

COMPOSITION I

Course Number: ENC 1101-0111
Instructor: Laura Martinez
Email:
Office location:
Office hours: T/TH: 3pm-4:15pm, W:
 12pm-4pm, and by appointment



Course description:

In this Writing about Writing (WAW) course, we will (1) Explore your own writing processes and the writing processes of other writers, (2) Analyze and practice strategies for writing in various situations, (3) Read, study, and analyze research-based articles about writing. My goal for you as a writer (among others) is that you use these strategies from the course to develop your own identity and authority as a writer, in this course and in others.

Course Policies

Homework

You will be assigned homework generally after every class. Often, you will have the option to submit your small writing assignments through our course Facebook page. If you choose to post your homework on our page, you must post no later than your class time in order to receive credit. Any assignment submitted in class must be typed. Handwritten homework assignments and papers will not be graded. Homework and quizzes may not be submitted late or made up.

Unit Papers

There are four primary writing projects that are required for course completion. You will be given full descriptions of all assignments, including formatting requirements. You must submit all major assignments, including your final portfolio, in order to pass this course (more specific assignment descriptions to follow).

Gordon Rule

ENC 1101 is a Gordon Rule course. You must earn at least a C- and write a minimum of 6000 words of evaluated writing in order to fulfill the university and state Gordon Rule requirements.

Required Texts

Wardle, Elizabeth and Doug Downs. *Writing about Writing: A College Reader*.

New York: Bedford/St. Martin's, 2011. Print.

Lunsford, Andrea. *The Everyday Writer: A Handbook for all of your Writing at*

the University of Central Florida. 4th ed. New York: Bedford/ St.

Martin's, 2011. Print.

NOTE: These books are bundled for you at the UCF Bookstore.

Course Objectives

- To understand and implement processes of academic writing
- To understand rhetorical context and situation
- To identify, understand, and form academic arguments
- To use academic writing as a form of research and communication
- To gain confidence and authority as writers

275 Points Total

Participation (40): Your engagement in the course will be broken down into the following categories:

- 1) Attendance:** In order to engage in class discussion, it is imperative that you attend regularly. Attendance will be taken daily. After your third absence, you should be seriously concerned about your participation grade, since you cannot participate in class activities if you are not in class.
- 2) In-Class Discussion:** You should strive to make a substantive contribution to class discussion during each meeting. If you are unclear about a particular concept, it is likely that some of your peers may have the same questions. Asking questions and clarifying concepts for others will greatly increase your participation grade. Failure to do so on a consistent basis will negatively impact your participation grade.
- 3) Revisions:** You will be given the opportunity to revise your writing on several occasions. You should make an effort to improve your writing based on my or other readers' feedback.

Reading Responses and Quizzes (50): In order to encourage active class discussions, you will be required to keep up with class readings. On Thursdays, you will be asked to post your response to our class readings on our Facebook group. Prompts and questions will be provided, but you are encouraged to expand on these prompts with your own thoughts and ideas. On Tuesdays, we will be having in-class quizzes pertaining to the readings. Quizzes will be distributed after class discussion, so you should take advantage of this time by asking questions and making clarifications. Quizzes may not be made up.

7-Minute Journal (10 Points): Research shows that actively engaging in even small amounts of regular creative writing activities improves academic writing (Sampson and Hunt; Ferrara; Skylar, Bryant; Hatem). Other research indicates that music can enhance the critical thinking and/or writing process (Ebisutani; Ransall). In an effort to conduct practice writing, we will start each class with a writing prompt on the board and play various genres of music. You are expected to silently write for seven minutes in a journal that will be collected at the end of the semester. *For each entry, include the class date, the prompt that was written on the board, the type of music that was played, and your perception of the music's impact on your writing.* The quality of your journal writing will not be evaluated, but the quantity will be tallied. Missing entries (or very short entries of one or two sentences) will not be counted.

Discourse Community Ethnography (50 points--25 for draft, 25 in portfolio): A research-based description of your chosen discourse community.

Rhetorical Analysis (50 points--25 for draft, 25 in portfolio): A rhetorical argument based on a text discussing a writing construct.

Autoethnography(50 points--25 for draft, 25 in portfolio): An exploration of your own writing practices.

Final Portfolio and Reflection (100 points): After receiving an initial grade and feedback for all of your writing assignments, you will be given the opportunity to revise your writing for your final portfolio. This a large portion of your grade, so you should make a genuine effort to improve your work. Keep all of your work throughout the semester, as it will be part of this portfolio.

G R A D I N G

Grading Scale:	UCF does not allow A+ grades
A 94-100	No incompletes are given in ENC 1101 or 1102 courses
A- 90-93	
B+ 87-89	
B 84-86	The grade of NC (no credit) can be assigned at the
B- 80-83	teacher's discretion only if the student completed all course
C+ 77-79	work on time and attended class regularly but was unable
C 74-76	to write at the level appropriate for ENC 1102.
C- 70-73	



Plagiarism

Many incidents of plagiarism result from students' lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF's policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: "whereby another's work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own." No form of academic dishonesty will be tolerated.

ADA

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Late Work and Make-up Policy

In order to be successful in this course, it is imperative that you submit all of your work on time. You must submit all major assignments in order to pass the course. I do accept late work for major assignments, but you will be deducted one full letter grade for each day late. If you email me your assignments, I will reply with my comments electronically. It is your responsibility to then print these assignments and include them in your portfolio. Any assignment submitted after our regular class time will be counted late.

If you are absent, it is your responsibility to contact me for any work that you need to make up. If you are absent on the day that an assignment is due, however, you will still be penalized for late submission. Be sure to make prior arrangements with me if you know that you will be missing class on the day that an assignment is due.



Use of Technology in Class

I am an incredibly nosy instructor. This means that if I see your computer screen up during class, I will be consumed with curiosity and will become distracted. Please do yourself and your classmates a favor by keeping your computers closed and put away during class. The same goes for cellphones. Our time together is too valuable to be wasted on distractions. If I see any of these tools in use during class, I will say nothing, and will assume that you are choosing not to participate (This means you will be marked absent).

UWC

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>.



WHAT ARE DISCOURSE COMMUNITIES AND WHAT DO THEY MEAN TO YOU?

MAJOR ASSIGNMENT: DISCOURSE COMMUNITY ETHNOGRAPHY

Schedule (Subject to Change)

Tuesday, August 23rd

Class introduction: What to expect and what is expected. Scavenger hunt.

Thursday, August 25th--Drop/Swap deadline

Due today: Post to Facebook (or bring to class): Tell me about a time where you have struggled to "fit in." What did you do? How did you handle it? Also, read WaW pages 1-15 and be ready to discuss.

Tuesday, August 30th

Due today: Read Swales, "The Concept of Discourse Community" (WaW 466-80). Be prepared for a quiz in class.

Thursday, September 1st

Due today: Post to Facebook (or bring to class): What discourse community do you want to study for your DC ethnography? How does it qualify as a DC based on Swales' criteria? You should be starting to collect your data

Tuesday, September 6th

Due today: Mirabelli, "Learning to Serve: The Language and Literacy of Food Service Workers," (WaW 538-56). Be prepared for a quiz in class.

Thursday, September 8th

Due today: Post to Facebook (or bring to class): Give us a preview of the data that you've collected for your ethnography. What do you think your classmates will find interesting about what you learned? What do you think you will focus on for your assignment? Bring your data to class.

Tuesday, September 13th

Due today: Bring all of your ethnography data to class.

Thursday, September 15th

Due today: Full draft of your discourse community ethnography.

FINAL DRAFT OF ETHNOGRAPHY DUE TUESDAY, SEPT. 20th. (Hard copy in class)



Major Due Dates:

Data for DC Ethnography:

Thurs., Sept. 8th

DC Ethnography

Peer-draft due Thurs.,

Sept. 15th, Final draft due

Tues., Sept. 20th.

"Language is not merely a set of unrelated sounds, clauses, rules, and meanings; it is a total coherent system of these things integrating with each other, and with behavior, context, universe of discourse, and observer perspective."

-Kenneth L. Pike

Unit 1 Assignment: Discourse Community Ethnography



Fall 2011: Martinez

Objectives

- To understand how language practices mediate group activities
- To gain tools for examining the discourses and texts of various communities
- To gain tools for conducting ethnographic research
- To conduct research and write about it for an audience
- To understand writing and research as a process

Background

The key concept of this chapter is discourse community, so we'll be examining how several authors use this idea to describe how writing happens on the job, in clubs, at churches and homeowner's associations, or wherever else we see people with common goals communicating in writing and otherwise. To prepare for this assignment, while we're reading the authors' definitions of discourse community (Swales and Mirabelli), be sure to consider the various discourse communities you belong to, your respective position in them, and any communities you might like to join. This assignment asks you to look to see how writing is constructed and used in these communities.

Assignment

First, choose a discourse community that has impacted you or interests you. Some possibilities include specific clubs, occupations, greek organizations, or church groups that you belong to, come into contact with, or would be interested in joining. Then, find a preliminary answer to this research question: "What are the goals and characteristics of this discourse community?" Analyzing the characteristics of a discourse community you are already familiar with will give you the tools to help you examine discourse communities you may later encounter or attempt to become a member of. Your job is split into three steps:

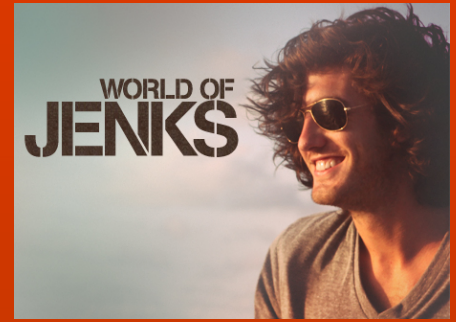
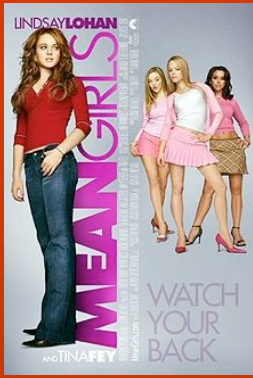
Step 1: Collect Data

Observe members of the discourse community while they are engaged in a shared activity; take detailed notes (what are they doing? what kinds of things do they say? what specialized language do they use? What do they write? How do you know who is "in" and who is "out"?)

Collect any thing people in that community read or write (their genres)—even very short things like forms, football plays, notes, IMs, and text messages

Interview at least one member of the discourse. You might ask things like, "How long have you been here? Why are you involved? What do X, Y, and Z words mean? How did you learn to write A, B, or C? How do you communicate with other people [on your team, at your restaurant, etc.]?"

BRING OBSERVATION AND INTERVIEW QUESTIONS TO CLASS ON THURSDAY, SEPTEMBER 8th



Step 2: Use Swales to initially organize and analyze the data

- What are the shared *goals* of the community; why does this group exist, and what does it do?
- What *mechanisms* do members use to communicate with each other? (i.e., meetings, phone calls, email, text messages, newsletters, reports, evaluations, etc.)
- What are the *purposes* of each of these mechanisms of communication? (i.e., to improve performance, research, etc.)
- What kind of *specialized language (lexis)* do group members use in their conversation and in their *genres*? What communicative function does this lexis serve?
- Who are the “oldtimes” with *expertise*? Who are the newcomers? How do newcomers learn the appropriate language, genres, knowledge of the group?

Step 3: Use Mirabelli to analyze data further

- Are there conflicts within the community? Why?
- Do some participants in the community have difficulty? Why?
- Who has authority here, and where does that authority come from?
- Are members of this community stereotyped in any way in regard to their literacy knowledge? Why?

Step 4: Decide what is important

-Given all you have learned above, what do you want to focus on in your paper? Is there something interesting regarding the goals of the community? Types of literacies in the community? Lexis and mediating genres? Decide what your refined research question is and how you will answer it. Return to Mirabelli (and Wardle) for examples of how you might do this.

Step 5: Write about your findings

- Begin with an introduction that tells us what you know about discourse communities (like the researchers do in the articles we read). Cite Swales and Mirabelli as appropriate. Note: You may also include references to other articles in this unit.
- Name a niche or gap (“but we don’t know Y” or “No one has looked at X”)
- Explain how you will occupy the niche
- Describe your research methods
- Discuss your findings in detail (Use Mirabelli and Wardle as examples of how to do this--quote from your notes, your interview, the texts you collected, etc.)
- Include a works cited page (Use your *Everyday Writer* handbook to follow MLA format)
- Turn in: Final draft, all the data you collected, and peer feedback

Evaluation: Successful assignments will:

- Collect and analyze the required data
- Effectively answer the research question with a specific argument
- Demonstrate the ability to analyze a discourse community based on readings from this unit
- Be organized and clear

ALL PARTS OF THE ASSIGNMENT DUE IN CLASS ON TUESDAY, SEPT. 20th

RHETORICAL SITUATIONS AND THE CONSTRUCTION OF MEANING

MAJOR ASSIGNMENT: RHETORICAL ANALYSIS OF WRITING
CONSTRUCTS

Schedule (Subject to Change)

Major Due Dates:

Rhetorical Analysis of
Writing Constructs:

Peer-review draft: Thurs.,
10/13 (printed)

Final draft for grading:

Tues., 10/18 (printed)



Thursday, 9/22

Due today: Read Marck Parry's "Could Professors' Dependence on Turnitin Lead to More Plagiarism?" Explain how you interpret the text (either post to Facebook or bring to class). Article is posted on Facebook and Webcourses.

Tuesday, 9/27

Due today: Read Keith Grant-Davie's "Rhetorical Situations and their Constituents" (WAW 101-119). Be prepared for a quiz in class.

Thursday, 9/29

Due today: Read Zack Wittacker's "College Plagiarism on the rise: Blame the web, or blame the student?" Explain how you interpret the text (either post on Facebook or bring to class). Article is posted on Facebook and Webcourses. Also, find an article about another writing construct and post to Facebook or bring to class.

Tuesday, 10/4

Due today: Read Christina Haas and Linda Flower's "Rhetorical Reading Strategies and the Construction of Meaning" (WAW 120-137). Be prepared for a quiz in class.

Thursday, 10/6

Due today: Read the "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices." Explain how you interpret the text (either post on Facebook or bring to class). Article is posted on Facebook and Webcourses. Also, find another article on constructs and post to Facebook or bring to class.

Tuesday, 10/11

Due today: Bring an outline or notes for your paper, along with your laptop to work in class.

Thursday, 10/13

Due today: Full draft of your paper for peer-review.

Tuesday, 10/18

Due today: Full draft of your paper to be submitted for grading

RHETORICAL ANALYSIS OF WRITING CONSTRUCTS

ENC 1101/Martinez

Fall 2011

Unit 2 Assignment:

Background

In this unit, we discussed how writers and readers play an active role in constructing texts and making meaning. We read Grant-Davie's exploration of a **rhetorical situation**, and Haas and Flower demonstrated that understanding the rhetorical situation is central to actively **engaging and creating texts**. We then also discussed how meaning is created by looking at commercials, ads, and political cartoons (remember the President sketches and Jersey Shore cartoons?).

After this initial introduction, we discussed how rhetorical situations apply to writing **constructs**, which Downs and Wardle define as "mental frameworks that people build in order to make sense of the world around them" (35). We read articles discussing constructs such as **plagiarism** (Porter; Parry; Wittacker), and discussed how these constructs are so embedded in our education that they may seem "natural" or inevitable.

By combining your ability to read and write rhetorically with your understanding of constructs (and conceptions about writing) and rhetorical situations, this assignment asks you to **rhetorically analyze** (using Grant-Davie and Haas and Flower) 2-3 articles discussing one writing construct or conception. In class, we will develop a list of constructs. As we do, you may consider **jotting them down here**:



Objectives

- To understand how readers and writers construct texts
- To recognize and understand common misconceptions about writing
- To analyze misconceptions about writing through what we learn in this unit regarding rhetorical situation and constructs
- To practice using scholarly sources to construct an argument
- To synthesize your ideas into a nuanced analysis

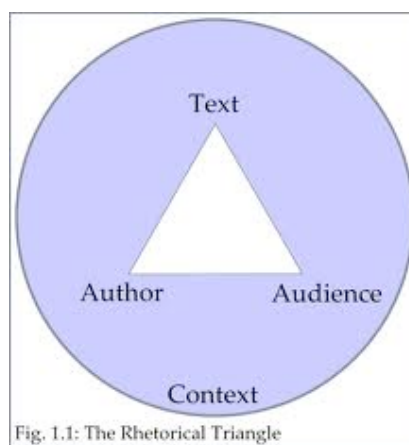


Fig. 1.1: The Rhetorical Triangle



Steps to Follow

In order to complete a successful analysis of the writing construct you have chosen, you will first demonstrate that you understand rhetorical situations and rhetorical reading by **establishing centrality** in your paper (remember this term from class and from your DC ethnography?) This will require you to cite terms and concepts from our textbook to show what you have learned.

Then, you will introduce the writing construct that you plan to explore, and will reference 2-3 **articles or texts (these can be a mix of videos, pictures, and articles) from different sources that discuss or present this construct in various ways** (Remember Parry and the WPA Outcomes statement that discussed plagiarism?)

You will then **develop an argument** about these 2-3 articles to explain how they represent your construct differently. You may consider looking at the **rhetors, audiences, constraints, and exigencies** in each of your texts to help you develop an argument about why your construct is represented differently by each source. Remember that this is the **purpose** of your paper, so it's not enough to just discuss each term without explaining why these terms are relevant.

Lastly, you will want to discuss if and how learning about rhetorical situations and rhetorical reading helped you to understand the construct that you explored in a different way. You may also discuss how your own conceptions about this construct have developed throughout this unit.

Evaluation and Formatting

If you choose to present your analysis in a paper format, you may find it helpful to use headings and subheadings to organize your ideas, like we did for the discourse community ethnography. Also, be sure to follow MLA guidelines for the citing of your sources and formatting of your paper, including 12pt. (readable) font, parenthetical references, and a works cited page.

You may suggest other ideas for presenting your analysis, such as a video or other format, but you must be able to meet all of the content criteria for the assignment in addition to mastering your alternate presentation. Please see me to discuss other alternatives, if you are considering this option.

As always, my goal is that you meet the objectives of the assignment by discussing scholarly sources on rhetorical situations and writing constructs, and that you present an argument about these concepts using texts of your choice. Keeping these objectives in mind, we will develop a more specific rubric for evaluation together as a class.

EXPLORING YOUR WRITING PROCESS

MAJOR ASSIGNMENT: AUTOETHNOGRAPHY

Schedule (Subject to Change)

Major Due Dates:

Autoethnography:

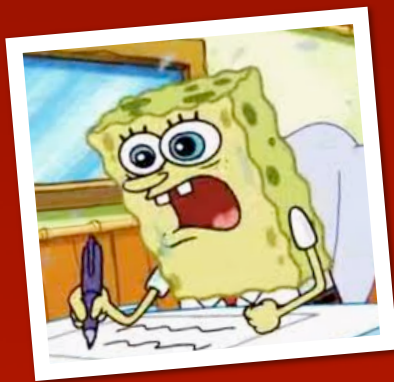
Transcript: Tuesday, 11/8

Peer review full draft:

Tues., 11/8 (printed)

Final Draft for grading:

Thurs., 11/15



Thursday, 10/20

Due in class: Final draft of Rhetorical Analysis to submit for grading.

Tuesday, 10/25

Due in class: Read Sondra Perl's "The Composing Processes of Unskilled College Writers" (WAW 191-215). Be prepared for a quiz in class.

Thursday, 10/28

Due in class: Read Anne Lamott's "Shitty First Drafts" (WAW 301-304) and Stephen King's "What Writing is" (WAW 305-307). Post to FB (or bring to class): Pick at least one quote from either text that really relates to your own writing process. Explain why you connected with this quote.

Tuesday, 11/1

Read Mike Rose's "Rigid Rules, Inflexible Plans, and the Stifling of Language" (WAW 236-248). Be prepared for a quiz in class.

Thursday, 11/3: Classes Cancelled due to football game. Work on your autoethnography and have transcript ready in class on Tuesday.

Tuesday, 11/8

Due in class: Printed copy of your transcript for your autoethnography.

Thursday, 11/10

Due in class: Full Draft of your autoethnography for peer-review.

Tuesday, 11/15

Final Draft of autoethnography to submit for grading.

AUTOETHNOGRAPHY/ PORTRAIT OF A WRITER

Use the “Think
Aloud” Method we
practiced in class.
You are Tony!

Transcript and “Portrait” due in class Tues., 11/8 Final Project Due Tues., 11/15

Description:

For this assignment, you will conduct a study similar to those conducted by Perl and Berkenkotter, but instead of looking at someone else, you will examine yourself and your own writing processes and write an autoethnography in which you describe them. Your method will be to record (with video and audio) your total writing processes as you complete your “Portrait of a Writer” assignment for this class. Your purpose is to try to learn some things about your actual writing practices that you might not be aware of, and to reflect on what you learn using the terms and concepts you’ve read about in this chapter.

THE STEPS

RECORDING

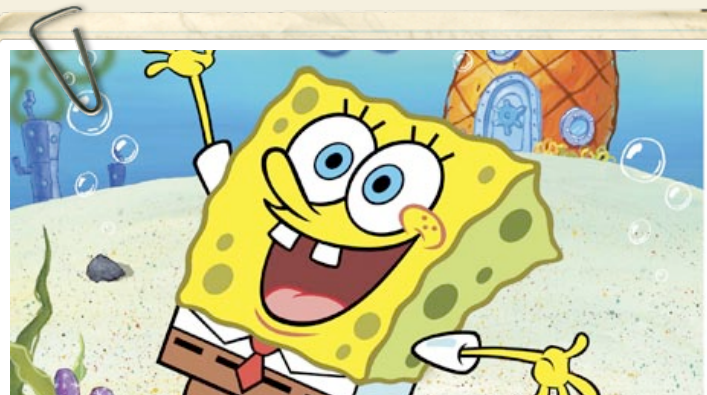
You will be writing a “Portrait of a Writer” paper (discussed below). As you write this paper, you will record yourself (video and sound) as you say your thoughts aloud (think of Spongebob!). Though this method may seem awkward at first, keep working on it, and record yourself even when you are thinking about or planning your paper, and as you revise.

TRANSCRIBING

When you have completely finished writing the paper, listen to the recording of yourself and transcribe it. This means typing everything that you said on the recording, even the “ums” and “ahs.” Type up this transcription to use for your analysis. Bring these typed transcripts to class, double-spaced, on Tuesday, 11/8.

ANALYZING

Once you bring your transcript to class on 11/8, we will be working to develop a code for your analysis. We will be noting the areas where you stop in your writing process, areas where you rant, and areas where you are distracted (among others).



Remember Spongebob’s struggle?



Donal Murray



*“There’s nothing to writing. All you do is
sit down at a typewriter and open a vein.”*

-Walter Wellesley “Red” Smith



ANALYZING, PART II

Once you have coded the transcript in class, go back and look at what you did. What is interesting about what you found? What immediately jumps out at you? Did you do some things a lot, and other things rarely or never? How does your analysis suggest you compare to Tony? Use these findings to write the “Presenting your findings” portion of this assignment (see below).

WHAT YOU WILL BE WRITING

Part One: Portrait of a Writer:

This is the assignment during which you will record your writing process. For this assignment, use what you have read in this unit to consider the story you have to tell about yourself as a writer. Who are you as a writer? How do you see yourself? Is that self-perception helping you be the best writer you can be? How have the “writing rules” you have learned shaped your relationship with writing? The purpose of this assignment is for you to step back and consider yourself as a writer, applying what you have learned in this unit to better help you understand why and how you write, and how you might write differently, or perhaps even understand yourself differently as a writer. Remember to record yourself every time you write/plan for this assignment! Though I rarely give minimum page requirements, for the purposes of your project, this portion should be no less than 500 words, and should be turned in on Tuesday, 11/8.

Part Two: Presenting your findings

After you analyze your writing process through your “Portrait of a Writer,” you are

to present your findings to your instructor and/ or your classmates. This presentation can be in the form of a formal paper, a video or presentation, a screenplay, or any other format that you can develop. Be sure to check with me to ensure that your format meets the requirements for the assignment. Also, remember that you need to incorporate the strategies and concepts from the unit into your paper your presentation, and that you should take the analysis of your writing process seriously.



Remember how these rappers discussed their writing processes?

“I publish in many forms--poetry, fiction, academic article, essay, newspaper column, newsletter, textbook, juvenile nonfiction and I have even been a ghost writer for corporate and government leaders--yet when I am at my writing desk I am the same person. As I look back, I suspect that no matter how I tuned the lyre, I played the same tune. All my writing--and yours--is autobiographical.”

-Donald Murray