

ENC 1101 (Summer session)

3 credit hours
 MTWR 12:00-1:50

Instructor: Heather Wayne
 Office: CNH 307C
 Office Hours: TW 2:00-3:30
 and by appointment
 Email: heather.wayne@ucf.edu

Composition I: Writing about Writing**Course Description**

In a course full of students with disparate interests and backgrounds, perhaps the one thing we all have in common is the act of writing. Whether it be emailing, texting, creating a grocery list, completing a homework assignment, or drafting a journal article, writing is something we all do every day. Rarely, however, do we take the time to examine how exactly writing works, and why we make the choices we do as writers. That's what we'll be doing in this class. We will be reading and contributing to an ongoing scholarly conversation about writing itself—how readers and writers construct meaning, how writing is shaped by the specific context in which it is written, how writing processes can provide insights into written products, and how authority and identity is negotiated through language. The fundamental assumption of this course is that by learning how writing works, you will be empowered with the tools to make more successful choices in your own writing.

Course Objectives

- To understand how readers and writers construct meaning(s) from text
- To understand and apply the concept of rhetorical situation
- To understand writing as a situated, motivated discourse
- To study what is said about writing from noted writing scholars, and to understand how that contributes to conversations about writing
- To understand writing as a process
- To actively consider your writing process and adapt as necessary so that it is most effective
- To understand that research is a process of genuine inquiry
- To gain tools for examining the discourses and texts of various communities
- To improve as readers of complex, research-based texts
- To gain confidence as a writer

Required Texts

Everyday Writer, Andrea Lunsford

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

<p>Grading There are 200 possible points in this course. Unit One, The Benefits of Rhetorical Situation and Rhetorical Rationale: 25 pts. Unit Two, Autoethnography: 25 pts. Unit Three, Discourse Community Ethnography: 25 pts. Unit Four, Final Self-Reflection: 25 pts. Reading Responses (9 assigned; drop 1): 40 pts. Engagement (in-class writing activities, participation, peer review, etc.): 50 pts. Final Presentation 10 pts.</p>	<p>Grading Scale 180-200 A 160-179 B 140-159 C Below 140 F NC (No credit)</p> <p>UCF is on a plus/minus grading scale. No incompletes will be given for this course.</p>
--	---

Reading and Participation

The reading for this class is not insurmountable, or even terribly burdensome, but it will often be difficult. Fortunately, your textbook is written with college students in mind, so the authors provide invaluable context in the sections “Framing the Reading,” and “Getting Ready to Read” that precede each article. **These sections are not optional reading;** you will understand much more and probably read more quickly if you take the time to read these introductory comments.

I expect you to read diligently and thoroughly, taking notes and underlining key ideas to facilitate your engagement in class. Much of the activity in class will be discussion, so I expect you to be prepared to participate intelligently and often. If you are delinquent with your readings, not only will you let down your classmates by dragging down class discussions, but you will also be incapable of writing a successful unit assignment.

Office Hours

Please meet with me during office hours! I’m not scary, and I might actually be able to help you. I can answer questions, review drafts, help you brainstorm ideas, etc. I will require you to meet with me to discuss your unit two assignment, but I would encourage you to meet with me before then. You would be surprised how much a simple meeting can help you clarify ideas or revisions.

Revising

There is an assumption among inexperienced writers that good writers sit down at the computer, wait a couple of minutes for the lightning of inspiration to strike, then burst forth with torrents of complex, masterful prose. If anything, I hope that this class will teach you that this assumption is utterly unfounded. Good writing evolves from thinking, more thinking, then writing, then more writing (and maybe some blood, sweat and tears in between). For this reason, with each major assignment you will submit two substantially different drafts: an initial draft for peer review or conferences, and a final draft to be graded. With the final draft, you will submit the initial draft, any comments you received from me or peers, and a typed revision memo documenting the major changes you made. I don’t need to be alerted to every excised comma; I would like to know about alterations in structure, argumentation, analysis, etc.

Plagiarism

Plagiarism is a complex problem, but in simple terms, it can be considered using someone else’s words or ideas intentionally or unintentionally without giving the source the proper credit. If you quote a source directly, or even paraphrase, you should attribute the material to its original author using appropriate documentation. Plagiarism is unacceptable academic behavior at UCF. If you are caught plagiarizing, depending on the severity, you will fail the assignment. You also risk failing the course. If you have questions about what counts as plagiarism, just ask!

Gordon Rule

You must write a minimum of 6,000 words in Composition One and you must turn in all major assignments in order to pass the course with a C- or higher.

Disability Statement

UCF is committed to providing reasonable accommodations for all persons with disabilities. 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.

Writing Center

While I encourage you to meet with me first to discuss your writing, the University Writing Center is a valuable resource should you need additional assistance. You can arrange an appointment online (www.uwc.ucf.edu) or by calling 407.823.2197.

Due Dates for Large Assignments

Unit One: July 11

Unit Two: July 20

Unit Three: August 1

Unit Four: August 4

Presentations: August 4

Withdrawal Deadline: July 15

ENC1101 Course Schedule

Unit One: How readers and writers construct meaning	Rhetorical situation	Writing rhetorically	Reading rhetorically
Monday 6/27 Introductions	Tuesday 6/28 Read: Grant-Davie, "Rhetorical Situations and Their Constituents" Reading response: 2, 4, 5, 6, 9	Wednesday 6/29 Read: Kantz, "Using Textual Sources Persuasively" Reading response: 1, 2, 3, 5, 6	Thursday 6/30 Read: Haas and Flower, "Rhetorical Reading Strategies and the Construction of Meaning" Reading response: 3, 4, 5, 7, 8 Assign unit 1 paper
	Explaining rhetorical situation	Making rhetorical choices	Justifying rhetorical choices
Monday 7/4 No class: July 4 holiday	Tuesday 7/5 In class: drafting unit 1	Wednesday 7/6 In class: drafting Unit 1	Thursday 7/7 Peer review
Unit Two: Understanding writing processes	Audience, environment, and revision	Understanding writer's block	Analyzing your process
Monday 7/11 Unit One Assignment Due Read: Sondra Perl, "The Composing Processes of Unskilled College Writers" Reading response: 2, 3, 4, 5, 6	Tuesday 7/12 Read: Carol Berkenkotter, "Decisions and Revisions" Donald Murray, "Response of a Laboratory Rat" Reading response: 1, 2, 3, 4, 6 Assign unit 2 paper	Wednesday 7/13 Read: Mike Rose, "Rigid Rules, Inflexible Plans, and the Stifling of Language" Reading response: 1-5 Do: Bring transcript to class to code	Thursday 7/14 In class: drafting Unit 2
Analyzing your process	Analyzing your process	Unit Three: Examining discourse communities	Language in the workplace and multiliteracies
Monday 7/18 In class: drafting Unit 2	Tuesday 7/19 No class: mandatory conferences	Wednesday 7/20 Unit 2 Assignment Due Read: John Swales, "The Concept of Discourse Community" Reading response: 1, 2, 3, Assign unit 3 paper	Thursday 7/21 Read: Tony Mirabelli, "The Language and Literacy of Food Service Workers" Reading response: 1, 3, 4, 5, 6

<i>Writing with authority</i>	<i>How writers and readers construct meaning in your community</i>	<i>How writers and readers construct meaning in your community</i>	<i>How writers and readers construct meaning in your community</i>
Monday 7/25 Read: Elizabeth Wardle, "Identity, Authority, and Learning to Write in New Workplaces" Reading response: 1, 3, 4, 6, 7	Tuesday 7/26 Do: Bring collected data to class	Wednesday 7/27 In class: drafting unit 3	Thursday 7/28 Peer review
Unit Four: Revising and reflecting	Revising and reflecting	Revising and reflecting	Conversations about writing
Monday 8/1 Unit 3 Assignment due Assign Unit Four paper In class: Drafting unit four	Tuesday 8/2 In class: Drafting unit four	Wednesday 8/3 Do: Bring in paper you plan to present In class: Discuss final presentations, draft unit 4	Thursday 8/4 Unit 4 due Presentations

Essay Descriptions

Unit One: The Benefits of Rhetorical Situation and Rhetorical Rationale

In this unit we will learn about rhetorical situation. Keith Grant-Davie, Margaret Kantz, Christina Haas, and Linda Flower all seem to agree that understanding how readers and writers construct texts is an important concept to teach students. Grant-Davie writes, "teaching our writing students to examine rhetorical situations... is therefore one of the most important things we can do" (104). Kantz concurs with Grant-Davie's assessment, emphasizing how rhetorical awareness can make research more exciting for teachers and students: "If we teach our Shirleys to see themselves as scholars who work to find answers to problem questions, and if we teach them to set reading and writing goals for themselves that will allow them to think constructively, we will be doing the most exciting work that teachers can do, nurturing creativity" (81). Haas and Flower also advocate that helping students to develop a "more complex rhetorical model" of reading is "one of the very real tasks" teachers face (136). These scholars agree that teachers should encourage their students to consider rhetorical situation when writing and reading. My question for you is: **who else do you think would benefit from an understanding of rhetorical situation?** Your assignment will consist of two parts. Part one will require you to apply the concepts we've been discussing to appeal to a specific audience, and part two will require you to analyze the choices you made so that you're more conscious of the ways in which your rhetorical situation can (and should!) change the way you write.

Part One: The Benefits of Rhetorical Situation

Clearly by assigning you to read the articles in this unit, I believe that understanding rhetorical situation can benefit you as a student, a reader, and a writer. (And the scholars seem to agree with me.) Now it's your turn to decide who would be benefited by an understanding of rhetorical situation. Your high school classmates? Your parents? Former teachers? Lawmakers who determine educational policies? In part one of your assignment, you will choose an audience that you think needs to know about rhetorical situation, and explain the concepts from Grant-Davie, Kantz, and Haas and Flower in a genre that makes sense for that audience. You could write a letter, an editorial, an essay, an email, a Facebook note, a magazine article...feel free to be creative, as long as it makes sense for your audience. Be sure to have a clear purpose, or exigence, in writing; this should not be a simple summary. (You want to be like Alice here, not like Shirley.) Maybe your friends should learn to be rhetorical readers so that they can be more critical about the way that commercials manipulate them; you can help prevent them from wasting their money on stuff they don't need. Maybe your parents should understand just how complex writing is so

that they realize they're getting their money's worth by sending you to college. Maybe Florida lawmakers need to know that writing is a situated and motivated discourse so that they place less emphasis on the FCAT, a test that is removed from any genuine context for writing. Whatever you argue, you need to have a reason for it.

Part Two: Rhetorical Rationale

After convincing your audience that their life would be better if they understood rhetorical situation, you will analyze the rhetorical strategies you used in drafting part one to justify the decisions you made. The goal of the second half of this assignment is to get you to think critically about the choices you make as a writer, so that you're more conscious of the rhetorical situation you're writing into both now and in the future. I will be the primary audience for part two, and the genre will resemble a typical academic essay. Include a brief introduction setting up your claims about your rhetorical choices, then discuss those choices, giving a rationale for why you did what you did. Engage directly with the concepts from the readings to identify how successfully you applied them. Think about why you chose the audience and genre you did; what your exigence was; what constraints you faced and how you dealt with them; what choices you made in terms of tone, structure, vocabulary, and why; the ways in which you "constructed" meaning from the articles and your prior experiences; and the ways in which you recognized "facts" from the readings as claims written by real people for particular purposes. These are just some questions to get you started; you don't need to answer all of them, but you should address the major concepts from each of the three readings we've done. Again, don't be like Shirley—try to arrange your essay by ideas that matter to you, not necessarily in the order you read the concepts, or in the order you wrote part one of your essay. You may also find that writing your rationale will make you aware of ineffective choices that you made in part one; if that happens, go back and revise, and then describe your revisions in your rationale. It would be silly to not correct problems if you become aware of them.

Unit Two: Autoethnography

For our unit on writing processes, you will write an **autoethnography**. An ethnography is a particular research process that uses observation, interviews, and questionnaires to create an in-depth description of the subject being studied. In an autoethnography, the subject of study is **you**. For this assignment, you will study your own writing processes by recording (preferably with video and audio) your total process for either a short class writing assignment or another form of writing, depending on your research question. You can use an old-fashioned tape recorder, or you can use computer programs like Garage Band or Sound Recorder (freeware available for download online). Be prepared to transcribe the recording. Take careful notes on your environment and surroundings as well. Based on this data, use a code created in class from the readings to analyze and describe your process. Using her code, Perl learned that Tony and the other student writers had "highly elaborated, deeply embedded processes" (211), which helped her identify ways to help these students. What have you learned about yourself through your study? Your study will take the form of a scholarly research article appropriate for submission to *Stylus*, UCF's journal of first-year writing. Because you are writing a research article, you will need to **establish your territory**: include as many readings from this unit as are relevant in order to identify the scholarly conversation you are joining. Your paper should also follow the typical structure of the ethnography genre, which includes an introduction, methodology, results, and discussion. Some students tend to "go through the motions" with this assignment, and don't attempt to learn something about themselves as writers. When students write those papers, they have very little to say about "results" or "insights," and instead spout clichés like "I am distracted when I write. I should try to write with fewer distractions." In general, if the "insights" of the paper were obvious to you before you ever conducted the autoethnography, then you have not fully engaged in the project. Remember that research is a process of genuine inquiry; you should be asking real questions that you don't know the answers to.

Unit Three: Discourse Community Ethnography

In this unit, you will learn that we never stop learning how to write and use language in new and appropriate ways as long as we continue to interact with new kinds of people and groups. “Discourse communities” are something you encounter every day, even if you don’t realize it. When you go to work and interact with fellow employees or customers, you are in one discourse community; when you go to Biology class, you are in another. By examining the unique ways that we use language and interpret texts within these communities we are already members of, we can better understand how to navigate when we join new communities that require us to use language in new ways. You will choose a discourse community that has impacted you or interests you and 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 somewhat familiar with will give you the tools to help you examine (and perhaps more easily enculturate in) discourse communities you may later encounter or attempt to become a member of. First, you will collect data by observing members of the discourse community while they are engaged in a shared activity. Take detailed notes (what are they doing? What kind of things do they say? 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 community (tape record and transcribe the interview). 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.]? Then you will analyze the data, referring to research by Swales, Johns, Wardle, and Mirabelli to help you develop specific questions. Finally, you will write about your findings in a research article that presents a specific claim about your chosen discourse community.

Unit Four Assignment: Portfolio Reflection

The final version of this reflection will be included in your portfolio, and it will be the first text I read before examining the rest of your work from this semester. This will take the form of a **letter**, written by you and **addressed to me**. This letter will frame your portfolio and help me understand what to look for in your portfolio. In the reflection you will **construct** your own definition of **good writing**, and then **apply** that definition to the work you have done this semester. You can organize the reflection letter as you see fit. Headings might be helpful. This letter will consist of two parts:

Part One: Constructing a definition of “Good Writing”

In our first unit, we discussed the idea of “good writing” as a construct. You have learned that “good writing” is an idea that people define in many different ways, and that some of these definitions work and some of them don’t. Given all that you have learned this semester, you will construct your own working definition of what you now consider to be good writing. Just as Grant-Davie worked from a variety of different sources to construct his definition of ‘rhetorical situation,’ so will you work from sources you have read this semester to construct your definition. Be sure to include (and explicitly refer to) readings from all four units:

- **Unit One: How Readers and Writers Construct Meaning** (Grant-Davie, Kantz, Haas and Flower)
- **Unit Two: Writing Processes** (Perl, Berkenkotter and Murray, Rose)
- **Unit Three: Discourse Communities** (Swales, Mirabelli, Wardle)

Part Two: Applying your definition of “Good Writing” to your writing for this class

Use your definition of good writing to show me how you have grown as a writer this semester. Take the definition you created in part one and apply it specifically to the work you’ve done this semester. You should individually discuss **each paper** you wrote, but you should also discuss your **general learning** over

the course of the semester, and then use this evidence to argue for what **grade** you should receive on your portfolio. You must provide specific examples from your own work and from the readings we've done this semester.