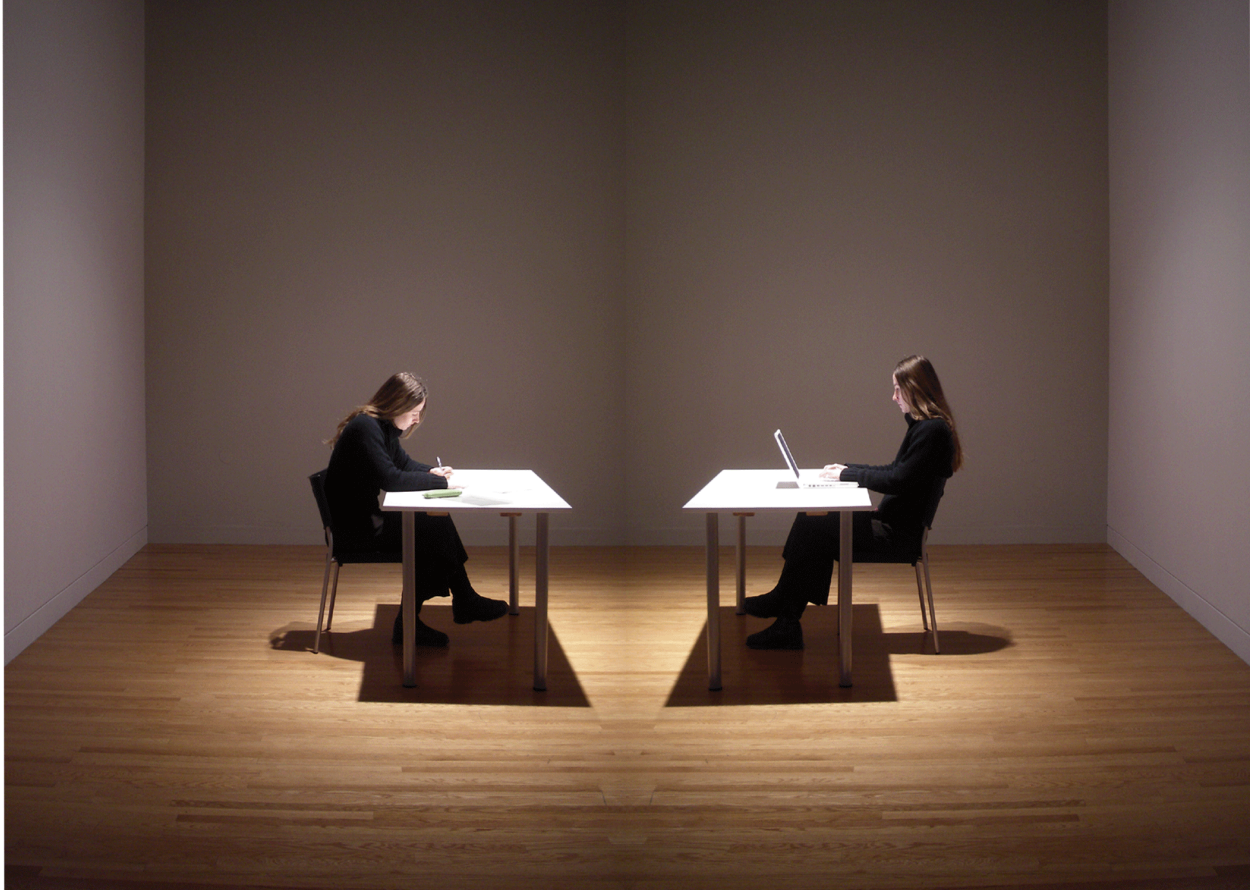


**ENC 3416-01**  
**Writing and Editing in Print and Online (WEPO)**  
**WMS 317**  
**MTWR 10:30am – 12:00pm**

Instructor: Josh Mehler  
Office: WMS 329  
Office Hours: Monday and Wednesday 12:00 – 1:00 or by appointment  
Email: [jmehler@fsu.edu](mailto:jmehler@fsu.edu)



### **Course Description**

ENG 3416 (WEPO) is one of three core courses for EWM, and as such, it helps to provide a foundation for your major. To develop this foundation, the course will introduce you to the principles of composing and editing as they are enacted across different media environments, paying special attention to the constraints of each environment and the changes (challenges) that occur as you work in and across each type. WEPO aims to teach a meta-cognitive awareness of composing-editing processes, one that will help you to develop a language you can use to understand and describe (1) the texts you create and the processes by which you create them, (2) the interactions you invite through the media you employ, and (3) the changes that emerge in your composing-editing processes as you work across different media. If the course is successful, you will find that you create and read texts differently, that you are much more informed about how others will interact with your texts, and that you bring a new theory and intentionality to your composing and editing.

The goals of this course are as follows: (1) to increase your composing-designing proficiency within and across different media, (2) to increase your editorial/editing proficiency, and (3) to increase your awareness and control of the rhetorical principles that infuse each. To achieve these goals, you will both work individually and collaborate with others to create works in a variety of print, screen, and network media, and you will learn how to edit those works appropriately per the media in which they appear. You will also re-purpose (remediate) at least one of those works for another medium.

## Course Goals and Objectives

During this course, you'll:

- Explore and learn about theories of composing and rhetorical principles that guide the composing and designing of texts with different writing technologies;
- Employ these theories and principles to create works appropriate to various genres and media, including handwriting, type, screen, and network, and understand how these texts can be remediated/remixed for new environments;
- Write with and against styles conventionalized within different genres;
- Examine and apply the art and techniques of editing;
- Explore technologies and media—old and new—and the connections between, and the ways they inform what, why, where, and how we compose;
- Develop a theory of composing and;
- Create a professional digital portfolio that you can in turn use to market yourself for future professional endeavors.

## Key Questions

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

- What is writing?
- What does it mean to write and compose?
- What does it mean to communicate?
- What are the differences in communicating in one medium—say, print—as compared to the screen as compared to online?
- What is remediation?
- How do different writing technologies affect the way we think and write?
- What is visual rhetoric?
- What is the difference between reading a hardcopy text and “reading” a hypertext?
- How do we assess our own work? How does technology play a role in that assessment?
- What are some principles of editing for our own work and editing the texts of others?
- What is your theory of composing?

## Texts

- Baron, Dennis. *A Better Pencil: Readers, Writers, and the Digital Revolution*. New York: Oxford University Press, 2009. Print. (Required)
- Various PDFs and online readings available via Blackboard
- Your own writing

## Grading

Project #1: Keyword Cheat Sheet	15%
Project #2: Typewriter Remediation Project	15%
Project #3: Digital Portfolio Project	15%
Project #4: Coding Project	15%
Journals (5 at 10 points each)	25%
Participation and Professionalism	15%

**Total: 100%**

All major assignments must be completed to earn a passing grade in this course.

## Brief Description of Assignments

In order to receive course credit, you must submit the following materials (all of which I will describe in further detail on the assignment sheets):

- 1) Projects (60% of your final grade): These four major assignments will provide you with an opportunity to put the theories and principles we will learn from our readings into practice using a variety of writing technologies.
- 2) Journals: (25% of your final grade): These five journals will provide you with an opportunity to demonstrate your thinking about the events and readings in our class, using a variety of writing technologies.
- 3) Participation/Professionalism: (15% of your final grade): I expect each of you to be a thoughtful, active, respectful, and responsible participant in class, which includes participating in our many labs, serious engagement in class discussion, proper preparation for class, participation in the course twitter and tumblr sites, consistent attendance, and submitting assignments by due dates.

## Evaluation and Grading

Projects: For your Projects, I will assign them a number out of fifteen. For each project, you'll be assessed on how appropriately you respond to the rhetorical situation in which you're working. In general, that means you'll be assessed on your arrangement, style, delivery, audience-awareness, genre-awareness, rhetorical strategies, and ability to defend your rhetorical decisions with various writing technologies. In addition, you'll complete a one-page "Rhetorical Rationale" upon finishing each of the four projects. These rationales, which I rely on to assess your work, provide you the opportunity to articulate your composing process and to clarify and elaborate on specific portions of your text; more importantly, however, these rationales are a space for you to defend and justify your rhetorical strategies and approach, to explain why you created the text you did and how it's rhetorically appropriate considering your rhetorical situation.

Journals: For your Journals, I will assign them a number out of ten. My responses will evaluate your performance on the journals according to criteria I will identify on your assignment sheets. The criteria will be specific to the rhetorical principles you have been introduced to up to that point and to the particular medium in which you are working. My responses will also serve as an opportunity for us to enter into a dialogue about your progress toward the course outcomes.

Tumblr/Twitter: Our WEPO class will be connected to two digital venues: a tumblr site and a twitter feed. **The tumblr site will serve as an archive** of course events, including labs, presentations, as well as a way to collect additional news, events, artifacts that is relevant to this course. I encourage all of you to take photos and videos of your time in our classroom and post these photos to the tumblr site—I will be as well. **The twitter feed will serve as a sharing platform** for our initial thinking about writing, but also a way to follow theorists' tweets (such as Dennis Baron, the author of our textbook), and to communicate to each other in the class. Contributing to these to sites will fall under your participation grade.

**Keep in mind that at the university level, C-level work means "average" in that it meets the basic requirements of an assignment; B-level work goes beyond the basic requirements to demonstrate an above average or "good" level of development and completion; and A-level work shows an "excellent" level of development and completion.**

### **Late Work**

Late work will not be tolerated. A project will also be marked down a letter grade (e.g., A to A-) for each class period that it is late. Journals that are late will receive less credit, and if they are late by more than one class period, they will receive zero 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. **I do not offer any make-up assignments.**

### **Attendance and Lateness**

**Our time together is short, so attendance is a requirement.** Attendance and participation are an important part of the learning process. Our classroom community will function based on how much everyone contributes and participates—if you are not here, the community isn't complete.

**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 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--at which time you will be given a warning. **Missing more than four absences (a full weeks' worth of classes!), will negatively affect your final grade. After eight or more unexcused absences, you cannot pass this course.**

**The cardinal rule is: always communicate with me.** Please contact me via email well in advance if you know you will be legitimately missing a class. I'd also strongly encourage using your class peers as a resource to help you catch up if you ever miss a class.

Finally, do not be late. **Continued lateness (arriving at 10:40 or later) will be counted against you. Three lates equal one absence.**

### **Laptops, Computer Access and Privilege, and Potential Excuses**

As the title of this class implies, technology will be an integral part of the course. Consequently, you need to have access to computers outside of class, and you need to bring your laptop to class every day unless informed otherwise. That said, don't abuse your computer privileges: don't become physically absent by immersing yourself in your computer—if I see you doing this, I'll give you a

**warning; the next time, I'll simply ask you to leave class, and you'll be marked absent for the day.**

In addition, you need to prepare yourself for potential technological problems. Yes, I am aware that computers crash and work gets misplaced/erased (believe me!); thus, you need to take precautions and be prepared for that possibility. Save your work frequently. Back up your work. Buy a flash drive. Create a cloud account. I urge you, however, to explain your situation to me (as we all experience difficulties with computers and other technology), but extensions are unlikely unless there are severe extenuating circumstances. In other words, be prepared!

## **Plagiarism**

**Plagiarism is unacceptable. *Deliberate* plagiarism on any scale will result in a failing grade.**

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."

## **Additional Policies and Resources**

### **Reading/Writing Center (RWC)**

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 calling ahead (644-6495) or stopping in (WMS 222-C). For hours of operation, visit their website: <http://wr.english.fsu.edu/Reading-Writing-Center>. Other options include online tutoring (you may submit your work via email to [fsu.webtutor@gmail.com](mailto:fsu.webtutor@gmail.com)) as well as a satellite location in Strozier library. **The Williams/Johnston locations will not be open during Summer B.**

### **Digital Studio**

The Digital Studio (WMS 222-B) provides support to students working individually or in groups on multi-media 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. For hours of operation, visit their website: <http://wr.english.fsu.edu/Digital-Studio>. You may make appointments by walking in or by submitting an email to [FSUDigitalStudio@gmail.com](mailto:FSUDigitalStudio@gmail.com). **The Williams/Johnston locations will not be open during Summer B; however, we will have several classes in the Johnston Digital Studio location.**

### **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 32306-4167  
(850) 644-9566 (voice)  
(850) 644-8504 (TDD)  
sdr@admin.fsu.edu  
<http://www.disabilitycenter.fsu.edu/>

### **Final Note**

As your instructor, I am committed to helping you achieve the course outcomes. **As such, I encourage you to see me during office hours, to schedule appointments with me when needed, and to contact me via email with any questions you might have. I am here to help you succeed.** I am also here to foster a collaborative learning environment within the classroom, one in which we will work together both to learn the principles of composing-editing processes and to use those principles to create texts that are reflective of our individual interests and passions. As such, I will bring my curiosity and enthusiasm to the class, and I ask that you do the same.

## Course Schedule

<b><u>Week 1: How Do We Define “Writing”?</u></b>	
May 13:	<b>Introductions</b> <b>Review Syllabus</b> <b>Review “Essentials List”</b>  <i>Defining Writing Lab Begins</i>
May 14:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• Course Syllabus and Schedule (PDF)</li> <li>• ABP, Chapter 1, “Writing It Down” 3-18</li> <li>• Excerpt from Plato’s Phaedrus (URL)</li> </ul> <i>Defining Writing Lab Presentations</i>
May 15:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• Richard W. Rawnlsey, “Motivations for the Development of Writing Technology” (PDF)</li> </ul> <i>Writing on Clay Lab Begins</i>
May 16:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• William A. Covino and David A. Joliffe, “What is Rhetoric?” 4-8; “Elements of Rhetoric” 10-25 from <i>Rhetoric: Concepts, Definitions, Boundaries</i> (PDF)</li> <li>• <a href="#">A Few Definitions of Rhetoric</a></li> <li>• <a href="#">In Defense of Rhetoric</a></li> </ul> <i>Writing on Clay Lab Presentations</i>
May 17:	<b>Journal #1 due (Twitter submission)</b>

<b><u>Week 2: Collaborative Key Terms</u></b>	
May 20:	<b>No Class Meeting: Group Reading for Key Terms Projects</b>  <b>Please read the following and discuss with your group:</b>

	<ul style="list-style-type: none"> <li>• N. Katherine Hayles, <i>Writing Machines</i> (excerpts) (PDF)</li> <li>• Jay David Bolter and Richard Grusin, <i>Remediation: Understanding New Media</i> (44-50) (PDF)</li> <li>• Gunther Kress, <i>Multimodality: A Social Semiotic Approach to Contemporary Communication</i> (excerpts) (PDF)</li> <li>• Lloyd Bitzer, “The Rhetorical Situation” (PDF)</li> </ul>
May 21:	<b>No Class Meeting: Group Reading for Key Terms Projects</b>
May 22:	<b>No Class Meeting: Group Reading for Key Terms Projects</b>
May 23:	<b>Project #1: Key Terms Projects Presentations</b>

<b><u>Week 3: Writing by Hand</u></b>	<b>Week 3 Writing Technology: The Pencil</b>
May 27:	<b>No Class—Memorial Day</b>
May 28:	<b>Text Technology: The Pencil</b>  <b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• ABP, Chapter 3, “Thoreau’s Pencil” 33-47</li> <li>• Kathi Yancey, “Handwriting, Literacy, and Technology” (PDF)</li> </ul> <i>Writing Old School Lab Begins</i>
May 29:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• Walter Ong “Writing Restructures Consciousness” (77-82) (PDF)</li> </ul> <i>Writing Old School Lab Continues</i>
May 30:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• Elizabeth Larsen “The Effect of Technology on the Composing Process” (PDF)</li> <li>• Sondra Perl “Understanding Composing” (PDF)</li> </ul> <i>Writing Old School Lab Continues</i>  <b>Journal #2 Due (Handwritten hardcopy submission)</b>





<u>Week 4: Click, Clack, Ding</u>	Week 4 Writing Technology: The Typewriter
June 3:	<p><b>Please read and be ready to discuss the following:</b></p> <ul style="list-style-type: none"><li>• ABP, Chapter 4, “National Handwriting Day” 49-69</li><li>• Nancy Sommers “Revision Strategies of Student Writers and Experienced Adult Writers”</li><li>• <a href="http://typwrtr.com/">http://typwrtr.com/</a></li></ul> <p><i>Keystrokes Lab Begins</i></p>
June 4:	<p><b>Please read and be ready to discuss the following:</b></p> <ul style="list-style-type: none"><li>• K.D Sullivan and Marilee Eggleston “Before you Begin” and “Techniques and Tools” from <i>The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders</i> (PDF)</li><li>• Editing and Proofreading Marks</li></ul> <p><i>Keystrokes Lab Continues</i></p>
June 5:	<p><b>Please read and be ready to discuss the following:</b></p> <ul style="list-style-type: none"><li>• Kristie Fleckenstein “Appetite for Coherence” (PDF)</li></ul> <p><i>Keystrokes Lab Continues</i></p>
June 6:	<p><i>Keystrokes Lab Continues</i></p> <p><b>Journal #3 due (Typewritten hardcopy submission)</b></p>

<u>Week 5: Who’s in Charge Here?: Digital Templates</u>	Week 5 Writing Technology: The WYSWIG Website Builder
June 10:	<p><b>Please read and be ready to discuss the following:</b></p> <ul style="list-style-type: none"><li>• ABP, Chapter 6 “When WordStar Was King” 91-111</li><li>• Lester Faigley “Material Literacy and Visual Design” (URL)</li></ul>

	<b>Begin Code Academy Lessons</b> <b>Begin reading</b> <i>Writing Spaces: Web Writing Style Guide</i> (PDF)
June 11:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• David S. Birdsell and Leo Groarke “Outlines of a Theory of Visual Argument” (PDF)</li> <li>• Anne Wysocki “awaywithwords: on the possibilities in unavailable designs” (PDF)</li> </ul> <b>Wix Lab Begins in the Digital Studio</b> <b>Continue Code Academy Lessons</b> <b>Continue reading</b> <i>Writing Spaces: Web Writing Style Guide</i>
June12:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• “Informational Graphics: The Visual Dimension” (PDF)</li> <li>• <a href="http://www.easel.ly/">http://www.easel.ly/</a></li> </ul> <b>Wix Lab Continues in the Digital Studio</b> <b>Continue Code Academy Lessons</b> <b>Continue reading</b> <i>Writing Spaces: Web Writing Style Guide</i>
June 13:	<b>Wix Lab Continues in the Digital Studio</b> <b>Continue Code Academy Lessons</b> <b>Continue reading</b> <i>Writing Spaces: Web Writing Style Guide</i>
June 14:	<b>Project #3: Digital Project Due</b> <b>Journal #4 due (Digital link submission)</b> <b>Continue Code Academy Lessons</b> <b>Finish reading</b> <i>Writing Spaces: Web Writing Style Guide</i>

<b><u>Week 6: The Politics of HTML Coding</u></b>	<b>Week 6 Writing Technology: Basic HTML Coding</b>
June 17:	<b>Please read and be ready to discuss the following:</b> <ul style="list-style-type: none"> <li>• ABP, Chapter 8, “Writing on the Screen” 135—155</li> <li>• Lawrence Lessig, Code 2.0 (143-153) (PDF)</li> <li>• Lawrence Lessig, TED talk, “<a href="#">Laws that Choke Creativity</a>”</li> </ul> <b>Continue Code Academy Lessons</b>
June 18:	<b>Please read and be ready to discuss the following:</b>

	<ul style="list-style-type: none"> <li>• Lawrence Lessig, <i>Remix</i> (1-19) (PDF)</li> <li>• Watch: <a href="#">Everything's a Remix</a> (Parts 1-4)</li> <li>• Watch: <a href="#">RiP: A Remix Manifesto</a></li> </ul> <p><b>Code Lab Begins in the Digital Studio</b>  <b>Continue Code Academy Lessons</b></p>
June 19:	<p><b>Please read and be ready to discuss the following:</b></p> <ul style="list-style-type: none"> <li>• Clay Shirky, Chapter 1, “It Takes A Village to Find a Phone” from <i>Here Comes Everybody</i> (PDF)</li> <li>• Nicholas Carr, “Is Google Making Us Stupid?” (URL)</li> </ul> <p><b>Code Lab Continues in the Digital Studio</b>  <b>Continue Code Academy Lessons</b></p>
June 20:	<p><b>Please read and be ready to discuss the following:</b></p> <ul style="list-style-type: none"> <li>• ABP, Chapter 12, “From Pencils to Pixels” 227-246</li> </ul> <p><b>Code Lab Continues in the Digital Studio</b>  <b>Continue Code Academy Lessons</b></p>
June 21:	<p><b>Project #4: HTML Project Due</b>  <b>Journal #5 due (HTML submission)</b>  <b>Continue Code Academy Lessons</b></p>

<b><u>Week 7: Final Details</u></b>	
June 26:	<b>GRADES AVAILABLE ONLINE</b>