**ENGLISH 182: MULTIMODAL COMPOSITION**

WINTER QUARTER 2016

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**COURSE OVERVIEW**

Welcome to English 182: **Multimodal Composition**. Multimodal “compositions” are acts of communication that make use of the many *modes* of expression available to us as writers, communicators, thinkers, and actors. While these modes include *linguistic* modes of discourse—like writing and speech—they also include a wide range of *auditory*, *visual*, *gestural*, and *spatial* modes—like music, video, cartography, and architectural design. We compose multimodally when we make strategic use of these varied modes in conjunction with one another in order to achieve specific goals. In this course, we will examine the ways in which varied modes of expression can be deployed in response to specific contexts, situations, and audiences in order to communicate effectively and persuasively.

This course is organized around three primary themes:

1. **Writing Beyond Words**: While words can be powerful tools, effective communication is not limited to them. In this course, we will seek to identify and to utilize the various rhetorical possibilities that exist both within and beyond the written word. You might draw, photograph, code, record, or produce physical objects. You might make maps, charts, or schematics. You may even reshape physical spaces, using your own bodily presence as a mode of expression.
2. **Pragmatic Composition**: It is common to consider composition as a more or less indirect form of action: through writing we *make appeals* to those capable of enacting real changes, we *describe* the objects which producers actually make, and we make *plans* which others actually put into action. While this is often the case, it is also true that composition can and does directly intervene in and sustain the world as we know it. Composition shapes *how we perceive the world* and how we understand our own positions within it. It shapes our understandings of *who we are* and *where we stand* within our communities, our countries, and the world. In this class, we will pay special attention to the ways in which compositions actually sustain the world as we know it and, furthermore, the ways in which we might disrupt and change this world through composition.
3. **Public Discourse**: Nearly all of the work you produce for this course will be directed at *audiences outside of the classroom*. You will not be writing for me, your instructor, but instead for your communities, your peers, your friends, your enemies, and your neighbors. Your work will be aimed outward. Furthermore, you will compose with the intention of directly intervening—in small or large degree—in the world around you.

**COURSE OUTCOMES**

These outcomes—developed by the Expository Writing Program (EWP)—represent the central goals and objectives around which this course is organized. Ultimately, a strong proficiency with these outcomes demonstrates the fulfillment of the requirements of this course. **This means that your primary responsibility in this course is to learn these outcomes, to take ownership of them, and to write in ways that demonstrate your proficiency in these areas**. As a member of this classroom community, you also have the very important responsibility of helping your peers to attain these goals. The course outcomes are as follows:

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.

**REQUIRED TEXTS AND MATERIALS**

**Course texts:** Most readings will be provided via handout or on Canvas. Additional readings will require you to make use of the library’s resources. That said, you do not need to *buy* any texts.

**Classroom materials:** You will need (at minimum) a notebook and a writing utensil for the purpose of taking notes. While this course does meet in a computer lab, I ask that during class discussions you do not take notes on the computers (primarily because this can get very noisy very quickly). Additional supplies may be necessary—at your discretion—depending on the projects you select. These may include art supplies, photography equipment, computer software, wood, hammers, nails—the possibilities are basically limitless.

**Data storage:** For the purpose of saving, backing up, and transferring your work, you should have (1) a Dropbox, Google Drive, or similar cloud storage account—I don’t care which you use—and (2) a physical flash drive, which you should bring to class every day. At the end of class, you should back up any work using *both* the cloud and flash drive. You will be held responsible for any lost work.

**COURSE ASSIGNMENTS**

Your ultimate assignment for this course is to develop a **final portfolio** that demonstrates your fulfillment of the course outcomes. This portfolio must include all of your short assignments and major projects for this course in order to be considered complete. To help you work towards this portfolio (and because the Expository Writing Program requires it), this course is designed around **two assignment sequences** through which you will develop the raw material for your portfolio. Each assignment sequence consists of two **short assignments** and one **major project**. *You must complete each assignment in order to pass this course*.

For most of your assignments, you will be required to provide a brief **statement of goals and choices**. In this statement, I ask that you describe your *specific* rhetorical goals and the decisions you made in order to achieve these goals. This statement will guide my commenting and evaluation of your work. These brief reflections will also help you greatly as you develop your final portfolio, so I strongly recommend taking them seriously.

It is important to keep in mind that these assignments and projects are designed to help you practice the EWP course outcomes. At the end of the quarter, you will be asked to account for the ways in which these assignments demonstrate your fulfillment of these outcomes.

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| **First Assignment Sequence:**  **Consuming, Analyzing, and Producing Information** | **Second Assignment Sequence:**  **Multimodal Campaign for Social Change** |
| Short Assignment #1 – Media Literacy Handout  *Due Wednesday 1/11* | Short Assignment #3 – Proposal Video  *Due Friday 2/3; responses due Monday 2/6* |
| Short Assignment #2 – Visual Essay  *Due Wednesday 1/18* | Short Assignment #4 – Literature Review  *Due Monday 2/13* |
| Major Project #1 – Defamiliarization Project  *Due Monday 1/30* | Major Project #2 – Campaign Plan and Prototypes  *Due Monday 2/27* |

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| **Final Portfolio: Digital Anthology with Critical Commentary and Revision Notes**  *Due Monday 3/13* |

**COURSE ASSESSMENT AND GRADING**

**Portfolio (70% of final grade):** Toward the end of the course, you will be asked to compile and submit a portfolio of your work along with your own critical commentary. The portfolio will showcase at least one of your major projects and at least two your short assignments. In addition to these showcase pieces, your portfolio must include all of the sequence-related writing you were assigned in the course. A portfolio that does not include all the above will be considered “Incomplete” and will result in no credit for the course. **The grade for complete portfolios will be based on the the degree to which your critical reflections and showcase pieces demonstrate a robust understanding of the course outcomes.**

**Participation (30% of final grade):** Your participation grade is calculated by averaging all Canvas reflections, quizzes, and in-class assignments (including but not limited to peer review, group work, and responses to readings). While you are not graded on attendance as such, most absences will result in the loss of at least one daily grade.

**Reading Quizzes (included in participation grade):** From time to time, you will be given unannounced reading quizzes. If you have done the reading and understood it, these quizzes will be very easy. They are not intended to trick you, but instead to keep you on top of your reading. Each quiz will be 2-3 questions long and each question will be worth one participation grade.

**COURSE POLICIES**

**Cell Phones**

I understand that, sometimes, people have legitimate reasons for using cellphones in the classroom. For instance, I often use a dictionary app on my own and I encourage you to do the same. That said, you should not be using your phone to scroll through Instagram, or shop for things, or text your friends. Any time I catch you misusing your phone, you will be docked one participation grade. I will probably not call you out in class or even notify you about the deduction (because I have better uses for my time)—I will simply make a note to myself and deduct the points. In the unlikely event that we have serious problems regarding cell phone use in class, I reserve the right to ban them entirely.

**Computer-Integrated Classroom**

Because we will regularly meet in a computer lab, you should be aware of a few guidelines for using the labs:

* Don’t sit on the desks—they aren’t built to hold people.
* Food and drink is not allowed in the computer lab. The only exception is *closed* water bottles which must remain on the floor (not on the desks).
* Please refrain from typing while others are speaking—it can get louder than you’d think.
* While speaking in class, try to speak loudly—the hum of the computers is louder than you’d expect.
* Do not surf the web, check email, or conduct other personal business during class. Big brother is watching. (There is a literally a person upstairs who can see all of your computer screens at any given moment.)

**Attendance**

As this is a very fast-paced college course, you are expected to attend class every day. At the same time, I understand that emergencies do arise which may make it impossible for you to attend class. Should this occur, please *contact me* via email to let me know that you will not be in attendance. Please do not come to class if you are sick. Rest and get better.

If you miss a class, *do not* email me asking for “the notes” or a general summary of what we went over. Because this course involves a great deal of participation and in-class work with your peers, it is highly unlikely that the day’s class meeting can simply be summarized for you in an email. Instead, you should talk with your group, who may be able to provide you with a more robust overview of the topics and activities covered in class. Additionally, you should feel free to swing by my office hours. I’m always happy to discuss the course material with you in person.

**Missed or Late Work**

Students may make up missed assignments if class was missed due to legitimate circumstances beyond their control (i.e., things that do not involve a choice, like documented illness or medical emergency; family funeral; UW-sanctioned athletic travel). The student and professor will determine an appropriate deadline based on the nature of the circumstance, but *it is the student’s responsibility to make these arrangements at the time work is missed.* Work missed for other reasons cannot be made up (i.e., things that involve choice, like voluntary travel, Greek or club activities, poor planning, just not feeling well). Because participation grades often come from in-class activities, these generally cannot be made up, regardless of the reasons for missing them. I rarely, but occasionally, provide extra credit opportunities through which students can make up missed participation grades. (You can expect 1-2 such extra credit opportunities.)

Because this course moves very quickly, I do not accept late work. In other words: **Late work is the same thing as missed work.** That said, if you know *in advance* that you will be unable to turn in your work on time, talk to me and we will try to work something out.

**Turning in Work**

Aside from presentations and other activity-based work, all assignments will be submitted via Canvas.

* Any time you submit an assignment on Canvas (or any online form, for that matter), you should **double check to make sure your submission has gone through**. This is your responsibility as a student, not mine. Claiming that you submitted your work and that (for some reason or another) it simply did not go through *does not* constitute an acceptable excuse for late or missing work. Always double check. If Canvas isn’t working, email me.
* Anything you submit must either be saved as a **Word document or a PDF file**. Do not submit Pages files because Canvas cannot process them.

**Classroom Behavior**

There is one rule in this class: **Act only in ways that will benefit the learning of those around you.** This means that you should be respectful and attentive. You should ask questions. You should challenge your peers’ ideas and arguments, but you should do so in constructive (rather than hostile) ways. You should come to class. You should come to class on time. I could go on, but you get the point.

**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—*but you must 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; CIC Director Kimberly Gillis-Bridges, kgb@uw.edu; or CIC Assistant Director Jaclyn Fiscus, jfiscus@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) 543-2690.

**Extreme Cases**

Sometimes, extreme situations occur such as snow storms or lockdowns which may cause the school to be closed. Though this doesn’t happen often, when it does, class work does not stop. In the case of a university-wide cancellation, class will operate through email and/or Canvas (so check both). All assignments and projects will still be due on the days outlined.

**UNIVERSITY RESOURCES**

**Writing Centers**

Whether you are working on developing a topic, structuring an argument, conducting research, revising a paper, or putting together your final portfolio, the UW’s writing centers can be a *huge* help. The staff at these writing centers are very familiar with UW’s Expository Writing Program (including the course outcomes) and are happy to help you at any stage in the writing process. I highly recommend scheduling a visit. See their web pages for more:

* Odegaard Writing and Research Center: <https://depts.washington.edu/owrc/>
* CLUE Study Center: <http://depts.washington.edu/aspuw/clue/home/>

**Accommodations**

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources (DRS) to provide what you require. More information 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/>.

**CHANGES TO COURSE POLICY AND SYLLABUS**

This document is subject to change. Any changes to the syllabus or course policy will be discussed and agreed upon in class.

**CLASS CALENDAR**

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| **Date** | **Homework Due** | **Reading Due** | **Class Topics** |
| Week 1 |  |  |  |
| T 1/3 |  |  | Syllabus and class policies.  Introductions. |
| W 1/4 | Come to class prepared for your first reading quiz (subsequent quizzes will not be announced). | Syllabus; “What are Multimodal Projects?” from *Writer/Designer*. | Introduction to multimodality and rhetoric. |
| R 1/5 |  | “Stanford researchers find…” by Brooke Donald; “How to teach…” by Chris Berdik | Introduction to media literacy.  Introduce SA1. |
| [F 1/6] | Preliminary essay due via Canvas. |  | *No class: Online submission date.* |
| Week 2 |  |  |  |
| M 1/9 | Find one news article which is, in one way or another, flawed, biased, or misleading. Print or clip the article and bring it to class. | The news (it’s up to you where you find this news—see homework).  “Nearly half of U.S. adults…” by Joseph Lichterman; “How many people really…” by Will Oremus. | Analyzing and evaluating the news.  Writing for specific audiences. |
| T 1/10 | Bring rough draft of SA1 to class. | Get a head start on reading for Wednesday. | Media analysis peer review. |
| W 1/11 | **SA1 Media Literacy Handout due via Canvas.** | “Roland Barthes” by Graham Allen (pages 33-39);  “Toys,” and “Photography and Electoral Appeal” by Roland Barthes. (“Wine and Milk” by Roland Barthes is recommended but not required.) | Introduction to analysis of the everyday.  Myth tour.  Introduce SA2. |
| R 1/12 | Bring to class an object that is meaningful to you—interpret that however you wish. | “How to Be Perfectly Unhappy” on *The Oatmeal*; “Feminism (n.): Plural” by Roxane Gay. | Personal essays.  Visual essays. |
| Week 3 |  |  |  |
| M 1/16 | --- | --- | *No class: MLK Day* |
| T 1/17 | Bring rough draft of SA2 to class. |  | Personal essay peer review. |
| W 1/18 | **SA2 Visual Essay due via Canvas.** |  | Introduction to multimodality, pragmatic composition, and protest.  Introduce MP1. |
| R 1/19 |  | “The New Anarchists” by David Graeber; TBA (agit-prop). | Current events: Inauguration Day.  Agit-prop. |
| Week 4 |  |  |  |
| M 1/23 | Watch and/or read the news this weekend. Specifically look for stories about Inauguraiton Day and public responses to this event (i.e., protests, strikes, celebrations). Choose one story to write a brief analysis of. Your analysis should be under a page and you should come prepared to share it with the class. (Alternatively, if you find a piece of agit-prop that has been publicly circulated, you can analyze that instead of the news.) | The news (it’s up to you where you find this news—see homework). | Current events: Inauguration Day.  News coverage and reporting. |
| T 1/24 | Come up with 2-3 ideas for your first major project. While you don’t need to have all the details worked out, you should at least have a few ideas of objects, places, traditions, or other cultural phenomena that you’d like to defamiliarize. | “Shitty First Drafts” by Anne Lamott. | Shitty first drafts and mockups.  In class project work: research, planning, and drafting. |
| W 1/25 |  | “Proliferation” by Paul Rucker (video); Paul Rucker TED talk (video). | Defamiliarization and shaping perceptions through multimodal composition.  Affordances and limitations of modes. |
| R 1/26 | Bring a rough draft or mockup of your MP1 to class. |  | Defamiliarization project peer review. |
| Week 5 |  |  |  |
| M 1/30 | **MP1 Defamiliarization Project due via Canvas.** |  | Introduce second sequence (SA2, SA3, and MP2). |
| T 1/31 | Brainstorm at least three political/social issues that you’d be interested in exploring throughout the second sequence. Bring a list to class. | Look back over all previous course readings (except for the Lamott piece and the first reading from *Writer/Designer*). These texts all highlight possible issues to engage in your second assignment sequence and illustrate how broadly we might conceive of “the political.” | Brainstorming political and social issues.  Producing effective proposals. |
| W 2/1 |  | TBA (example proposals). | Practicing effective proposals. |
| R 2/2 | TBA | TBA | TBA |
| [F 2/3] | **SA3 Proposal Video due via Canvas.** |  | *No class: Online submission date.* |
| [S 2/5] | SA3 video responses due via Canvas. |  | *No class: Online submission date.* |
| Week 6 |  |  |  |
| M 2/6 | Be sure to view your peers’ videos and comment on three of them (due by Sunday night). | Peer proposals—see homework/SA3. | Group formation activity.  Group project prep. |
| T 2/7 |  | “Literature Reviews” from UNC-Chapel Hill. | Research process.  Evaluating sources.  The genre of the literature review. |
| W 2/8 |  | Find the University of Washington Libraries website and familiarize yourself with it. | Library resources tutorial.  In class project work: researching. |
| R 2/9 | Upload your group contract to Canvas before class. |  | Group contract discussions.  In class project work. |
| Week 7 |  |  |  |
| M 2/13 | **SA4 Literature Review due via Canvas.** |  | In class project work: campaign development. |
| T 2/14 | Come to class prepared (as a group) to share your literature review findings with the class through a brief, informal presentation. |  | MP2 roundtable workshop.  Conference signups. |
| W 2/15 |  |  | In class project work: campaign development. |
| R 2/16 | --- | --- | *No class: Group conferences.* |
| Week 8 |  |  |  |
| M 2/20 | --- | --- | *No class: Presidents’ Day.* |
| T 2/21 | --- | --- | *No class: Group conferences.* |
| W 2/22 |  |  | In class project work: finalizing campaigns. |
| R 2/23 |  | Look at sample portfolios online. (You don’t need to read them closely at this point—just look over them to get a sense of what the portfolio project is.) | Introduce portfolio assignment. |
| Week 9 |  |  |  |
| M 2/27 | **MP2 Multimodal Campaign due via Canvas and in class.** |  | MP2 presentations. |
| T 2/28 |  | Read through my comments on *all* of your assignments so far. (You should have comments on everything except MP2 at this point.) | Discuss presentations.  Portfolio brainstorming. |
| W 3/1 |  | Read Sample Portfolio #1 and come to class prepared to share your thoughts on it. (You will be asked to give it a grade and explain your decision.) | Grade sample portfolio. |
| R 3/2 | TBA | TBA | TBA |
| Week 10 |  |  |  |
| M 3/6 |  |  | In class portfolio work. |
| T 3/7 | --- | --- | *No class: Portfolio work day and open office hours.* |
| W 3/8 |  |  | In class portfolio work. |
| R 3/9 | Bring to class a device that connects to the internet (phone, computer, tablet). |  | Evaluations.  Wrap up and final questions. |
| Finals Week | **Final Portfolio due Monday 3/13 by noon.** |  |  |