

Eastern Illinois University

## The Keep

---

Fall 2019

2019

---

Fall 8-15-2019

### ENG 3008-001: Digital and Multimodal Writing

Melissa Ames

*Eastern Illinois University*

Follow this and additional works at: [https://thekeep.eiu.edu/english\\_syllabi\\_fall2019](https://thekeep.eiu.edu/english_syllabi_fall2019)



Part of the [English Language and Literature Commons](#)

---

#### Recommended Citation

Ames, Melissa, "ENG 3008-001: Digital and Multimodal Writing" (2019). *Fall 2019*. 63.  
[https://thekeep.eiu.edu/english\\_syllabi\\_fall2019/63](https://thekeep.eiu.edu/english_syllabi_fall2019/63)

This Article is brought to you for free and open access by the 2019 at The Keep. It has been accepted for inclusion in Fall 2019 by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

**English 3008:**  
**Digital & Multimodal Writing**  
**Course Policy & Syllabus**  
ENG 3008 – TR – 9:30am – 10:45am – 3120 Coleman Hall

**Instructor:** Dr. Melissa Ames

**Office:** 3821 Coleman Hall

**Office Hours:** T/R 11:30am-1:00pm

W: 10:00-11:00

Or by Appointment

**Email:** [mames@eiu.edu](mailto:mames@eiu.edu) (please do not use the email provided by D2L)

**Catalog Description:** This topics-based course addresses digital writing and multimodal theory and production through the lens of one or more areas of English Studies. Course engages the history of digital and multimodal literacy. (WC, 3-0-3)

**Course Description:** This course engages with the history, theory, and production of digital writing and multimodal texts. Students will consider the importance that multimodal literacy has for 21st century learners and consumers. Course study will involve analyzing how digital texts both reflect and influence larger cultural contexts and how such multimodal texts (and technology more generally) impact (or aim to impact) individual audiences. The required work for this course will be customized to fit students' specializations and may include any of the following: digital texts/portfolios, pedagogical tools, research essays, audience studies, social media analysis, and individual/group presentations.

**Course Objectives:** After the completion of this course, students will be able to:

1. Demonstrate a deep and broad understanding of the theoretical, practical, cultural, and political issues surrounding digital and multimodal literature and/or composition.
2. Demonstrate understanding how digital/multimodal texts impact the field of English Studies.
3. Demonstrate critical analysis of digital/multimodal texts and their effects on audiences.
4. Demonstrate digital literacy in multiple multimedia and/or social media tools.
5. Compose multimodal texts that reflect a clear understanding of communication across media and genres.
6. Participate ethically in the collaborative culture fostered by online writing environments.
7. Refine time management and multi-tasking skills needed to complete individual and group projects in professional settings.

**Required Texts and Materials:**

Anderson, M.T. *Feed*. Cambridge: Candlewick Press, 2002.

Arola, Kristin L., Jennifer Sheppard, and Cheryl E. Ball. *Writer/Designer: A Guide to Making Multimodal Projects*. Boston: Bedford/St. Martin's, 2014.

Carroll, Brian. *Writing and Editing for Digital Media*. 2<sup>nd</sup> Ed. New York: Routledge, 2014.

Mitchell, WJT. *Picture Theory*. Chicago: University of Chicago Press, 1994.

Note: Additional Required Readings, as noted on the schedule, will be found on D2L

**Materials:** Writing instruments, papers, a storage system for returned work and supplementary materials (three-ring binders work well), USB-compatible device for saving documents (i.e. a thumb drive), access to word processing and other design software, headphones (it is suggested that students bring these on all lab and/or workshop days), and other appropriate supplies.

**Course Requirements:** This course consists of in-class writing activities, discussion of assigned readings, individual and group presentations, peer review sessions, out-of-class projects of varying lengths, and possible pop quizzes. Your grade will be based on a point system that factors in all scores you earn on all assignments and in-class work/participation. Attendance is mandatory and will be

factored into your in-class grade. Active and constructive class participation will make a positive impact on your overall grade. Detailed assignment instructions and scoring rubrics will accompany all major assignments as the course progresses.

### **Daily Work/Participation (200pts):**

*Daily work* – Daily work includes in-class writing, peer response, informal group work, oral presentations, and individual activities.

● *Quizzes* – Potential short assessments aimed to determine understanding of key concepts from the assigned readings and class discussions.

*Participation* – Includes attendance, participation in class activities, and course preparation. Points may be deducted due to tardiness/early departure, lack of participation, failure to bring texts and other needed materials to class, and/or behavior that distracts from class activities.

### **Writing Assignments/Projects (1000pts):**

#### *Technology & Culture Visual Argument (Infographic) (100pts)*

Students will research a specific technological advancement or practice that has impacted 21<sup>st</sup> century society. Synthesizing data concerning one particular benefit or consequence, students will craft a visual argument that weighs in on the cultural debate concerning technology's cultural impact (composition mode: linguistic & visual, 1-2 pages, 250-500 words)

#### *Evaluation of Digital Activism Campaign (Group Blog) (200pts)*

This collaborative writing project finds students evaluating a particular digital activism campaign, weighing in on the effectiveness/implications of #HashtagActivism. The final format for this project is a multimodal blog (composition mode: audio, visual, linguistic: 3-4 pages, 750-1000 words)

#### *Social Media Genre Analysis (Collaborative Business Report) (200pts)*

Through a case study approach, students will perform a genre analysis of a social media platform in order to determine the site's potential value to a prospective business client. The final report will involve mastering the report genre, developing multimodal composition skills, and refining research skills and writing skills that can transfer to new genres/audiences (composition mode: linguistic & visual, 4-5 pages, 1000-1250 words)

#### *Interrogating Online Writing Practices (Semester-Long Research Project) (500pts)*

Students will study the ways in which 21<sup>st</sup> century media/technology impact communication practices and reveal/reinforce/resist cultural values. The result of this semester long inquiry will be a:

- *Formal (MLA) Research Paper*: this argument-based essay will synthesize research to analyze an online writing site (composition mode: linguistic, 7-10pgs/1750-2500 words; 200pts)
- *Multimodal Project*: this end product converts the academic research into a product directed toward laypersons (composition mode will vary: linguistic (required) plus at least two of the following: visual, aural, spatial, & gestural; length will vary depending on project, 3-10pgs/750-2500 words; 100pts)
- *Class Presentation*: this will reveal the final project and provide a review of the research and design choices that impacted it (composition mode: aural & visual, 3-4pgs/750-1000 words; 100pts)

Smaller assignments leading up to these cumulative projects include a:

- *Topic Submission List* (composition mode: linguistic, 25-100 words; completion grade)
- *Two-Part Proposal* (composition mode: linguistic, 250-500 words; 50pts)
- *Annotated Bibliography* (composition mode: linguistic, 3-5pgs, 750-1500 words; 50pts)

### **Writing/Design Process & Reflection (300pts):**

*Peer Editing & Conferences (200pts)* – Conversing with others about one's own composing practices is an avenue for exploring differing perspectives and opening up one's self to honest reflection. Reviewing the work of others is also valuable as it exposes students to various topics of study and different writing

and design styles. Peer review sessions are strategically placed before each major assignment is due and participation in these is expected. Students are also required to attend at least one individual conference with the professor mid-semester to discuss writing progress and any questions or concerns about the final research project. (Composition mode: linguistic & aural, length will vary depending on required feedback but should result in a minimum of 1000 words).

Collaboration Writing Partnership (100pts) – Being a valued collaborative writing partner requires strong communication skills, cooperation, shared task management, and adherence to deadlines. During each of the two group projects students will be evaluated by their peers and instructor earning (up to) 50pts toward this category.

**Course Grade:** Your grade in this course will be calculated using a straight point system and standard grading scale. Your final grade will be determined by the following breakdown and grading scale:

Writing Assignments/Projects:	1000pts
Writing Process/Collaboration:	300pts
<u>In-Class Work/Participation:</u>	<u>200pts</u>
Total Points Possible:	1500pts

A = 90%-100%	D = 60%- 69%
B = 80%- 89%	F = 0%-59%
C = 70%- 79%	

**Instructor Class Policies:**

Submitted Assignments: All documents should be submitted on time and must have a professional appearance. Every assignment should be typed and formatted according to current MLA guidelines and standards when applicable. (For help with MLA, please utilize the section overviews in your textbooks or visit Purdue’s Online Writing Lab at: <http://owl.english.purdue.edu>). All assignments should be submitted to the appropriate D2L Dropbox Folder. For larger audio/visual files, follow instructions for submitting through Dropbox. For your own protection, keep copies of all completed work and drafts.

Assignment Due Dates: **L A T E ASSIGNMENTS WILL NOT BE ACCEPTED AND WILL RESULT IN A GRADE OF ZERO (0).** Assignments, including drafts, are due at the beginning of class. Computer Classroom printers are for in-class activities only, so bring hard copies of your assignments to class. E-mail attachments will not be accepted as substitutes for hard copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

In-Class Work: In-class activities must be completed in the class period they are assigned. No make-ups will be given on any of these activities unless arrangements have been made with the instructor in advance.

Class Attendance: Because this course emphasizes writing as process and as collaborative activity, attendance is essential. During the projects, your classmates will rely on your feedback. Class exercises, peer responses, and group work cannot be made up and their lack of completion will negatively affect your in-class work/participation grade. **After three absences, each additional absence will also result in a penalty of one full letter grade subtracted from your final course grade.** For an absence to be excused it must be considered a legitimate and verifiable emergency and documentation must be provided. Legitimate and verifiable emergencies include those instances for which you can provide documentation for why you had to miss class. Acceptable documents include accident reports, doctors’ notes, hospital forms, and employer notices. Although these documents will be accepted, any pattern of documented absences will be questioned and addressed. If it is an excused absence, attending a pre-approved workshop or lecture appropriate to the course description, you can make up the time but not the work missed. Perfect attendance merits the addition of 25 extra-credit points to the in-class work/participation category.

Proper Documentation of Emergency: Assignments may only be turned in late if the student provides documentation of an emergency that prevented him/her from attending class. Proper documentation must be an original document (no photocopies), containing the student's name, and cover the date(s) in question, and be signed by a professional (i.e. doctor). An email is not proper documentation.

Presentations: Please be present when you are scheduled to give a presentation. **If you miss class on the day of a scheduled presentation and your absence is undocumented you will receive a zero and will not be able to make up the presentation.**

Plagiarism: Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards. In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism—'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation as one's original work' (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignment of the grade of F for the assigned essay and a grade of F for the course." The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing might constitute plagiarism, please consult me prior to turning in the final draft.

Instructor Access and Response Time: Students are encouraged to make use of office hours or make an appointment to discuss anything about the class, the profession, etc. Communication via email is also welcome. (Please always follow professional email etiquette and include some kind of address and a signature in your emails (i.e., Dear Dr./Professor X, This is Y from [course name] and I have a follow-up question about [purpose of email]. I look forward to hearing from you. Sincerely, Y). Although I have a reputation for being a super speedy email responder, please allow up to **24 hours** for me to respond during normal business hours (M-F 9-5) and longer on nights, weekends and holidays. Please note that you can expect feedback and assessment (i.e., comments and grades) to be returned within approximately one week. [In most cases I aim to return assignments the class period after they were submitted.] I will always email your school email addresses should school events, illness, emergencies, or other circumstances cause a change in class plans or a delay in feedback. Please wait 24 hours after receiving a grade to ask about that grade, and note that instructors are not allowed to discuss grades over email (make an appointment to talk to me in person).

Students with Disabilities: If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

The Student Success Center & Writing Center: Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302. The Writing Center is also a resource that students can utilize to improve their performance in this course. For more information visit their website (<http://castle.eiu.edu/writing/>). To schedule an appointment, call 217-581-5929, or stop by Coleman Hall, Room 3110 during open hours.

*Themes:* The English Department has recently identified a set of themes that students may choose to explore across multiple courses with the same theme. In each course, the theme may be explored differently. In this course, you will complete work that engages one of the following three themes: (1) *Genre, Form & Poetics*; (2) *Education & Society*; (3) *Media, Technology & Popular Culture*.

## Course Schedule

### Unit I. The Challenges & Consequences of Technologically Mediated Communication

#### **Week #1:**

- T 8/20**– Course Introduction & Overview / Critiques of the Digital Generation  
In-Class Reading: “Google is Making Us Stupid” (D2L) & *Dumbest Generation* (excerpt, D2L)  
Post-Class Reading: Ch 1, *Writing & Editing*; *Alone Together*, Ch 8-10
- R 8/22**– The Evolution of Communication Technologies / Multimodal Composition Terminology  
Prepared Reading: Ch 1-2, *Writer/Designer*; “Understanding Genre,” pp. 4-21, *Genre* (D2L); *Alone Together*, Ch 12-14  
**Interest & Skill Inventory Due**

#### **Week #2:**

- T 8/27**– Analyzing Visual Arguments / Exploring Infographic Design Tools  
Prepared Reading: “Analyzing Visual Arguments,” *Writing Arguments* (D2L); “Collages/Visual Arguments,” *Genre* (D2L); *Feed*, Part 1&2
- R 8/29**– Discussion of *Feed* / Workshop - Research for Infographic Content  
Prepared Reading: *Feed*, Part 3 & 4

#### **Week #3:**

- T 9/3** – How Words & Images Work Together to Produce Humor & Social Commentary / Analyzing Political Cartoons & Popular Memes / Workshop –Infographic Design  
Prepared Reading: *Picture Theory*, Ch 1-2 & 12-13  
**Research for Infographic & Draft of “Copy” (Print Message) Must be in Class**
- R 9/5** – The Reciprocal Relationship between Internet Practices & Cultural Values / Internet Research  
Prepared Reading: “From Slut Shaming to Cultural Commentary” (D2L); *Political Satire on Twitter*, Ch 2 & 3 (D2L); “Identity, Discourse, & The Rise of Computer Mediated Spaces” (D2L); “The Hispanic Race Debate” (<http://www.xchanges.org/the-hispanic-race-debate-limitations>)  
**Assignment Due: Infographic**

### Unit II. From Activism to Entrepreneurship to Education: The Affordances of Social Media

#### **Week #4:**

- T 9/10** – Blog Genre Analysis / Workshop Time for Blog Project – #Hashtag Selection & Research  
Prepared Reading: *Writing & Editing*, Ch 7; “The Hyperlink in Newspapers & Blogs” (D2L)  
**List of Potential Sites for Final Research Project**
- R 9/12** – Workshop Time for Blog Project – Drafting & Image/Screenshot Collection  
Prepared Reading: *Writing & Editing*, Ch 4, 5

**Week #5:**

**T 9/17** – Effective Strategies for Digital Activism / Workshop for Blog Project - Drafting  
Prepared Reading: “#NotBuyingIt: Hashtag Feminism” (D2L); “Hope in a Hashtag” (D2L);  
“Loitering, Lingerin, Hashtagging” (D2L)

**Assignment Due: Research Paper Proposal, Part I**

**R 9/19** – Critiques of Slacktivism / Workshop for Blog Project – Writing Revision & Visual Design

Prepared Reading: “Reviewing the Related Literature (Writing the Lit Review),” p.150-163  
(D2L); “Making Sense of Readings” (D2L); “Does Slacktivism Work?”

([https://www.washingtonpost.com/news/monkey-cage/wp/2014/03/12/does-slacktivism-work/?utm\\_term=.22b7becd33af](https://www.washingtonpost.com/news/monkey-cage/wp/2014/03/12/does-slacktivism-work/?utm_term=.22b7becd33af)); “Slacktivism: The Downfall of Millennials”

([http://www.huffingtonpost.com/charlotte-robertson/slacktivism-the-downfall-b\\_5984336.html](http://www.huffingtonpost.com/charlotte-robertson/slacktivism-the-downfall-b_5984336.html))

**Week #6:**

**T 9/24** – Peer Editing Blog Project / Final Revisions / Digital/Media Literacy

Prepared Reading: *Kids on YouTube*, Ch 4 (D2L); *Digital Literacies*, Ch 4 & 7 (D2L)

**Assignment Due: Group Blog Project (final, revised blog entry due by 11:59pm)**

**R 9/26** – Peer Editing Session / Education & Business in the Age of Social Media

Prepared Reading: *Writing & Editing*, Ch 9; “Writing for Social Media,” *Crafting Digital Writing*  
(D2L)

**Rough Draft of Annotated Bibliography Due for Peer Editing**

**Week #7:**

**T 10/1** – Workshop – Scenario Group – Research on Business Uses of Social Media Site

Prepared Reading: “Notes Toward a History of Cameras & Writing,” *Remixing Composition* (D2L)

**Assignment Due: Annotated Bibliography**

**R 10/3** – Data Collection & Analysis Time for Research Paper – No Class

**Week #8**

**T 10/8** – Workshop – Scenario Group – Genre Analysis of Report Format / Informal Conference on  
Individual Research Papers

Prepared Reading: Research Project Dataset

**Individual Research Project Progression Check – Instructor Review of Data**

**R 10/10** – Workshop – Scenario Group / Drafting & Image Collection

Prepared Reading: *Writing & Editing*, Ch 10

**Week #9:**

**T 10/15** – Workshop – Scenario Group / Drafting & Design

**R 10/17** – Peer Editing / Final Revisions / Workshop Time for Individual Research Paper

**Assignment Due: Group Social Media Application Project (due to D2L by 11:59pm)**

**Week #10:**

**T 10/22** – Workshop – Research Paper

**Drafts of Literature Review & Methodology Sections due to D2L by 11:59pm**

**R 10/24** – Conference for Research Paper

**Prepare to discuss what you did (how you collected data), what you’re seeing (initial observations), and how that compares to previous research (i.e. your literature review)**

**Unit III. Rhetorical Strategies, Multimodal Design & Cultural Sentiments in Internet Spaces**

***Week #11:***

T 10/29 – Workshop for Research Paper  
**Assignment Due: Part II of Research Proposal**

R 10/31 – Peer Editing Research Paper / Revision Workshop Time  
**Complete Rough Draft of Research Paper Due**

***Week #12:***

T 11/5 – Workshop for Conversion Projects

R 11/7 – Workshop for Conversion Projects  
**Assignment Due: Research Paper**

***Week #13:***

T 11/12 – Conference for Conversion Projects, Part II  
**Working Draft of Conversion Project Sent to Instructor by Monday, 11/11, noon, for Review Prior to Scheduled Conference Time**

R 11/14 – Peer Editing Session for Conversion Projects / Final Revisions / Workshop for Presentation  
**Completed Draft of Conversion Project Due for Peer Editing/Feedback**

***Week #14:***

T 11/19 – Conversion Project Presentations  
**Assignment Due: Conversion Project & Artist Statement**

R 11/21 – Conversion Project Presentations

**[Thanksgiving Break – No Classes]**

***Week #15:***

T 12/3 – Conversion Project Presentations

R 12/5 – Conversion Project Presentations / Closure Activities / Evaluations

**Final Exam Week / End of Semester**

(Note: This Schedule is Subject to Change at the Instructor's Discretion & Reading Selections are Abbreviated by Title)