

ENGL 3349: Multimodal and Hybrid Forms in ELA (CRN 26925)

Spring 2020

Class Schedule: T/TH 12:00-1:20

Location: Hudspeth Hall (HUD) 200

Dr. Brad Jacobson

Office hours: TH 1:30-3:30pm (or by appt)

HUD 318

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Accommodations for Disabilities: If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. Please inform me about specific accommodation needs at the start of the course.

Students without documented disabilities who may need specific accommodations should contact me to set up a conference to discuss specific needs.

Course Description

This class examines current theory in multiple literacies and multi-modality related to English Education. Participants will examine their own experiences and beliefs, the challenges associated with technology integration, and develop lessons and products that support instruction in multiple modes and the fostering of student skills/learning in the digital, aural, visual, and textual modes.

Prerequisite: ENGL 1312 or ENGL 1313 or ESOL 1312.

Our work is grounded in core principles of the National Writing Project (www.nwp.org), a research-based and teacher-centered network dedicated to the teaching of writing. These principles include:

- The best teachers of writing are writers themselves
- Teachers provide the best instruction for other teachers
- Anyone, no matter their ability level, can improve their writing in a supportive context with other practicing writing
- Teachers, students, and communities benefit when teachers form networks with other teachers and draw on collective experience

This course therefore immerses emerging teachers in the theory and practice of teaching writing by grounding the course in experience: be prepared to write extensively, invest deeply in the writing of El Paso high school students in our partner classroom, and use these experiences as a starting point for questioning, extending, and applying scholarship from leading thinkers on literacy and writing pedagogy.

Learning Goals

This class will challenge you to:

- Define, examine, and utilize different discourse modes (aural, visual, spatial, verbal, & linguistic) in a range of texts with attention to rhetorical context
- Develop your own identity, practices, and passions as a writer, as the best teachers of writing are writers themselves
- Identify multimodal and genre-based approaches you might bring to your teaching
- Synthesize current scholarship with your experience writing and working with high school students

By the end of this course, you should be able to:

- Understand the differences and applications of multiliteracies and multimodalities. (TExES DIV.011)
- Examine practices and prejudices in relation to literacy. (TExES DIV.011)
- Create/revise lessons to include multiple modalities. (TExES DIV.011)
- Analyze current theory in the field. (TExES DIV.011)
- Incorporate multiple modalities/literacies in your classroom

Course Texts

Required Texts

Aldama, Frederick Luis (Ed.). *Tales from la Vida: A Latinx Comic Anthology*. Mad Creek Books, 2018.

Christensen, Linda. *Teaching for Joy and Justice: Re-imagining the Language Arts Classroom*. Rethinking Schools, 2009

McCloud, Scott. *Understanding Comics: The Invisible Art*. William Morrow, 1993.

Additional Required Materials

- UTEP email account and computing account
- An active [Microsoft OneDrive](#) account (using your UTEP login you can access from [MyUTEP](#))
- A blog on EduBlogs: <https://edublogs.org/?join-invite-code=7525255-multimodalsp20>
- A PDF reader that allows annotation: free tools include [Preview \(Mac\)](#), [Adobe Reader](#), [Mendeley](#). OR \$10-20 for printing course readings

Professional Resources:

- National Council of Teachers of English: <http://www.ncte.org>
- National Writing Project: <http://www.nwp.org>.
- Modern Language Association: <http://www.mla.org>
- Rethinking Schools: <http://www.rethinkingschools.org>
- Links to teaching resources can be found on our course blog: <http://multimodalspring20.edublogs.org/>

Major Components of the Course

Working with Student Writers

We will be partnering with a 9th grade English Language Arts course at [Young Women's STEAM Research & Preparatory Academy](#) in EPISD. STEAM Academy is a “New Tech” school, which means teaching and learning is often mediated by digital technology and much of the student work will be explicitly multimodal and/or digital. This partnership is designed to offer you the chance to interact with a range of students and an award-winning teacher and UTEP alum.

You will be working with the STEAM Academy students both online (via OneDrive) and face-to-face. We will be visiting STEAM on **Thursday, February 20th from 12-4 pm**, and the STEAM students will be visiting our class and spending time on campus on **Tuesday, March 10th**. We will also have a final presentation/celebration during the week of finals (TBD). **Please put these dates on your calendar now so you can make any necessary arrangements.**

Exploring the Writing You Want to Teach

Given that the best teachers of writing are writers themselves, you will have opportunities to experiment with writing in a range of genres and modalities to help you explore which kinds of writing you are most energized to teach. You will meet regularly in writing groups to share and respond to colleagues' writing.

Reading and Discussion

Course readings cover pressing issues and diverse assignments in writing pedagogy, and they are designed to have clear applications to the 6-12th grade classroom. You will post weekly responses on our class blog addressing the readings, and you will be expected to respond to comment on these blogs on a regular basis.

Major Course Projects

Digital Testimonio: *Digital testimonio* focuses on personal storytelling for social change. For this project, we will use digital tools and multiple modes to “bring to light a wrong, provide a point of view, or provide an urgent call for action” about issues affecting our communities. You'll have opportunities to give and receive feedback throughout the development of this project. More detailed information can be found in the guidelines here:

<http://bit.ly/Testimonio20>

Case Study: The purpose of this assignment is to apply scholarship we've read in this class to one or two secondary students you work with this semester. This is your opportunity to synthesize the scholarship we've learned (and demonstrate your rich understanding of this scholarship), apply that learning to one or two specific cases, and consider future implications for your teaching and ELA teaching, in general. More detailed information can be found in the guidelines here: <http://bit.ly/CaseStudy3349>

Class Observation: For this task, you will spend 60-90 minutes in Ms. Guerrero’s classroom at El Paso Young Women’s STEAM Academy, which has a project-based learning (PBL) focus and an emphasis on digital technology. This is an opportunity to see a classroom that puts many of the ideas and theories we will discuss into practice. More detailed information can be found in the guidelines here: <http://bit.ly/ObservationSp20>

Blog Posts: You will compose a weekly post to our class blog engaging with our class texts. As these blog posts are intentionally ideas in progress, please know that “correctness” is less important than your willingness to engage with the ideas in our readings. More detailed information can be found in the guidelines here: <http://bit.ly/BlogSp20>

Peer Assessments: You will offer extensive, readerly feedback to your writing group members for each of our major writing tasks, and you will offer extensive feedback to at least two STEAM Academy students.

Short Assignments: There will be other, short assignments required of you throughout the semester, many of which will be posted to your blog.

Policies

Grading Policy

Your overall course grade is calculated using a grading contract (see the [Grading Contract](#) for specifics). If you do all the contract asks, you will receive the appointed grade. We will discuss and revise the grading contract during the first two weeks of class and have an opportunity to discuss the contract again about midway through the semester.

In short, you will earn at least a B based entirely on what you do in the class: your conscientious labor, participation, and attention to course content. The easiest ways to earn a grade lower than a B are to not attend class, fail to complete assignments on time, or participate in ways that distract others. Grades higher than a B will demonstrate a willingness to go above and beyond the expectation of the course. These parameters are explicated more fully in the [Grading Contract](#).

Please note: All major assignments must be completed and submitted to receive a passing grade for this course.

Attendance, Participation, and Preparation

It is my hope that you will attend all class sessions. As we will discuss, writing is a social act and writers develop by practicing with and for others. To this end, we will be writing and workshopping writing during class time; it is essential that you are there to learn with and support your colleagues. As defined in the [Grading Contract](#), incurring more than 4 absences, regardless of the reason, will negatively affect your grade unless you complete an [outside assignment](#). ***More than 7 absences** will result in failure of the course. Consistent with [university policy](#), *there are no excused absences other than for university-recognized activities or religious holy days.*

To be prepared to participate during class, it is expected that you will fully engage with the course texts *before* each class meeting. Because our class sessions will involve more discussions and activities than lectures, you should expect to draw from your notes and questions in class. Even when not explicitly assigned, you should bring the required course texts to each of our class sessions in case we use them for in-class activities. Other readings will be distributed as PDF files via Blackboard (BB). You will be expected to annotate these texts as well *and bring them to class*. If you choose to read digitally, I will expect you to use notetaking software (i.e., [Mendeley](#), [Adobe Reader](#), [Preview](#), etc.) in order to interact with the texts.

Assignment Expectations

All out of class assignments/papers must be typed unless otherwise stipulated. Work is considered late if it is posted or submitted after the deadline (usually the beginning of class). You should keep a copy of all assignments, class notes, and handouts in an organized notebook and digital file; we'll discuss using [Microsoft OneDrive](#) for this purpose.

Assigned writing tasks are due at the beginning of class, unless otherwise noted. If you miss a class (or an assignment instruction due to tardiness) you are still responsible to submit any assignments and for getting the missing information/handouts from another student in class, not from the instructor. Take a few moments to get the contact information of a few of your colleagues.

Academic Integrity

At this point in your academic careers, you are all likely familiar with the expectations for academic integrity. You can find the university policy here: <https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html>

I am aware that teachers often gain ideas from other teachers. Generosity, sharing, and reflective practice are part of the ethos of the profession. At the same time, it is our obligation to give due credit to others when they influence our ideas. I will do so explicitly in our class discussions and in class materials, and I expect you will do the same. When you borrow ideas or materials from others, from the web, or from library databases (as you should!), it is your responsibility to give appropriate credit to the original creator. This is important for you as a scholar *and* as a teacher; this is one of many ways we can model attribution for our students.

Course Schedule

This schedule is subject to change at my discretion to meet instructional needs and/or to accommodate time constraints. I will do my best to alert you promptly of any changes. **Please check Bb regularly for any Announcements or updates related to the course schedule.**

Please save and/or print this schedule and bring it to class with your books and assignments.

Week 1 (Jan 20-24)	Topic/Readings/Assignments
T Jan 21	Introductions to the course and each other
R Jan 23	<p><u>Read</u> all documents in “syllabus and policies” section on BB <u>Complete</u> syllabus quiz and student survey <u>Create</u> your blog and <u>post</u> a short video introducing yourself to our class and your high school partners: your educational background, your personal background and hobbies, your goals for the class, and anything else you’d like us to know</p> <p>In class: We’ll do some writing together and discuss our goals for the course. Introduce the class observation assignment</p>
Week 2 (Jan 27-31)	Topic/Readings/Assignments
T Jan 28	<p><u>Read</u> Christensen, Section 7, Robinson “Changing Education Paradigms” <u>Post</u> your first reading response (RR#1) to your blog (see BB for directions) <u>Bring</u> a print or digital copy of your “I am From” or “Raised By” poem to class</p> <p>In class: We’ll discuss assessment and each other’s poems</p> <p>**Sign up for STEAM visit by Friday, Jan 31** **Office visit due by Friday, Feb 7**</p>

R Jan 30	<p>Read excerpts from Christensen, Section 1: Writing Poetry: “The Role of Poetry” (14-16); “Teaching Writing” (38-42); “Move over, Sisyphus” (43-49)</p> <p>Revise your poem and Upload a video <i>or</i> audio performance with the text</p> <p>In class: Discuss poetry pedagogy and begin to discuss multimodality</p>
<p>**Sign up for STEAM visit by Friday, Jan 31** **Office visit due by Friday, Feb 7**</p>	
Week 3 (Feb 3-7)	Topic/Readings/Assignments
T Feb 4	<p>Read Arola et al. “What are multimodal projects” (Bb); “Multiliteracies” (Bb); National Writing Project “Why Digital Writing Matters” (Bb)</p> <p>Post RR#2 (BB)</p> <p>In class: Discuss multiliteracies and digital writing</p> <p>**Office visit due by Friday, Feb 7**</p>
R Feb 6	<p>Read Connected Learning (Bb)</p> <p>In class: We’ll discuss a connected learning approach</p> <p>**Office visit due by Friday, Feb 7**</p>
Week 4 (Feb 10-14)	Topic/Readings/Assignments
T Feb 11	<p>Read Christensen Section 2 “Teaching Narrative Writing: Why it Matters”; Delgado “On Telling Stories” (Bb); Williams “The Death of the Profane” (Bb)</p> <p>Post RR #3</p> <p>In class: We’ll discuss approaches to narrative writing and introduce the digital testimonio project</p>
R Feb 13	<p>Write 3 possibilities for narratives</p> <p>In class: We’ll model a story circle and talk about our upcoming activities with STEAM Academy students. We’ll also introduce the Case Study project</p>

Week 5 (Feb 17-21))	Topic/Readings/Assignments
T Feb 18	<p><u>Read</u> Silko “The Border Patrol State” and view Rankine/Lewis “Stop and Frisk” (Bb)</p> <p><u>Post Observation Report by 11:30 am</u> (Blog and Bb)</p> <p>In class: We’ll discuss the readings and our observations and make plans for our Thursday visit to Steam Academy</p>
R Feb 20	<p>Visit to STEAM Academy</p> <ul style="list-style-type: none"> • 12:45-4 pm at the school • We will work out transportation
Week 6 (Feb 24-28)	Topic/Readings/Assignments
T Feb 25	<p><u>Read</u>: Baker “Visual Literacy” (BB) and Brigham “Decoding Visual News Content” (BB)</p> <p><u>Post</u>: RR#4</p> <p>In class: We’ll discuss visual strategies</p>
R Feb 27	<p><u>Read</u>: Medina “The Family Profession” (Bb)</p> <p><u>Write</u>: Work on your narrative(s)</p> <p>In class: We’ll discuss digital testimonio strategies and have time to write in class</p>
Week 7 (Mar 2-6)	Topic/Readings/Assignments
T Mar 3	<p><u>Read</u>: Christensen Section 6; TBD</p> <p><u>Post</u>: RR#5</p> <p><u>Bring</u> a print and/or digital draft of your narrative</p> <p>In class: We’ll practice response strategies</p>
R Mar 5	<p><u>Write</u>: Continue drafting your testimonio and thinking about visual production</p> <p>In class: We’ll work on storyboarding</p>
Week 8 (Mar 9-13)	Topic/Readings/Assignments
T Mar 10	<p>STEAM ACADEMY VISIT TO UTEP</p> <p>*Drafts with storyboard due*</p>

R Mar 12	<u>Post</u> : RR#6 In class: Mini-workshop on drafting
Mar 16-20 Spring Break – No Class Meetings	
Week 9 (Mar 23-27)	Topic/Readings/Assignments
T Mar 24	<u>Read</u> : <i>Tales from La Vida</i> , sections “New Tongues United”, “Dangerous Truths...”, and “Betwixt and Between” <u>Post</u> : RR #7 In class: We’ll discuss our favorite comics
R Mar 26 *Brad at academic conference – class held online*	
Friday, Mar 27– Deadline to withdraw from course	
Week 10 (Mar 30-Apr3)	Topic/Readings/Assignments
T Mar 31	<u>Read</u> : Understanding Comics Ch 1-4 <u>Post</u> : RR #8 In class: We’ll apply the concepts to our readings in <i>Tales</i>
R Apr 2	<u>Write</u> : Peer Assessment of digital testimonios In class: We’ll workshop the digital testimonios
Week 11 (Apr 6-10)	Topic/Readings/Assignments
T Apr 7	<u>Read</u> : Understanding Comics Ch 5-end <u>Post</u> : RR #9 In class: We’ll apply the concepts to our readings in <i>Tales</i>
R Apr 9	<u>Read</u> : TBD In class: We’ll conclude our discussion of comics and apply lessons to our digital testimonios
Week 12 (Apr 13-17)	Topic/Readings/Assignments

T Apr 14	<u>Write:</u> Peer Response to STEAM partners In class: We'll discuss feedback and the case study project
R Apr 16	TBD
Week 13 (Apr 20-24)	Topic/Readings/Assignments
T Apr 21	<u>Read:</u> Sample case studies (Bb) <u>Post:</u> RR#10 In class: We'll discuss case study expectations
R Apr 23	*Final draft of Digital Testimonio due by F Apr 24 @ noon*
Week 14 (Apr27-May 1)	Topic/Readings/Assignments
T Apr 28	<u>Write:</u> Drafting the case studies (pt 1) In class: We'll watch testimonios and make plans for the showings
R Apr 30	<u>Write:</u> Drafting the case studies (pt 2) In class: We'll discuss case study strategies
Week 15 (May 4-8)	Topic/Readings/Assignments
T May 5	<u>Write:</u> Peer assessment for case studies In class: We'll have a case study read around and discuss our peer assessments
R May 7 *last day of classes*	<u>Post</u> Case Study final draft to Bb by 11:30 am In class: We'll do a final read around and some reflection activities
FINAL	Final Self-Evaluation due Monday, May 11 @ noon Final meeting with Brad by Friday, May 15 (schedule will be posted) Screening Event: Wednesday, May 13, 5-8 pm (tentative)