posted on Wix (also saved and emailed to me and your response group as a Word Document <u>mwenzel@fsu.edu</u>).
25 JUL	Introduce Project 3	Read and Remix BLOG #8 *BBG* Ch. 9 "Assembling a Multigenre Project."
26 JUL	Review purpose, exigence, audience, genre, tone, etc., etc.	Read and Remix BLOG #9 Past Classes
27 JUL	Discuss possibilities for Project 3 and Pitch	Read and Remix BLOG #10: Wikipedia entry on Viral Marketing <u>https://en.wikipedia.org/wiki/Viral_marketing</u><u>https://en.wikipedia.org/wiki/Viral_marketing</u> **DUE NEXT CLASS (6AM)**: 1 minute script of Project 3 Pitch posted on Wix (also saved and emailed to me and your response group as a Word Document or link to video <u>mwenzel@fsu.edu</u>).

31 JUL	Pitches, Presetnations, and Discussion	**DUE NEXT CLASS (6AM)**: at least one genre for Project 3 posted on Wix (also saved and emailed to me and your response group as a link to mwenzel@fsu.edu).
1 AUG	Tech Lab for Project 3 and Portfolios	BE PREPARED TO PRESENT NEXT CLASS. WE WILL PRESENT IN RANDOM ORDER (AFTER VOLUNTEERS).
2 AUG	Project 3 "AS IS" PRESENTATIONS	
3 AUG	Project 3 "AS IS" PRESENTATIONS	
6 AUG	NO CLASS - ALL REVISIONS FINAL (6AM)	

UNIVERSITY ATTENDANCE POLICY

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

ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "…be honest and truthful and…[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy.)

AMERICANS WITH DISABILITIES ACT

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For

more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) sdrc@admin.fsu.edu http://www.disabilitycenter.fsu.edu/

FREE TUTORING FROM FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at http://ace.fsu.edu/tutoring or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

LIBERAL STUDIES FOR THE 21ST CENTURY

The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the **Liberal Studies** requirements for English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.

SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

READING/WRITING CENTER (RWC)

What is the RWC?
Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Think of the RWC as an idea laboratory: it is a place to develop and communicate your ideas!

Who uses the RWC?
In short: everyone! The RWC's clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others.

Where is the RWC located?
As of Fall Semester 2015, the RWC currently has four locations: the newly remodeled Williams 222 location, the gleaming Johnston Ground location, the happening Strozier Library location, and the up-and-coming Dirac Library location. For students who are distance learners, online tutoring is available. Contact Dr. McElroy at smcelroy@fsu.edu 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, yippee. If not, you have an opportunity to revise before you give your work to your actual audience. The tutors will also 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

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 student who wants to complete digital class assignments 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 College 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 ENC 2135 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.

DESCRIPTION OF MAJOR PROJECTS

PROJECT 1: A MEANINGFUL TEXT/AN IMPORTANT GENRE:PERSONAL NARRATIVE

(Minimum of 1000 typed, polished words)

Rationale: In the composing and communication processes, genre is a thoughtful choice the author makes after considering a work's purpose and audience. Genre informs invention, arrangement, style, and delivery of content. Knowing the conventions and discourse preferences of a community is not only vital in addressing that community as an audience, but it is also critical if one wishes to become an interactive member of that community. Students will start this course with an analysis of genre and rhetoric focusing on how a community uses different genres and how those genres function within the discourse community.

Basic Description: In no less than 1000 words, the student will tell the story of an encounter with a meaningful text within a community where they feel/felt accepted and heard. This should be a community they either currently belong to or have belonged to in the past. Using concepts from the readings and their own observations, students will present a coherent examination of the way the text is an example of a genre in that community and the way that genre operates in the discourse community to which they have a personal connection.

For example, a student who is active in the university student government might examine the ways in which this group interacts with texts/genres such as promotional flyers, meeting agendas, sidewalk chalk announcements, and Facebook posts, or a student in the school of business might

consider the nuanced differences among briefs, memos, reports, and proposals and how they support and maintain the work of businesses.

Guiding Questions: (These are questions to help you process. These should not be directly answered in your personal narrative. Your narrative is a story—not a report or philosophical paper.)
    1. What is genre?
    2. What constitutes a community?
    3. How does my community use modes of communication?
    4. What genre conventions are visible? Are the conventions followed?
    5. What is the purpose? Who is the audience? What is the situation?
    6. What are the affordances and constraints of this genre?
    7. Is the communication rhetorically effective? What could make it more effective?
    8. How do genre conventions link back to the community's identity or values?
    9. How do these communications differentiate members from nonmembers?
    10. What do I want my paper to accomplish? To what exigence am I writing to?

Due Date

Expectations

Discovery draft for peer review one. Focuses on why students chose their discourse community, how that community communicates, and potentially what texts and genres students could analyze.

Conference draft. Detailed and purposeful narrative that focuses on an individual text. Some careful description of the text, its conventions, etc will help your reader experience the genre (visually, tactically, aurally). Connections to the community may begin to illuminate affordances, constraints, problems.

Peer review two. Containing everything from the conference draft in addition to an extended and elaborate analysis where genre conventions and other details are connected back to the purpose of the paper, the identity/values of the community, and the rhetorical analysis.

Final paper. This paper is the most polished, most clear, most developed version of the paper yet. This is the last opportunity students have to work on this paper in class. Students will receive an "as is" grade for this paper.

PROJECT TWO: EXPLORING AND ANALYZING GENRE PRACTICES

(Minimum of 2,000 typed, polished words)

Rationale: Research is an important skill to master in any College Composition program. Students are expected to complete a wide array of research methods in project two. In this project, students will not only develop research strategies and practices, but they will also apply those practices as they explore genre in a community from an outside perspective.

Basic Description: In no less than 2,000 words, using ten sources – seven of which are academic students will research a community they do not belong to in order to create an exploratory research paper. Students should examine the community's genre practices, the texts which define/ shape the members, and how those texts and genres reflect or reinforce the identity, values, and

practices of the community. Then, students will remediate that paper into a website, Wiki, or blog introducing that community and the genres it utilizes to other nonmembers. Topics to be investigated should have a specific discourse 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 patients, families, counselors who work with victims, etc.). Examples of communities might include disciplinary communities, local clubs, or organizations; social workers, anthropologists, entomologists, Broadway enthusiasts; gamers; Tumblr fandoms; 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.

Guiding Questions:
1. Why does this community exist? Who are its members?
2. How do community members communicate within the community and outside of it?
3. What key texts are valued and circulate throughout this community?
4. What purposes, situations, and audiences do these texts favor?
5. How do members of this community communicate, internally and externally?
6. What primary source perspective would be most valuable to interview?
7. What genres are used to communicate its purpose?
8. Who does the community want to reach? What audience? Why? How?
9. What does it want to share, how does it do so, and why?
8. What genre practices does the community engage to reach that audience?
9. What are the affordances of the genre practices within the community?
10. What are the constraints of the genre practices within the community?

Suggestion for Organization:
• Introduction (that explains student's choice of community and states the research
    question)
• Community profile (that introduces the community, its history, its goals/purposes, its relationship
to the larger society, etc.)
• Genre practices of community
    —Affordances of specific genres within community
    —Constraints of specific genres within community
• Relationship(s) between community members and genres (that addresses both the specific ways
in which the genres impact the community members and the community members impact the
genres)
• Conclusion (that explores what the student has learned about communities, genres, and
communication
practices as a result of this research project)

Due Date

Expectations

SHORT ASSIGNMENT #1: RESEARCH PROPOSAL

(Minimum of 250 typed, polished words)

A 250 word proposal designed to organize ideas and intentions and based on the student's topic exploration and initial research. Students will reflect on what may have inspired the desire for further inquiry, including how they came up with the question, why it might be important, and how they plan to explore the question in their research. The instructor will work with students to narrow the focus to evolve into one final research question and to evaluate examples of strong research questions. In this proposal, students should also identify who they might interview from within the proposed community.

Short Assignment #2: Interview

Students will conduct an interview with a member of the community they are researching or with another relevant source. They should have ten/fifteen specific questions prepared ahead of time. Following the interview, students should submit a copy of the interview responses and/or notes they take during the interview. The interview will allow the student to gain valuable firsthand knowledge regarding the genre practices of the community and practice conducting primary research. Additionally, the interview will provide the opportunity for the student to clarify any questions she has regarding her research into the genre practices of this community. Therefore, the interview will be most productive if it takes place after some initial research has been conducted. Summarize your interview in at least 500 words.

Short Assignment #3: Annotated Bibliography

(Minimum of 1500 typed, polished words)

Students will annotate ten potential sources, seven of which must be academic, scholarly, and/or peer reviewed sources, examining credibility, relevance, potential incorporation, and potential connections to students' research questions. The Research in Progress Summary should also identify the final research question. Students will use this report to identify what's missing in their research. They will write the annotations for each source, and each annotation should be at least 150 words.

Each annotation should
1. Begin with a correctly formatted, MLA citation
2. Briefly summarize the source and its main ideas.
3. Tell how the source relates to the research topic.
4. Tell how the source relates/does not relate to the other sources.
5. Tell new/different information this source provides; explain weaknesses/strengths of source; tell what about the source the student finds especially interesting.

Project Three: Composition in Three Genres

(Minimum of 250 typed, polished words)

Rationale: The goal of this project is to get students working in multiple genres, so that they develop a theory and practice of composing in multiple modes to mimic the nature of professional work in which colleagues work together to develop ideas and create solutions. By using multiple genres, modes, and media, they learn more about various genres, develop a greater sense of composing for particular audiences, and consider a wider array of rhetorical choices they might employ in writing with purpose. The project examines the importance of genre and audience and also explores the different ways of composing, all of which are important for the student's development of knowledge of genre and communication.

Basic Description: In no less than 250 words, students will use the research conducted and community explored within their second project, choose a particular message or campaign that circulates within their chosen community, and represent that message across three genres. Not only should students select and create in three genres, but they must also circulate the texts they create appropriately. Students will also create a rationale explaining their intent, the making and distribution process, and the overall effectiveness of their campaign.

For instance, if one of the genres is a poster, then the poster should be posted in an appropriate place given the purpose and audience; sidewalk chalk should be placed in an appropriate number of appropriate locations; flyers should be handed out in a location relevant to the campaign; a tshirt should be worn to appropriate locations. Other examples might include Facebook group pages, informational websites, a Twitter account, etc. These kinds of digital texts will circulate differently than print texts, which will need to be appropriately placed, but they can be circulated and shared in conjunction with the other genres created for the project. For example, a flyer created by the student might make its own argument, but it should also "link to" or reference the other two texts created for the project.

Guiding Questions:
The project will unfold in several different steps, beginning with the students answering the following questions that they will refer back to throughout the process:
1. Who is the audience of the campaign?
2. What are the expectations of the audience?
3. With what kinds of media will the audience be familiar?
4. What are the constraints and affordances of each medium?
5. What are the conventions of these forms of communication?
6. What constitutes an effective rhetorical strategy for the particular audience? What potential genres could be used to communicate with the specific audience? What are the conventions or features of each genre selected?
7. Where can this campaign be circulated to be rhetorically effective?
8. What did I learn about the communication process in completing this project? What could I have improved upon?
9. What was accomplished?

Due Date

Expectations

Evidence of Composition Three Genres and Letter of Rationale

FINAL PROJECT: THE DIGITAL PORTFOLIO

Rationale: While you will complete smaller assignments throughout the semester, the bulk of your grade will be determined by a digital portfolio: a compilation of the work you've done throughout the semester, reflections on that work, and nuanced understandings of both writing and culture that will (hopefully) culminate from both. You will collect, select, and reflect upon aspects of the course that most affected your perspective of the writing/communication/composition process.

Basic Information: The assessment of your portfolio will be based on the following: how well you exhibit an understanding of the key terms we have discussed in class, the depth of your reflection on the assignments and what you have learned from them, how well you make use of the limitations and affordances of the technology you choose, your level of professionalism, that you include all the necessary assignments, and a rubric that we will compose together in class.

During the semester: As we go through the semester, you will deposit every separate draft that you complete in your working portfolio. For example, for the part of your portfolio labeled "Assignment One," you will include your proposal, the draft you bring to conference, the draft you workshop in class, the fourth draft you submit for an "as is" grade, and a final revision. For each piece that you deposit in your portfolio, you must also submit a 250 word reflection on the particular draft. This reflection should concern what you learned from the process of writing the draft, the act of receiving feedback, and your plans for revision.

At the end of the semester: At the end of the semester, you will become more selective with what you include in your final portfolio. You will include only pieces that reveal significant moments of learning over the course of the semester. Think about it this way: for each paper, when did you have the "big breakthrough?" How could you tell? How does that show in your writing? Those are the pieces you'll want to include for each assignment as well as any blogs or in class writings to help illustrate what you've learned about writing.

You will also include a final reflection after you have compiled the portfolio. What did you learn from retracing your steps? How do you plan to utilize those skills in the future?

Breakdown of 6,000 polished words
1000   Project 1

250   Inquiry Proposal
500   Interview
1500   Annotated bib
2000   Project 2

250   Project 3
500   Final reflection

NON-TRADITIONAL TEXT MINI-PRESENTATION

This assignment will help you develop the strategies you'll need to rhetorically analyze different genres and to explore the ways in which these genres function in your life and surrounding culture.

First, we will define "text" and develop an understanding of how texts operate in practical terms. We'll go on to consider the texts we use on a regular basis. These might include particular categories of music, books, magazines, comics, social media, TV shows, films, etc. (aka genre).

After that, we'll think about why and how we use these specific texts, what our choice of texts reveals about us as individuals, and how these texts shape our lives.

Presentation dates will be assigned.

I reserve the right to deduct five points from your final grade for late drafts.