English 182D:
Multimodality and Its Potential

Spring 2017

Class Time: M-W 9:30-10:20 + Individual Weekly Conferences
Class Location: MGH 076
Instructor: Dana Woodcock
Email: dmw32@uw.edu
Office: Padelford B-29
Office Hours: By appointment

“In times of change, learners inherit the earth, while the learned find themselves beautifully equipped to deal with a world that no longer exists.”

-- Eric Hoffer

Course Description
First thing’s first: What's multimodality?
Multimodal composition uses two or more modes symbiotically to help produce meaning, achieve a purpose, and/or create a dimensional experience for its audience.

Great. But what are modes?
According to linguist Gunther Kress, modes are simply “resources for making meaning” (Multimodality, 2010). Think of them as the different layers of a text, ones which we usually describe according to their relationship with the senses. For example:

• Visual modes: Images, etc.
• Aural modes: Sounds—music, voiceover, sound effects, etc.
• Alphabetic modes: Layers that use actual letters
• Spatial modes: The story told by the arrangement of the text’s elements
• Gestural Modes: Movement, gestures, choreography, body language, etc.

In this class, not only will we examine the effect these modes can have when we use them in harmony, we’ll start to explore the possibilities of multimodal composition in the sociopolitical arena, particularly in regards to activism. Once we’ve deconstructed some of the multimodality we encounter everyday, we’ll practice using what we’ve learned as a means to intervene in the conversations that are important to you.

If this course doesn’t sound like a typical writing class, that’s because it isn’t. But just because we’re focusing on “new” types of composition, this doesn’t mean that 182 won’t prepare you for all the other composition tasks you’ll encounter: Just like
all 100-level composition courses at UW, this class aims to develop a set
transferable skills and practices which will help you tackle any rhetorical task you
encounter, both within the university and outside it. In short, we’ll work towards
becoming adaptable learners, not the learned, so that you can go out and save the
world.

In order to build this foundation, we will work towards four course outcomes
designed to empower you as a writer:

1. Understanding context and which rhetorical* decisions best support
different contexts
2. Effectively and responsibly putting other texts in conversation with
our own as a means of developing a line of inquiry* or strengthening a
claim
3. Crafting a complex claim
4. Continuing the writing process through thoughtful revision and
editing
(See page 11 for a more thorough listing of our outcomes.)

These outcomes, about which you will probably be sick of hearing by the
time the quarter ends, are essentially the keys to the (composition) kingdom—they
will enable you to faithfully and clearly represent your voice regardless of discipline,
audience, format, or any other situational consideration. Further, pairing these
outcomes with your understanding of multimodal composition will enable you to
deliver your voice thoughtfully and compellingly, whatever the rhetorical situation
may be.

You’ve got stuff to say, and the world needs to hear it. Let’s make sure that happens.

*Don’t know what this word/phrase means? Fear not—you’ll soon OWN IT.

Materials
Required Materials:
1. Internet access, UW Net ID and password, UW email account that you check
every day
2. Some kind of organizing folder to put all your materials for the class
3. Some kind of notebook for freewrites
4. Your preferred method of note taking (laptop, tablet, actual paper)
5. Headphones

Expectations
PREPARATION:
• Please come to class prepared to participate in the activities for the day. You
can keep up with the course schedule by referring to the course calendar
(attached). You’ll have readings for most class sessions, and it’s important
that you complete these assignments (I promise this isn’t just busy work).
Unless I give them to you as a handout, you’ll find links to all the readings on
Canvas (Pages>Readings). The course calendar is subject to change, but if it does, I’ll notify the class via email.

- Attend each of your individual conferences, which will occur weekly. If you are unable to meet at your normal time, please let me know as soon as possible so we can reschedule.
- To each class, please bring: a notebook (or something to take notes in), and your homework (when it is assigned). I will assume that everyone has done the assigned reading before class begins. Those students that do not keep up with the reading will see that reflected in their participation grade.
- Handouts: In addition to the materials I post on Canvas, I will also be printing and distributing various handouts throughout the course. In the unlikely event that you miss a class, it is your responsibility to get a copy of the handout(s) from one of your peers or from the course website.

**CLASS DISCUSSION:**

- The more you engage in this academic community, the more you will learn. As with class attendance, it is important for you to participate in class discussions as thoroughly as possible—we want our time to be productive. All I ask is that you try to contribute to our discussions. Participation in classroom discussion will be part of your participation grade, which we will discuss during conferences so there are no surprises.
- Respect: Because the exchange of ideas is so important to this class, it is necessary for everyone to be respectful of one another. Differences can be discussed, but not fought over. Derogatory or discourteous language is never acceptable in any situation.

**COURSE WEBSITE AND EMAIL:**

- I do my best to post assignments to Canvas as far in advance as possible, but due to the idiosyncratic nature of each class, this doesn't always work out. We will inevitably deviate from our calendar in order to accommodate relevant, spontaneous questions and issues (and rightly so), therefore assignments and reading materials may change. If and when I make any changes to the course structure (calendar, assignments, etc.), I will always send out a class email explaining the changes and I will direct you to the course web page (Canvas). Therefore, it’s crucial that you check your UW email account often, and that you use the course website—it will reflect any updated changes that have been made to the class.
- When you e-mail me, which I invite you to do when you have any questions/concerns/etc., I will get back to you within 24 hours (48 on the weekends).

**Class Cancellation Policy**

In the highly unlikely event that I would ever have to cancel a class, I would let you know by 8am the day of class. However, if I am ill or have an emergency, it is most
likely that you would simply have a substitute that day. If for some reason I am not present when class begins, please wait for twenty minutes (8:50am) before leaving.

Assessment
PORTFOLIO (70%)
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 project. These shorter assignments will each 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 four total assignments, one of which must be a MP (you may therefore turn in either 2 MP and 2 SAs OR 1 MP and 3 SAs) 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 a compendium of 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.

COURSE EVALUATION RUBRIC
Throughout the quarter, your papers will receive feedback to help you identify what you are doing well and what you need to improve. The following evaluation rubric will be used as part of my feedback:

- 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 (30%)**

**PARTICIPATION BREAKDOWN**

(15%) *Conferences*: Once we begin submitting assignments, you and I will meet in my office on a weekly basis. These conferences give you the opportunity to get feedback about your projects and to express any concerns, questions, or suggestions you might have about the course or the assignments. I will provide you with a sign-up sheet for these conferences with detailed instructions about how to prepare for them. I ask that you come to these conferences prepared to discuss your work and do the pre-work that I assign.

(5%) *In-Class Discussion and Work*: Your willingness to contribute to class discussions by making comments, asking questions, and your engagement in group work and peer workshops. Freewrites and other in-class activities will also factor into this portion of your grade, as will your overall preparedness.

(10%) *Meeting Deadlines*: Five percent of your participation grade will be deducted for every assignment deadline you miss (except the portfolio). If you miss more than two deadlines, the deductions will come from the in-class/conference portions of your participation grade.

Extra Credit: *You may go to any of the writing centers or to a UW IT workshop/office hours as “extra credit” to help your participation grade. I will count up to two visits, and you must write a one-page reflection of how the experience helped you (submit on Canvas).*

**Late Work**

All assignments are due (using Canvas) on the time and date specified, and I will not accept any assignments submitted in any other way unless given approval ahead of time. Unless you have spoken with me ahead of time, late work is due by the next class meeting and you will lose participation points. I will also not give feedback on any assignments that are turned in late or incomplete (at least two full pages for short assignments and at least five full pages for major papers). Further, you will not be able to use late or incomplete assignments as one of the Big Four (the assignments you chose for me to grade) in your portfolio. However, you will still need to complete late work, as your portfolio must include all assignments in order for it to receive a passing grade. As with attendance, turning in late work will affect your participation grade. If you are having trouble and may be unable to turn things in on time, speak with me before the assignment is due (and no, this does not mean the day that it is due).

*Please Note: Portfolios are due Sunday, June 5 at 11:59pm. This due date is NOT negotiable. A late or incomplete portfolio will result in an incomplete portfolio mark, which in turn will result in an incomplete in the class.*
Submission Guidelines
Unless you choose to create a physical project for an assignment, you'll submit all projects via Canvas. If you choose not to use Canvas for a submission, you'll need to discuss it with me no later than the Wednesday before the assignment is due. This is so we can coordinate a time and location for your submission.

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/.

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/

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.

Writing Resources
There are two particularly fantastic writing resources for you here on campus at UW. Both are free of charge, and I would very strongly encourage you to take advantage of these resources. The Odegaard Writing and Research Center allows you to schedule 45-minute tutoring sessions in which to talk about your writing or specific writing assignments for any class. You may book these on-line at: http://depts.washington.edu/owrc/ (and I would suggest booking early, as they tend to fill up quickly!) The CLUE Writing Center is located in Mary Gates Hall, and
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.

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.

For more information, visit the SafeCampus website at www.washington.edu/safecampus.

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 CIC Assistant Director Holly Shelton, holly.shelton.uw@gmail.com. If, after speaking with the Director or Assistant Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair Brian Reed, (206) 543-2690.

Course Calendar

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<thead>
<tr>
<th>Week/Topic</th>
<th>Date</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>1: Welcome</td>
<td>Wed., 3/29</td>
<td>Make sure you’re able to access our Canvas course page</td>
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<td>Thurs., 3/30</td>
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<tr>
<td>2: Intro to Multimodality</td>
<td>Mon., 4/3</td>
<td>Read “What Are Multimodal Projects?” from Writer/Designer (handout)</td>
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<td>Tues., 4/4</td>
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<td>Wed., 4/5</td>
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<td>3: Rhetorical Analysis + Genre Awareness</td>
<td>Thurs., 4/6 +Friday 4/7</td>
<td>Individual Conferences (Times will vary—Padelford B-29)</td>
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<td>Sunday, 4/9</td>
<td>SA1 Due by 11:59pm (via Canvas)</td>
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<td>Monday, 4/10</td>
<td>-Read excerpt from “Analyzing Rhetorical Situations” from <em>Contexts for Inquiry</em> (handout)</td>
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<td>-Read excerpt from “Enhancing Genre Awareness and Reflective Practice” from <em>Contexts for Inquiry</em> (handout)</td>
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<td>Tues., 4/11 - Wed., 4/12</td>
<td>-Read PBS American Experience’s “Establishing a National Bank” (link)</td>
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<td>-Watch PBS American Experience video (link)</td>
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<td>-Read excerpt from Alexander Hamilton’s letter/report re. the est. of the national bank (handout)</td>
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<td>-Read excerpt from Ron Chernow’s <em>Alexander Hamilton</em> (handout)</td>
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<tr>
<td>Sun., 4/16</td>
<td>SA 2 Due by 11:59pm (via Canvas)</td>
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<td>-Read “Strategies for Understanding Visual Representations” from <em>Getting the Picture</em> (handout)</td>
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<td>Tues., 4/18</td>
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<td>Wed., 4/19</td>
<td>-Read “The Psychology of Color in Marketing and Branding” by Gregory Ciotti (link)</td>
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<td>-Read “Gestalt Theory in Typography and Design Principles” from HOW Design (link)</td>
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<td>Thurs., 4/20 +Fri., 4/21</td>
<td>Individual Conferences</td>
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<tr>
<td>Sun., 4/23</td>
<td>MP 1.1 Due by 11:59pm (via Canvas)</td>
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<td>4: Peer</td>
<td>Mon., 4/24</td>
<td>Library Workshop</td>
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<td>Review+Workshops</td>
<td>Tues., 4/25</td>
<td>IT Workshop</td>
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<td>Wed., 4/26</td>
<td>Peer Review, Round 1 (no regular class)</td>
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<td>Thurs., 4/27</td>
<td>Peer Review, Round 2 (no regular class, no individual conferences)</td>
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<td>Sun., 4/30</td>
<td><strong>MP 1.2+Writer’s Memo Due by 11:59pm (via Canvas)</strong></td>
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<td>5: Proposals+Research</td>
<td>Mon., 5/1</td>
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<td>Tues., 5/2</td>
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<td>Wed., 5/3</td>
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<td>Thurs., 5/4+Fri., 5/5</td>
<td>Individual Conferences</td>
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<td>6: Crafting and Executing a Successful Campaign+Intro to Public-Facing/Alternative Essays</td>
<td>Mon., 5/8</td>
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<td>Wed., 5/10</td>
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<td>Thurs., 5/11</td>
<td>Peer Review (no regular class)</td>
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<td>Sun., 5/14</td>
<td><strong>SA 3+4 Due by 11:59pm (via Canvas)</strong></td>
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<td>7: Peer Review+Workshops</td>
<td>Mon., 5/15</td>
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<td>Wed., 5/17</td>
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<td>Thurs., 5/18+Fri., 5/19</td>
<td>Individual Conferences</td>
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<td>Sun., 5/21</td>
<td><strong>MP2.1 Due by 11:59pm (via Canvas)</strong></td>
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<td>8: Peer Review+Portfolio</td>
<td>Mon., 5/22</td>
<td>Intro to Portfolio+ Peer Review, Round 1</td>
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<td>Tues., 5/23</td>
<td>Peer Review, Round 2</td>
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<td>Sun., 5/28</td>
<td><strong>MP 2.2+Writer’s Memo Due by 11:59pm (via Canvas)</strong></td>
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<td>Mon., 5/29</td>
<td>Memorial Day—no class</td>
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<td>9: Portfolio</td>
<td>Tues., 5/30</td>
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<td>Wed., 5/31</td>
<td>Last Day of Class</td>
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<td>Thurs., 6/1+Fri., 6/2</td>
<td>Individual Conferences</td>
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OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES
University of Washington

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.