

ENGL 282 A:

INTERMEDIATE MULTIMODAL COMPOSITION



**THEY DON'T MAKE 'EM
LIKE THEY USED TO:**

**MEDIA, MEMORIES, AND
THE INFLUENCE OF
NOSTALGIA**



TIME: TTH 12:30 - 2:20 | LOCATION: MGH 251
INSTRUCTOR: ALYCIA GILBERT
OFFICE HOURS: MW 12:00 - 1:00 (AND BY REQUEST)
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COURSE DESCRIPTION


Welcome to English 282, the intermediate multimodal composition course at UW! As a multimodal composition course, we'll learn how to utilize multiple modes of communication—linguistic, visual, aural, spatial, and gestural—to flexibly and effectively approach different composing tasks as writers, thinkers, and creators. When we use more than one mode symbiotically (e.g. layering together sounds, words, images, gestures, etc.), we can create persuasive, user-friendly arguments that can reach wide audiences. Ultimately, multimodal thinking challenges us to be creative and strategic as we compose and to consider the layered forms of expression that make up the complex ways information is disseminated to us.

While students will use online platforms, software, and hardware to complete coursework, technical savvy is not a course prerequisite! Although ENGL 282 has no formal course prerequisites, it is an intermediate composition course, so I'll assume you're familiar with how to formulate claims, integrate evidence, and (generally) structure paragraphs and essays. However, I'll provide refreshers and supplementary materials on these topics, and please reach out if you find yourself struggling with this aspect of the course.

COURSE THEME | They don't make 'em like they used to: Media, Memories, and the Influence of Nostalgia

In this section of ENGL 282, we'll explore the topic of nostalgic media—the films, television shows, games, books, and more that evoke a sense of nostalgia in their audiences. “Nostalgia” was first coined in 1688 as a medical diagnosis for homesickness, but the term has evolved to mean “a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations” (Oxford Languages Online). Nostalgia has become a loaded concept to modern thinkers, embed with both positive and negative associations. On the one hand, nostalgia has inspired authors, artists, filmmakers, and other creators to create popular masterpieces, and research into the psychological effects of nostalgia has shown that it boosts memory, improves mood, and fosters feelings of community and connectedness. But on the other hand, nostalgia is often characterized as bittersweet and distorting, and nostalgia can be manipulative tool for advertising and political gain.

Questions we'll consider throughout our course:

-  What makes media feel nostalgic? What multimodal tools and situational factors create a sense of nostalgia?

- 🌐 How can we critically analyze the ways creators evoke and manipulate nostalgia for different creative, political, and financial purposes?
- 🌐 What insights can be gained by returning to media that makes us nostalgic? How does time and perspective alter our experience when (re)watch this media and create critical interpretations of the text?
- 🌐 How does nostalgia shape memory and identity?
- 🌐 How does nostalgia influence larger social constructs and contexts like community or generational identity?

In this course, we'll consider many facets of nostalgia, both positive and negative. We'll work with texts that purposefully evoke nostalgia in their audiences, as well as texts that make you nostalgic (*you* specifically), so start thinking about what media evokes nostalgia for you!

REQUIRED TEXTS

- 🌐 Regular access to Canvas online, which will be necessary for submitting assignments and accessing course readings.
- 🌐 This class will not require specific software downloads to complete assignments; however, some free, open-source software will be recommended for certain assignments when applicable.
- 🌐 Note: We will engage with elements of visual and oral storytelling both in our readings and assignments. As a multimodal composition course, students will be expected to participate with these modalities; however, I will always attempt to use accessible materials and accommodations will absolutely be made wherever necessary. Please see the accommodations section of this syllabus for more information.

COURSE OUTCOMES

🌐 **Outcome One: Produce with a Purpose**

Produce complex multimodal work that demonstrates awareness of audience, context, and stakes; engage specific genre conventions; incorporate appropriate evidence; and strategically combine selected modes both as an individual and collaborative composer.

🌐 **Outcome Two: Analyze and Assess**

Critically engage in rhetorical and design analysis of others' multimodal texts produced for specific audiences and purposes. Show an understanding of the advantages and limitations involved in working with different modes and different combinations of modes.

Outcome Three: Integrate Sources and Tools

Locate, evaluate, and ethically use researched sources and demonstrate an increasing facility with hardware, software, online platforms, and other tools (both digital and non-digital) used to produce well-researched, engaging multimodal content.

Outcome Four: Reflect and Revise

Reflect on the strengths and weaknesses of your work; incorporate feedback from your peers and instructor as part of a collaborative revision process; explain how you could revise your work to better achieve your intended goals and demonstrate successful revision; connect your coursework to your out-of-class interests, communities, life goals, and career plans.

GRADING BREAKDOWN

Short Assignments (20% of Course Grade / 5% each)



In this course, you will have four short assignments. Because I want every short assignment to be a space for you to draft, experiment, and play with multimodal design, short assignments will be graded as Complete/Incomplete based on their adherence to the assignment prompt.

Major Projects (30% total / 15% each)

This course has two major projects, the Podcast Minisode and the Pitch Bible. Both will be graded on a 4.0 scale. You'll get peer and instructor feedback at earlier stages in the project sequence before you submit the assignment for a grade. You will also have the option to revise both of these projects for a higher grade by the Final Reflection deadline.

Final Exam (20% total)

Your final exam will consist of three parts:

-  A final course reflection (1)
-  A revision plan for each Major Projects (2)

If you opt to revise your major projects for higher MP grades, those revisions would substitute for your revision plans. Our final will be due **June 8th @ 11:59 PM**. We'll discuss the final and all other assignments further in class.

Participation (30% of Course Grade)

Participation includes in-class contributions and timely completion of assignments (that fulfill the assignment's requirements). Not only do I keep track of what you're turning in, I will also assess your work's continued critical engagement. To be perfectly up front, if you're engaging in the course with a good-faith effort and participating (in class, discussion posts, peer review, composer's memos, etc), I have zero qualms with giving you full participation credit. If you turn in all of your materials and show this good-faith participation effort, you'll get at least a 3.3 in this course.

If you ever have any questions about how you are doing in this regard, feel free to see me during my office hours.

COURSE POLICIES

Attendance

You are expected to be an active participant in class, so always come prepared to contribute to the discussion and engage in activities. When you miss class, you miss the opportunity to complete graded participation activities. However, I will automatically drop two missing participation activities at the end of the course. All subsequent missing participation activities can be completed within a week of the absence for full credit. If you are absent, come to my office hours to see what you missed and to discuss make-up work.

In the event that you are exposed to COVID, please follow up-to-date CDC guidelines regarding attendance. Please let me know if you're having other issues with attending class.

You are also expected to arrive on time for class. I understand that UW is a large campus, and that the transit system is a cruel god. Let me know if you're consistently having issues getting to class on time, and we'll discuss your options. If you are regularly late to the point of disruption, and we haven't discussed your situation, it will affect that day's participation activity grade.

Zoom Participation Policy in the Event of Remote Instruction

While I'm hopeful that we'll be fully in-person for Spring Quarter, I wanted to share Zoom policies in case we have to move class online due to COVID exposures, etc. This a small class in which you'll get to know me and your classmates, and I have a notorious attention span in Zoom rooms.

So for any Zoom sessions, I'd appreciate if:

- 🌐 Everyone who is able uses their camera in synchronous sessions
- 🌐 Anyone who's unable to use their camera changes their Zoom settings so that a photo of themselves (or a photo that feels representative of you, like a pet, a favorite character, a meme, *something appropriate*) appears. I will be a much more comfortable as an instructor if I'm surrounded by a sea of dog photos than a room of blank squares with names
- 🌐 Those who feel uncomfortable speaking in class make use of Zoom's chat function
- 🌐 Everyone aggressively uses Zoom's react emojis to supplement for Resting Zoom Face

Conferences

You are required to meet with me two times during the quarter in conferences to discuss your work. These conferences give you the opportunity to get feedback about your papers/projects and to express any concerns, questions, or suggestions you might have about the course or the assignments. Conferences are mandatory and, if missed, will affect your participation grade. I will provide you with a sign-up sheet for these conferences and detailed instructions about how to prepare for them.

Late Work

All of our assignments will be due on **Mondays at 11:59 pm**. Unless you have made prior arrangements with me (and it's Spring quarter, it's been a weird year, I will gladly make it rain extensions if asked), I will only give verbal feedback on any assignments that are turned in past that deadline, and late assignments will negatively affect your final grade.

Code of Conduct

We at the English department have a **zero tolerance** rule for hate speech. According to the American Bar Association, hate speech is "any speech that offends, threatens, or insults groups, based on race, color, religion, national origin, sexual orientation, disability, or other traits." While this could and does apply to many groups, hate speech is a violence, and these violences do not impact everyone equally. Rather, the force of their impacts is dependent on systems of power. Marginalized communities and people are vulnerable to and impacted by such speech in ways that groups or individuals in power are not. With this in mind, we will

interpret “hate speech” to be any forms of speech that targets already vulnerable people/communities.

In this course, I hope that we will engage a variety of social issues and how they relate to writing with criticality and with respect for our classroom community. Racism and xenophobia will not be tolerated in this course, nor will transphobia, homophobia, ableism, classism, or other statements or practices that uphold white supremacy. It is my intent to present materials and activities that are respectful of the diverse perspectives present in both our course topic and in our classroom. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

UNIVERSITY POLICIES

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/>.

Your experience in this class is very important to me! If you have already established accommodations with Disability Resources for Students (DRS), please activate your accommodations via myDRS so we can discuss how they will be implemented in this course.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to: mental health, attention-related, learning, vision, hearing, physical or health impacts), contact DRS directly to set up an Access Plan. DRS facilitates the interactive process that establishes reasonable accommodations. Contact DRS at disability.uw.edu.

In our course’s Introductory Survey, I will also ask directly for any accommodations that you’ll need for our course, which you can opt to provide. I will do my best to provide all accommodations requested, and you do not need to disclose any conditions. If you have any accessibility or learning needs but aren’t sure what concrete steps I can take as an instructor to best help you, please let me know, and we can brainstorm together.

Religious Accommodations

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources.

Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at <https://registrar.washington.edu/students/religious-accommodations-request/>

Academic Integrity

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing and composing 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 Stephanie Kerschbaum, kersch@uw.edu or Associate Director of Writing Programs, Michelle Liu, msmliu@uw.edu. If, after speaking with the Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair, Anis Bawarshi; bawarshi@uw.edu, (206) 543-2690.


UNIVERSITY OF WASHINGTON RESOURCES

Writing Resources

I encourage you to take advantage of the following writing resources available to you! Both have great tutors and allow for scheduled and drop-in appointments. [Going to either of these online resources for a session can earn you extra credit—more details on that on Canvas.](#)

 [The CLUE Writing Center](#) is located in Mary Gates Hall. The tutors can help you with your claims, organization, and grammar. Sign-ups for in-person and virtual sessions can

be found at <http://depts.washington.edu/aspuw/develop/writing-center/>

 The Odegaard Writing and Research Center is located in in Odegaard Undergraduate Library room 121. This writing center provides a research-integrated approach to writing instruction. Make an appointment on the website: <http://depts.washington.edu/owrc>

COURSE CALENDAR (SUBJECT TO CHANGE)

This syllabus is tentative. **Please reference our course’s Canvas modules and the slides from our class sessions for fully up-to-date information on what’s due and when;** I will try my best to make sure the online version of this syllabus is also regularly updated.

WEEK 1	in-class activities	homework
Tue 3/29	Syllabus, Introduction to Course Theme and Multimodality Introduce SA #1	“An Introduction to and Strategies for Multimodal Composition” “The Surprising Way Nostalgia Can Help Us Cope with the Pandemic” TedEd short “Why Do We Feel Nostalgia?” Introductory Survey and SA #1
Thu 3/31	Pathos and Kairos—Analyzing Multimodal Strategies for Evoking Nostalgia	Introductory Survey and SA #1 due Monday, 4/4 @ 11:59 PM
WEEK 2		
Tue 4/5	(Re)Engaging Childhood Media: Avatar Day! Introduce SA #2 / MP #1	Pick one of the podcast episodes listed in module NPR Student Podcasting Guide Brainstorm, locate, and begin engaging with SA #2 text
Thu 4/7	Podcasting Genre	SA #2 due Tuesday, 4/12 @ 11:59 PM

	Interrogating What Makes us Nostalgic: Critical Interpretations and Complex Claims	
WEEK 3		
Tue 4/12	SA #2 Peer Review: Read Around (Bring printed copy to class!!) Aural Mode and Nostalgia	“Neural Nostalgia: Why do we love the music we heard as teenagers?” Make your own nostalgia playlist (submitted in Canvas discussions)
Thu 4/14	ASYNCHRONOUS CLASS ACTIVITIES (I’ll be out for a conference): World’s Shortest Podcast Intro Assignment (due on Canvas) “How to Avoid Copyright Infringement on Podcasts”	Work on MP #1 “Pancultural Nostalgia: Prototypical Conceptions Across Cultures” Sign up and prepare for conferences!
WEEK 4		
Tue 4/19	NO CLASS: Podcast Conferences Monday - Wednesday	Work on MP #1 “Nostalgia: Conceptual Issues and Existential Functions”
Thu 4/21	Troubleshooting: Audacity and Copyright Psychological Function of Nostalgia Genre Translation	“Stranger Things, It, and the Upside Down of Nostalgia” video essay (13 min) “Don’t Call It a Comeback: Defending Reboots and Remakes” short video (7 min) MP #1 Due: Monday, 4/25 @ 11:59 PM
WEEK 5		
Tue 4/26	Discuss Ellis, Transtextuality Introduce SA #3 / MP #2	Brainstorm SA #3 “Rose-colored Rear-view: Stranger Things and the Lure of a False Past”

	“Montauk [Stranger Things] Pitch Bible”	“Montauk [Stranger Things] Pitch Bible”
Thu 4/28	Pitch Bible Round Table Discussion: Reboots, Remakes, and the Complacency of Nostalgia	Reboot, Adaptation, and Remake Hunt SA #3 Due: Monday, 5/2 @ 11:59 PM
WEEK 6		
Tue 5/3	Reboot, Adaptation, and Remake Hunt MP #2: Claims, Subclaims, and Sources	Engage in critical re-reading of MP #2 hypotext(s) View <i>Boy</i> by Taika Waititi
Thu 5/5	Film Discussion MP #2 Artifacts, Introductions	Have Pitch Letter drafted by Tuesday's class, 5/10 Reading from <i>Writer/Designer</i> , Design Videos
WEEK 7		
Tue 5/10	Visual and Spatial Modes: Intro to Document and Visual Design MP #2: Covers, Document Formatting	Canva Design Module Work on MP #2
Thu 5/12	MP #2 Peer Review, Round One	MP #2 Due Tuesday, 5/17 @ 11:59 PM
WEEK 8		
Tue 5/17	MP #2 Peer Review, Round Two Introduce SA #4	Work on SA #4 TBD
Thu 5/19	Discuss Final Exam SA #4 Work Session	Work on SA #4, Work on Final Exam
WEEK 9		

Tue 5/24	Group Conferences	Continue presentation work Reading from <i>Writer/Designer</i>
Thu 5/26	Gestural Mode Presentation Prep TBD	Finish preparing for presentations Final Exam Prep
WEEK 10		
Tue 5/31	Presentations Revision Plans	Work on Final Exam Materials
Thu 6/2	Presentations Final Reflection	Work on Final Exam Materials

Last Day of Instruction for University: Friday 6/3

Final Due: June 8th @ 11:59 PM