**University of Washington**

**ENGL 182 A Multimodal Composition**

**Winter 2017**

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| **Instructor:** Tait Bergstrom**Office:** Art Building 347**Office hours:** 10.30am-12.30pm**Email:** taitb3@uw.edu | **Class Time:** MW 8.30-10.20am**Class Location:** OUGL 141**Website:** https://canvas.uw.edu/courses/1099043 |

**COURSE DESCRIPTION**

The Multimodal Composition course is designed to help you become a more effective creator of texts that use multiple modes to participate in a variety of genres. Multimodality refers to the combination of different means of communicating, such as written language, spoken language, sounds, images, movement, and so on. So, for example, a television program is a multimodal text that uses images, sounds, and, frequently, spoken language to create meanings that are communicated to an audience. While you may have only composed written texts and, occasionally, digital slideshows for other classes, you are probably already the author of plenty of multimodal texts in your private life: short videos or messages combining written words and photographs that you post to social media, for example. As we shift from a print-based to a screen-based media economy, the ability to use the multiple modes at your disposal to communicate your ideas clearly will help you regardless of what you choose to do in the future. No matter where you go, you will need to demonstrate that you can think critically about subjects and then convey the results of that thinking to others in ways that they can understand. As your own media consumption habits might suggest to you, increasingly, we understand ideas by engaging with them in a multimodal fashion. To achieve this goal of becoming more effective multimodal communicators, our class will guide you in the use of the following key tools for creating clear, cogent, and persuasive texts:

* + - the ability to read and analyze texts created by others
		- the ability to do research and then use texts created by others in your own work
		- the ability to create a persuasive message that resonates with your chosen audience.
		- the ability to effectively reflect upon and revise your own work

This section of Expository Writing will use texts in a variety of media and modes to investigate how different communities make sense of what matters to them. The ways in which these communities create and circulate different genres of text, one in response to another, may help us to explore the skills that you will need to develop to become an effective multimodal communicator.

Two assignment sequences have been created to facilitate the development of your composition skills. Each assignment builds on the one before it and the first sequence helps to prepare you for the second. In this first sequence, we will focus on a large community that communicates through a number of media: people who are interested in and who create comics. The assignments will call on you to examine texts circulated within this community both individually and in conversation with one another. The sequence culminates in a mock-up for a multimodal composition of your own that would make an argument about a conversation that is taking place within this community. The second assignment sequence presents you with the opportunity to choose a community of interest to you and then examine texts produced by it as well as what these texts tell you about the issues that matter to it. Your final project will be to create a multimodal text that responds and contributes to an existing conversation that is ongoing within the community.

**OUTCOMES**

**1. To demonstrate an awareness of the strategies that writers use in different writing contexts.**

* The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
* The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
* The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
* The writer articulates and assesses the effects of his or her writing choices.

**2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.**

* The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
* Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
* The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
* The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
* The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

**3. To produce complex, analytic, persuasive arguments that matter in academic contexts.**

* The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
* The stakes of the argument, why what is being argued matters, are articulated and persuasive.
* The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
* The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
* The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

**4. To develop flexible strategies for revising, editing, and proofreading writing.**

* The writing demonstrates substantial and successful revision.
* The writing responds to substantive issues raised by the instructor and peers.
* Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

**COURSE TEXTS AND MATERIALS**

* *Writer/Designer*: *A Guide to Making Multimodal Projects* (Arola, Sheppard, Ball, 2014)
* Internet access, UW Net ID, and UW email account that you check daily
* A notebook/tablet/laptop for in-class writing
* All other texts will be made available to students online or through other media.

Optional Recommended Texts:

* *Contexts for Inquiry*, (white version, without readings) available in the UW Bookstore.
* *Writer’s Help* (online version)

**COURSE ASSESSMENT AND ASSIGNMENTS**

* + - * + **Portfolio 70%**
				+ **Participation 30%**

**Portfolio:** In this course, you will complete **two major assignment sequences**, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of shorter assignments leading up to a major paper. These shorter assignments will target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit **a portfolio of your work** along with a critical reflection. The portfolio will include the following: **one of the two major papers, three to five of the shorter assignments, and a critical reflection** that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. **The portfolio will be worth 70% of your final grade.**

The standard (also called a “rubric”) used to evaluate your work is as follows:

**Outstanding**: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.

**Strong**: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.

**Good**: Effectively demonstrates the trait(s) associate with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).

**Acceptable**: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

**Inadequate**: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

**Participation:** You are expected to contribute actively in class discussions. The participation component of your final grade takes into account the substance and quality of your contributions to learning that we do as a class. A major part of actively participating in class includes reading and thinking about assigned texts. If you must be absent, please let me know and please consider asking a classmate for notes and handouts about homework. **Participation will be worth 30% of your final grade.**

**Late Work:** Assignments must be completed and turned in on time. Late work will be accepted, but I will deduct a grade point for each class that the assignment is late (i.e., an assignment that earns an “Outstanding” evaluation will receive a “Strong” evaluation if it is turned in one class after the deadline).

**COURSE POLICIES**

**Academic Integrity:** Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

**Complaints:** If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or **crai@uw.edu** or Assistant Directors AJ Burgin, **aburgin@uw.edu**; Jacklyn Fiscus, **jfiscus@uw.edu**; Denise Grollmus, **grolld@uw.edu**; Stephanie Hankinson, **skh216@uw.edu**. If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-7895.

**COURSE RESOURCES**

**Accommodations:** If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at [**http://www.washington.edu/students/drs/**](http://www.washington.edu/students/drs/).

**Campus Safety:** Preventing violence is everyone's responsibility. If you're concerned, tell someone.

 • Always call 911 if you or others may be in danger.

• Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.

 • Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).

• Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at [www.washington.edu/alert](http://www.washington.edu/alert). For more information visit the SafeCampus website at [www.washington.edu/safecampus](http://www.washington.edu/safecampus).

**Writing Help:** You can always come to me for help with your writing either by sending me an email, coming to my office hours and talking with me after class, but getting another opinion can also be valuable. Luckily, getting someone to work with you on improving your writing is very easy to do at UW. Two excellent resources include:

• OWRC (Odegaard Writing & Research Center), offering free one-to-one support from writing tutors and librarians on all your writing assignments. For more information visit [**https://depts.washington.edu/owrc**](https://depts.washington.edu/owrc). Please consider signing up to join a **Targeted Learning Community (TLC)** if you are interested in developing your writing skills with a small group of students and tutor-facilitators also taking a composition course. These TLC groups are only open to students for whom English is not their first language. If you are interested in joining, please email me at **taitb3@uw.edu** or the OWRC at owrc@uw.edu.

• CLUE (The Center for Learning and Undergraduate Enrichment), offering free drop-in tutoring, a writing center and discussion sessions. Best of all, CLUE provides support Sun-Thurs in Mary Gates Hall from 6:30 pm-Midnight. More information is at <https://depts.washington.edu/clue>.

**Counseling Center:** UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: [**http://depts.washington.edu/counsels/**](http://depts.washington.edu/counsels/).

**Q Center:** The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

**FIUTS:** Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month beginning with a lunch on September 28 from 11:30-1:30 in the Kane Hall Walker-Ames room. Consult FIUTS' web site for a detailed calendar of events and links to many resources <http://www.fiuts.washington.edu>.

**TENTATIVE COURSE CALENDAR**

**Winter Quarter 2016:**

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| **WEEK 0** | **in-class activities** | **homework** |
| Wed 04/01 | IntroductionsReview Syllabus & Outcomes | Read *W/D*, Ch. 1; McCloud, S. *Understanding comics* excerpt.Write **Preliminary Essay** |
| **WEEK 1** |  |  |
| Mon 09/01 | **Due: Preliminary Essay**Genre conventions; Rhetorical analysis, Review *CI*, McCloud p. 63-9; short excerpts from *Superman* 1, *Man of Steel* 1, Rose & White, 1928, I say it’s spinach, *The New Yorker,* and *CI*, Satrapi 877-883. Look at Roy Lichtenstein’s *Oh Jeff… I love you, too.. but* (1964) | Read *W/*D, Ch. 2; Satrapi, M., *Persepolis* excerpt; Tomine, A., *Optic nerve 12* excerpt; Tomine, A., *Optic nerve 13* excerpt |
| Wed 11/01 | Rhetorical situation and rhetorical appeals; Genre expectations; Introduction to intertextuality.Rhetorical analysis of President Obama’s speech of 05 January 2016 | Read Sturm, J., The sponsor; Frakes, C., Twitter response; Graham, B., *Royalboiler* post; Wilgus, A., The Good kind of crazy; Walden, T., Twitter response; Walden, T., *Patreon*, 5/25/16 Day 10Write **SA 1 and Writer’s Memo** |
| **WEEK 2** |  |  |
|  Mon 16/01 | **Due: SA 1 and Writer’s Memo** NO CLASS – MLK Jr. Day | Read *W/D* Ch. 3. |
| Wed 19/01 | Complex claims, “The Big 5;” Evaluating and incorporating the arguments of othersReview and assess arguments in *Understanding Comics*, McCloud, 63-9, Horrocks, *Inventing comics: Scott Mccloud’s definition of comics*; Harvey, R.C. *Defining comics again: Another in the long list of unnecessarily complicated definitions.* | Read Harvey, R.C., Defining comics again: Another in the long list of unnecessarily complicated definitions; Horrocks, D., Inventing comics: Scott Mccloud’s definition of comics; Sturm & Baxter, A response to chapter 9.Write **SA 2: Intertextuality & Writer’s Memo** |
| **WEEK 3** |  |  |
| Mon 23/01 | **Due: SA 2 and Writer’s Memo**Quotation, summary, and paraphrase; Reading intertextually.Examine movie clips, advertisements, PSAs and propaganda posters. | Read *W/D* Ch. 6. |
| Wed 25/01 | Avoiding plagiarism; Revisiting complex Claims; Organizing your ideas. | Write **MP 1 Draft 1** |
| **WEEK 4** |  |  |
| Mon 30/01 | **Due: MP 1 Draft 1 by Midnight on Canvas**The process of peer review, practice with sample essay; Claims - Roadmap exercise. |  |
| Wed 02/02 | Peer Review Workshop | Write **Revision Notes** |
| **WEEK 5** |  |  |
| Mon 31/10 | **Due: Revision Notes at Conferences**Conferences | Write **MP 1 Draft 2** |
| Wed 02/02 | **Due: MP 1 Draft 2 by Midnight on Canvas**Conventions of MLA citation and formatting - some simple guidelines. Review: Avoiding plagiarismIntroduction to the Second Assignment Sequence | Read *W/D*, Ch. 4.Write **SA 3** |
| **WEEK 6** |  |  |
| Mon 06/02 | Genre and rhetorical analysis review –Introduction to visual grammar | Read *W/D*, Ch. 3. |
| Wed 08/02 | **Due: SA 3** Intertextuality and doing research for a research paper | Write **SA 4** |
| **WEEK 7** |  |  |
| Mon 13/02 | **Due: SA 4 on Canvas**Intertextuality, complex claims, and warrants |  |
| Wed 15/02 | Complex claims: Generating claims and proposals | Write **MP 2 Draft 1** |
| **WEEK 8** |  |  |
| Mon 20/02 | **Due: MP 2 Draft 1 - Tuesday 21/11 by Midnight**NO CLASS – Presidents Day | Read *W/D*, Ch. 7. |
| Wed 22/02 | Introduction to the portfolio processPeer Review Workshop | Write **Revision Notes** |
| **WEEK 9** |  |  |
| Mon 27/02 | **Due: Revision Notes at Conferences**Conferences | Write **MP 2 Draft 2** |
| Wed 01/03 | **Due: MP 2 Draft 2 on Canvas**Portfolio creation review |  |
| **WEEK 10** |  |  |
| Mon 06/03 | Conferences |  |
| Wed 08/03 | Portfolios Workshop |  |

**FINAL PORTFOLIOS DUE BY MIDNIGHT Wednesday March 15.**

Holidays: MLK Jr. Day, Monday, Jan 16; Presidents Day, Monday Feb. 20.

Last Day of Instruction: Friday, Mar. 10.

Finals Week: Mar. 11, 13-17 (**There is no Final Exam for this class.**)