

## **English 382 - Special Topics in Multimodal Composition: Feminist Research Methods, Design Approaches, and Project Development**

Class Times: Tues/Thurs 1.30-3.20 pm

Class Location: Low 114

Office Location: Padelford B33

Office Hours: Thurs 12.30-1.20, 3.30-4.30

### **Course Description**

In this multimodal composition course, we will broaden our definition of writing to produce various types of texts that employ multiple modes of communication like sounds, words, images, body movement, etc. Our subject of inquiry in this course will be the intersection of feminism and multimodality. As such, we will work together to create social justice oriented texts. We will also use our feminist lens in the qualitative and theoretical research methods that we employ to gather data for the texts we create, and use a feminist approach when composing multimodal projects, meaning we will have increased attention to issues of ethics and accessibility in product design.

In this class, we have author goals and learner goals. By the end of this class, you will:

Grow as an author by...

- Identifying rhetorical strategies, genre conventions, and modal affordances in others’ writing and applying that knowledge to your own writing in strategic ways
- Asking research questions and refining those questions throughout the composition process
- Generating new knowledge through the creation of texts that respond to your rhetorical situation
- Understanding how texts work in symbiosis to create conversation and work together to inspire social action

Grow as a learner by...

- Contemplating the rhetorical velocity of the writing you produce—or the way that your work would actually function if distributed outside of the classroom
- Identifying and articulating the choices made in your composition process
- Integrating feedback and self-critique to revise ideas, question assumptions, and re-see drafted work
- Connecting your learning across current contexts (e.g. from one class to another, from outside of school to inside school, from our class to public contexts, etc.) and future contexts (e.g. how what you are learning now might help you in a future assignment within this course, work in another class, your academic trajectory, future career, etc.)

### **Course Structure**

We will fulfill our course goals through the assignments in this course. Throughout the quarter, we will be working on a social campaign as a class. The class will vote on the topic that we

address, and we will collaborate together to create a collection of texts that work in concert to achieve the change that we hope to inspire, which we will share with each other in the final showcase. The **first assignment** is a reflective text that you will create biweekly throughout the quarter, which will be shared and commented upon by a peer in our class. You will use these texts to trace your progress on your final project and make connections about what you are learning to any past, current, and future learning opportunities. You will write your own children’s book for the **second assignment**, which will be your first opportunity to create a multimodal text about an issue of your choice. This book will provide an opportunity for us to think about potential social campaigns that the class could consider for the rest of the quarter. The **third assignment** has three options, of which you will pick one to do: a pitch to the class of something you think the class should work on for the rest of the quarter, an annotated bibliography of research you did that would help us with the social campaign, or a worksheet describing a design strategy that you think the class should consider when working on our social campaign. You will design your own **fourth assignment**, which is meant to be a scaffolding step toward your final project. This should be a preliminary step towards your final project (e.g. conducting an interview for a podcast, creating a mock up of a logo, outlining a story board for a commercial) or a prototype for the final project. Finally, your **fifth assignment** is the showcase of your final project to your classmates.

## MATERIALS

Required Materials for our class:

- 1) Internet access (for Canvas, among other things), 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/device to take notes for in-class discussion.

## ASSESSMENT

In this course, we are using a grade contract system because grading is often seen as subjective. I use this system so that grading is transparent, which enables you to be in control of the grade you receive. I’ve created contracts for various grades, the obligations of which are listed on the next page. If you have any questions about them at any point in the quarter, please come see me.

Logistics:

- The choices for grades in this course are: 4.0, 3.6, 3.3, 3.0, 2.5, 2.0, or below 2.0.
- To earn a grade, your goal is to meet all of the obligations.
  - If you know you will not be able to meet an obligation (e.g. you are on a sports team with UW sanctioned travel) or learn that you will not be able to meet an obligation (e.g. you are diagnosed with an illness), then communicate with me as soon as possible so we can discuss alternative obligations.
  - If you accidentally miss an obligation, then you must communicate about this mistake with me and do an agreed upon “Extra Credit Opportunity” assignment to make up for it.
- In week three of the course, we will set up grade trackers using Google Sheets, which you will fill out throughout the quarter. You will indicate what grade you are intending to go for at that point, but you can change your grade choice at any time throughout the quarter.

- If you have any questions, you should communicate with me immediately. Please do not let confusion get in the way of your success.

Below are the contractual obligations for each grade. We will use Google Sheets to track your progress, and you can also use the check boxes below to confirm your progress. Remember, the goal is to meet all of these obligations, but we can work together for make up work if need be (unless this becomes a habit and then we’ll re-evaluate your grade choice).

#### **4.0 Grade:**

- Participates in class activities with good faith, interacting with others in appropriate and productive ways.
- Misses no more than one day of classroom activities.
- Misses no more than one homework activity.
- Submits all five Assignments on time.
- All five Assignments are done completely.
- Both the A1 reflections and the writer’s memos demonstrate a tremendous amount of growth throughout the quarter.
- Completes the assignment on Canvas entitled: “Optional: Soliciting Feedback Assignment and Reflection.” Assignment involves using a writing center or peer outside of class to discuss an assignment and reflecting upon that process.
- Learns something interesting related to the course content and arranges a 15-minute conference during Weeks 4-9 with me to discuss it. This could mean that you read a book, went to a museum, listened to a podcast, etc. Come to my office and have a conversation with me about what you learned.
- Participates in the end of the quarter showcase with Engl 382 A (time/location TBA – alternative participation can be discussed if there are conflicts).

**3.6 Grade: The differences from the 4.0 grade to the 3.6 grade obligations are red. Also, the last bullet on the 4.0 grade (the “learn something” assignment, which is then brought into office hours) is not an obligation for a 3.6 grade.**

- Participates in class activities with good faith, interacting with others in appropriate and productive ways.
- Misses no more than two days of classroom activities.
- Misses no more than two homework activities.
- Submits four of the five assignments on time.
- Four of the five are turned in as complete assignments. All five are ultimately complete by due date of A5.
- Both the A1 reflections and the writer’s memos demonstrate growth throughout the quarter.
- Completes the assignment on Canvas entitled: “Optional: Soliciting Feedback Assignment and Reflection.” Assignment involves using a writing center or peer tutor outside of class to discuss an assignment before it is due and reflecting upon that process.
- Participates in the end of the quarter showcase with Engl 382 A (time/location TBA – alternative participation can be discussed if there are conflicts).

**3.3 Grade: The differences from the 3.6 grade to the 3.3 grade obligations are red.**

- ☐ Participates in class activities with good faith, interacting with others in appropriate and productive ways.
- ☐ Misses no more than two days of classroom activities.
- ☐ Misses no more than two homework activities.
- ☐ Submits three of the five assignments on time.
- ☐ Three of the five are turned in as complete assignments. All five are ultimately complete by due date of A5.
- ☐ Both the A1 reflections and the writer’s memos demonstrate growth throughout the quarter.
- ☐ Participates in the end of the quarter showcase with Engl 382 A (time/location TBA – alternative participation can be discussed if there are conflicts).

**3.0 Grade: The differences from the 3.3 grade to the 3.0 grade obligations are red.**

- ☐ Participates in class activities with good faith, interacting with others in appropriate and productive ways.
- ☐ Misses no more than three days of classroom activities.
- ☐ Misses no more than three homework activities.
- ☐ At least four assignments are submitted on time and complete. The assignment that is late/incomplete is never completed.
- ☐ Participates in the end of the quarter showcase with Engl 382 A (time/location TBA – alternative participation can be discussed if there are conflicts).

**2.5 Grade: The differences from the 3.0 grade to the 2.5 grade obligations are red.**

- ☐ Participates in some class activities, but has a pattern of engaging in disruptive behavior (e.g. coming in late, distracting others with technology, talking about non-class related topics, etc.).
- ☐ Misses no more than four days of classroom activities.
- ☐ Misses no more than four homework activities.
- ☐ At least three assignments are submitted on time and complete. The assignments that are late/incomplete are never completed.
- ☐ Participates in the end of the quarter showcase with Engl 382 A (time/location TBA – alternative participation can be discussed if there are conflicts).

**2.0 Grade: The differences from the 3.0 grade to the 2.5 grade obligations are red.**

- ☐ Misses and/or is disruptive in more than four classes.
- ☐ Submits more than three assignments late/incomplete. At least three assignments are turned in by the end of the quarter.

**Below 2.0: The differences from the 2.5 grade to the 2.0 grade obligations are red.**

- ☐ Does not complete at least three of the required assignments at any point in the quarter.

FAQs:<sup>1</sup>

*I’ve read over the contracts, and I’m curious where they came from. Can we change them?*

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<sup>1</sup> These FAQs are taken from and slightly adapted from Miriam Posner’s contract grading available online [here](#).

I created these grade contracts based off of samples from other composition teachers. Feel free to reach out to me about any concerns you have about the fairness of these obligations and we will work together to come up with a solution. At the end of the quarter, you will work to revise these obligations for future students of this course.

*In the contracts, you mention that I need to participate in “good faith.” What do you mean by that?*

This means that I expect that you come to class prepared to participate in the activities for the day. Do the assigned reading, talk with your classmates during group work, give productive feedback in peer review, pay attention when others are speaking, etc.

*You also mention “growth” and “tremendous growth.” What does that mean exactly?*

Tremendous growth means that you make productive changes to your work based off of feedback. This **does not** mean that you have to agree with all of my suggestions, feedback from your peers, or authors that we read. I do expect that you engage thoughtfully in what is brought up and discussed, so I will be looking for evidence of this thought process in your A1 reflections and your writer’s memo in A5. Growth means that you make productive changes to your work, but do not always engage with feedback.

*What if I sign up for a grade but screw something up?*

Things happen. First, communicate with me about the screw up via email or in person and explain what happened. Then, we will come up with a way to have you make up for whatever was done. If screwing up becomes a habit (e.g. done more than three times), we may need to renegotiate your contract.

*What if I change my mind about the grade I want?*

No problem. Communicate with me in person or via email. Come to my office hours to renegotiate your contract.

*What if I think I’m doing something correctly but you don’t think so?*

Miscommunications happen. For example, if you think you’ve turned in a “complete” assignment, but I disagree, then you have one week to communicate it with me. We will work it out. If miscommunications happen repetitively over the quarter, as in more than three times, set up a meeting with me so we can clarify expectations and/or renegotiate your contract if need be.

*Are you doing this so you don’t have to work as hard?*

Absolutely not. I’m still giving you feedback on all of your assignments; I’m just not assigning a letter grade to your assignments. I’m giving you the responsibility of choosing the grade you want and tracking your progress toward that grade. (And yes, of course I’ll be tracking your choices along with you.)

*How do you know that we’ll try our hardest?*

I don’t. But, I trust you, as authors and learners, to do your best. The contractual obligations I have created do require effort and good faith. I think that you’ll work to the capacity that you think you need to in order to get the grade you want.

**A note on late or incomplete work:**

All assignments are due on Canvas on the time and date specified (unless otherwise instructed), and I will not accept any assignments submitted any other way as counting as “on time” unless given approval ahead of time. Completeness of an assignment means that you have met assignment requirements, all of which are listed on the prompt. If you are unsure if you can get an assignment done completely and on time, contact me. The earlier that you contact me, the more time we have to discuss potential extensions for the assignment. If you are not approved for an extension, you may be at risk for violating your grade contract, depending on which contract you have chosen. Know that I will not give written feedback on any assignments that are turned in late or incomplete, so if you’d like to be able to show growth in this course (a requirement of some of the grade contract choices), you’ll need to get verbal feedback from me in office hours.

**A note on classroom participation and homework activities:**

I understand that things come up. If something is prohibiting you from coming to class or getting homework done, communicate with me. Depending on the situation, we may be able to create make up work so that you can maintain in good standing with your grade contract.

**EXPECTATIONS**

Regardless of the grade contract that you choose, I have some general expectations that I hope will help make our class an inclusive and respectful environment.

*PREPARATION:*

- Come to class with what you were supposed to have done, done. I expect you to have done the reading and/or homework activities *before* you get in our room.
- To each class, please bring: your course texts (or computer), a notebook (or something to take notes in), and your homework (when it is assigned).
- Handouts: I will 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. Even if you have a hard time participating in discussion, I ask that you give it your best shot. If you have a hard time speaking in whole group discussion, try to step it up in small group work.
- Respect: Because the exchange of ideas is so important to this class, it is necessary for everyone to be respectful of one another. Differences in opinion can and should be discussed. Hate speech on the other hand, or speech that incites violence or makes listeners feel scared for their well being, will not be tolerated.

*TECHNOLOGY:*

- You will be expected to set your cell phone to *silent* before class begins (NOT vibrate).
- I expect you to behave as a learner when using technology in our classroom. How each of you learns with technology is different, and I assume that active engagement in class is

being done through your use of technology. Do not engage in technology practices that detract from your learning or other’s.

*COURSE WEBSITE, GOOGLE DRIVE, AND EMAIL:*

- You can use the course schedule (attached) and the due dates on Canvas as a guide for what to expect as our course trajectory. We will inevitably deviate from our calendar in response to your feedback, and so assignments and reading materials may change. I will email the class after class each day with an overview of what we discussed in class and what is for homework. Should there ever be a discrepancy between the course calendar, Canvas, and the email I send, the email is *always* the thing to go by (but please do feel free to tell me about the confusion so I can clarify). Therefore, it’s crucial that you check your UW email account often.
- We will be using Canvas for turning in assignments, unless otherwise specified.
- All readings, worksheets, PowerPoint presentations, and other materials can be found on our Google Drive. You can access the Google Drive via the home page on our Canvas site.
- When you e-mail me, which I invite you to do when you have any questions/concerns/etc., I will do my best to get back to you within 24 hours (48 on the weekends). Please be aware that if you email me after 5 pm, I may not see it until the next morning. Please don’t wait until the last minute to contact me.

**CLASS CANCELLATION POLICY**

In the unlikely event that I would ever have to cancel a class, I would let you know by 8:00 am 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 (also *highly* unlikely) that I am not present when class begins, please wait for twenty minutes after class begins before leaving.

**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. 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 offers late-night drop-in tutoring. You can get all the details here: [http://depts.washington.edu/clue/dropintutor\\_writing.php](http://depts.washington.edu/clue/dropintutor_writing.php).

### **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](http://www.washington.edu/alert).
- For more information visit the SafeCampus website at [www.washington.edu/safecampus](http://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 are 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](mailto:crai@uw.edu); Computer Integrated Classroom Director, Kimberlee Gills-Bridges, [kgb@uw.edu](mailto:kgb@uw.edu); or Assistant Director Holly Shelton, [hshelton@uw.edu](mailto:hshelton@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 at (206) 543-2690.



### Tentative Class Schedule

Date	Course Content	Due (by class)
<b>WEEK 1</b>		
9.28.17	LP1 – Syllabus, Intro to Multimodality, Intro to Reflection, A1 Overview	
<b>WEEK 2</b>		
10.3.17	LP2 – Composition, Multimodality, Modal Affordances, Multimodal Genre Analysis (Comics)	Order/Find: A Feminist Children’s Book You’d Like to Read Read: “Composition Origin Stories Through a Feminist Lens” (Stenberg, 2013) Read: “A Pedagogy of Multiliteracies: Designing Social Futures” (New London Group, 1999)
10.5.17	LP3 – Intro to Feminism and Intersectionality, A2 Overview	Read: Excerpts from “Introducing Feminism: A Graphic Guide” Listen: Roxane Gay’s Ted Talk (2015) <a href="https://www.ted.com/talks/roxane_gay_confessions_of_a_bad_feminist/transcript">https://www.ted.com/talks/roxane_gay_confessions_of_a_bad_feminist/transcript</a> Read: Bitchmedia Article (Sanders, 2017) <a href="https://www.bitchmedia.org/article/expensive-denial/rising-cost-ignoring-climate-change">https://www.bitchmedia.org/article/expensive-denial/rising-cost-ignoring-climate-change</a> Post in Google Doc: Definition of Feminism/Definition of Intersectionality Post in Google Slides: Womxn’s March Poster Examples
<b>WEEK 3</b>		
10.10.17	LP4 – Line of Inquiry Overview, Considering Audience, Purpose, and Context	Listen: Adichie’s NPR interview <a href="http://www.npr.org/books/titles/518337203/dear-ijeawele-or-a-feminist-manifesto-in-fifteen-suggestions">http://www.npr.org/books/titles/518337203/dear-ijeawele-or-a-feminist-manifesto-in-fifteen-suggestions</a> Read: Shipka (2011) Bring/Read: Feminist Children’s Book Look at: <a href="https://ahedyjourney.wordpress.com/2016/02/01/if-disney-princesses-were-engineers/">https://ahedyjourney.wordpress.com/2016/02/01/if-disney-princesses-were-engineers/</a> Read: A2 Prompt <b>A1.1</b>
10.12.17	LP5 – A3 Overview, Ideation, Intertextuality	“Networking Arguments” (Dingo, 2012)

		Post in Google Doc: Ideas for Social Campaign Read: A3 Prompt
<b>WEEK 4</b>		
10.17.17	LP7 – Defining Argument, Sharing Children’s Books, Brainstorming for Class Campaign	<b>A2 – Bring Hard Copy to Class</b> Read: “Argument Through a Feminist Lens” (Stenberg, 2013) <b>A1.1 Response</b>
10.19.17	<b>Class Cancelled</b>	
<b>WEEK 5</b>		
10.24.17	LP8 – Pitches, Deciding Class Social Campaign, Considering Genre Uptake	<b>A1.2</b> <b>A3 – Option A (Pitches)</b>
10.26.17	LP9 – An Example of Genre Uptake: Adaptations (Guest Speaker)	
<b>WEEK 6</b>		
10.31.17	LP10 – Class Work Time – Identify Group Roles, Timeline, Goals	<b>A3 – Option B (Annotated Bibliography)</b> Read Class Annotated Bibliography
11.2.17	LP11 – Research Overview, Genre Brainstorming, Design Worksheet Sign Up	<b>A3 – Option C (Design Worksheet)</b> Read Class Annotated Bibliography
<b>WEEK 7</b>		
11.7.17	LP12 – Design Principles Overview	Read Class Worksheets <b>Peer Review Feedback for A3</b> <b>A1.3</b>
11.9.17	LP13 – Considering Rhetorical Velocity, Individual/Group Work Time – Write, Sign, and Turn In Contracts, Backwards Planning: Identifying A4 Project Needs	Read: Ridolfo and Rife Look at: Men Explain Things to Me <b>A4 Part 1 – to be done in class</b>
<b>WEEK 8</b>		
11.14.17	LP14 – Ethical Design (Example: <i>Insecure</i> ) and Accessible Design	Read: <a href="https://mic.com/articles/184244/keeping-insecure-lit-hbo-cinematographer-ava-berkofsky-on-properly-lighting-black-faces#.ZIk4OMcAp">https://mic.com/articles/184244/keeping-insecure-lit-hbo-cinematographer-ava-berkofsky-on-properly-lighting-black-faces#.ZIk4OMcAp</a> <b>A1.3 Response</b>
11.16.17	LP15 – Affect Theory (Guest Speaker)	<b>A4 Part 2</b>
<b>WEEK 9</b>		
11.21.17	<b>Class Cancelled</b>	
11.23.17	<b>Class Cancelled - Happy Thanksgiving!</b>	
<b>WEEK 10</b>		
11.28.17	LP16 – Student Choice	<b>A1.4</b>

11.30.17	LP17 – Student Choice	
<b>WEEK 11</b>		
12.5.17	Dress Rehearsal	<b>A1.4 Response</b>
12.7.17	SHOWCASE – ATTENDANCE MANDATORY	<b>A5</b>

### **\*\*Tentative Assignments\*\***

☒ **I list these so you can have an idea about whether this class works for you in terms of content. We will revise these prompts together as we see fit.**

#### **Assignment 1: Reflection**

##### **Background:**

As a class, our goals are to:

Grow as an author by...

- Identifying rhetorical strategies, genre conventions, and modal affordances in others’ writing and applying that knowledge to your own writing in strategic ways
- Asking research questions and refining those questions throughout the composition process
- Generating new knowledge through the creation of texts that respond to your rhetorical situation
- Understanding how texts work in symbiosis to create conversation and work together to inspire social action

Grow as a learner by...

- Contemplating the rhetorical velocity of the writing you produce—or the way that your work would actually function if distributed outside of the classroom
- Identifying and articulating the choices made in your composition process
- Integrating feedback and self-critique to revise ideas, question assumptions, and re-see drafted work
- Connecting your learning across current contexts (e.g. from one class to another, from outside of school to inside school, from our class to public contexts, etc.) and future contexts (e.g. how what you are learning now might help you in a future assignment within this course, work in another class, your academic trajectory, future career, etc.)

To accomplish the author goals well—and to be able to transfer the knowledge in this class to other classes—it is important to consistently reflect on what you are learning, how you are learning it, and how it might help you now and in the future. Our learning goals, therefore, target the development of these kind of activities. This first assignment is an embodiment of our learning goals; it is an ongoing assignment designed to create a habitual practice of reflection throughout the course.

**Audience:** Class community. Assume knowledge of class content. Take up your own author voice or persona.

**Genre:** Your choice. I encourage you to consider your learning styles, play with what works well when doing reflection, and take advantage of the modalities afforded in whatever genre you choose to produce your reflection through—use text, images, textures, colors, and materials as you see fit.

##### **Reflection Topics:**

**A1.1:** Interview a career person of your choice. Find out how the person uses “writing” in their job, using the broader definition that we have discussed in class about multimodality. Explore:

What did you learn from your interview? What are your goals as a student in this class? How does that compare to the class goals? What are some of your future plans? And, how do you think might use writing in your own life both now and in the future?

**A1.2:** Explain which A3 option you have selected and why. Explore: What kind of learner are you? How does this option correspond to strengths you see in yourself as an author? Or how does this option work to address some of your goals of what you hoped to learn in the course?

**A1.3:** Trace your progress towards the final project. Explore: What have you been learning in class lately? How is the final project coming together? What questions do you have for me?

**A1.4:** Reflect back on the class as a whole. Look back to your goals posted at the beginning of the course. Explore: How do your goals now compare to what they were? Have you met your goals or have your goals changed? In what ways do you feel like you have grown as a student? What are your strengths? Are there areas of growth that you have identified? What might those be and how would you address them? What learning do you hope to take with you in the future?

**Requirements:**

Every other week, you will create a reflective text that would take the equivalent time of writing 500 words. On the weeks that you are not writing, you will be responding to your partner’s reflection with video feedback of about two minutes of talking about your reactions both to their content and design. Within this feedback, I expect that you are also doing some reflection on their thoughts, considering things they’ve been thinking about that might influence your own learning, and/or challenging them to see things differently.

(The exception to our pattern will be A1.2: there is no response required for that because of the peer review required of A3, which will take the place of the response. On all other occasions, reflective texts and/or responses will be due each Tuesday by the start of class.)

**Target Course Goals:** learner goals 1 and 4.

Assignment 1 Rubric	Outstanding	Strong	Good	Adequate	Inadequate
Uses comic topics to reflect on happenings of this course					
Makes connections between class learning in past, current, or future learning opportunities.					
Uses the flexibility of modalities and tone/word choice available in comic genre to appeal to audience					
Responds to partner with productive feedback					

### Assignment 2: Children’s Book

#### Background:

In class, we’ve discussed feminism, along with how it relates to writing and multimodality. One of the pieces that we’ve read is Jody Shipka’s text in which she shares examples of student work that take up three-dimensional, interactive texts. Your job is to create your own children’s book about a feminist issue of your choice. You’ll bring this in to share with your classmates, so you can assume that the audience has some awareness to the conversations we’ve been having about multimodality and composition, but likely little awareness about your topic. This is your opportunity to tell them your thoughts on the matter. Though the audience is pre-determined, the format is entirely up to you. To get you started on this project, consider:

- What social issues interest you? How can you make those issues relevant and understandable to your audience?
- What is your purpose? And how might you communicate that to your audience?

Along with your text, create something that explains to me the story of your text. Some questions to get you started:

- What have you created? Why?
- What steps did you take to make what you created?
- What is your purpose? Why do you think your text will achieve that purpose with your chosen audience?

**Audience:** Your choice. Though it is a “children’s book” and it is likely for children, you’ll want to narrow down what children specifically this book targets. You can also consider writing a book of that genre that is in fact for a non-children audience (consider how a movie like *Finding Nemo*, for instance, also attracts adults).

**Genre:** Children’s book

**Requirements:** Use visual, linguistic/alphabetic, and tactile modes to create a 3D text. The “equivalent scope” of this project is a three-page paper.

**With this assignment, turn in a 300 word explanation in a comment on Canvas of what rhetorical choices you have made in this text and what things you have learned in class via readings, activities, feedback, etc. that have influenced those choices.**

**Target Goals:** learner goals 2 and 3; author goals 1, 2, and 3

Assignment 2 Rubric	Outstanding	Strong	Good	Adequate	Inadequate
Uses modal affordances of children’s book to effectively appeal to audience					
Strategically employs genre conventions or alters them					

for rhetorical effect					
Explores a line of inquiry about a topic of your choice					

### Assignment 3: Inquiry

As a class, we will vote for a social issue that we would like to work together to address, and using various group and individual projects, we will make a social campaign that achieves our purpose for our intended audience. For this assignment, you will choose any of the three options: a pitch of what the class should do, an annotated bibliography summarizing research that will help us in our endeavor, or a design instruction worksheet that will give insight into the best design practices. Depending on your learning preferences and schedule, pick an option that works for you.

A note about feedback: Because you will be creating these assignments to help your classmates in our social campaign, the feedback on this assignment will come from them. You will be assigned three classmates to review, and you will respond to their blog post by the A3 Peer Review Due Date.

**Target Goals:** author goals 1, 2, 3, 4

Option A	Option B	Option C
<p>Create a pitch where you detail what you think we should work on as our final project. You should explain what the social issue is, the campaign you envision, and how we might work together as a class to complete that campaign.</p> <p><b>Genre:</b> Pitch  <b>Audience:</b> Classmates  <b>Requirements:</b> 3-5 minute presentation to class. Props mandatory.</p>	<p>Conduct research using one or more of the methodologies that we discussed in class. This could include gathering theoretical or secondary texts or conducting your own research.</p> <p><b>Genre:</b> Annotated Bibliography  <b>Audience:</b> Classmates  <b>Requirements:</b> 3 annotations of popular, scholarly, secondary, or primary research.</p>	<p>Create a worksheet where you explain an element of design (e.g. Gestalt Theory, Color Theory, Basic Typography Principles, etc.). With this worksheet, find a text and analyze how that text makes effective or ineffective rhetorical choices given the design principles you outlines.</p> <p><b>Genre:</b> Worksheet  <b>Audience:</b> Classmates  <b>Requirements:</b> 1-2 pages</p>

### Assignment 4: Scaffolding Towards A5

This is your moment to propose an assignment that you think will help you in working toward your final project. A4 can take any form you want and include any modes, but it should be whatever you think will help you with your A5. Ideas include: interviews or secondary research reports, mock ups, story boards, or rough cuts. This project should be the work equivalent of a three-page double-spaced paper. You need to get your project approved via a text submission on Canvas in the A4 Part 1 assignment letting me know what you’re planning on doing, why, and at least three rubric elements of what you’d like feedback on.

With this assignment, turn in a 300 word explanation in a comment on Canvas of what rhetorical choices you have made in this text and what things you have learned in class via readings, activities, feedback, etc. that have influenced those choices.

**With this assignment, turn in a 300 word explanation in a comment on Canvas of what rhetorical choices you have made in this text and what things you have learned in class via readings, activities, feedback, etc. that have influenced those choices.**

**Target Goals:** learner goals 2 and 3

### **Assignment 5: Showcase**

**Background:** In class, we have been working on a social campaign. This is our chance to show those outputs to each other and to any guests that you all choose to invite. Representatives from our various teams will present various artifacts created from our coordinated social campaign. In the first half hour, Group A will present and in the second half hour Group B will present.

To Canvas, please upload files or photos of finished products you are presenting. With these artifacts, please include a writer’s memo that explains what you’ve included in your showcase, why you’ve included those texts, what it shows about what you’ve learned in the class, and at least three rubric elements of what you’d like feedback on.

**Audience:** Peers and class visitors

**Requirements:** 1) Writer’s Memo (scope of 500 words) 2) Showcase Draft(s) (scope of 5-7 double spaced pages)