**ENC 1101-37**

**Freshman Composition & Rhetoric**

**Synchronizing form and meaning**

**Instructor:** Alexa Doran

**Section Number:** 037

**Day/Time:** MW 3:35 - 4:50 PM

**Room:** LSB 002

**Instructor’s Office:** Williams 329

**Instructor’s Office Hours:** Mondays & Wednesdays 10:30-12:30

**Instructor Email**: [aed16e@fsu.edu](mailto:aed16e@fsu.edu?subject=Regarding%201101)

**Class Website:** <https://aed16e.wixsite.com/1101doran>

**Course Description**

Florida State University’s College Composition Program courses teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. As writing is both personal and social, these courses are designed to teach students to write for a variety of purposes and audiences. Writing is a process of making meaning as well as communicating, College Composition Program instructors respond to the overall content (logic, argumentation, creativity) of students’ writing in addition to surface errors. Students should expect frequent written and oral responses on the content of their writing from both their instructor and peers. Both reading and writing are the subjects of class discussions and workshops, and students are expected to be active participants of the classroom community. Learning from each other will be a large part of the classroom experience.

**Course Objectives**

**Course Objectives and Outcomes**

In ENC 1101 and ENC 2135, students work to develop their own thinking through writing.

As specified by the Liberal Studies Committee, the general **learning objectives** to be accomplished by the completion of ENC 1101 and ENC 2135 at Florida State University include the following:

1. Compose for a specific purpose, occasion, and audience.

2. Compose as a process, including drafts, revision, and editing.

3. Incorporate sources from a variety of text types.

4. Convey ideas clearly, coherently, and effectively, utilizing the conventions of standard

American English where relevant.

The College Composition program at Florida State has adopted the position of the Council of Writing Program Administrators regarding the **outcomes** that our CC courses seek to achieve. The WPA divides these outcomes into the following categories:

*Rhetorical Knowledge*

*Rhetorical knowledge* is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.

By the end of college 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*

*Critical thinking* is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of college 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*

Writers use multiple strategies, or *composing processes*, to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.

By the end of college 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*

*Conventions* are the formal rules and informal guidelines that define genres, and in so doing, shape readers’ and writers’ perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design.

Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer’s grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of college 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*

As has become clear over the last twenty years, writing in the 21st century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. Therefore, although the kinds of composing processes and texts expected from students vary across programs and institutions, there are nonetheless common expectations.

By the end of college 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 Textbook**

*Writing Situations*, FSU edition, by Sidney Dobrin

**Course Policies**

*Attendance*

**Attendance:** In accordance with University attendance policies, you will not be penalized for a reasonable number of absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect your attendance in class must be presented to me by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks’ worth of classes, then you should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451). With regard to unexcused absences, your grade for the course will incur a penalty of a fraction of a letter grade (A to A-, A- to B+, etc.) for each absence after four unexcused absences.

You must arrive at each scheduled class period on time. **Arriving to class after I have begun teaching is disruptive.**

*Participation & Decorum*

Participation

Participation is central to learning in this course, and you are expected to make a meaningful, good-faith contribution to the work being done in class. This work can take the form of group discussions, small group work, workshops, or individual writing. In any case, you are expected to contribute ideas and to analyze the ideas contributed by your peers. During full and small group discussions, you are expected to make thoughtful and substantive contributions. On workshop days, you are expected to provide critical, constructive feedback for your peers.

Facebook, Email, and Homework

We may occasionally send emails, analyze Facebook, or use the internet as part of our coursework and discussions. Using the internet during class time for anything other than class purposes or working on coursework for another course during our class time will result in an absence.

You must arrive each day prepared and with your homework completed. In addition, you must come to class with the materials necessary to participate. At minimum, you must have a notebook for taking notes and the course texts. Coming to class unprepared will result in an absence.

*Civility*

**In this course, we will discuss emotional, controversial, and personal issues**. Such conversations can become lively, and while I encourage you to express your ideas, you must *always* ***be respectful of your peers*.** No disrespectful, profane, abusive, or hateful language will be tolerated. Civility also applies to our treatment of one another in general. *Disrespectful behavior will result in your being asked to leave the class*, which will result in an absence.

*Drafts & Revisions*

**Final drafts will be marked down by 30% if all drafts are not submitted**. Rough and final drafts must be submitted for all three projects in order to pass this course.

*Conferences*

We will hold individual conferences **during the fifth and tenth weeks of the semester**. These conferences will allow us to discuss the drafts that you are working on and your progress in class. The conferences will be held in lieu of classes during those days and missing a conference will count as two absences.

**University Policies**

*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](mailto: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](mailto: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.

*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.

**Student Resources**

*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, hooray! If not, you have an opportunity to revise before you give your work to your actual audience. The tutors will even help you learn editing and proofreading strategies so you can independently communicate your ideas clearly.

How do I make an appointment?

The best way is by using our online scheduling website: http://fsu.mywconline.com Instructions for making an appointment can be found here:http://wr.english.fsu.edu/Reading-Writing-Center/How-to-Make-an-Appointment. While we will accept walk-ins if a tutor is available, it is usually best to book ahead.

How much tutoring help can I have?

All FSU students can have 1.5 hours of tutoring a week FOR FREE! This includes all locations, i.e., NOT 1.5 hours in Williams, 1.5 hours in Strozier, etc. Students who opt to register for ENC 1905, REA 1905, or ENG 5998 may have more time depending on the number of credits they choose to take. Appointments are limited to 60 minutes/day.

*The Digital Studio*

What is the Digital Studio?

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. The DS has both Macs and PCs, and some of the cool software available in the DS includes Photoshop, InDesign, Windows Movie Maker, iMovie, and more!

Who uses the DS?

Any FSU students who want to complete digital class assignments (e.g., for FYC or WEPO) or to improve overall capabilities in digital communication. Students also use the DS to make Prezis, business cards, flyers for their own student organizations, and more!

Where is the DS?

There are two DS locations: Williams 222 and Johnston Ground.

What happens in a DS session?

Like the RWC, think of the DS as an idea lab, only it is a place to explore ideas in digital texts and to learn new technologies to communicate ideas in those mediums.

How do I make an appointment?

The best way is by using our online scheduling website: http://fsu.mywconline.com The DS does accept walk-ins, but the DS gets booked by large groups and is very busy at the end of the semester, so it is best to plan ahead.

How much tutoring can I have?

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

**Major Projects and Grading**

*Papers and Projects*

**Project #1: Personal Narrative (3000 words)**

Purpose: To effectively use figurative language and significant details to express information about your experience. To experiment with the bond between form and meaning.

Description: For your first project, you will be writing a personal narrative. We will look at several different narratives, forms, and writing techniques over the first two weeks in order to provide you with some ideas and tools for this assignment. Your narrative should focus on an experience that both informs and entertains. The form of your narrative should relate to the content. Your narrative needs to focus on a particular, event, interaction, conversation, or day, rather than trying to cover an extended period of time.

This assignment must be turned in using 12-point Times New Roman as the font. Your paper should be turned in as a Word document.

**How Will I Be Graded on Project 1?**

How Will I Be Graded on Project 1?

20% Figurative Language – Figurative language is the essence of creative work and it will bring your ideas to life and help your readers better understand your narrative. I will be looking for imagery, similes, metaphors, hyperbole, personification…anything that pulls your language out of the literal.

20% Entertain/Educate – Your essay should weave emotional moments with informative moments.

20% Organization – The form of your essay should reflect the content. We will look at several different possible forms you can adapt to your own work, or you can create your own form. Timing, tense and chronology should not be confusing in your narrative.

20% Show don’t tell – I will be looking for significant details. You should not be explaining or interpreting your narrative for the reader, the details you include should do the explaining for you.

10% Conclusion - Your conclusion should be a significant image or dialogue.

10% Grammar, Spelling, Punctuation

\*For this assignment, your audience is your peers. If it’s helpful to your process, consider the stories that they may want to read. Also consider that our memories of an event are never exactly as the event occurred, so you may wish to embellish your memory by supplying names, places, descriptions, or dates to render your moments more representative of the feeling or part of yourself you are trying to convey.

**Project #2: Advertisement Analysis (1500 words)**

Purpose: To provide students with the tools and language to analyze visual rhetoric, and to foster critical thinking skills.

Description: For your third project, you will choose a print advertisement and analyze its success based on several factors we will discuss in class including proximity, point of view, diction, rhetorical appeals etc.

**How will I be graded on Project 2?**

10 points: *Summary.* You should provide a vivid summary of the advertisement you chose. Your reader should not be confused about what is happening in the ad or what is included.

10 points *Thesis.* Your thesis should determine whether the ad is successful based on your analysis.

Sample thesis:

“Through the use of ethos, the implementation of the green and white color scheme, and the use of inclusive language, the Dove ad for Dove XL Soap is successful in convincing its viewer to purchase the intended product.”

10 points: *Color*. What colors are used and how? How do the colors effect the message of the advertisement?

10 points: *Rhetorical appeals*. Does your advertisement use pathos, ethos, logos, or a combination. Provide specific examples.

10 points: *Logical Fallacies.* Identify what logical fallacies are at play.

10 points: *Design.* What is the first thing the viewer is drawn to in your advertisement? What does the camera zoom in on? How does proximity play a role in your advertisement? How does the point of view effect the message?

10 points *Inclusivity*. How does your advertisement address inclusivity? Does your ad appear photoshopped or airbrushed?

10 points. *Diction*. What text is being used in your advertisement? Is it larger than the images or smaller? How does the text (or lack thereof) effect the message of the ad?

20 points: *Conclusion.* You are an advertising expert these days, use your conclusion to make a suggestion(s) about how the advertiser could have compiled a more effective ad.

**Project #3: Annotated Bibliography (1500 words, MLA Format)**

Purpose: To become familiar and comfortable with the scholarly journal article genre, to practice researching using academic databases, to learn to compile an effective, useful bibliography for others in your field

Description: For the second project, you will be assembling a 7-source annotated bibliography. The subject matter is up to you (I encourage you to explore controversies within your field of study) as long as you can find *7 scholarly, peer-reviewed journal articles* on the subject. To be clear, annotated bibliography entries that reference non-scholarly journal articles will receive *no credit*, not partial credit.

**How Will I Be Graded on Project 3?**

10% Proper MLA formatting. This means alphabetized entries that are correctly aligned, with text blocks properly separated

30% Proper MLA Citations. Hanging Indent. Use the Owl at Purdue to create your citations, do not rely on third party citation generators.

30% Summary of the article. This needs to include one direct quote, as well as descriptions and results from any studies.

30% Evaluation of the article’s credibility. Examine author’s credibility, source credibility, the references used or not used, explicit bias, logical fallacies, lack of pathos/ethos/logos etc.

**Presentations**

Each student is expected to present on a portion of the textbook, *Writing Situations*. Each presentation covers about 2-3 pages of material. You will be expected to provide your classmates with a summary of the main ideas and points discussed in your assigned section, to provide your classmates with either a handout OR a visual aid, and to be able to answer questions related to the subject(s) you cover.

*Grade Breakdown*

Project #1: 25%

Project #2: 25%

Project #3: 25%

Homework/Presentations: 25%

*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.

*Late Work*

Homework: **Any late homework assignments will be accepted at half credit.**

Projects: **Any projects will be accepted late with a 5-point deduction per day late**.

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*Tentative Course Schedule*

Week 1

**26 August**:

In Class: Brief syllabus review; Paper 1 Guidelines; Writing Exercise 1

Homework: Read “Cathedral” by Raymond Carver, Brainstorm for Project 1

**28 August**:

In Class: Attendance Poem; Assign Presentations; “Cathedral” discussion; Writing Exercise 2: There is a theory that our identities are shaped by our interactions. Write about an interaction you had that changed or helped define your identity.

Homework: Read “Omens That This Day Will Not Be a Good Day” by George Choundas, Work on Project 1

Week 2

**2 September**: LABOR DAY. NO CLASS.

**4 September**:

In Class: Attendance Poem, Presentation: Getting Started/Strategies for Getting Started; Omens

activity, Writing Exercise 3: How are you and your parents different?

Homework: Read [“The Empathy Exams”](https://believermag.com/the-empathy-exams/)

Week 3

**9 September:**

In Class: Attendance Poem, Presentation: Organize by Trait and Spatial Organization, Discussion “Empathy Exams”, Work on Project 1

Homework: Read “Falling Houses: Mise-en-scene,” (you may need to put in your FSU username and password to access this article), Bring one DISCUSSION question based on “Falling Houses: Mis-en-scene” to class, Work on Project 1

**11 September**

In Class: Attendance Poem; Presentation: Organize by Time v. Organize by Type of Content;

Plagiarism Activity; “Falling Houses” Discussion, Writing Exercise 4: If you had a blog what would it be called? Write a sample entry or two.

Homework: Homework: Read “Outline Toward a Theory of the Mine Versus the Mind and the Harvard Outline”, Work on Project 1

Week 4

**16 September**

In Class: Attendance Poem, Discussion of “Outline Toward a Theory” Presentation: Strategies for Invention; Presentation: Wandering and Viewing

Homework: Work on Project 1

**18 September**

In Class**: DRAFT 1 DUE 1000 words**: In Class Workshop

Homework: Work on Project 2

Week 5

**23 September** CONFERENCES **DRAFT 2 DUE 2000 words** \*no class this week\*

**25 September** CONFERENCES **DRAFT 2 DUE 2000 words** \*no class this week\*

Week 6

**30 September**

In Class: **FINAL DRAFT PROJECT 1 DUE BY MIDNIGHT 3000 words;** Attendance Poem; Guidelines for Project 2; [Photoshop Video](https://www.youtube.com/watch?v=17j5QzF3kqE), [TED TALK,](https://youtu.be/askcLEVCTko) Read [Advertising in the UK](https://www.nytimes.com/2019/06/14/style/uk-gender-stereotype-ads-ban.html?smid=tw-nytimes&smtyp=cur) Time to find your ad (I will provide magazines, but you may find one online if you already have one in mind)

Homework: Work on Project 2

**2 October**:

In Class: Attendance Poem, [TED TALK 2](https://youtu.be/0_a1sFtrgyU), Presentation: Visuals, Audience, and Purpose (pages 25 AND 26); Presentation: Visuals that Inform (pages 191 AND 192) Presentation: Analyzing Visuals (pages 254 AND 255); Presentation: Using Visuals Ethically and Finding Visuals; Presentation: Adapting Visuals and Making Visuals; Rhetorical Appeals Review; Rhetorical Appeals Activity 1(ads as a class), Rhetorical Appeals Activity 2 (group activity).

Homework: Work on Project 2

Week 7

**7 October**:

In Class: Attendance Poem. Logical Fallacy Review. Logical Fallacy Videos. Logical Fallacy Activity.

Homework:Read “Colors: The Policeman’s Blues” by Adam Alter. Work on Project 2.

**9 October**:

In Class: Attendance Poem. Discuss “Colors: The Policeman’s Blues” essay. Provide other resources for color. Read [“Why Lush Uses Men and Women in Marketing”.](https://www.glossy.co/new-face-of-beauty/why-lush-features-men-and-women-alike-in-its-marketin)

Homework: Work on Project 2.

Week 8

**14 October:**

In Class: Attendance Poem, Analyze Ads as a class.

Homework: Work on Project 2.

**16 October:**

In Class: Attendance Poem. Logical Fallacy/Rhetorical Appeal Trivia.

Homework: Work on Project 2.

Week 9

**21 October:**

In Class Attendance Poem. Ad Analysis Scavenger Hunt.

Homework: Work on Project 2.

**23 October:**

In Class: Attendance Poem; **DRAFT 1 DUE 700 WORDS**; In-class workshop.

Homework Work on Project 2.

Week 10

**28 October:** CONFERENCES **DRAFT 2 DUE 1000 WORDS** \*no class this week\*

**30 October:** CONFERENCES **DRAFT 2 DUE 1000 WORDS** \*no class this week\*

Week 11

**4 November**:

In Class: Attendance Poem; **DRAFT 3 DUE BY MIDNIGHT 1500 WORDS**, Guidelines for Project 3, Presentation: Skimming and Scanning; Presentation: Reading for Information v. Reading for Ideas; Presentation: Surface and Horizontal Reading and Structural Reading, Read Sample Annotated Bib, Review MLA, MLA Slideshow, Review FSU Library

Homework: Homework: Read [“Trends in Teen Pregnancy Rates from 1996-2006: A Comparison of Canada, Sweden, U.S.A., and England/Wales](file:///C:\Users\Picasso\Downloads\Trends_in_teen_pregnancy_rates.PDF)” by Alexander McKay and Michael Ballet and [“Swedish Sex Education Has Time for Games and Mature Debate”](https://www.theguardian.com/education/2015/jun/05/swedish-sex-education-games-mature-debate) by Sally Weale,

**6 November**:

In Class: Attendance Poem; Presentation: Analyzing and Evaluating Sources; Presentation: Browsing; Group Activity

Homework: Work on Project 3, Develop Research Question

Week 12

**11 November:** NO CLASS. VETERAN’S DAY.

**13 November:**

In class: RESEARCH QUESTION DUE AT THE BEGINNING OF CLASS. Attendance Poem; Presentation: Quoting Research; Presentation: Paraphrasing Research; Presentations: Summarizing Research; Class Time to Work on Project 2 and ask questions\*\*\*\*YOU WILL NEED YOUR LAPTOPS IN CLASS TODAY\*\*\*\*

Homework: Work on Project 3

Week 13

**18 November**

In Class: Attendance Poem; Presentation: Use Active Verbs and Eliminate Wordy Verbs; Presentation: Keep Sentences Concise and Move from Familiar to New; Presentation: Clarity, Clarity and Authority and Clarity on Ethics, Presentation: Use Peer Evaluation to Revise; Presentation: Revise for Style and Revise for Tone; Credibility Activity

Homework: **DRAFT 1 TWO BIBLIOGRAPHY ENTRIES DUE BY MIDNIGHT.**

**20 November:**

In Class: Attendance Poem, In–Class workday, **please remember your laptops**

Homework: Work on Project 3

Week 14

**25 November:**

In Class: **DRAFT 2 PROJECT 2 FIVE BIBLIOGRAPHY ENTRIES DUE AT THE BEGINNING OF CLASS.** Attendance Poem. Workshop.

Homework: Work on Project 3.

**27 November:** NO CLASS. HAPPY THANKSGIVING

Week 15

**2 December:**

In Class**: FINAL DRAFT 1500 WORDS DUE AT MIDNIGHT.** Attendance Poem. CLASS READING – LET’S CELEBRATE YOUR WORK. Choose which Project you are most proud of and share it with the class.

Homework: Revise as needed.

**4 December**:

In Class: Attendance Poem. CLASS READING – LET’S CELEBRATE YOUR WORK. Choose which Project you are most proud of and share it with the class.

ALL REVISIONS DUE BY MIDNIGHT, FRIDAY DECEMBER 6th.

WE MADE IT! ENJOY YOUR HOLIDAY BREAK!

\* \* \*

*The policies and information in this course policy sheet are subject to change. In the event that the course policy sheet is revised, you will be notified and will be provided with a new, updated copy.*