**English 182E**

**Multimodal Composition**

Instructor: Patrick Milian Email: pmilian@uw.edu

Class Times: Class Location:

 M, W: 10:30-11:20 MGH 082

 T, Th: 10:30-11:20 SAV 130

Office Hours: M, T 11:30-12:30 (and by appt.) Office Location: PDL B005-J

**Course Description**

Next time you step into the Reading Room at the Suzzallo Library, turn around and look for the words carved above the doors you just walked through. You might be surprised to find POETRY and SCIENCE etched in stone in the most iconic room on this campus. Even though you’re encouraged to choose an intended major and start working toward that specialization as soon as you come to UW, the designers of the Reading Room seem to want us to remember that the disciplines shouldn’t be kept separate but are, instead, just pieces of a larger mission of intellectual development. This class will take this topic of interdisciplinary exploration as its central concern. Interdisciplinarity means combining usually separated subjects in order to find new topics to explore, discover avenues of thought to consider, and create unique arguments to share with a broad audience.

Multimodal composition is the practice of combining different modes of communication—linguistic, visual, aural, spatial, and gestural—in order to create persuasive and user-friendly texts that can reach a variety of audiences. Therefore, multimodal composition is the perfect tool for fostering interdisciplinarity. This isn’t an English class in which you’ll write essays meant solely for your teacher. Writing will be treated as only one mode of composition and other academics as only one potential audience. This quarter, we’re going to create and design projects that incorporate multiple modes in order to develop intellectual agility, rhetorical flexibility, and metacognitive awareness. Ultimately, you’ll find yourself better prepared to participate in and contribute to ongoing conversations within the university setting and beyond.

**Course Outcomes**

1. To demonstrate an awareness of the strategies that composers use for different audiences and in different contexts.

* The composition employs design, style, and conventions appropriate to the demands of a particular genre and situation.
* The composer is able to demonstrate the ability to compose for different audiences and contexts, both within and outside the academic setting.
* The composition has a clear understanding of its audience, and various aspects of the composition (modes, inquiry, content, structure, appeals, design choices, etc.) address and are strategically pitched to that audience.
* The composer articulates and assesses the effects of his or her design choices.

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

* The composition demonstrates an understanding of primary and secondary texts as necessary for the purpose at hand.
* Researched texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the composition.
* The composition is intertextual, meaning that a “conversation” between texts and ideas is created in support of the composer’s goals.
* The composer is able to utilize multiple kinds of evidence gathered from various sources (including library research, visual texts, interviews, observations, cultural artifacts) in order to support composition goals.
* The composition demonstrates a responsible practice of documenting and citing sources.

3. To produce complex, persuasive arguments that matter in a variety of 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 apparent 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 multiple points of view as it generates its own perspective and position.
* The composition is user-friendly, utilizing a clear design/organization strategy to support its argument.

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

* The composition demonstrates substantial and successful revision.
* The composition responds to substantive issues raised by the instructor and peers.
* Small-scale errors of design and style are edited so as not to interfere with understanding the composition.

**Course Structure**

Project Sequence One (Weeks 1-4): This project sequence will consist of two short projects, a major project, and a revision of your major project. Each project will build on the last and help you develop research and argumentation skills for academic audiences.

Project Sequence Two (Weeks 5-8): The second sequence will also consist of two short projects, a major project, and a revision. This sequence, however, will emphasize public-facing forms of composition and projects will be pitched toward non-academic audiences.

Portfolio Sequence (Weeks 9-10): The last two weeks of the quarter will be dedicated to selecting your best projects, revising them, composing critical reflections, building metacognition, and compiling a final portfolio.

**Materials**

* Anne Frances Wysocki and Dennis A. Lynch: *Compose—Design—Advocate* (2nd ed.)
* Dependable internet access for Canvas and Google Drive
* UW email address you check at least once a day (please no forwarding)

**Assessment**

Portfolio: 70%

At the end of the quarter, you’ll submit a portfolio that includes four revised projects, a set of critical reflections connecting those pieces to the course outcomes, and introductory and concluding remarks. You’ll receive feedback throughout the quarter and have a concrete understanding of your progress toward the course outcomes, but no projects will receive grades before the portfolio. The portfolios will be graded according to the following evaluation rubric:

* Outstanding (3.7-4.0): Offers a very highly proficient, even memorable demonstration of the traits associated with the course outcomes, including some appropriate risk-taking and creativity.
* Strong (3.1-3.6): Offers a proficient demonstration of the traits associated with the course outcomes, which could be further enhanced with revision.
* Good (2.5-3.0): Effectively demonstrates the traits associate with the course outcomes, but less proficiently; could use revision to demonstrate more skillful and nuanced command of traits.
* Adequate (2.0-2.4): Minimally meets the basic outcomes requirement, but the demonstrated traits are not fully realized or well-controlled and would benefit from significant revision.
* Inadequate (1.0-1.9): Does not meet the outcomes requirement; the traits are not adequately demonstrated and require substantial revision on multiple levels.
* Incomplete (0.0-0.9): Missing required portions and/or does not meet length requirement

Participation: 20%

Because compositions are dynamic, living texts that must circulate among audiences in order to be meaningful, being an active member of this community is imperative to you and your peers’ success in this course. Come to class prepared and stay engaged through the session and you’ll receive participation credit for that day. If you miss class: it’s your responsibility to email me and tell me what you missed. From there, we’ll set up a way for you to make up participation.

Conferences: 10%

We’ll meet one-on-one for conferences on two occasions. These are low-pressure conversations that allow you to ask questions, get feedback, and gain more individualized insight into this course. Full credit for conferences will be given if you arrive on time and prepared.

**Project Feedback**

Though you will not receive grades on any projects before they’re submitted as part of the portfolio, you’ll receive detailed feedback throughout the quarter and always be aware of where you stand in terms of achieving the course goals. Be sure to read my feedback carefully and contact me if you have any questions.

**Late and Incomplete Work**

All projects are due on Canvas by midnight on the date and in the file format specified. Projects that are submitted late, are in the wrong file format, or don’t meet minimum requirements will not receive feedback. If you would like feedback on a late or incomplete assignment, come see me during office hours and we can discuss it. If you require an extension for a given project, let me know at least 24 hours before the deadline.

All assignments must reach minimum requirements and be present in the portfolio in order for you to receive a passing grade for this course. The deadline for the portfolio is midnight on June 5th, 2017. No extensions or late submissions for the portfolio will be accepted.

**Classroom Policies**

Phones must be kept on silent, not vibrate, and put away during class time. If you’re on your phone during class time, you’ll lose participation for that day. Laptops are permitted but must be used responsibly. Because of the nature of this class, varying opinions, views, and positions will be shared. It’s important that we honor each other’s perspectives, listen attentively and, when disagreements arise, approach them with sensitivity, patience, and respect.

**CIC Policies**

Twice a week we’ll meet in a computer integrated classroom. In addition to the policies regarding responsible and respectful use of technology, please note that no food or drink other than bottled water is allowed in the computer integrated classroom.

**Academic Integrity**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your projects 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.

**Additional Policies and Resources**

There is more information regarding class and departmental policies as well as on-campus resources available on the Canvas page under “Student Resources.” Please visit this page early in the quarter for information regarding student accommodation, writing and research help centers, departmental contact information, and community and counseling resources.

**Course Calendar**

Arrive to class having completed the reading and any preparations listed under “Homework/ Reading Due” for a given day in order to receive participation points for that day. You may occasionally be asked to complete short quizzes to ensure you’re suitably prepared.

**Disclaimer:** This calendar is subject to change. I’ll do my best to alert you to changes well in advance, but it’s your responsibility to stay up-to-date. Email me if you’re not sure how to prepare for class.

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| Date | In Class | Homework/Reading Due |

**Project Sequence One**

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| --- | --- | --- |
| M 3/27 | Introductions |  |
| T 3/28 | What is multimodality? | *Writer/Designer*: “What are Multimodal Projects” (online) |
| W 3/29 | Genre and conventionsAssign SP1 | Stephanie Walsh Matthews: “Pushing the Need for Interdisciplinary Work” (online)Bring syllabi to class |
| Th 3/30 | Purpose and audience | *CDA*: p. 1-9, 15-21 |

SP1 Due: 4/1 (midnight)

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| M 4/3 | Discourse communitiesAssign SP2 | *CDA*: p. 22-29, 58-63Look up and take notes on “discourse community” |
| T 4/4 | MLA styleEvaluating sources | MLA formatting and style guide (online) |
| W 4/5 | Finding academic sources | *CDA*: p. 97-112 |
| Th 4/6 | PowerPoint design strategies | *CDA*: p. 249-64 |

SP2 Due: 4/8 (midnight)

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| M 4/10 | Complex argumentsAssign MP1 | Find three Undergraduate Research Symposium projects that interest you (link to projects online) |
| T 4/11 | From inquiry to argument | *CDA*: p. 124-25Kayla Newman: “Deaf Education” (online) |
| W 4/12 | Poster design strategies | *CDA*: p. 333-43UW Poster Design Workshop Slides (online) |
| Th 4/13 | Kairos | Visit the Julie Chen exhibit (Special Collections in Allen Library) |

MP1 Due: 4/15 (midnight)

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| M 4/17 | Revision strategiesAssign MP1 revision | *CDA:* p. 172-75Bianca Copello: “The Value of English…” (online) |
| T 4/18 | Peer review workshop | Peer review worksheets |
| W 4/19 | No class (conferences) | Conference worksheet |
| Th 4/20 | No class (conferences) | Conference worksheet |

MP1 Revision Due: 4/22 (midnight)

**Project Sequence Two**

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| M 4/24 | Metacognition and transferAssign SP3 | 99% Invisible: “The Accidental Music of Imperfect Escalators” (online) |
| T 4/25 | Making visual arguments | *CDA*: p. 266-70Podcast posters (online) |
| W 4/26 | Illustrator workshop | Find an image with a distinct background |
| Th 4/27 | Unconventional multimodality | Gabrielle Bates: “In the Circus” (online)Contribute at least one unique podcast to Google Doc |

SP3 Due: 4/28 (midnight)

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| M 5/1 | IntertextualityAssign SP4 | Cha and Kim: “What Matters for Students’…” (online) |
| T 5/2 | Intertextuality continued | Add library pictures to Google Slides |
| W 5/3 | Rhetorical analysis | *CDA*: p. 307-17Studio 360: “Narrative Medicine” (online) |
| Th 5/4 | Analysis and intertextuality | Peter Markus: “Good, Brothers” (online) |

SP4 Due: 5/6 (midnight)

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| M 5/8 | Complex arguments in non-academic compositionsassign MP2 | Rebecca Schuman: “The End of the College Essay: An Essay” (online) |
| T 5/9 | Evidence and analysis | *CDA:* p. 234-35 |
| W 5/10 | Audacity workshop | Watch Audacity tutorials (online) |
| Th 5/11 | Organization | *CDA*: p. 197-207Local Wonder: “Why is Seattle so Racially Segregated?” (online) |

MP2 Due: 5/13 (midnight)

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| M 5/15 | Revising podcastsAssign MP2 revision | Sample student podcast (online) |
| T 5/16 | How to use the aural mode | Radiolab: “Words” (online) |
| W 5/17 | In-class work time | Bring headphones |
| Th 5/18 | Speaking strategies | WH Auden: “Musée des Beaux Arts”William Carlos Williams: “Landscape with the Fall of Icarus” (both online)  |

MP2 Revision Due: 5/20 (midnight)

**Portfolio Sequence**

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| M 5/22 | Assign portfolio |  |
| T 5/23 | Owning the outcomes |  |
| W 5/24 | Building ePortfoliosCourse evaluationsChoose peer review groups | Choose one showcase piece |
| Th 5/25 | Peer review workshop | Peer review worksheets |

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| M 5/29 | No class (Memorial Day) |  |
| T 5/30 | No class (conferences) | Portfolio planning worksheet |
| W 5/31 | No class (conferences) | Portfolio planning worksheet |
| Th 6/1 | Grading process | Read sample portfolio (online) |

Portfolio Due: 6/5 (midnight)