

# Writing and Editing in Print and Online (WEPO) Syllabus

Florida State University Summer 2017

**Instructor:** Jeff Naftzinger  
**Class Times:** MTWR 11:30-1:00  
**Office Hours:** MTWR 1-2

## Course Description:

ENG 3416 (WEPO) is one of three core courses for EWM, and as such, it helps provide a foundation for the major. As part of this foundation, this course introduces you to the principles of composing and editing across different media environments, paying special attention to how your process will be affected when working in different contexts, with different materials and genres, for different audiences. This course attempts to help you (1) understand principles of composing and rhetoric, especially the ways they function across different composing spaces; (2) compose for each of three spaces—print (including posters, flyers, newsletters, pamphlets, and booklets), digital (screen), and network (internet) using different technologies and design strategies; (3) edit and revise appropriately the texts created in each space; and (4) understand the relationships that exist across and between texts, technologies, and materials. To accomplish these goals, we'll engage with multiple kinds of texts: we'll read some, write some, talk about some, and create remediated forms of some.

Throughout, we'll be developing a language and a vocabulary that we can use to describe those texts and interactions and to describe what happens to them and to us when we do this work. We will begin with keywords utilizing circulation as a unifying concept meant to guide our exploration of composing throughout the course. However, it is important to note that you will expand and alter your own personal composing theory and develop your own list of keywords. In doing so, you will discover what terms and concepts characterize you as a composer. Our goal here is to help you create and read texts differently, to help you become much more informed about how others will interact with your texts, and help you articulate your own theory of composing and editing.

## Key Questions:

We will explore these questions through class discussions, and you will answer them in the three primary composing spaces—through journals, reflections, and projects:

- What's rhetoric?
- What's a rhetorical situation and what components make up a rhetorical situation?
- What does it mean to write vs. to compose? How, if at all, are the two acts similar or different?
- What's the role of genre in communication?
- What's the role of multimodality in communication?
- What's the role of materiality in communications?
- What are the differences in communicating in one medium—say, print—as compared to the screen as compared to the network?
- How do things like audience, context, and circulation affect a text's meaning?
- What is remediation?
- What role does copyright and fair use play in the creation of (digital) texts?
- How do we assess our own work?

- How can we help others improve upon their work?
- What are some principles of editing for ourselves and for editing the texts of others?
- What does it mean to develop a network of texts, and how and why do texts circulate?
- How do we market ourselves professionally via an online portfolio?
- What is your theory of composing?

## **Requirements of the Course:**

**Materials:** Access to a computer and printer (including ink and paper), access to internet during class (preferably on a laptop), access to course readings. You might also consider utilizing our [Digital Studio](#) so you can access programs in the Adobe Suite and work with tutors to develop expertise in these programs. Although we do not have an official textbook which you must purchase, we will be utilizing PDFs that you are expected to read and engage with (whether that means printing these out and marking or digitally annotating).

**Expectations:** Participate in class by attending and being actively engaged, complete readings regularly and on time, completion of major projects by their due dates – including these projects’ drafts and in-class peer review activities, respect both your teacher and your peers.

## **Major Assignments and Grading:**

**Total Points Available for the Class: 1000 (See Assignment Sheets for Grading Details)**

<b>Project</b>	<b>Description</b>	<b>Purpose</b>	<b>Key Terms</b>
<p><b>Curating a Key Term</b> (1500- 2000 words)</p> <p>200 pts or 20%</p>	<p>A print-based project in which students will look across three different texts (representing different genres and media) to expand their understanding of one of the course’s key terms. Students will design their exhibit for an audience of their choosing and create an artist’s statement articulating their composing and design processes.</p>	<p>To have students deeply investigate one of the course’s main concepts understanding how their concept can appear in different forms and contexts.</p> <p>To connect their concept to our understanding of 21<sup>st</sup> century writing.</p>	<p>Audience Genre Material Design</p>
<p><b>Analyzing and Remediating an Assemblage</b> (1250-2000 words)</p> <p>200 pts or 20%</p>	<p>A multi-part project in which students analyze an assemblage’s parts and how those parts come together to create meaning then remediate that assemblage to have new meaning in a new context. Students will submit an analysis, remediation, and artist’s statement articulating their composing and design processes.</p>	<p>To have students’ understanding of how assemblages function in real world contexts. For students to transform existing texts into new ones understanding the social and legal implications of textual remediation.</p>	<p>Assemblage Design Genre Material Audience</p>

<p><b>Representation and Campaign IRL</b> (500-1000 words)</p> <p>200 pts or 20%</p>	<p>A collaborative project in which students imagine they're representing a local nonprofit organization. The goal is for students to develop professional skills while also aiding an organization in their company goals. Students will design, distribute/circulate, and reflect on at least three texts. They will create a campaign plan, at least three texts, and organize a class presentation.</p>	<p>To have students put their understanding of the key terms into practice and develop professional experience in preparation for their EWM internships.</p>	<p>Circulation Audience Design Exigence Network</p>
<p><b>ePortfolio</b> (750-1250 words)</p> <p>200 pts or 20%</p>	<p>The ePortfolio requires students to select, arrange and present their work for online circulation and to reflectively consider website design. Students in WEPO will be creating an ePortfolio that can serve as a professional representation of their skills and abilities.</p>	<p>To have students consider the affordances of media, to develop technological literacies, and to consider design in arranging their work for professional online audiences.</p>	<p>Design Network Audience</p>
<p><b>Discussion Boards/Journals</b> (350-400 words each)</p> <p>100 pts or 10%</p>	<p>Blogs and Journals serve as ways for students to engage with concepts from the readings and make connections to their own identity as composers. These will be assigned through the Weekly Plans and graded based on quality and attention to directions. Late DBs/Journals can be turned in 24 hours after their due date for 50% credit; after that, late credit will not be given.</p>	<p>To reflect and respond to course readings and make connections across theorists and to students' personal theories of composing.</p>	
<p><b>QQCs and Participation</b></p> <p>100 pts or 10%</p>	<p>QQCs are short responses that ask students to make quick engagements with texts; they are meant to stimulate class discussion and give students opportunities to ask questions for clarification. Participation includes in-class activities, peer reviews, and attendance. If students do not participate in QQCs or activities the day of, they cannot receive credit.</p>	<p>Because students are expected to maintain active engagement with the course, they are expected to attend regularly and participate in class activities including the digital act of brainstorming for class discussions through QQCs.</p>	

### **Late Work:**

**Late work will not be tolerated. A project will also be marked down 1/3 letter grade (e.g., A to A-) for each calendar day that it is late. Journals that are late will receive half credit. In other words, be professional, responsible and punctual in completing your work. That said, extensions can be made available for those with extenuating circumstances, so please do let me know if there's a reason you don't think you'll be able to complete your work on time *before* it is due and with time to make accommodations as best as possible on my end. I do not offer any makeup assignments or extra credit.**

## Attendance and Lateness:

Attendance and participation are an important part of the learning process for this course. Our classroom community will function based on how much everyone contributes and participates—if you are not here, you’re not contributing or receiving the benefits of myself and your peers interacting. Therefore, I expect you to attend every class. Seriously. But that’s the bare minimum: I also expect you to participate.

Excessive absenteeism will result in the deduction of your participation grade. Documented emergencies and illness will be considered on an individual basis. However, I enforce an attendance policy according to which you are allowed 4 absences; consider these “freebies.” Missing more than 4 total absences (2 full weeks’ worth of classes), will negatively affect your final grade. After 6 or more absences, you cannot pass this course.

Finally, do not be late. Continued lateness (5 minutes or more) will be counted against you. Three tardies equal one absence.

## Digital Technology, Privilege, and Potential Excuses:

In this class, computers are an integral part of the course, and you will be interacting with your laptops, notepads, etc. during our classes frequently. For this reason, you will need to bring your technology to each class meeting – including conferences. That being said, please recognize that there is a difference between engaged and disengaged computer usage – unhealthy or disengaged computer usage (texting/emailing, surfing social media or unrelated sites) will result first with a warning but second with a request that you leave the class and take an absence. Furthermore, a reality of digital composition is that computers crash, files are lost, and platforms crash without automatically saving – you need to create precautions to ensure that when (*not if*) you experience technological problems, you have your files stored elsewhere (you might backup files on Google Drive or keep a copy of your writing in a Word doc before you move it to networked spaces like an ePortfolio). As well, when this happens, please explain your situation to me *before the due date has passed* but do know extensions for this reason are unlikely.

## Plagiarism:

Plagiarism is grounds for suspension from the University as well as for failure in this course. If you were unaware, it’s also incredibly tacky. Plain and simple: it will not be tolerated. 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.”

As a class, we’ll also explore critically the notion of plagiarism, originality, and citation as well as the role of copyright and fair use in the creation of new media texts.

## 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 97 Woodward Avenue, South 108 Student Services Building Florida State University Tallahassee, FL 323064167 (850) 6449566 (voice) (850) 6448504 (TDD) [sdrc@admin.fsu.edu](mailto:sdrc@admin.fsu.edu) ;<http://www.disabilitycenter.fsu.edu/>.

## Reading/Writing Center (RWC) and Digital Studio:

The RWC offers one-on-one help for students with their writing, whether they need help with a writing problem, understanding what their teacher wants, or just want to do better on their writing assignments. The Center is staffed both by teaching assistants who are trained in writing and teaching and by undergraduates who have successfully completed the center's peer tutoring program. Make an appointment by going to [www.fsu.mywconline.com](http://www.fsu.mywconline.com) or stopping in at WMS 222C or the location in the William Johnston Building (ground floor).

The Digital Studio (WMS 222B) provides support to students working individually or in groups on multimedia projects and digital assignments such as we will be doing in this class. Students will find consultation assistance at the Digital Studio for such endeavors as designing an electronic portfolio, conducting online research for an essay, creating a blog, selecting images for a visual essay, writing a script for a podcast, and increasing overall capabilities in digital communication. Tutors can assist with brainstorming ideas, providing feedback on content and design, facilitating collaboration for group projects and organizing digital presentations.

*This syllabus is subject to change, and any significant change that would affect course evaluation or would result in a project change will be discussed ahead of time with the class.*