# ENGL 282 Intermediate Multimodal Composition: Autumn 2016Composing Community

# Instructor: Kimberlee Gillis-Bridges

# Class: TTH, 10:30 a.m.-12:20 p.m.

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# Course Web Site: https://canvas.uw.edu/courses/1065088

**Description**

In English 282, we will explore how multiple modes—linguistic, visual, aural, gestural, and spatial—allow us to compose about and for selected communities. The course design and topic accommodate a broad range of disciplinary approaches to community and multimodality. We will analyze elements of effective multimodal work, discuss the affordances of discrete modes, and produce our own multimodal texts, both individually and in groups. Research informs course projects, broadening student’s understanding of community histories and needs. Your work will thus integrate data and assets gleaned from books, census reports, newspapers, photographs, podcasts, videos, maps, web sites and interviews.

While students will use online platforms, software and hardware to complete coursework, technical savvy is not a course prerequisite. Students will receive instruction in all technical tools used in the classroom. Although 282 has no formal prerequisite, it is an intermediate composition course, and instructors expect entering students to know how to formulate claims, integrate evidence, demonstrate awareness of audience, and structure coherent sentences, paragraphs and essays.

**Goals and Methodology**

Students in the course work toward several goals:

1. **Critically engaging in rhetorical and design analysis** of multimodal texts produced for specific audiences and purposes;
2. **Producing complex multimodal work** that demonstrates awareness of audience, context, and stakes; engages specific genre conventions; incorporates appropriate evidence; and strategically combines selected modes;
3. **Locating, evaluating, and ethically using research** sources and multimodal assets;
4. **Collaborating with other stakeholders** (peers, the instructor, UW librarians) to create, critique, and revise multimodal texts;
5. **Gaining facility** with hardware, software, online platforms, and other tools used to produce multimodal content; and
6. **Reflecting on learning and drawing connections** between coursework and out-of-class interests, communities, life goals, and career plans.

Course activities promote active learning, incorporating a blend of small-group activities, discussion, hands-on technical skills practice, studio time, and mini-lecture. The course design reflects a process approach to composition, with students building large projects via a series of short assignments. My role is to provide the tools and resources you will need to advance your own thinking and composing. I will pose questions, design activities to help you generate ideas, and provide feedback on your work. Your role is to do the hard work. You will analyze texts, produce multimodal projects, critically respond to others’ work, and revise your own work multiple times.

**Requirements**

Class Participation

English 282 is a workshop-based course that involves extensive group work. Consequently, your success—as well as the success of your group—relies on consistent timely attendance and engaged participation in class activities. I expect students to come prepared for each class session, with assigned readings and homework completed. Students should plan to ask questions, develop ideas, share short assignments, conduct research, and critically review their peers’ work. Like all skills, speaking in class and working in groups become easier with practice, particularly in an environment where we respectfully consider all ideas.

Our lab classroom setting necessitates some ground rules:

* Students should switch off and stow their cell phones before class begins.
* Students will not type when somebody is addressing the class.
* Students will not text, check email, electronically chat, update their social networking status or access the web during class, unless instructed to do so.
* Students should refrain from sitting on desktops, which cannot support human weight.
* Students cannot bring food into the lab; they may bring covered drink containers and place them on the floor.

I assess participation each class period; students receive full points for thoughtfully responding to activity prompts and producing required work. Lack of engagement in class activities, inadequate preparation, and failure to adhere to classroom rules will substantially lower your participation grade for the course.

##### Projects

You will complete three projects: an individually authored community history; a collaborative community intervention that targets specific needs; and a showcase that critically reflects upon work produced for the course. Because effective composition involves revision, students submit multiple drafts of each project, and they will have the opportunity to revise selected work after receiving a grade. During class, you will receive commentary on your work from both your peers and me. You may also seek feedback from consultants at the Odegaard Writing and Research Center, the CLUE Writing Center, or the Interdisciplinary Writing Studio.

1. Short Assignments

Throughout the term, students will complete short assignments connected to each project. Short assignments require you to identify and critically analyze multimodal texts, propose content, create prototypes, and present work-in-progress. Short assignments are graded on a credit/partial credit/no-credit basis. Work that meets minimum content requirements and demonstrates thoughtful engagement with the assignment prompt will receive full points.

Community Intervention Pitch

As part of the community intervention project, groups will develop a pitch that details their proposed intervention and provides a design mock-up. Groups will deliver their pitches, answer audience questions, and gather feedback on their proposed intervention before composing a rough cut of Project 2.

Peer Critiques

English 282 uses a workshop format—students share ideas and work-in-progress with small groups or the full class. Peer critique allows authors to receive and revise from comments before submitting projects for a grade. Moreover, the process of assessing draft projects encourages critical reflection on one’s own work. Students should expect to give and receive critiques on all drafts, pitches, rough cuts and select short assignments. I assess peer critiques on a credit/partial credit/no credit basis, with full points awarded for complete, thorough, and substantive commentary.

**Grading**

Grades in English 282 will be computed by points, with 400 points equaling a 4.0, 300 points a 3.0, and so on. If your total falls between grades, I will round up if you score one to five points below the higher grade and round down if you score one to four points above the lower grade. For example, 274 points equals a 2.7 and 275 points a 2.8. Students who score less than 65 points total will receive a 0 for the course, as the UW grading system does not scale grades lower than .7. **Most UW Colleges and Schools require students to earn a 2.0 or higher to receive “C” credit and a .7 or higher to receive “W” credit**.

Apart from short assignments, which are graded on a credit/no credit basis, points for each assignment will be awarded based on quality of work submitted. Students will collaboratively generate criteria for all graded assignments. Each component of the course is worth the following number of points:

* **Participation and Peer Review**: 80 points
* **Community History Project**: 100 points
* **Community Intervention Project**: 100 points
* **Short Assignments**: 40 points
* **Community Intervention Pitch**: 20 points
* **Showcase Project**: 60 points

##### **Email and Access to Course Web Site**

You must have a UW Net ID, a working email account and a way to access the course Canvas site. All assignments will be distributed and collected online; selected readings will appear online as well. Moreover, I expect to communicate regularly with you via a UW-generated email list.

#### **Policies**

##### Lateness Policy

##### Since short assignments form the basis of in-class work, I will not accept these assignments late, nor will I allow students to reschedule their community intervention pitches. Projects are due at the time indicated; work submitted after the due date and time will be considered late. Failure to submit required drafts/rough cuts/prototypes and participate in in-class peer review will result in a 10-point deduction from the final project grade, as the ability to consider and revise from feedback is an essential component of the course. Late final drafts will receive a 10-point deduction per day late, including weekends and holidays. All point deductions will apply to work revised and resubmitted for a new grade. Please note that I will not accept late optional revisions. I will make exceptions to the lateness policy only in cases of documented illness or family emergency.

##### **Technology glitches do not constitute valid excuses for lateness**. To avoid problems, you should save frequently while working and you should back up work saved to a hard drive on a USB drive or an online file archive (Dropbox, iCloud, UW Google Drive, personal files space on Canvas). You are responsible for submitting the correct version of all digital assignments.

##### Plagiarism Policy

#### English 282 adheres to the [University of Washington’s policies on academic integrity](https://depts.washington.edu/%20grading/pdf/AcademicResponsibility.pdf%20), which prohibit unacknowledged use of another’s content or ideas (see https://depts.washington.edu/grading/pdf/AcademicResponsibility.pdf). When you draw upon or reproduce sources, make clear to your audience that you are incorporating others’ work by placing quotation marks around exact words; noting the creator’s name whenever you quote, describe, summarize or paraphrase; and captioning audio and visual content with creator and title information.

#### Failure to credit sources may result in a failing grade for the assignment, a failing grade for the course, or other disciplinary action by the university’s Committee on Academic Conduct. Our course textbook contains information on when and how to cite sources. We will also discuss citation conventions appropriate to the genres and modes students choose for their projects.

#### **Textbooks and Other Materials**

Your work constitutes the primary text for the course. Other required materials include:

* Arola, Kristin L., Jennifer Sheppard, and Cheryl E. Ball. *Writer/Designer: A Guide to Making Multimodal Projects*
* Headphones
* Exhibit admission fee (note that selected exhibits are free or discounted for students)
* Materials fee for projects that include physical modes (for example, 3-D printed objects, artwork, clothing, etc.)
* Several reliable ways to transfer work from home to lab and vice versa (USB drive, email attachment, U Drive, Dropbox, iCloud, UW Google Drive)

**Schedule**

This schedule may be altered at any point in the term at the instructor’s discretion, particularly as students identify their technical training needs. Students must complete listed readings by the time class meets. “ER” indicates a reading available in PDF form on our Canvas course site.

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| WEEK 1 |
| Date | **Activity** | **Reading** | **Due** |
| 9/29 | Course introduction: Defining multimodality and community | “Engaging in Group Work” (read in class) |  |
| 9/30 |  |  | Student survey; **complete by 10:00 p.m.** |
| WEEK 2 |
| 10/4 | Discuss Day Analyze modes and affordances of collected multimodal textsIntroduction to rhetorical analysis and appeals | *Writer/Designer*, Chapter 1 (1-19); Day, “The Idea of Community”(ER)  | Short Assignment 1: Multimodal text collection; **submit to Canvas before class begins**  |
| 10/6 | Discuss rhetorical/design analysesProject 1 assignedTechnical workshop | *Writer/Designer*, Chapter 2 (20-39) | Short Assignment 2: Rhetorical and design analysis of one collected multimodal text; **submit to Canvas before class begins** |
| Weekend | Attend community history exhibit of your choice |
| WEEK 3 |
| 10/11 | Discuss exhibit analyses and source acknowledgment in multimodal worksSelect community for Project 1, identify potential source types, and develop questions for library research session | *Writer/Designer*, Chapter 4 (57-76) | Short Assignment 3: Exhibit analysis; **submit to Canvas before class begins** |
| 10/13 | Library workshop: Researching community |  |  |
| WEEK 4 |
| Date | **Activity** | **Reading** | **Due** |
| 10/18 | Discuss source/asset analyses and approaches to Project 1Develop and evaluate assessment criteria for Project 1 draftsTechnical workshop or studio time | *Writer/Designer*, “How Do I Make a Multi-modal Text” (77-81), “Proposing to Get It All Done” (90-92), and “Mock-Ups” (93-96)  | Short Assignment 4: Source and asset analysis; **submit to Canvas before class begins** |
| 10/20 | Peer review project 1 proposalsTechnical workshop or studio time |  | Short Assignment 5: Project 1 proposal; **submit to Canvas before class begins** |
| WEEK 5 |
| 10/25 | Peer review Project 1 first draft | Writer/Designer, “Preparing for Rough Draft Feedback” (110-112), “Providing Feedback as a Stakeholder” (112-115), “Using Feedback to Revise” (115-116), and “Creating a Revision Plan” (116-118) | First draft of Project 1; **submit to Canvas before class begins** |
| 10/27 | Studio time |  |  |
| 10/28 |  |  | Final draft of Project 1 **due by 10:00 p.m. via Canvas** |
| WEEK 6 |
| 11/1 | Defining and analyzing genreProject 2 assigned | *Writer/Designer*, Chapter 3 (40-56) |  |
| 11/3 | Discuss comparative genre analysesIdentify interventions and modes for Project 2Technical workshop |  | Short Assignment 6: Comparative genre analysis; **submit to Canvas before class begins** |
| WEEK 7 |
| Date | **Activity** | **Reading** | **Due** |
| 11/6 |  |  | Short Assignment 7: Community intervention rationale video **due by 10:00 p.m. via Canvas** |
| 11/7 |  |  | Reply to 2-3 community intervention rationale videos **due by 10:00 p.m. via Canvas** |
| 11/8 | Form groups for Project 2, outline work process and group policies, and begin developing contentProject 2 pitch assignedSign up for pitch delivery date and group conference | *Writer/Designer*, “Collaborating Effectively” (82-86) and Chapter 6 (93-105) |  |
| 11/10 | Class develops criteria for assessing pitchesStudio time |  | Short Assignment 8: Community intervention content; **submit to Canvas before class begins** |
| WEEK 8 |
| 11/15 | Groups deliver pitches | *Writer/Designer*, “Planning Your Rough Cut” (107-109), “Moving from Rough Cut to Rough Draft” (109-110), and “Documenting Your Design Process for Future Users” (128-131) | Group community intervention pitch; **submit pitch visual aids to Canvas before class begins** |
| 11/17 | Groups deliver pitchesStudio time |  | Group community intervention pitch; **submit pitch visual aids to Canvas before class begins** |
| WEEK 9 |
| Date | **Activity** | **Reading** | **Due** |
| 11/22 | Peer review Project 2 rough cuts | Writer/Designer, “Preserving Projects through Metadata” (126-128) | Project 2 rough cut; **submit to Canvas before class begins** |
| 11/24 | Thanksgiving Holiday |  |  |
| WEEK 10 |
| 11/29 | Peer review Project 2 draftsSign up for optional Project 2 conferences |  | First draft of Project 2; **submit to Canvas before class begins** |
| 12/1 | Studio time |  |  |
| 12/2 |  |  | Final draft of Project 2 and self/group evaluation **due by 10:00 p.m. via Canvas** |
| WEEK 11 |
| 12/6 | Producing the showcase: How does my work demonstrate fulfillment of course and personal goals?Showcase assigned | *Writer/Designer*, “Reporting on Your Final Project” (132-135) |  |
| 12/8 | Peer review showcase prototype Sign up for optional showcase conferences |  | Showcase prototype; **submit to Canvas before class begins** |
| FINALS WEEK |
| 12/13 |  |  | Final draft of showcase **due by 10:00 p.m. via Canvas** |