

# Weekly Plans

# WEPO

MW 11:00-12:15

(UPDATED 11/20/2017)

Course site: <https://atc15c.wixsite.com/wepo2017fall>

Date	In-Class Lesson	Homework (do after this class day)
<b>Week 1: What Concepts/Key Terms Come into Play When We Interpret Texts?</b>		
M, 8/28	<p>Introduction tweets and information gathering</p> <p>Icebreaker -- Syllabus in 4 Ways</p> <ol style="list-style-type: none"> <li>1. Traditional Syllabus (Canvas)</li> <li>2. <a href="#">Notepad Syllabus</a></li> <li>3. <a href="#">Infographic</a></li> <li>4. <a href="#">Course Site</a></li> </ol> <p>Review Syllabus</p> <p>What impacts our ability to make meaning from this text? How are these different forms ineffective or effective in their rhetorical design?</p> <p>What is the purpose of our semi-professional blogging? Who is your audience?</p> <p>“What is composing?” Freewrite and share out.</p>	<p><b>Read:</b> Heidi Estrem <a href="#">“Writing is a Knowledge-Making Activity”</a> and Andrea Lundsford <a href="#">“Writing Addresses, Invokes, and/or creates Audiences”</a></p> <p><b>Complete Blog 1 (350-400 words):</b> First, make a blog account (you can use Blogger, WordPress, Wix, etc.).</p> <p>Second, read <a href="#">the following mini-articles</a> about blogging:</p> <ul style="list-style-type: none"> <li>• “How to Profile Your Blog’s Audience”</li> <li>• “What Happens When You Publish a Blog”</li> <li>• “The Relationship between Links and Blogs”</li> </ul> <p>Third, write your first entry. Remember, texts both help us think about ideas and concepts but also always appeal to certain audiences. Your blog is both a space for your to grapple with concepts in this class and create a professional blogging space for yourself as an emerging professional. This blog should engage and identify that ideal audience and also introduce you to them.</p> <p>Tweet out the link to your blog using #fsu3416</p> <p><b>Read Project 1 Assignment Sheet and tweet a QQC<sup>1</sup> using #FSU3416.</b></p>
W, 8/30	<p>Introduce Project 1</p> <p>Check out different exhibits and analyze their designs.</p> <p>Play with the keywords of the course through an</p>	<p><b>Read</b> Lloyd Bitzer<sup>2</sup> <a href="#">“The Rhetorical Situation”</a> and Amy Devitt’s <a href="#">“Generalizing about Genre”</a> tweet <b>QQCs for each of the two readings using #FSU3416</b></p> <p><b>Talk and record</b> to three people around you (they can be teachers, professionals, friends, family, strangers<sup>3</sup>).</p>

<sup>1</sup> QQC = Question, Quote, Comment. What is one question that you have about this text? What is one quote you feel is most important? What is one comment you have for our classroom community?

<sup>2</sup> Struggling with LB? [This](#) should help you out!

<sup>3</sup> Obviously, practice stranger safety if this is the route you choose to go

	<p>artifact activity. First, in groups choose a key term to define, give example of, &amp; explain why it matters to a text's meaning.</p> <ul style="list-style-type: none"> <li>● Design</li> <li>● Audience</li> <li>● Circulation</li> <li>● Genre</li> <li>● Exigence</li> <li>● Material</li> <li>● Network</li> <li>● Assemblage</li> </ul> <p>Afterwards, look to see how these terms are in operation with a provided artifact.</p>	<p>Ask them the following questions: What do you think about when you think about writing? When do you write? What do you write? Where do you write? What do you like about writing? What do you dislike about writing? Is composing the same as writing? Why/Why not?</p> <p><b>Complete Blog 2 (350-400 words):</b> Upload your recordings to this blog. Look across the answers you received about writing and reflect. According to your findings, what is writing, when does writing happen, what is written, and what is liked/disliked about it? What can we learn about writing from seeing these people's perspectives? How does it agree/disagree with your own view of writing? Is there a difference between writing and composing—if so, what is it?</p> <p>Bring headphones to class for Wednesday.</p> <p>(Last day to add/drop 8/31)</p>
<p><b>Week 2: Complicating the Rhetorical Situation: Materiality and Modes</b></p>		
M, 9/4	Labor Day—no classes	<p><b>Complete Blog 3 (350-400 words):</b> Start by thinking about your audience and the community they exist within—what interests them, what will they care about? Then, choose a text to analyze using Bitzer's terms (rhetoric, audience, exigency, constraints), Devitt's term (genre), and 1 other terms from the class' key terms list (design, circulation, material, network). Explain to your audience how you see these terms working in this text. Flex those analytical muscles. Remember to choose a text your audience would actually care to learn about.</p> <p>Read <b>Read</b> Sturken "The Wall, The Screen, and The Image: Vietnam Veteran's Memorial" (available under files on Canvas) and complete <b>QQC using #FSU3416</b>.</p>
W, 9/6	<p>Opening Activity: What did we learn about writing from asking our interview participants?</p> <p>Putting terms: genre, rhetorical situation, and materiality into conversation with mapping activity</p> <p>Looking at the <a href="#">Vietnam</a> and <a href="#">9/11</a> memorials and analyzing them for design and materiality.</p>	<p><b>Read</b> Wysocki <a href="#">"The Multiple Media of Texts"</a> tweet a <b>QQC</b> using #fsu3416</p> <p><b>Read</b> <a href="#">"10 Tips..."</a>, <a href="#">"7 Things..."</a>, <a href="#">"How Not to Suck..."</a>, and <a href="#">"Typography..."</a> &amp; <b>watch</b> <a href="#">"Using Gestalt Theory to Guide Layout"</a> tweet a <b>QQC</b> about design using #fsu3416</p>

	<p>Understanding exhibit design choices. We'll look at a variety of curated exhibits.</p> <p><a href="http://www.newseum.org/exhibits/current/911-gallery-sponsored-by-comcast/">http://www.newseum.org/exhibits/current/911-gallery-sponsored-by-comcast/</a></p> <p><a href="https://brokenships.com/">https://brokenships.com/</a></p> <p><a href="http://fsucardarchive.org/exhibits">http://fsucardarchive.org/exhibits</a></p> <p><a href="http://museumofeverydaywriting.omeka.net/">http://museumofeverydaywriting.omeka.net/</a></p>	
<b>Week 3: Analyzing Texts for Effective Design</b>		
M, 9/11	Hurricane Day -- no class	
W, 9/13	Hurricane Day 2	
<b>Week 4: Finishing Up P1 and Talking ePortfolios!</b>		
M, 9/18	<p>Discussion: What is multimodality? How does the meaning of something change when it appears in a different modality? Why is it important to decode the meaning captured in every mode a text uses? As designers, how does composing with multimodality in mind alter our processes?</p> <p>Freewriting: Moving from textual listing to visual mapping. In what way does the visual change meaning or our response as an audience. Contribute to <a href="https://www.splcenter.org/hate-map">our map</a>!</p> <p><a href="https://www.splcenter.org/hate-map">https://www.splcenter.org/hate-map</a></p> <p>What kind of research is expected of you for P1?</p> <p>Create exhibit ideas.</p> <p>Project 1 check-in: How will you design your exhibit? What genres will you use? What are the different forms this project can take here?</p> <p><i>Remember, if you choose to work in print, you will actually have to print whatever you make.</i></p>	<p><b>Read</b> ePortfolio Assignment sheet and complete <b>QQC</b> using <b>#FSU3416</b>.</p> <p><b>Read</b> Arola's "<a href="#">The Design of Web 2.0...</a>" and complete <b>QQC</b> using <b>#FSU3416</b>.</p> <p><b>Create</b> your ePortfolio shell on either Wix or Weebly (DO NOT USE THE AI DESIGN FEATURE) and work on your homepage. Think about what kinds of texts would be useful in showing your future audience that you are a promising employee? Tweet out the published link (you will have the option to republish as changes are made).</p> <p><b>Create</b> an account on Canva.com in preparation for Wednesday's class.</p>
W, 9/20	Introduce ePortfolio: the genre, the purpose, the process -- students should select template and prepare to add artifacts.	<b>Work</b> on Project 1

	<p>ePortfolio visual and rhetorical analysis, part I: Viewing student ePortfolios, analyzing content and design, and brainstorming genre conventions.</p> <p><a href="http://www.wrhart.com/index.html">http://www.wrhart.com/index.html</a>  <a href="http://jamiemcclintock.weebly.com/">http://jamiemcclintock.weebly.com/</a>  <a href="http://www.one-to-one.education/">http://www.one-to-one.education/</a>  <a href="http://www.lukehatakeda.com/">http://www.lukehatakeda.com/</a>  <a href="https://johnjay.digication.com/mov/Home/edit">https://johnjay.digication.com/mov/Home/edit</a>  <a href="http://www.katherinebridgman.com/">http://www.katherinebridgman.com/</a></p> <p>Fill out <a href="#">chart</a> in small groups</p> <p>Designing with Canva activity (infographic on ePortfolio design). What does it mean to use templates responsibly? When using a template, who counts as composer/designer?</p> <p>Discussion: What makes for a strong ePortfolio? How does ePortfolio design relate to audience and purpose?</p>	<p><b>Watch</b> “<a href="#">Setting up a works-every-time layout</a>”</p> <p><b>Post</b> the draft of your P1 Designer’s Statement and P1 to the discussion board for peer review</p>
<b>Week 5: Professional Resumes and Professional Genres</b>		
M, 9/25	<p>Peer reviewing P1 and the Designer’s Statement</p> <p>What makes for an effective resume?  <a href="http://jamiemcclintock.weebly.com/uploads/3/2/1/7/32171563/eportfolio_senior_resume.pdf">http://jamiemcclintock.weebly.com/uploads/3/2/1/7/32171563/eportfolio_senior_resume.pdf</a>  <a href="http://www.wrhart.com/images/Will%20Hart%20Resume.pdf">http://www.wrhart.com/images/Will%20Hart%20Resume.pdf</a>  <a href="https://static1.squarespace.com/static/5470f6e0e4b04bcdd4883816/t/57147f9bc6fc08d846f8ccba/1460961180957/Luke+Hatakeda+Resume+Mariners.pdf">https://static1.squarespace.com/static/5470f6e0e4b04bcdd4883816/t/57147f9bc6fc08d846f8ccba/1460961180957/Luke+Hatakeda+Resume+Mariners.pdf</a>  <a href="https://johnjay.digication.com/mov/Professional Experiences">https://johnjay.digication.com/mov/Professional Experiences</a></p>	<p><b>Before emailing me your ePortfolio link, <a href="#">read this</a>.</b></p> <p><b>Add</b> one artifact to your ePortfolio shell along with the following information: What is it? What’s the context? Why did you choose it? How does it connect to composing in the 21st century? What do we learn about composing from this artifact? <b>Email</b> me the link <a href="mailto:atc15c@my.fsu.edu">atc15c@my.fsu.edu</a> for feedback.</p> <p><b>Review</b> Fair Use materials and complete a QQC</p> <ul style="list-style-type: none"> <li>• This <a href="#">basic definition</a> from the Purdue OWL</li> <li>• This complicating <a href="#">Crash Course</a> video on Intellectual Property (the second half is on Fair Use exclusively)</li> <li>• This <a href="#">infographic</a></li> <li>• This 3 minute video on <a href="#">Creative Commons</a></li> <li>• These sample Fair Use Statements:</li> </ul>

		<ul style="list-style-type: none"> <li>o <a href="http://www.criticalmediaproject.org/about/fair-use-statement/">http://www.criticalmediaproject.org/about/fair-use-statement/</a></li> <li>o <a href="https://digisymposium7.wordpress.com/2016/01/26/who-vs-whom-tutorial/">https://digisymposium7.wordpress.com/2016/01/26/who-vs-whom-tutorial/</a> (From FSU Digital Symposium, Fair Use statement at 3:14)). Tweet a <b>QQC about Fair Use using #FSU3416</b></li> </ul>
W, 9/27	<p>Fair Use and Copyright Discussion:</p> <ul style="list-style-type: none"> <li>• What is Fair Use based on the materials you viewed?</li> <li>• What purpose does it serve?</li> <li>• What are the “rules” of Fair Use?</li> <li>• If your work is censored and you feel Fair Use protects it, what do you do?</li> <li>• When (at what point in the process) should a composer create a Fair Use statement? Remember, it falls on the composer to <i>show and prove</i> Fair Use</li> <li>• How does Creative Commons relate to Copyright and Fair Use?</li> </ul> <p>Practicing writing Fair Use statements</p> <p><b>View</b> Ben McCorkle’s <a href="#">“The Annotated Obama Poster”</a> and write a Fair Use defense of it.</p>	<p><b>Complete Blog 5 (350-400 words):</b> Create a blog entry reviewing and reflecting on your first project. Remember, you’ll want to shape the tone and focus for the intended audience of your blog. Introduce your project, share your process, and then...</p> <ul style="list-style-type: none"> <li>• Explain how do you define writing and/or composing? Is this writing or composing? Why?</li> <li>• How do you feel this represents an example of effective communication and design?</li> <li>• How do you see our class’ key terms relating to the composition you made for this project (audience, design, exigence, material, network, genre, circulation, assemblage)</li> </ul> <p>Remember to integrate links and pictures to help your audience understand.</p> <p><b>Read</b> Project 2 assignment sheet and complete <b>QQC</b>.</p> <p><b>Read</b> Johnson-Eilola and Selber’s <a href="#">“Plagiarism, Originality, and Assemblage.”</a></p>
<b>Week 6: Defining Assemblage, Remediation, Remix</b>		
M, 10/2	<p><b>Project 1 Due to Canvas by class time.</b></p> <p>Introduce P2, look at examples, and start tweeting examples of assemblages:</p> <p>What is an assemblage?</p> <p>What is the text? What are its parts? What is the meaning of this text? How is that meaning made? Is it composition--if yes, defend that; if no, what is it then? What/who counts as author?</p> <p><a href="https://archive.org/details/georgeblood?and[]=year%3A%221957%22">https://archive.org/details/georgeblood?and[]=year%3A%221957%22</a></p>	<p><b>Watch</b> <a href="#">“Everything is a Remix”</a> and tweet a <b>QQC</b> using <b>#fsu3416</b></p> <p><b>Add</b> a second artifact to your ePortfolio shell along with the following information: What is it? What’s the context? Why did you choose it? How does it connect to composing in the 21st century? What do we learn about circulation from this artifact? <b>Email</b> me the link <a href="mailto:atc15c@my.fsu.edu">atc15c@my.fsu.edu</a> for feedback.</p> <p><b>Bring</b> five physical objects of your choosing to class with you.</p>

	<p><a href="https://www.crowleywebb.com/news/flexing-our-creative-muscles-with-cut-up-poetry/">https://www.crowleywebb.com/news/flexing-our-creative-muscles-with-cut-up-poetry/</a></p> <p><a href="https://www.pinterest.com/pin/201606520792158302/">https://www.pinterest.com/pin/201606520792158302/</a></p> <p><a href="https://www.youtube.com/watch?v=9DBmMoW5lSs">https://www.youtube.com/watch?v=9DBmMoW5lSs</a></p> <p><a href="https://www.youtube.com/watch?v=rrB718F3LeI">https://www.youtube.com/watch?v=rrB718F3LeI</a></p> <p><a href="https://www.ispot.tv/ad/wSO_/samsung-galaxy-note8-i-love-you">https://www.ispot.tv/ad/wSO_/samsung-galaxy-note8-i-love-you</a></p> <p><a href="https://weeklyad.target.com/promotions?code=Target-20171001&amp;page=1">https://weeklyad.target.com/promotions?code=Target-20171001&amp;page=1</a></p> <p>Making a textual assemblage:</p> <p><a href="https://docs.google.com/document/d/1WsKnjEbqMQIoK_QCxIgN2eSFfmu31h8j7gnidicbPaw/edit?usp=sharing">https://docs.google.com/document/d/1WsKnjEbqMQIoK_QCxIgN2eSFfmu31h8j7gnidicbPaw/edit?usp=sharing</a></p>	
W, 10/4	<p>What do I mean when I say we are writing an analysis?</p> <p><a href="https://www.youtube.com/watch?v=9s0LqAdqkV0">https://www.youtube.com/watch?v=9s0LqAdqkV0</a></p> <p>Evocative Objects Workshop</p>	<p><b>Read</b> Arola and Arola's "An Ethics of Assemblage: Creative Repetition and the 'Electric Pow Wow'" (Canvas) and tweet a <b>QQC</b> using <b>#fsu3416</b></p> <p><b>Watch</b> Lessig's "<a href="#">Laws that Choke Creativity</a>"</p> <p><b>Complete Blog 6 (350-400 words):</b> Identify how the community you are writing to feels about the idea of remixing one another's work. Consider how composing is impacted by the idea of re-use across your audience base. What remixes, remediations, and assemblages are commonly found in that community (links are helpful to show examples of this)? How do laws like Copyright and defenses like Fair Use function within this community? We know what guides Arola in the creation of ethical assemblage, what should guide your audience in ensuring that re-use and transformation texts meet the ethical standards of its community?</p> <p><b>Choose</b> an assemblage to work on for P2 and make it available for Monday's class (e.g., tweet a link, save a photo, bring it in, etc.).</p>

### Week 7: Analyzing Assemblages and Transforming Them

M, 10/9	<p>Let's break down some texts, determine their parts, how meaning is made, and whether or not this is an example of an ethical assemblage: What is ethical assemblage? What constrains you as a composer in making ethical assemblages? What questions do we need to ask about our assemblages?</p> <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=eAEmjW9J3_o">https://www.youtube.com/watch?v=eAEmjW9J3_o</a></li> <li>• <a href="https://www.youtube.com/watch?v=vEKQ-tVH_So">https://www.youtube.com/watch?v=vEKQ-tVH_So</a></li> </ul> <p>Project 2 Check-in: What assemblages have you chosen? What counts as effective analysis? What counts as remediation? Let's look at some examples together.</p> <p>Let's draft and organize parts of our analysis together.</p>	<p>Complete <b>Blog 7 (350-400 words)</b>: Find two examples of assemblages and share them. One should be an example of Arola and Arola's bare repetition while the other should be an ethical assemblage. How do they contribute different things to their audience? How should we respond to potentially hurtful assemblages? Does Fair Use do anything to ensure that assemblages do more than create bare repetition? How does design affect an assemblage's status as being ethical or unethical? Can circulation affect an assemblages' ethical status?</p>
W, 10/11	<p>Activity: Transforming our developing resumes into infographics. Remediation and remix.</p> <p>When we transform, what is our context? Who is our audience? How much we transform with them in mind?</p> <p><b>Read</b> Project 3 Assignment Sheet and tweet <b>QQC</b></p> <p>Introducing P3 and identifying groups based on areas of interest.</p>	<p><b>Submit</b> complete draft of your rhetorical analysis for peer review.</p> <p><b>Get</b> group assignment for P3</p>

### Week 8: Finishing Assemblages

M, 10/16	Peer Review P2 Rhetorical Analysis	<b>Work</b> on Project 2 and submit draft of your remediated assemblage and designer's statement to discussion board for peer review.
W, 10/18	<p>P2 Remediated Assemblage PR</p> <p><b>Project 2 due by <del>class-time</del> Sunday 10/22 at midnight</b></p> <p>Get into P3 groups and make a plan.</p>	<p><b>Project 2 due by <del>class-time</del> Sunday 10/22 at midnight</b></p> <p><b>Add</b> a third artifact to your ePortfolio along with the following information: What is it? What's the context? Why did you choose it? How does it connect to composing in the 21st century? What do we learn about</p>

		<p>circulation from this artifact? <b>Email</b> me the link.</p> <p><b>Read</b> Shipka's "A Multimodal, Task-based Framework" (on Canvas)</p>
<b>Week 9: What Makes Our Ideas Moveable?</b>		
M, 10/23	<p>Discussion: How does design and materiality impact rhetorical effect? How does it determine audience? How does it affect the meaning that can be made?</p> <p>Fake Campaign Activity. Use National Ad Council bank as corpus. Fake campaign activity pitch presentations for a specific audience in Tallahassee. One print, one material, one digital.</p> <p>Writing reflection</p>	<p><b>Read</b> <a href="#">"The Successful Cold Email..."</a> and <b>watch</b> Johnson's <a href="#">"Where Good Ideas Come From"</a></p>
W, 10/25	<p>Jody Shipka is giving a presentation Thursday (10-26) from <b>2:00-3:30</b> in the WMS common room (the large room on ground zero) afternoon. <b>In lieu of today's class</b>, please attend and <b>write a blog post (350-400 words)</b> responding to the event.</p> <p>If you cannot attend, please read Shipka's "Negotiating Rhetorical, Material, Methodological, and Technological Difference: Evaluating Multimodal Designs"(on Canvas) and <b>write a blog post</b> of the same length responding to that article.</p>	<p><b>Complete Blog 8 (350-400 words):</b> Create a blog entry reviewing and reflecting on your second project. Remember, you'll want to shape the tone and focus for the intended audience of your blog. Introduce your project, share your process, and then...</p> <ul style="list-style-type: none"> <li>● Explain how you define writing and/or composing? Is this project an example of writing or composing? Why?</li> <li>● How do you feel this represents an example of effective communication and design?</li> <li>● How do you see our class' key terms relating to the composition you made for this project (audience, design, exigence, material, network, genre, circulation, assemblage)</li> <li>● What can we learn about reuse and design from this project?</li> </ul> <p>Remember to integrate links and pictures to help your audience understand.</p>



Week 11: What Networks Do Our Texts Participate in?		
M, 10/30	<p>Mapping our digital identity. Googling yourself. Who are you to an outside employer?</p> <p>(If time left) give space to work on P3 Canvas check-in.</p>	<p><b>Listen</b> to <a href="#">“In the Tall Grass”</a> and <b>Read</b> Gries’ <a href="#">“Iconographic Tracking: A Digital Research Method for Visual Rhetoric and Circulation Studies”</a> (Go through FSU.lib.edu for free access). <b>Tweet</b> a <b>QQC</b> for each of the two texts using <b>#fsu3416</b></p> <p><b>Read</b> Jenkin’s blog <a href="#">“If it doesn’t spread, it’s dead”</a></p>
W, 11/1	<p>How and why do texts spread? Which strategies of spreadability did you use? How does materiality impact spreadability?</p> <p>Activity: Circulation of five different materials: <a href="#">tweet</a>, magazine, <a href="#">online news article</a>, <a href="#">facebook</a> account, <a href="#">YouTube</a> video, <a href="#">digital map</a>, and <a href="#">poster</a> to a specific audience.</p> <p>Reflect on relationship between design, message, materiality, audience engagement, and its ability to impact a network/audience.</p> <p>Create a circulation strategy and plan for tracking these texts’ effectiveness.</p>	<p><b>Read</b> Babb <a href="#">“Writing in the Moment”</a> and <b>watch</b> Wesch <a href="#">“From Knowledgeable to Knowledge-able”</a> and <b>tweet</b> a <b>QQC</b> using <b>#fsu3416</b></p> <p><b>Complete</b> Project 3 check-in on Canvas. Give an update of your progress on Project 3. What sponsor have you chosen to work with? How are you meeting/communicating with them? Who is your point person within the organization? What do they want/need? What expertise do each of your group members have, and how will they be utilized in the project? What texts are you creating and what is that process like so far? What questions do you have for me? What do you want me to know?</p>
Week 12: Focusing on Our Campaigns		
M, 11/6	<p>P-3 Campaign half-workday</p> <p>ePortfolio visual and rhetorical analysis, Part II: Viewing professional ePortfolios, analyzing content and design, and adjusting our compiled list of conventions.</p> <p><a href="https://drive.google.com/open?id=1jjSP-BNhEY85d8UXX4fk7t9aMVqMaRvD68QZuXdM4_0">https://drive.google.com/open?id=1jjSP-BNhEY85d8UXX4fk7t9aMVqMaRvD68QZuXdM4_0</a></p> <p>Generate list/matrix of criteria for successful professional portfolios.</p>	<p><b>Work on</b> Project 3</p> <p>Class Conferences: <b>Sign up</b> for group conferences. <a href="http://www.signupgenius.com/go/30e0845a5a72aabfa7-project3">http://www.signupgenius.com/go/30e0845a5a72aabfa7-project3</a></p> <p>Prepare drafts of your texts, plans for circulation, questions you have for me, and designate a person within your group to take notes.</p> <p><b>Submit</b> your Campaign Plan to Canvas by Monday class time.</p>
W, 11/8	<p><b>In lieu of class</b>, hold a group conference with Mrs. C today.</p> <p><a href="http://www.SignUpGenius.com/go/30E0845A5A72AABFA7-project3">www.SignUpGenius.com/go/30E0845A5A72AABFA7-project3</a></p>	<p><b>Read/view</b> <a href="#">“ePortfolio Project Student Resources”</a></p> <p><b>Add</b> a fourth artifact to your ePortfolio along with the following information: What is it? What’s the context? Why did you choose it? How does it connect to</p>

		composing in the 21st century? What do we learn about circulation from this artifact? <b>Email</b> me the link.
<b>Week 13: Presentations and ePortfolios: What Have We Done and What Is Left to Do?</b>		
M, 11/13	<p><b>First 45 minutes of class:</b> In your groups meet and review the campaign plan feedback you received. On Canvas, write me a response explaining what you think I said, what action you will take next, and what issues/questions you are currently experiencing.</p> <p>ePortfolio Check-in: Review requirements from assignment sheet.</p> <p>ePortfolio critical reflection activity</p>	<p><b>Read</b> “<a href="#">Career Portfolio User’s Guide</a>”</p> <p><b>View</b> at least three process videos from “<a href="#">On Multimodal Composing</a>” and complete <b>QQC</b> using <b>#fsu3416</b></p>
W, 11/15	<p>Project 3 Check-in: What are my expectations for your presentation? How will we present and where will we present?</p> <p>Mapping our theories of composing. Discussion: Visualizing the composing process. How does circulation, materiality, design affect your composing process? How might you visually represent your composing process using various materials, technologies, etc.?</p>	<p><b>Read</b> Yancey “Looking for Sources of Coherence in a Fragmented World: Notes toward a New Assessment Design” (Canvas) and complete <b>QQC</b> using <b>#fsu3416</b></p>
<b>Week 14: Thanksgiving</b>		
M, 11/20	Thanksgiving Break—no classes	<p><b>Complete Blog 9 (350-400 words):</b> Theory of composing.</p> <ul style="list-style-type: none"> <li>• How do you currently define the terms “writing,” “editing,” and “composing”?</li> <li>• What key terms are necessary for defining writing, editing, and composing? How do your key terms connect to provide you with a fuller definition of writing, editing, and composing?</li> <li>• How have your experiences with project two shaped your definitions?</li> </ul> <p>How have your experiences with writing, editing, and composing <b>outside</b> of this course shaped your definitions?</p>
W, 11/22	Thanksgiving Break—no classes	

<b>Week 15: Presentations and ePortfolios: What Have We Done and What Is Left to Do?</b>		
M, 11/27	<p>Finish Theory of Composing (15 minutes)</p> <p>ACLU Campaign</p>	<b>Work</b> on Project 3 and ePortfolio
W, 11/29	<p>Project 3 Presentations DAY ONE.</p> <p>If you presented: Complete the group assessment/reflection form (on Canvas under “files” and “module”).</p> <p>As you served as an audience: give feedback on the discussion board for each presentation</p> <p>Feedback:</p> <ol style="list-style-type: none"> <li>1. How did you see the keywords enacted in the work this group did? (Audience, Assemblage, Circulation, Design, Exigence, Genre, Material, Network, Remediation)</li> <li>2. What did you learn about writing, editing, and/or composing?</li> <li>3. What did like most in this presentation and why?</li> <li>4. If you were tasked with representing a professional organization in the future, what could you take and apply from this group’s presentation?</li> </ol> <p>Second half of class: Review Yancey’s coherency and reflect on how coherency happens in eportfolio design.</p>	<b>Bring updated resume to class Monday for our resume workshop</b>
<b>Week 16: ePortfolios + Wrapping up</b>		
M, 12/4	<p>Project 3 Presentations DAY TWO.</p> <p>If you presented: Complete the group assessment/reflection form (on Canvas under “files” and “module”).</p> <p>As you served as an audience: give feedback on the blog for each presentation</p>	<p><b>Post</b> your drafted ePortfolio to Canvas for a in-progress peer review Wednesday</p> <p><b>Complete Blog 10 (350-400 word):</b> After watching your peers present, think through what you saw and what you learned in the context of our course keywords. What process did the different teams use? What were they constrained by, and how did they think about genre,</p>

	<p>Feedback:</p> <ol style="list-style-type: none"> <li>1. How did you see the keywords enacted in the work this group did? (Audience, Assemblage, Circulation, Design, Exigence, Genre, Material, Network, Remediation)</li> <li>2. What did you learn about writing, editing, and/or composing?</li> <li>3. What did like most in this presentation and why?</li> <li>4. If you were tasked with representing a professional organization in the future, what could you take and apply from this group's presentation?</li> </ol> <p>Peer Review ePortfolios--Resume Workshop</p> <p><a href="https://docs.google.com/document/d/1kMD4cTPe9X7zXF4up15kggnNaO-hIOXtiyTM_IHrq8/edit?usp=sharing">https://docs.google.com/document/d/1kMD4cTPe9X7zXF4up15kggnNaO-hIOXtiyTM_IHrq8/edit?usp=sharing</a></p>	<p>circulation, networks, materiality etc. to compose a successful campaign? After viewing the presentations, what might you and your team have done differently?</p>
W, 12/6	Peer Review ePortfolios	ePortfolios due Sunday at midnight