

## INVESTIGATING COMMUNITIES: HOW WE SEE OURSELVES AND OTHERS

Instructor: Phil Grech

Course: ENC 1101-40

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### COLLEGE COMPOSITION MISSION STATEMENT

College Composition courses at Florida State University teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, College Composition teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teachers and peers. Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing. If you would like further information regarding FSU's College Composition Program, feel free to contact the program director, Dr. Deborah Coxwell-Teague, [dteague@fsu.edu](mailto:dteague@fsu.edu).

*Course Goals:* This course aims to help you improve your writing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. You will write and revise three papers, devise your own purposes and structures for those papers, work directly with the audience of your peers to practice critical reading and response, and learn many new writing techniques.

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

### REQUIRED MATERIALS

*On Writing: A Process Reader* (Fourth Edition)

*The Brief McGraw-Hill Handbook, FSU 2012 edition*

Access to a computer (the university provides a number of computer labs)

### COURSE REQUIREMENTS

*Reading:* Assignments should be read and/or written prior to class meetings on the date assigned. The amount of reading for this course is considerable. We will meet only twice a week with the expectation that students will have read substantial amounts of the works between sessions. Note: If a Bb reading is scheduled bring a hard copy or electronic copy to class.

You are expected to read and be prepared to discuss all of the assigned readings for class. Student discussion will be encouraged throughout the semester, and several written essays will be required. All assignments are due on the date specified. *If late, I deduct half a letter grade for every class period until the assignment is turned in.*

*Student Participation:* Learning about composing requires you to be actively engaged participants. While the size of the class makes a classic seminar format difficult to achieve, I do expect you all to be engaged in discussions and readings and to attend class regularly. All students should be ambitious participants in their own learning process, as well as contributors to a lively intellectual community. If you are called on, and you are unprepared to respond, points will be deducted from your participation grade.

*Attendance and Lateness:* Attendance is required. Missing the equivalent of more than two weeks of class (more than four absences) can be cause for failure of the course. Being late to class three times equals one absence. If you arrive more than fifteen minutes late to class, you will be counted as absent. 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.

All students are expected to abide by this class attendance policy. Students must also provide, when possible, advance notice of absences as well as relevant documentation regarding absences to the instructor as soon as possible following the illness or event that led to an absence. Regardless of whether an absence is excused or unexcused, the student is responsible for making up all work that is missed. *Not showing up for a conference counts as an absence as well.*

*First-Year Composition Course Drop Policy:* This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student’s control (e.g. death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during student’s initial enrollment.

*Journaling:* Students will be expected to respond to class readings and assignments outside of class via online discussion boards. All journals be approximately 250 words. I’m not going to count the exact number of words for each student’s journal but I need to know a substantial effort has been applied. Journals should be thoughtful and show the depth of your thinking process; you might tell stories to illustrate your ideas, you might end up contradicting yourself, you might write things you aren’t certain are true or not - these are a few ways you can - explore in your journals. I typically assign a journal prompt for you to write about, but I will often give you the opportunity to write about a topic of your choice, but you must first get my permission to do so. *Make sure that on every submitted journal you include the following:* Your name, the date, and the journal number.

If you are absent from class and subsequently unable to complete that day’s assigned journal entry, you are allowed to make it up and it is due within *24 hours* from the end of the previous class period. You can either email it to me or deliver it to my office. *If it is later than 24 hours, no credit will be given for this journal.*

*Conferences:* Conferences are an essential component of improving one’s writing and for this reason, each student is required to meet at least twice with me individually during this course. This is a chance for me to get to know you as a student and a writer, and for us to discuss strategies for executing your best work, improving your writing, and/or handling any concerns you have regarding your progress in this course. If you fail to arrive at your assigned time on these days, I will count your missed appointment as an absence.

## 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

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**College-level  
Writing  
Requirement**

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” (2.0) 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.

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## GRADING

For the sake of transparency (and to avoid any complicated math), consider the percentages listed below as part of an overall total number of points. In other words, your final grade in the class is determined out of one hundred (100) possible points, with each paper (excepting the first, which is only twenty) representing twenty-five (25) of that total. Grading breakdown:

Paper One: 25%

Paper Two: 25%

Paper Three: 30%

Journals: 10%

Participation: 10%

*Course Outcomes:* In ENC 1101 and ENC 2135, students work to develop their own thinking through writing. The First-Year Composition Program sees the aims–goals and objectives–of the courses as outcomes for students, and we share the position adopted by the Council of Writing Program Administrators (WPA) regarding — “outcomes, or types of results, and not standards, or precise levels of achievement . . . [that] we expect to find at the end of first-year composition” (from the WPA Outcomes Statement). The aims lie in several areas:

## Rhetorical Knowledge

By the end of first-year 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

By the end of first-year 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

By the end of first-year 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

By the end of first-year 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

By the end of first-year 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.

## CIVILITY CLAUSE

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category).

While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive

behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility. Remember that you will send me an email that indicates you have read and understand this policy.

#### PLAGIARISM

If you submit work that has been copied without attribution from some published or unpublished source (including the Internet), or that has been prepared by someone other than you, or that in any way misrepresents someone else's work as your own, you will face severe discipline by the university. The minimum penalty for plagiarism is a failing grade for the course; the maximum is expulsion from the university. You are responsible for citing sources fully and correctly according to MLA style guidelines.

Any instance of plagiarism must be reported to the Director of First-Year 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 first year writing 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.

#### DISABILITY SERVICES

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. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. 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/>

#### MAJOR ASSIGNMENTS

The three essay assignments will advance two vital skills: critical thinking and rewriting. Critical thinking will emphasize the value of you enriching your perspective concerning various topics in today's popular culture. Rewriting will stress the importance of you developing essays through an on-going process that includes invention, drafting, revision, editing, and the input of a range of readers (peer and professional).

*Note: Each paper will contain three drafts, the third being the final draft. In order to receive credit for the paper, at all, you must submit all three drafts.*

You will be required to write the following essays:

PAPER ONE: PERSONAL EXPLORATION - HOW WE SEE OURSELVES

1,800 words; double-spaced pages.

This essay should explore the aspects of what makes you who you are. As a person, and as a member of your larger communities, what has shaped you as a writer, and a student of writing, to this point? Who has influenced your attitudes and perceptions toward reading, writing and academic education? What decisions or events in your life have determined your literacy? How did you become who you are? While this prompt focuses on how you developed as a writer, students tend to write a semi-autobiographical, self-reflective account on relevant and meaningful experiences—which is certainly encouraged.

*First Draft Due: Sept. 7*

*Second Draft Due: Sept. 19/21*

*Final Draft Due: Sept. 26*

#### PAPER TWO: COMMUNITY MEMBER PROFILE - HOW WE SEE ANOTHER

2,200 words; double-spaced pages.

As our class is focused on community, this essay asks you to examine a community in relation to one of its members. Before you start work on this paper, you will want to consider what a community is, how it functions, what traits its members have, and why this community exists. *In your first paper, you wrote about yourself; now, you are being asked to closely examine another person and write a profile.* Unlike a biography that catalogs the major events in a person's life, a profile looks at a person through a specific lens. The lens you choose dictates which traits and experiences will be highlighted. A profile based on a person's job will look very different than a profile looking at someone's childhood.

*First Draft Due: Oct. 10*

*Second Draft Due: Oct. 17/19*

*Final Draft Due: Oct. 26*

#### PAPER THREE: FEATURE ARTICLE - HOW WE SEE OURSELVES AND OTHERS WITHIN A COMMUNITY

2,000 words; double-spaced pages.

We began the semester by looking at ourselves and what has shaped us within a community of readers and writers. Next we interviewed another person and examined a community in relation to one of its members. Now we will examine a larger community we are currently a member of or one we think we would like to join. We will expand our writing lens to include a much larger, broader focus that will now cover a more expansive community.

Rough drafts of the student's essay will be required prior to the assignment's due date for in-class workshops, conferences, and peer-review sessions (these dates are detailed in the class schedule). **DRAFTS WILL BE COLLECTED AT THE END OF CLASS.** Final copies must be typed and turned in as a hard copy, unless otherwise specified.

*First Draft Due: Nov. 9*

*Second Draft Due: Nov. 16*

*Final Draft Due: Nov. 30*

## MLA REMINDERS

Below are basic and common MLA requirements.

- All papers must be entirely and thoroughly double-spaced and in Times New Roman font, size twelve (12).
- Paper should be in “No Spacing” format (Select ‘Home’ in Word – On right side of header, select “No Spacing” (Word defaults this to “Normal”). Make sure this setting is throughout your entire document.
- Last name and page number in upper right-hand corner (e.g. Grech 1).
- In upper left-hand corner, put: Name, instructor name, class, date. For example,

Your name

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- One inch margins on all sides.
- Leave only one space after periods or other punctuation marks.
- Indent the first line of paragraphs one half-inch from the left margin.
- Paper titles are centered and creative!

## RECOMMENDATION ON BACKING UP

*I will not allow anyone to turn assignments in late due to computer hardware failure.* Your work should always be backed up and saved. I strongly suggest and recommend everyone back up their work regularly throughout the semester, for all of your classes, including this one.

## SUPPORT

### Reading Writing Center (RWC)

The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its 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. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing. The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing, and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers, and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10 - 6 and Friday from 10 -2. Hours of operation vary in summer. Visit the RWC website or call 644-6495 for information.

## 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. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a workstation is available. However, tutor availability and workspace are limited so appointments are recommended. For hours and to make an appointment, visit the studio's website: <http://wr.english.fsu.edu/Digital-Studio/How-to-Make-an-Appointment>.

## DAILY SCHEDULE

### WEEK 1

29 August: Syllabus, Introductions, and Talking about College Writing & Why it's So Much Better than What You Had to do in High School

Syllabus Overview

Introductions

*Introducing: Paper 1—Personal Exploration*

31 August: Discussions on the individual as reader and writer

*Assigned Reading:* “Shitty First Drafts,” Anne Lamott, *OW* pp. 279-82

“Making Meaning—Your Own Meaning—When You Read” (Deborah Coxwell Teague) *OW* pp.186-92

“False Rules and What is True about Them” (Richard Marius) *OW* pp. 542-556

(Only read pp. 542-549, gloss over headers 3-8, then read pp. 555-6)

*MHH* 4a-4c (pp. 60-6) and 4f-4g (pp. 76-9)

Discuss Paper 1 Topics, Ideas, Hopes & Fears

Journal #1

### WEEK 2

5 September: Labor Day—No Class

7 September: “My language” and paper one

*Assigned Reading:* “Is English Your First Language” (Bukola O. Awoyemi) *OW* pp. 113-5

“Going Home Again” (Richard Rodriguez) *OW* pp. 75-84

DUE: PAPER 1 DRAFT 1 (500 WORDS)

WEEK 3

12 September What do *I* have to say?

*Assigned Reading:* “Why I Write” (Terry Tempest Williams) *OW* pp. 31-2

“Sleeping with Alcohol” (Donna Steiner) *OW* pp. 591-4

Journal #2

*\*Sign up for conferences for Week 4\**

14 September: Introducing the peer review process

*Assigned Reading:* “Responding—Really Responding—to Other Students’ Writing” (Richard Straub)  
*OW* pp. 309-18

*MHH* 5a-5b (80-83), 5f-5g (89-96), and 5k (104-109)

In-class peer review

Plagiarism Exercises

DUE: PAPER 1 DRAFT 2 (1,000 WORDS) IN CONFERENCE

WEEK 4

Because of conferences, there will be no formal class sessions on Wednesday and Thursday. *Make sure you have a copy of the date, time, and location where we will be meeting. Bring your paper to your conference.*

19 September: No Classes – Conferences

21 September: No Classes – Conferences

WEEK 5

26 September: Protesting the group(s) that are *supposed* to speak for you

*Assigned Reading:* “Hip-Hop Feminist” (Joan Morgan) PDF on Blackboard (Course Library)

Journal #3

DUE: PAPER 1 DRAFT 3 (FINAL PAPER; 1,800 WORDS)

28 September: How to do a “close reading”

In-class exercise on close reading

TBA

WEEK 6

3 October: Philosophy thought experiment day

This is one of our most fun days of the semester. Learn how to think critically! Impress friends and family members with your newfound critical thinking skills while demolishing others in arguments

and discussions. Let's discuss hypothetical ethical scenarios – can you apply them to your own experiences and those of others?

*Introducing: Paper 2—Community Member Profile*

5 October: What does it mean to have identity? Oh, and let's talk about being “failures”

*Assigned Reading:* “Identity” (Carla Kaplan) *Keywords for American Cultural Studies* PDF on Blackboard (Course Library)

[Adam Grant: “The surprising habits of original thinkers” \(TED Talk\)](#)

*MHH*, 2a-2e (26-35)

Journal #4

#### WEEK 7

10 October: The individual contra the community

*Assigned Reading:* “You Can't Kill the Rooster” (David Sedaris) Link to essay on Blackboard (Course Library)

“Solitary Someone” (Cory Slingsby) *OW* pp. 509-13

Watch in class: [Shane Koyczan: “To This Day...for the Bullied and Beautiful” \(TED Talk\)](#)

DUE: PAPER 2 DRAFT 1 (500 WORDS)

*\*Sign up for conferences for Week 4\**

12 October: Who am I in public? Who does the public think I am?

*Assigned Reading:* “Just Walk on By: A Black Man Ponders His Power to Alter Public Space” (Brent Staples) *OW* pp. 192-196

In-class peer review

Journal #5

DUE: PAPER 2 DRAFT 2 (1,000 WORDS) IN CONFERENCE

#### WEEK 8

Because of conferences, there will be no formal class sessions for Monday and Tuesday. *Make sure you have a copy of the date, time, and location where we will be meeting. Bring your paper to your conference.*

17 October: No Classes - Conferences

19 October: No Classes - Conferences

#### WEEK 9

24 October: What does “family” really mean anyway?

*Assigned Reading:* “Family” *Keywords for American Cultural Studies* PDF on Blackboard (Course Library)

Journal #6

26 October: Can I talk like that? Whose language is this? Is there *one* correct way of speaking?

*Assigned Reading:* “Listen Mr. Oxford Don” (John Agard) *OW* pp. 155-6

“From Outside, In” (Barbara Mellix) *OW* pp. 66-74

“Theme for English B” (Langston Hughes) *OW* pp. 64-5

DUE: PAPER 2 DRAFT 3 (FINAL PAPER; 2,200 WORDS)

#### WEEK 10

31 October: Recap on paper writing process from week1 – What *did* we learn (and what do we remember from) four weeks ago?

Journal #7

*Introducing: Paper 3—Feature Profile*

2 November: When who you are is not what the world wants you to be

*Assigned Reading:* “The Only Thing I Need to Be is Myself” (Garrett Schlichte) *OW* pp. 213-216

*Between the World and Me* (Ta-Nehisi Coates) Selected readings on BlackBoard (Course Library)

In-class discussion on how to approach paper three

#### WEEK 11

7 November: How do self and community fit together? How do we write about these interactions?

*Assigned Reading:* “Tourist, Stay Home” (Haunani-Kay Trask) *OW* pp. 196-201

“*Everything That Rises Must Converge*” (Flannery O’Connor) PDF on Blackboard (Course Library)

9 November: Writing about “broader” communities

*Assigned Reading:* “The New American Epidemic” Link to essay on Blackboard (Course Library)

Journal #8

DUE: PAPER 3 DRAFT 1 (500 WORDS)

#### WEEK 12

14 November: Fun and unique approaches to our third paper

*Assigned Reading:* “Undecided” (David Sedaris) Link to essay on Blackboard (Course Library)

Journal #9

16 November: Let’s talk about procrastination

[Tim Urban: “Inside the mind of a procrastinator” \(TED Talk\)](#)

In-class peer review

Journal #10

DUE: PAPER 3 DRAFT 2 (1,400 WORDS)

WEEK 13

21 November: TBA

23 November: Thanksgiving—No Class

WEEK 14

28 November: How we can alter ourselves and the space around us

How does our body language, or other people’s body language, determine who we are?

[Amy Cuddy: “Your body language shapes who you are” \(TED Talk\)](#)

In-class peer review

Course evaluations

30 November: Final paper preparation

Discuss final papers

In-class peer review

WEEK 15

5 December: Discuss final papers / ask final questions

7 December: Last day of class

DUE: PAPER 3 DRAFT 3 (FINAL PAPER; 2,000 WORDS)

21 December: Grades available online