

ENGL 182

Intro: Multimodal Composition and Activist Poetics

Fall 2019: TTh 8:30am – 10:20am

Instructor Name: Dr. C. R. Grimmer

Emails: cgrimmer@uw.edu

Class location: MGH 295

Office Location: via Canvas

Office Hours: By Appointment

Who is teaching you?: cgrimmer.com

Course Description

What is composition, what are poetics, and when do their modes persuasively create social change? What is the relationship between language, the body, and content in different genres and modes of cultural production, and how do we decide to call one activism "poetry" and another not?

This course will be a workshop-styled attempt to create, read, and respond to multimodal composition through the lens of contemporary activist poetics. This means close reading and creating politically engaged literature that crosses traditional genre and mode boundaries. Readings will include print-based poems and essays, but also community readings and viewings of audio-visual texts.

Course requirements will include attending select community readings, engaged participation in class discussions, weekly multi-modal writing assignments, two presentations, and a final, group multi-modal poetics project in students' designated research area.

What is multimodal composition?

What are activist poetics?

What do their intersections teach us about argumentation?

Course Texts and Materials

- *Writer Thinker Maker* Online copy (free). See Course Calendar below for link.
- Choose **one** of the following four books and purchase them at Open Books, Elliott Bay Books, or Powell's Books: *When I Grow Up I Want to Be a List of Further Possibilities* by Chen Chen; *Automaton Biographies* by Larissa Lai; *Brother Bullet* by Casandra López; *Mirage* by Somaiya Daud
- Access to daily internet, Microsoft Word, computer/laptop, and cellphone for 3+ hours
- Canvas App and Anchor.fm apps downloaded on phone

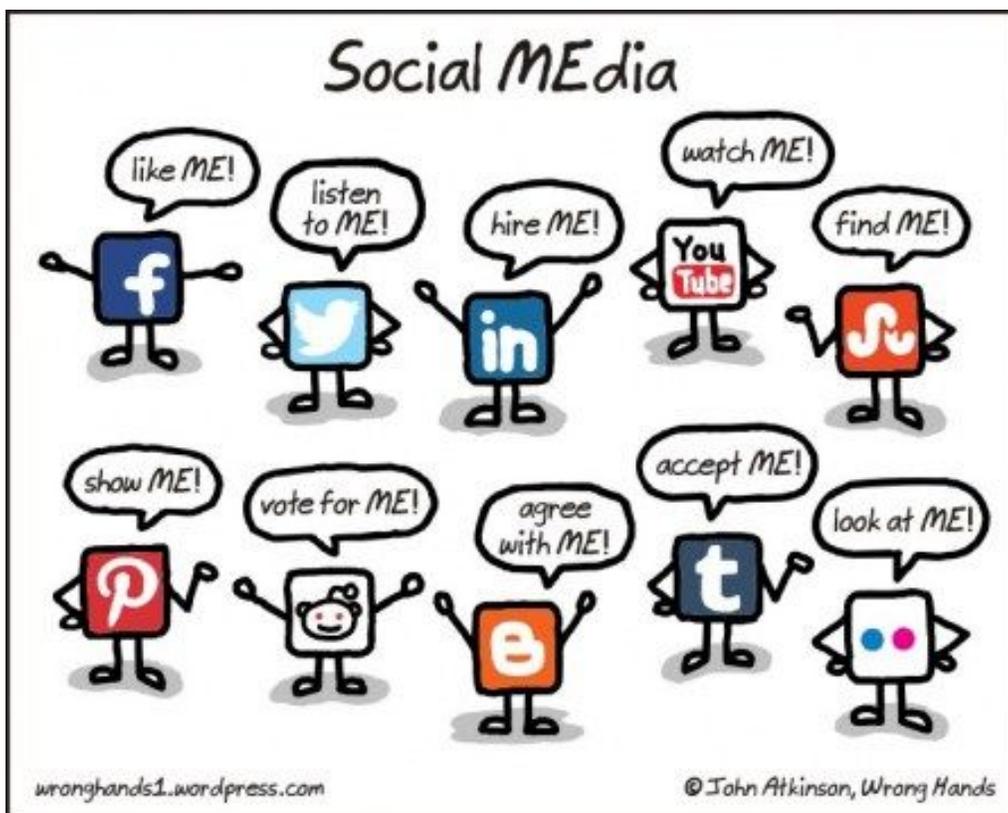
Course Goals

To compose strategically for a variety of audiences and contexts, both within and outside the university.

To work strategically with complex information in order to generate and support inquiry.

To craft persuasive, complex, inquiry-driven arguments that matter.

To develop flexible strategies for revising, editing, and proofreading multiple modes of writing.



Required Assignments

Discussion Board Dialogues (30%): Much of our class participation will take place through online discussions. I will post specific videos and podcasts, with prompts for online responses. While your responses may be in audio or video format all but **one** of the times should you prefer, full response to each discussion board prompt is necessary to receive the full 30% of credit.

Assessment and Feedback: *Complete/Incomplete* rubric.

“Book Club” (20%): Weeks 2 – 7, complete a “book club post” to the *designated* Canvas

Discussion board + respond to each other “Book Club.” Choose to be a 10-20 minute Podcast, Lit Journal Serial, or YouTube series based on weekly worksheets. Post once every two weeks as a group; respond individually to different Book Clubs. In class, we will create groups and sign up for weeks that specific group members are responsible for posting. The week you are not posting your group’s book club, you must leave one comment on each of the other book club posts.

Assessment and Feedback: *Complete/incomplete* rubric. *In-class* commentary from instructor. **Must submit all comments on other book clubs as one .pdf in Canvas last week of class for full credit.**

Review of a Reading/Performance (10%): Research events in the Seattle area. Identify one you can attend. You must propose your event by the course calendar due date (see calendar). Once you have attended the event, write a 2–4 page review or record the 6 – 10 minute audio-visual equivalent. This can be done individually, in pairs, or in groups. You can also go with a friend and record your review together as a conversation, but in that case, it must be 12 – 20 minutes in length to account for two speakers. If you choose print form, use MLA formatting.

Assessment and Feedback: These are graded on a *complete/incomplete* rubric. Written feedback on exceptional and/or incompletes.

Required Assignments (continued)

Mid-Term “Pitch” (MTP) (20%): A pitch for your group’s final project. You will be individually graded for the group project. Your goal is to “persuade” the class that your project will be relevant, engaging, and will fulfill the course goals. Grades will be divided into two parts weighted at 15% and 5% and outlined directly below.

MTP Part 1 (15%): Your group must “pitch” your project to the class in a 7-10 minute presentation that incorporates at least four modes (audio, visual, kinesthetic, and tactile). Create, print, and distribute to the class a corresponding worksheet for peer review feedback on your prototype/idea. The worksheet must include questions on how you presented. Your pitch must include:

- An outline of the final project
- A timeline that accounts for what you will do as a group and individually to complete it on time
- How your project is related to the course texts (print, audio-visual, and community-based)
- Samples of relevant excerpts (video clips, “branding” artwork, layouts, website drafts, social media pages, etc.) that demonstrate your goals/ideas.
- An explanation of which modes will be engaged and why they are necessary to your topic and for adequately reaching your target audience
- Why this project is a source of unexpected multi-modal activist poetics

MTP Part 2 (5%): Submit individually, in this order, and as a single .pdf:

1. One page [MLA formatted](#) summary of your proposal

One-page proposal should:

- Summarize and make a case for your final project
 - Describe your role in the group in relation to the other group roles
 - Express concerns about your group, the project, etc. and how you plan to troubleshoot them
 - Your group timeline for completion
2. Feedback worksheet you created for the class
 3. Materials presented in the pitch.

Feedback: *Graded + online comments* via course-generated rubric.

Final Project (30%)

“FP”: Create a group multi-modal campaign that engages with your respective disciplinary interests as well as a relevant social issue. You will present it the final day of class (see course calendar). The grade is divided as outlined below:

Part 1 (20%): Create a multi-modal project that you implement through private or public online platforms and present to the class. This must include:

- **At least 4 modes of engagement**, including but not limited to: audio, visual, kinesthetic, and textual
- **A clear mission statement** that speaks to your respective discipline(s) and the social issue you are engaging
- **10 pieces of content relevant** to your modes, with the exception of Twitter (if you use Twitter, at least 30 pieces of separate, meaningful tweets) and edited YouTube episodes (5 pieces of content).
- **Short bios of each team member** and their role in the project as a whole
- **A clear digital “homebase” for the project** (Facebook page, website, YouTube Channel, IG account, etc.) that is uniquely chosen based on your likely content and audience engagement.

Part 2 (10%): Submit a reflection and portfolio: the reflection should be 1-3 page MLA formatted pages (or 2-6 minute audio/visual equivalent) as the cover letter for the portfolio, which must include 10 edited pieces of original creative work. Submit this as a single .pdf via Canvas by the course calendar deadline. Reflection outline:

- **Para 1:** A summary of the final project *that hyperlinks to its “homebase” mode*, your role, and its relationship to the course as a whole.
- **Para 2:** How you chose your topic, its relationship to course texts, and why you chose your specific modes.
- **Para 4:** How you navigated your role and group disagreements.
- **Para 5:** How you envision this project being sustainable and meaningful work in the future (act as though you plan to continue this work).
- **Para 6:** Your portfolio selections (10 edited pieces) in relation to both the group project and your experience in the course as a whole. You are encouraged to reflect positively on your creative process as progress.

Feedback: *Graded + online comments* via course-generated rubric.

Course Policies



Electronics Policy: Cellphone use is not permitted unless you dismiss yourself from the class for an urgent matter. Please put tablets and laptops on “do not disturb.” Reading materials must be printed or available on a tablet that allows you to annotate.



Course Texts and Attendance: Many of our assignments are completed in class, while the most heavily weighted are group-based. In turn, group work and discussions depend upon your reading of the course texts. Actively read all texts and bring them to class printed or as a markable .pdf. By “actively read,” I mean take careful notes in the text, highlighting key terms, crafting summaries of crucial concepts or questions in the margins. etc.



Code of Conduct: This course is explicitly political in its conduct and aims to create an ethical, caring, reciprocal environment for safe learning about our roles in a changing socio-political world using the tools of literary production and analysis. To that end: recognizing and valuing diversity is essential to the learning goals of this course and the critical thinking endeavor at the heart of university education. Respect for difference includes and is not limited to age, cultural background, ability, ethnicity, family status, gender presentation, immigration status, national origin, race, religion, political belief, sex, sexual orientation, socioeconomic status, and veteran status. Your participation will require careful and ethical engagement with people and ideas reflective of diversity, including those not in alignment with your personal beliefs and values.



Plagiarism: Plagiarism is one of the most common violations of academic integrity. Please carefully review both online resources and our discussions in class. You are responsible for knowing what constitutes a violation of the UW Student Code and are responsible for any violations, whether intentional or not. Academic misconduct includes but is not limited to cheating, facilitation, plagiarism, and fabrication in connection with any exam, research, course assignment, or other academic exercise that contributes, in whole or in part, to the satisfaction of requirements for courses or graduation. Plagiarism ranges from outright copying to closely

paraphrasing other writing. Writing is a key component of this course and you must properly cite other people's work (study the MLA In-Text Style Guide before your first writing assignment is due). We report all cases of academic misconduct and plagiarism according to university policy.



Late Policy: Many of these assignments are graded as “complete/incomplete” in order to honor your ability to take creative risks. To that end, late work will not be accepted unless you arrange a new deadline with me through office hours and/or email. These moved deadlines must be scheduled at least three days before an assignment due date and will be considered on a case by case basis.



Student Absences for Reasons of Faith: Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources. Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at: <https://registrar.washington.edu/students/religious-accommodations-request/>.

Student Resources



Campus Safety Clause: 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.

For more information visit the SafeCampus website at www.washington.edu/safecampus.



Odegaard Writing and Research Center: You are strongly encouraged to visit the writing center for each of your assignments. They are located in the library and can help you with any mode you are trying to use in this course.



CLUE: This is a great tutoring and writing center resource. They have unique hours – as late as midnight – and do drop-in sessions, making them ideal for those with a packed schedule.



Online Tutors: Western eTutoring Consortium is an online resource where you can submit your essay to an online tutor and receive feedback within 72 hours or less. Contact the staff in the Tutor Center, RSB 12, to set up a student account. For more details about eTutoring, go to <http://www.southseattle.edu/tutoring/writing-center-online-tutoring.aspx>



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/>.

FALL QUARTER 2019: TTh SCHEDULE

 = Online day, meaning, we DO NOT meet in person these days, but have required homework due THAT day or earlier.

 = book club episode due

 = class cancelled

 = conferences

 = last deadlines

WEEK 1	IN-CLASS SKETCH *SUBJECT TO CHANGE	HOMEWORK DUE (SEE CANVAS ANNOUNCEMENTS FOR DETAILS)
Thu 9/26	First Day of Instruction	See Canvas announcement for instructions: syllabus, reflection 1, and how poetry came to matter again
WEEK 2		
Tues 10/01	Audacity Introduction	<p>Reflection 1;</p> <p>Annotated article;</p> <p>Annotated Syllabus;</p> <p>Create an audio recording wherein you read poems you have found online for at least two minutes. Bring these to class on your laptop with some free music you download (find on, for instance, YouTube).</p> <p>Download Audacity to your laptop and bring it to class.</p> <p>Pages 11 – 22 of <i>Writer Think Maker</i>: https://mnv-media.s3.amazonaws.com/hm-media/flexpaper_macmillan/Univ%20of%20Washington%20FlowPaper/index.html</p>

Thu 10/03	Events and Book Club Set Up	<p>Submit your event proposal.</p> <p>Create a Google Doc with your group on Thursday and Friday. Invite me to it so I can view it. Document your group notes on prepping for Book Club Post 1.</p> <p>Review Book Club Post 1 Worksheet.</p>
WEEK 3		
Tues 10/08	Book Club and Mid-Term Pitch Work	<p>First half of your poetry book from book club.</p> <p>Be prepared to share with the class from your team's group Google Doc in prep for Book Club Post 1.</p> <p>Watch Chen Chen video. Look for prompt within the video as well as the discussion board and respond on Canvas.</p>
Thu 10/10	Writer Thinker Maker Q and A and Final Project Prep	<p>Post your first Book Club "Episode" to the Book Club Episode 1 Board already created in Canvas.</p> <p>Pages 31 – 49 from <i>Writer Thinker Maker</i>: https://mnv-media.s3.amazonaws.com/hm-media/flexpaper_macmillan/Univ%20of%20Washingtongton%20FlowPaper/index.html</p> <p>Watch Patrick on Selena Gomez on The YouTube Poetry Vlog. Participate in the Online Discussion Board.</p>

WEEK 4		
Tues 10/15	<p>ONLINE: Conferences</p> <p>We will have one-on-one conferences via the "Conference" function on Canvas. You will need a webcam, quiet space, secure internet connection and mic.</p>	<p>Respond to each other's first episode book clubs. Have these responses done by Thurs, 10/17, the start of class. I recommend doing 1 per day between Saturday and Wednesday.</p> <p>Pages 51 – 60 of <i>Writer Thinker Maker</i> (see links from prior weeks).</p>

		Watch the Larissa Lai episode of The Poetry Vlog. Respond to discussion board prompt.
Thu 10/17	ONLINE: Conferences We will have one-on-one conferences via the "Conference" function on Canvas. You will need a webcam, quiet space, secure internet connection and mic.	Respond to each other's first episode book clubs. Have these responses done by Thurs, 10/17, the start of class. I recommend doing <i>1 per day</i> between Saturday and Wednesday. Watch the Somaiya Daud video and respond in the discussion board prompt.
WEEK 5		
Tues 10/22	Mid-Term Pitch	Pages 91 – 112 of <i>Writer Thinker Maker</i> (see links from prior weeks) Watch Benjamin Ficklin on border work and genre work on The Poetry Vlog. Respond in the discussion board.
Thu 10/24	Mid-Term Pitch	Watch OR listen (podcast if preferred) to Alonso Llerena. Respond in the discussion board.
WEEK 6	HALFWAY POINT	HALFWAY POINT

Tues 10/29	Book Club Prompt 2 Discussion	Pages 151 – 174 of <i>Writer Thinker Maker</i> . See previous weeks for links. Have your poetry book finished by now if you haven't already. Create a Google Doc with your group. Invite me to it so I can view it. Document your group notes on prepping for Book Club Post 2. Review Book Club Post 2 Worksheet. Watch SJ Sindu on The Poetry Vlog. Respond in Canvas Discussion Board.
Thurs 10/31	Final Project and Book Club Work	Book Club Post 2
WEEK 7		

Tues 11/5	Writer Thinker Maker Discussion	<p>Respond to each other's second episode book clubs. Have these responses done by Thurs, 11/7, midnight. I recommend doing <i>1 per day</i> between Saturday and Wednesday.</p> <p>Pages 257 – 271 in <i>Writer Thinker Maker</i>.</p> <p>Watch Julie Carr's episode. Respond in your discussion boards.</p>
Thu 11/7	<p>Online</p> <p>*Prof. C. out of town at a conference and away from email. Plan questions ahead.</p>	<p>Respond to each other's second episode book clubs. Have these responses done by Thurs, 11/7, midnight. I recommend doing <i>1 per day</i> between Saturday and Wednesday.</p> <p>Watch Catherine Bresner's episode on Poetry Comics. Respond in your discussion boards.</p> <p>Bonus: try your hand (or software, like photoshop) at creating a poetry comic!</p>
WEEK 8		
Tues 11/12	<p>Online</p> <p>*Prof. C. out of town at a conference and away from email. Plan questions ahead.</p>	<p>Pages 197 – 214 in <i>Writer Thinker Maker</i>.</p> <p>Watch Laura Da' on The Poetry Vlog. Respond in discussion boards.</p> <p>Create a Google Doc with your group. Invite Jordan to it so he can view it. Document your group notes on prepping for Book Club Post 3.</p>
Thu 11/14	<p>At some point this week (your day/time), visit The Henry Art Gallery. See Canvas for assignment instructions/portal.</p> <p>*Prof. C. out of town at a conference and away from email. Plan questions ahead.</p>	<p>Post Book Club Episode 3</p> <p>Watch Sarah Dowling on Neoliberal Multiculturalism. Respond in discussion boards. NOTE: this is our most difficult "text." Re-watch it, think carefully, spend some time on Google, etc. before posting in the discussion boards.</p>
WEEK 9		

Mon 11/18	Q and A on "Neoliberal Multiculturalism"	Respond to each other's third episode book clubs. Have these responses done by Thurs, 1/21, the start of class. I recommend doing <i>1 per day</i> between Saturday and Wednesday
Thu 11/21	Final Project Work	Respond to each other's third episode book clubs. Have these responses done by Thursday, 11/21, the start of class. I recommend doing <i>1 per day</i> between Saturday and Wednesday Pages 285 – 308 of <i>Writer Thinker Maker</i> . Watch Casandra López. Respond in discussion boards.
WEEK 10		
Tues 11/26	Group Conferences	Watch Rachel Edelman 2 and respond in discussion boards <i>during</i> class if not working on final project; before class if using class time for final project.
Wed 11/27	Class Cancelled for Holiday	Wrap up submitting book club items in Canvas Assignment portal for credit.
Thu 11/28	Class Cancelled for Holiday	Wrap up submitting book club items in Canvas Assignment portal for credit.
WEEK 11		
Tues 12/03	Finals Practice	Final Project.
Thu 12/05	Final Presentation	FINAL PRESENTATION. Bring food and bevs for each other if so desired ☺.

Event Proposal Due no later than 10/3/19

Final Due no later than 12/11/19

Event Review Due no later than 12/11/19

Last Day for Fall 2019 Quarter: 12/11/19

*Curious about Extra Credit opportunities? See the Canvas Assignments Portal!