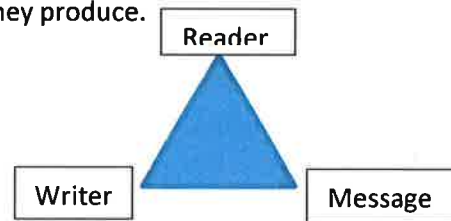- Expands the definition of writing to include epistemic, multivocal, multimodal, and multimediated practices in the computers and writing classroom.
  - o Return of orality, performance, and delivery to the classroom
  - o "...Individual words shift meaning given their context within a sentence, but also that words shift meaning given their embodied context and their physical location in the world" (170).
  - o Student writers must be able to think critically and carefully about how to deliver the knowledge they produce.

  - o The above "triangle is transforming itself, moving from three discrete angles to a shimmering, humming, dynamic set of performative relationships...[where] writing favors immediacy, quickness, associative leaps, and a fluid and flexible sense of correctness" (170).
  - o Literacy: "Neither 'read' or 'write' really means what it used to when we talk about literacy or being literate" (170).
  - o "The domination of print-based writing is now at an end and introduces a set of terms aimed at clarifying communicative relationships" (171).
    - ▪ *Letteracy* – 'mechanical and presentational skills specific to writing'
    - ▪ *Prosodacy* – 'oral decoding and encoding abilities that indicate awareness of ways in which situated intentions, emotion, identity, and expression can be realized in and through the repleteness of spoken language.
    - ▪ *Spriting* – speaking that 'yields two technologically supported representations: the speech in audible form, and the speech in visual form' that 'equally encompasses digital speech recorders, speech editing tools, and any speech dictation recognition tools that would use speech in addition to text as an output mode.
    - ▪ *Talkument* – spoken document such that as one reads a written text, one audes a talkument (171).
- Paving the way to performance
  - o Assignment models on p.172
- Students think they are not increasing their writing ability because of the "fun" they are having using other ways of communicating.

Ch. 1: Stuart Selber's Reimagining Computer Literacy

- Consequences and contexts of technology should be the focus instead of on the technology itself (1).
- Users who do not know computers at a disadvantage because instructors do not know as much neither.
  - o Generally, teachers require students to figure it out on their own
  - o What is computer literacy?

- How is computer literacy measured?
  - At Florida State University there is an assessment designed to test incoming students with their computer knowledge (16).
  - Where does this knowledge come from?

Ch. 2: Stuart Selber's Functional Literacy: Computers as Tools, Students as Effective Users of Technology

- "Constructing a workable functional literacy is crucial for several reasons"
  - 1. Students must be able to control technological resources
  - 2. Students must be able to understand the ways in which writing and communication activities are organized in online environments.
  - 3. Students must be able to demonstrate technological proficiency, because computer literacy requirements in recent years have increased dramatically for all job levels
  - 4. Students must have access to the language of the powerful, including the iscourse of technology (35).

Parameters	Qualities of a Functionally Literate Student
Educational Goals	A functionally literate student uses computers effectively in achieving educational goals.
Social Conventions	A functionally literate student understands the social conventions that help determine computer use.
Specialized Discourses	A functionally literate student makes use of the specialized discourses associated with computers.
Management Activities	A functionally literate student effectively manages his or her online world.
Technological Impasses	A functionally literate student resolves technological impasses confidently and strategically.

Questions:

Table 2.1 p. 45

1. In a classroom where there is an approach to writing using different measures, why would those in the current age deflect from incorporating computers into the classroom?

2. How does one measure or assess literacy, if literacy is supposed to be looked at as an ability to read and write, and nothing more?

3. With the entrance exam at FSU, how many of the terms would be easily recognized as a first year student, non-traditional student, or student who does not have the application of using technology in the classroom at any point in their education?

February 9, 2015
Sabrina Student Led Seminar Notes Jenn 2/9

   The definition of writing must now include epistemic, multivocal, multimodal, and multimediated practices in computers and writing classrooms. Ultimately this leads to a different idea of what literacy means. The meaning of reading and writing has changed. The return of orality, performance, and delivery account for the shifting of meaning not only in context, but also in physical location, and that alters the shape of the writer, reader, message, triangle. The triangle, though still important, now has a shape that includes, or at least accounts for, the performative relationships where writing favors immediacy, quickness, associative leaps, and a fluid flexible sense. This favoring of immediacy gives us the opportunity to redefine writing. The terms coined by Dr. Shankar in her dissertation assist in giving us a more critical vocabulary to work with when redefining writing. Letteracy, prosodacy, spriting, and talkument give us a framework for how to shape our assignments, or ways in which to improve our assignments, that makes use of these skills that students have, or will need. This brings about the educational goals of a composition class, and what role translating does or does not have. Ultimately this leads to Selber and the multiliteracies students need to be taught.

What assignments, or how can assignments include translating from one form to another? Where can we put translation in an assignment to include the four educational goals on p. 172?

In class we discussed the ways in which the current curriculum at UTEP attempts to reach some of those goals. Specifically, the Genre Analysis looks at how the message is shaped, the Lit Review looks at the content, and the film doc and op-ed are similar

assignments, but students present the information to their audience in different mediums.

The translation isn't direct. In 1302 students don't take a paper they wrote, and compose

it as a video, but they take information they obtained, and in some cases pieces of what

they wrote to compose a documentary.

Computer Literacy

How is computer literacy measured? Do you think that these four points has been realized?

The points haven't likely been realized, but a lot of students have these skills. They know how to do many different things on a computer, but they don't think about what they're doing. They aren't pressured to continue to develop the skills, unless they go in to a more specific field at the university level that requires that these skills become more refined.

Ch. 2 Functional Literacy

What other parameters need to be added to the list?

The parameters need to include different qualities, because the technological parameters have changed in ten years. So, the educational goals, social conventions, specialized discourses, management activities, technological impasses, still apply, but they need to include technological advancements, or consider them. The qualities of a functionally literate student are general enough that they still apply today.

In a classroom where there is an approach to writing using different measures, why would the current age deflect from incorporating computers into the classroom?

Not every English class has computers in the classroom. It's very necessary to have access to computers, and to be able to effectively use them to communicate, etc. Instructors need to be comfortable using the computers, and those that want to use them in the classroom, or incorporate their use with assignments. In 2004, perhaps there were more backlashes against using computers, and using them for more than writing a paper.

Is there that same reluctance today? Is it possible to imagine that someone will be educated without technology being a factor?

What if you do have a computer classroom, and they don't get used? What if they get used in other ways?

Instructors that don't use the computers may be concerned that they will distract students. Instructors need to let go of that fear that students will be on Facebook. Instructors should

be able to give students ways in which to use the computers, if they are in the classroom. This can be as simple as explaining that they can print slides, and write on them, or print them, and type on them. This goes back to the ways in which students should learn how to use the computer in more than one way to serve them.

How does one measure or assess literacy, if literacy is supposed to be looked at as an ability to read and write, and nothing more?
Assignments that touch on each of the parameters in Selber, if you are using Selber as a guide, can be used to assess their literacy, and possibly using that to show improvement over the duration of the semester. With an expanded definition of writing students can learn that writing isn't only what they have been told it is, and that it is more than typing a paper. The hope is that with this broader definition students will see the importance of assignments that incorporate different types of composing.

There is Minecraft as an example of research. Research that they are then doing something with, which in this example is to build or create something within Minecraft that they didn't know how to do previously. This use of research and the process of using it could be built upon. Whether people view that as research or not, it is a skill that many students will have acquired due to their exposure, or use of, apps. Moving forward, or thinking ahead, this may mean that instructors may have to think of ways to incorporate these skills in assignments.

The final thoughts on these chapters focus, and the article focus on the openness to technology instructors should have, so that they can approach their assignments with multiliteracies in mind. An instructor embraces a broader definition of writing, should also be as adaptable to using technology.

Selber:

Technical Requirements:

Official vs. unofficial routes

"Universities have been compelled to enter conversations about the appropriate use of network resources, as student computers are turned into servers that transfer large files over university networks" (198).

Pedagogical requirements:

"A good news is that more comprehensive approaches to computer literacy do not necessarily require completely new pedagogies" (200).

"Although today there are very few absolute beginners, there is quite a continuum of competencies in writing and communication classrooms, from students who are just familiar with basic software programs to those who are experienced programmers. In a sense, this range of competencies is not unlike the wide disparity in writing abilities teachers invariably find among their students" (203)

Diagnostic tests to see how much students know about digital literacy.
- Should this be done for each class? A computer placement exam prior to the course?

"In selfishly worrying about over the fact that certain online projects could reflect poorly upon me as a teacher, at times I have overemphasized issues of correctness" (209).

- Do the projects students publish online affect our ethos as instructors?

Curricular Requirements:

"A program could offer at least one course in each of the three areas" (213).

- How realistic is it to teach three courses?

Departmental and Institutional Requirements:

Professional development:

Technical education for graduate students
- How can this be integrated into a graduate curriculum?

Yancey: "Writing in the 21st Century"

Brief historical overview of composition

Discusses three challenges:
developing new models of writing
designing new curriculum supporting new models
creating models for teaching new curriculum

The Age of Composition-- "a period where composers become composers not through direct and formal instruction alone (if at all), but rather through what we might call extracurricular social co-apprenticeship" (5).

Writing creates "a new kind of citizenship" as writing becomes more public.

Clark: "The Digital Imperative: Making the Case for a 21st-Century Pedagogy"

"Today, artifacts of student learning have the potential to become actual published products, or works-in-process that raise questions about the public/private split of contemporary writing" (29)

ePortfolios:
- How do we negotiate with students who want to provide sensitive information online? What is appropriate and what is not?

"When they tell their multimodal stories and share them on the Internet, their education has an immediate impact on their lives and their interests, allowing them to put their new skills -like research and multimodal composition-into play immediately for audiences that may include their family, their friends, and even wider publics" (32).
- How do we change writing curriculums to reflect the rapid changes in digital literacy?

Second Life:
Too extreme?
creating multiple digital identities?

Google doc shared with the class. — Sabrina for Liz 2/16

Take a look at each of the technical and pedagogical requirements. Yancey and Clark are more current in how they are applied in the classroom.

Technical Requirements

Official vs. unofficial routes

"Universities have been compelled to enter conversations about the appropriate use of network resources, as student computers are turned into servers that transfer large files over university networks" (198)

Question:

What as an institution can they do to make sure that people do not share files between each other using the university network?

How does this apply to the classroom?

Gina: Different laws in different states, fair use laws in a university setting. Texas does not have those sorts of laws. Using educational materials should not be limited.

Jenn: Streaming service, Napster, Kazaa, Limewire,

Heather: Movies downloaded

Liz: OSU (according to Jenn) 10% of the network was used, everything was slow and that's how they got caught.

Terry: Educational materials: Serbia did not have access to paypal. Textbooks were shared with the teachers. Serbia was under sanctions for many years, whose interests are being taken care of exactly? Amazon does not deliver there. Students would download what they needed and they would just share them the next day.

Liz: Technical requirements that Selber discusses? What are some of the official and unofficial things that we as future instructors or as graduate students meet that technical requirement?

Liz: 15" monitors to be able to view the assignments, what are some of the technical requirements? What could we request to make our teaching job a little bit easier?

Jenn & Gina: Cloud is a big thing now, using google docs. All students must open a google account the first day of class.

Pedagogical requirements:

Stressed throughout the three articles: We don't need to reinvent the wheel but instead revise some of the pedagogies that we already have. This fulfills the digital literacy requirement.

"A good news is that more comprehensive approaches to computer literacy do not necessarily require completely new pedagogies" (200).

Some students are really experienced vs. other students who are not really experienced at all. How do we deal with that in the classroom?

"Although today there are very few absolute beginners, there is quite a continuum of competencies in writing and communication classrooms, from students who are just familiar with basic software programs to those who are experienced programmers. In a sense, this range of competencies is not unlike the wide disparity in writing abilities teachers invariably find among their students" (203)

Diagnostic tests to see how much students know about digital literacy.
- Should this be done for each class? A computer placement exam prior to the course?

What should we do so that students come out with all of the knowledge stated on the document?

Useful for the instructor, computer placement test. Basic functions vs. more advanced functions. Developmental computer class could be also used.

Heather & Terry: University thing, each class should be (UNIV1301) MAAC has a lot of students that do not know Blackboard. Someone comes in to talk about Blackboard.

Liz: Functional approach is mentioned. But how does this relate to the rhetorical...how do we get students who can barely handle the functionality to the rhetorical?

Margie: That would not be entirely banking, it would be a hybrid.

Liz: The biggest critique is that a lot of instructors work with the functional and never get to the rhetorical. For graduate students, technical education, how can that be integrated within the curriculum?

Jasmine: Why does someone have to "get training" to learn how to do this? Google it or go through the tutorials.

Beth: Empowered user.

If you don't know how to do something, it's ok for an instructor to say "we're learning this together."

Not everyone should be required to do it on your own.

As part of your approach, set up a workshop just for the class. Different levels of usage. Pedagogy in the workshops is critiqued.

How do we move beyond the functional approach?

We have to be careful (200) there is a fine line because there are a lot of pedagogies that are used that adapt themselves to online environments.

Jenn: Does online learning have to simulate the classroom?

Beth: It might work within certain programs and teaching styles but may not always work in others. Complex way of doing this, with specific kinds of populations of students.

"In selfishly worrying about over the fact that certain online projects could reflect poorly upon me as a teacher, at times I have overemphasized issues of correctness" (209).
  • Do the projects students publish online affect our ethos as instructors?

Liz: E-portfolios, blogs that students write, how does that reflect on us as instructors. If students' writing is more public, what does that do for our ethos as instructors?

Terry: Who is the intended audience for the online e-portfolios? This makes it more visible than the type of text is designed for.

Beth: By design, we wanted to have a platform where it was not open access.

Margie: I did not quite agree with the threat to the student that she would bring down the e-portfolio. Clark article. CUNY What did you guys think about that?

Beth: Don't assign those kinds of assignments.

Margie: If these stories are not valid, then why stop the individual from publishing her narrative?

Gina: This is part of teaching audience also.

Margie: Undocumented immigrants, Varela came out as an undocumented immigrant, 1-2 years ago, consulted with lawyers ....

Liz: Consulting with lawyers is too extreme.

Clark: "The Digital Imperative: Making the Case for a 21st-Century Pedagogy"

"Today, artifacts of student learning have the potential to become actual published products, or works-in-process that raise questions about the public/private split of contemporary writing" (29)
ePortfolios:
  • How do we negotiate with students who want to provide sensitive information online? What is appropriate and what is not?
"When they tell their multimodal stories and share them on the Internet, their education has an immediate impact on their lives and their interests, allowing them to put their new skills -

like research and multimodal composition-into play immediately for audiences that may include their family, their friends, and even wider publics" (32).

- • How do we change writing curriculums to reflect the rapid changes in digital literacy?

Second Life:
Too extreme?
creating multiple digital identities?

Liz: Creating multiple identities online. Take a "field trip" and then write about it. Analysis of what the students did on the field trip. Is this something that writing classrooms will move to eventually? I don't know how practical this is.

Yancey: "Writing in the 21st Century"
Brief historical overview of composition
Discusses three challenges:
developing new models of writing
designing new curriculum supporting new models
creating models for teaching new curriculum

The Age of Composition-- "a period where composers become composers not through direct and formal instruction alone (if at all), but rather through what we might call extracurricular social co-apprenticeship" (5).
Writing creates "a new kind of citizenship" as writing becomes more public.

Liz: People in our society are so nostalgic. We need to be more open minded as people in the field. What will our responsibility entail in the future if we are not learning through mediums online? What is our job?

Margie: Writing has been about grammar, testing, and basic skills because that is how we have branded ourselves.

Liz: How do we create new models for teaching new curriculum? What should a writing classroom/writing assignment look like today? Blogging? Online classroom? What else should we do?

Margie: Developing a model K-Graduate school.

Jenn: Start with a broader definition of writing. (Lunsford) Expansion of that can change what can be allowed within the classroom.

Beth: How does the community within define writing vs. without? How do we negotiate those differences and make people understand grammar.

1990 (random date)

Letters, journals, post cards,	FYC Academic + Expository Analysis

workplace. (Limited audience, purely paper)	To be a better student (a better person) This is how we got that service label -- we are the gatekeeping class. Helping the upper division tenured professor doesn't have to deal with this.

Today

Email, text, facebook, twitter, etc. (Much more public, digital, literal, textbooks, video, multimodal)	FYC can't be taught the same way as before. What does learning to write mean?

Selber: **Curricular Requirements:**
"A program could offer at least one course in each of the three areas" (213).
- How realistic is it to teach three courses?

***

What is the importance of the humanities? What does Selber keep saying?

Pushing it out of the way for STEM. It's not the technology and ourselves. Visually looking at the literacy, all functional but the last square is actually not. Making sure that function approach is necessary but also the rhetorical elements.

Society is very skills oriented.

Departmental and Institutional Requirements:
Professional development:
Technical education for graduate students
- How can this be integrated into a graduate curriculum?

1	KEY CONCEPTS & TERMS

Hawisher & Selfe (1991)

Palmeri (2012)

rhetoric *of* technology (pp. 56-57; 60)➜	**remixing [as methodology]** (pp. 12-16) ➜
social constructionism (p. 59)➜	**composition as selection/deletion/ordering** (p.4)➜
Hillock's modes of instruction (p. 61)➜	**multimodal thinking** (pp. 32-34)➜embodied
discipline [computers]➜	**translation** (pp. 32-38)➜from mentalese to expression
?	***reseeing*** (p. 35)

2	DISCUSSION: THIS WEEK'S READINGS

How do both readings address what they see as the field's typical narratives regarding new classroom technologies?

➜

Hawisher & Selfe (p. 65, end note 2) refer to a **published account** of problems with computers in classroom management. How similar are our

classroom experiences 25 years later, and what conclusions can we draw?

➜

Palmeri raises two common questions: whether alphabetic text is the primary concern of composition as a discipline, and whether composition teachers are the best suited to teach multimodal skills. How does our working experience at UTEP relate to these questions?

➜

Palmeri pursues three tracks of inquiry: *creativity*, *translation*, and *imagination*. In these tracks he asks:
   1. How is alphabetic writing multimodal? (pp. 44-46)
   2. What are the limits of alphabetic writing as a modality? (pp. 46-48)
   3. What can the study and practice of other arts teach us about writing? (pp. 48-50)

   1. ➜
   2. ➜
   3. ➜

How well does Palmeri's focus on creativity match university expectations for composition as a service-learning course? (For some discussion ideas, this recent *Huffington Post* article captures one common view of comp courses and their role in developing critical thinking.)

➜

To what extent do you agree with the position that writing teachers should themselves be writers? What implications does your answer have for aspiring compositionists who will be expected to teach multimodal composing?

➜

What creative arts do you practice, and how could you connect them to

your work as a compositionist?

➜

In the light of our discussion so far, what position do you take regarding *composition* vs *writing studies* as the best name for the discipline? How would you explain your position to someone outside the field, or to university administrators?

?

➜

3 WIDER DISCUSSION: RELATION TO OTHER TEXTS

How do both readings relate to Barron's discussion of technologies?

➜

How do both readings relate to Selber's classification of technology use from our previous discussions?

➜

?

➜

4 RECAP & QUESTIONS FOR FUTURE

➜

Introduction

multimodal composing - conscious manipulation of the interaction among various sensory experiences – visual, textual, verbal, tactile, and aural – used in the process of producing and reading texts

Ch. 1 Cheryl, Tia, and Tyrell

Discuss the goals of Cheryl's class, and some of the problems she encountered.
-assignments were too open ended
-resistance from students
-not enough time for assignments
-"safe" assignments, "wowlessness"
-reflective assignments--not successful
- neglected to include scholarship on multimodal composing to encourage meta thinking about the assignment

Mutt genres (28)

Why is it important to encourage transfer?

Avoiding the five-paragraph video essay

Ch. 2 Multimedia Essays

What is a multimedia essay, and what are the benefits of assigning it?

How is turning an essay into a multimedia essay different than transferring the five-paragraph essay into a video?

"all literacy is multimedia literacy: You can never make meaning with language alone; there must always be a visual or vocal realization of linguistic signs that also carries nonlinguistic meaning." (39)

thesis vs. idea

"multimedia essays offer abundant creative opportunities coupled with corresponding creative rhetorical challenges." (50)

Do multimedia essays have to be creative to help students understand and use various technologies?

How would students in a traditional classroom compose multimedia essays?

Ch. 3

Multimodal does not always mean digital

activity-based multimodal approach

"The genres students acquire – or do not acquire – in writing courses will also shape how they view new situations and contexts" (85)

Jenn's Student Led Seminar Notes ⅜2

Jenn's discussion focused on the introduction and first three chapters of *Multimodal Literacies and Emerging Genres*, which is an edited collection by Tracy Bowen and Carl Whithaus. The first point we discussed in class was the definition of multimodal composing provided by Bowen and Whithaus: "multimodal composing within the context if these chapters, however, is that it involves the conscious manipulation of the interaction among various sensory experience –visual, textual, verbal, tactile, and aural –used in the processes of producing and reading texts" (7). The class also discussed how the term "multimodal" has been appropriated by composition from New Media Studies, and that we might not be suited to teach multimodal composing.

The first chapter in the book, "Genre and Transfer in a Multimodal Composition Class" by Cheryl E. Ball, Tia Scoffield Bowen, and Tyrell Brent Fenn discusses the experiences of students and an instructor in a "multimedia composition course and asks how concepts of genre transfer across multiple boundaries" (16). The first question Jen asked was to discuss the goals of Cheryl's class, and some of the problems she encountered. Sabrina mentioned that Ball faced the task of justifying to her students that the course met university requirements. In addition, Terry mentioned that another problem Ball faced was that she did not give herself enough time to think about the assignments she assigned during the semester, and she did not provide scholarship to her students about what she was having them do. One point I brought up was the fact that Ball stopped using the reflection piece after the assignments: "Yet this is not an assignment that I have chosen to repeat because most students' discussions of their literacy practices were demonstrated better in the written design justification that in the final texts, and that runs counter to my purpose in teaching multimodal composition practices" (26). We discussed why there are

possible tensions between the written reflection and the video they composed. One of the things mentioned in class is that students are well aware of their audience and what their teacher is expecting to see in their reflection piece. Jenn mentioned that it could be an issue of skills. Students might not know how to functionally use the programs to produce a video. Another issue could also be time—how much time do instructors give students to compose video projects.

A few other things were discussed about Ball's article. One of the things we discussed was how much experience Ball had prior to teaching this assignment. Some students mentioned that it appeared she didn't have any experience; however, Beth pointed out that Ball was already the editor of Kairos, an online journal for Rhetoric and Writing Studies. Sabrina mentioned that this is a perfect example of the gap between theory and practice. We also discussed mutt genres—a hybrid of various genres. Gina discussed that almost everything we teach is a form of a mutt genre. However, when teaching any project, an important issue is transfer. One of Jenn's questions was "why is it important to encourage transfer?" According to Ball, "the digital narrative class was the epitome of 'instruction that does not encourage' transfer in new media compositional practices because the course assignments relied on the written documents to indicate that transfer" (29). However, our class discussed that the video projects themselves might not be used in another course, but the skills learned, such as critical thinking, are the transferable skills. In addition, the skills Tia Scoffield Bowen and Tyrell Brent Fenn learned actually transferred into their careers. The last section of Ball's essay focuses on "How to avoid the five- paragraph video." We discussed that if we want students to compose videos, some of the scaffolding assignments, such as storyboarding, might lead students to think about their projects the same way they think about their written essays. Instead, we should encourage students to think about the editing process, splitting up images, music, voiceover, as all part of

the composing and editing process. However, the five-paragraph essay is just a template, but students can go beyond that. Many movies and films have an introduction, middle, and end. We can't completely dismiss this five- paragraph essay template because it is a good springboard for composing a text.

Chapter two, titled "Back to the Future? The Pedagogical Promise of the (Multimodal) Essay" by Erik Ellis, discusses how students produce a multimodal essay after being submerged in "print-centric" analysis of a genre. Ellis has students analyze a genre, write an original essay, and turn that essay into a digital project (38). One of Jenn's questions was "How is turning an essay into a multimedia essay different than transferring the five-paragraph essay into a video?" Gina mentioned scaffolding assignments within the genre, instead of having students think about this from an alphabetic perspective since most of Ellis' scaffolding is done in the form on written assignments. Another issue that was raised in class was the idea of assessing student projects "deeply grounded in curiosity" (42). How do we assess curiosity and creativity, especially among students that are completing projects just to get them done? Someone in class brought up the fact that Ellis stresses the use of original footage for videos. He does not allow students to use footage that has been made by others. Terry brought up the idea of intertextuality – everything we say is influenced by others. In addition, when we have students write essays, they are allowed to use quotes from other sources, so why can't they do the same when composing a video? The last thing discussed about this article was "how would students in a traditional classroom compose multimedia essays?" The biggest issues discussed dealt with access to media labs and programs needed to compose these types of assignments. Jenn also mentioned that an assignment like this might not be feasible in a setting such as a community college or a campus

that does not have computer classrooms. We all came to the conclusion that for Ellis it seems like the video is secondary and somewhat of an after thought.

"Including, but Not Limited to, the Digital" by Jody Shipka was the least discussed in class. However, one thing discussed about this article is the idea that multimodal does not always mean digital. The "trash can" project is what caught everyone's attention and we all asked "when is extreme too extreme?" The trash can project can be an example of a multimodal project that can be done without the use of technology.

Overall, these chapters introduce multimodality and give us a brief look into the ways this term can be used. There is definitely a lot to critique about these essays; however, Beth mentioned we can also think about them in a meta way—not only read about the content of these pieces but think about their purpose and why a collection of these articles would be published.

Margarita Medina
ENGL 6321
03/16/15

Multimodal Literacies and Emerging Genres (Ch. 7-9)

Ch. 7: Multimodal Composing, Appropriation, Remediation, and Reflection Writing, Literature, Media by Donna Reiss and Art Young

"Our focus in this chapter is on communication-intensive literature classes, where in past decades students have read and written primarily formal critical analyses, but where new or mixed or hybrid genres that incorporate visual, aural, and media expressions now may substitute for or complement traditional scholarly essays." (3159)

"This approach recognizes the pedagogical value of incorporating academic writing as an essential component of multimodal compositions and at the same time recognizes that remediations, appropriations, reflections, and performances often deepen students' learning and develop a fuller range of their communicative abilities." (3159)

"In fact, one of the most compelling aspects of writing in online environments is the opportunity to include and exchange a variety of verbal, nonverbal, and mixed modes of expression that enrich and clarify communication by appealing to many senses at the same time." (3200)

"Words that seek to represent meaning in more than one way may be enhanced with a visual image, a song, a dance, an animation, or a video. Students engaged in such composing activities become inquirers not only by interpreting Thoreau's essay but by becoming imaginative composers and resourceful thinkers seeking to discover original expression through appropriation, remediation, critical analysis, and creative play." (3224)

"Crucially, we require a written reflection in which students critically examine their own learning and compositions, and where they explain their purposes and processes and tell us how their multimodal compositions achieve their goals and the assignment's expectations." (3351)

Ch. 8: Writing, Visualizing, and Research Reports by Penny Kinnear

"This chapter examines what happens when an instructor attempts to correlate two theoretical frameworks to conceptualize and practice instructional goals and activities in an undergraduate research and writing class." (3439)

"One of the goals of the course was to have students understand that research meant creating new meanings from the data which they collected and that using language in their research journals, in their note taking, in their analysis notes, created those meanings not just recorded a reformulation of someone else's meanings/ words." (3465)

The Research and Writing Course

"One of the course goals was to facilitate the reconceptualization of the notion of research to include the generation of questions and analysis of original data and information from secondary sources to create new knowledge— in Vygotskian sociocultural terms, to integrate the everyday (or spontaneous) and scientific concepts. 3" (3516)

Defining Research in the Age of Multimodality

"For the students in the Research and Writing course, I had the goal (which they may or may not have shared) of developing this conceptual competence of research. Thus one of the goals was to systematize the process of doing research, to reconceptualize research as a scientific concept." (3565)

"When I asked students in the first class, "What is research?" I got answers that described the various activities a student engaged in before deciding on which stereo system, cell phone plan, or car to invest in. Other students recited the steps in the "scientific method"— form a hypothesis, design a test or experiment of the hypothesis, conduct the experiment, measure the results of the experiment, draw a conclusion, and report the findings." (3565)

Using More Than Just Words

"Certainly, from my sociocultural perspective, all of these nonword elements are potential mediational means that may be used to realize thoughts." (3565)

Making Meaning

"The cases of Paul, Chris, and Andrea illustrate that mediational means are not used the same way by each student in a class; they are only part of a complex set of interactive elements that students use (or not) to understand, to make links between everyday experiences and formal academic concepts, to complete their thoughts." (3685)

Alternative Reports

"Most of the alternative reports represented their "findings" as newspaper or magazine articles. Some of these involved revision of the language to cut down on the use of technical terms, cutting the explicit citation of researcher names and details in an attempt to change the level of formality— the popularization of research findings that Varghese and Abraham (2004) described. With only two or three exceptions, none of the writers attempted to use other modalities to create opportunities to make meaning." (3692)

Revising and Re-visioning the Relationship of Multimodalities and Research

"Despite the students' familiarity with visual and aural modalities, I find the academic context with its privileging of plain text, the assumed symbolic value attached to a narrow definition of research and research writing still constrains student ventures into understanding and presenting their own research experiences, at least in this particular university context." (3740)

Ch. 9: Multimodality, Memory, and Evidence: How the Treasure House of Rhetoric Is Being Digitally Renovated by Julia Romberger

"In this chapter I begin to interrogate two issues that are important to the work of developing multimodal composition within academic settings— evaluation of the content and authority of what the New London Group would call "available designs"— or evidence— and the coherence of argument. 1" (3796)

Memory and Available Design

"The goal of this multimodal pedagogy with its focus on the goal of redesign may aim to teach students how to operate in more broadly in a society where technology proficiency is key to advancement because so much discourse is happening through, with, and in it— however, the primary context in which this work occurs is still a critical part of the rhetorical situation." (3814)

Evaluation: Social Memory and Digital Sources

"If we accept the premise that memory has been externalized into digital treasure houses, then we need to discuss how this memory— created by entities other than the rhetor— may actually complicate the invention process and the choices made concerning delivery." (3836)

Wikipedia, Digg, Slashdot, and Complications of Social Memory

"Instructors who are in a position to deny legitimacy to this evidence need to make their perceptions about the modes explicit either through direct discussion or through student inquiry, as there is likely to be wide variation based on institutional policy, the instructor's familiarity with such sources, and instructor bias." (3861)

Value and Contextual Appropriateness

"If the treasure house of digital memory is to include such evidence within multimodal compositions, then students need to be able to go beyond the common rubrics of assessing the author's credibility through institutional affiliation, academic credentials, and bibliographic sources." (3861)

"Implicit in this statement is that social structures, structures of power and authority, help determine what does and does not get included in the social memory being built at every social level from family through nation-state." (3885)

Incorporation: Bringing the Content of Digital Memory into Multimodal Argument

"This anchoring acted as a metadiscourse, allowing the retrieved texts from various modes to create support for his thesis." (3936)

Metadiscourse and Signposting

"Although the architectural mnemonic has many possibilities, I believe that for multimodal work (indeed for many discussions of how the canon of memory can be found at work in digital spaces) the trope of the theater as a specific type of architectural space as opposed to the commonly used house might be far more useful." (3983)

Architectural Memory and Signposting in Pedagogical Practice

"It is difficult to get beyond discussions about how online sites are socially constructed, the first part of this chapter, to talk about presentation of the evidence, the second part of this chapter , when student are so wary about breaking away from traditional research papers in an English class, even one specifically about digital media." (4045)

Implications for Memory in Multimodal Composition

"A more robust understanding of the history of the canon would assist instructors and students as they grapple with articulating the means of creating multimodal work. As we rethink issues of the canon of memory for multimodality, instructors can work with students on developing heuristics for assessing the value of multimodal texts that are constructed on social memory." (4071)

Jasmine Villa
3.16.2014 SL Discussion (Margie)

Multimodal Literacies and Emerging Genres (Ch. 7-9)

Chapters 7 – 9 present pedagogical approaches to incorporate multimodal composition by appropriating content/reflection. Chapter 7 "… recognizes the pedagogical value of incorporating academic writing as an essential component of multimodal compositions and at the same time recognizes that remediations, appropriations, reflections, and performances often deepen students' learning and develop a fuller range of their communicative abilities" (3159; **p. 173**). One of the leading questions for Chapter 7 is how do instructors utilize and combine technology in social and academic settings. In this portion of the discussion, the class went over the precepts provided at the beginning of the chapter. The precepts provide an overview of how students are engaged as communicators, how creativity is fostered in different modes, the performative aspect of communication, and the different ways of learning, and reflection. The precepts provided a substantial amount of discussion concerning social media and its pedagogical value. Jenn provided the example of using Tumblr and how students predominantly focus on text-based reflections despite being encouraged to include visuals/gifs in their reflections. Technology can have an effective and positive outcome if incorporated with a pedagogical goal in mind, such as reflection and a starting point to generate discussion. Beth and Gina discussed the positive aspects of using Google Docs and Twitter in a classroom setting. The use of Twitter and how it can be used to generate discussion and address multimodal composition generated a positive discussion on using social media in the classroom setting. This section connected with Selber and Selfe and Hawshier, and how the need to shift away from alphabetic and functional literacy within the classroom is pertinent yet technology is not the definite answer for composition.

Chapter 8 focused on the "…visualization activity used in a class to facilitate data analysis and research conceptualization (Kindle Location 3446)" and how writing produced meaning. The authors focused on the research process, specifically ethnographic research. Addressing the relationship between research and the meditational tools led to the discussion on the value of meditational tools and multimodality. The leading discussion question for Chapter 8 dealt with the value of emphasizing the performance aspect of research within a classroom setting. Similar to Chapter 7, the importance of reflection was addressed by several classmates. This Chapter was not discussed as in-depth as the previous chapter, but the core of the discussion dealt with the value of meditational tools. The next chapter shifted discussion towards understanding the "… issues of the canon of memory for multimodality, instructors can work with students on developing heuristics for assessing the value of multimodal texts that are constructed on social memory" (4071). Chapter 9 dealt with "focus on the goal of redesign may aim to teach students how to operate in more broadly in a society where technology proficiency is key to advancement because so much discourse is happening through, with, and in it— however, the primary context in which this work occurs is still a critical part of the rhetorical situation" (3814). According to Romberger, "It is difficult to get beyond discussions about how online sites are socially constructed, the first part of this chapter, to talk about presentation of the evidence, the second part of this chapter , when student are so wary about breaking away from traditional research papers in an English class, even one specifically about digital media" (4045).The leading question for the discussion was on the drawbacks of the digital memory. Terry provided a brief overview of the connection between the rhetor and memory from

Aristotle's perspective. This chapter was not discussed in-depth and class discussion was minimal, which stemmed from the medium of the text used in class. The divide between classmates using the Kindle and paperback versions of the text was more evident in this chapter than the rest.

Chapter 7, 8, and 9 provided pedagogical strategies for instructors to use during the construction the research and implementation process of multimodal projects. The authors extensively discuss the need to foster discourse between instructors and students in order to change the perception of digital media within and outside of the classroom. The connection between symbolic symbols and action within digital media empower students towards becoming critical thinkers, learners, and communicators.

Chapter 10: Student Mastery in Metamodal Learning Environments Moving beyond Multimodal Literacy

Mary Leigh Morbey and Carolyn Steele

3/23

Jasmine

"However, the most advanced usage of virtualized media is by teenagers and young adults, so note Henry Jenkins and coauthors (2006) and James Gee (2007) in their investigations into participatory culture and video game affinity groups." (Kindle Locations 4154-4156).

"While millions of dollars are being spent on university-based research studying the impact of new technologies on society, few of these findings are being employed to transform how university students and instructors can use advanced, computer-based technologies in higher-level knowledge production for the organization of student experiences and composing practices. This contemporary context, containing traditional university educative philosophies and subsequent practices, creates the problematic faced in arguing toward a deliteralizing of approaches for student composition." (Kindle Locations 4173-4177).

"Metamedia are therefore not just another media type: they are virtual portals for delivering a range of media and media applications to both producers and consumers of media. They are distinct from "multimedia"; the emphasis in metamedia is not merely on the existence of more than one media type (as it is with multimedia) but on the creative environment in which multiple-types composition becomes a complex and diverse activity across media and can be manipulated for various semiotic and aesthetic purposes. The focus of this chapter is the impact and potential of metamedia platforms to transform higher education into a learning "metaverse"— an emerging 3-D web of social spaces, technologies, and economies (Smart et al. 2007). Such a metaverse fosters many of the ideals of advanced knowledge production that are becoming increasingly relevant to university-level writing instruction: transdisciplinary research (conceptual space among disciplinary practices), creative synthesis of ideas and perspectives, and individual agency in the construction and mediation of multiple and complex lifeworlds (Welshons 2006) as well as more traditional writing skills." (Kindle Locations 4186-4194).

"MM is a level of expertise that is only fully realized when students and researchers with such expertise in multiple fields come together to create a multimodal argument synthesizing their diverse perspectives in a way that crosses their disciplinary boundaries and emerges in a subsequent hybridity." (Kindle Locations 4200-4202).

"There is an inherent affinity between metamedia platforms and transdisciplinary education. Both are characterized by permeable boundaries that require a broad palate of technical, analytical, and critical knowledge and skills on the part of both novice and expert, variously conceptualized as technoliteracy, multiliteracy, critical media, and visual, informational, and

multimodal literacies (Kahn and Kellner 2005; Kress and Jewitt 2003; Kress and van Leeuwen 1996)." (Kindle Locations 4248-4251). p. 230

"For this reason, in our articulation of metamodal mastery we reject the term "literacy" and its privileging of language in favor of the term 'mastery'". (Kindle Locations 4253-4254).

"The notion of metamodality emphasizes the ability to see patterns and strategically select and combine the typically unconnected fields of knowledge and practice rather than selecting and combining specific norms within a particular field." (Kindle Locations 4262-4263).

"We are arguing for a more nuanced understanding of the differences between multiple literacies and mastery; the ability to discover, create, compose, and construct knowledge in a variety of modes that potentially hybridize our current knowledge structures . In relation to composition in the teaching of writing, this moves toward a deliteralizing of the written composition." (Kindle Locations 4438-4440).

"We do not yet have a clear understanding of the competencies that lead to metamodal mastery using metamedia platforms , nor do we have mechanisms and structures for recognizing and acknowledging this type of ability." (Kindle Locations 4461-4462).

Chapter 11: Multivalent Composition and the Reinvention of Expertise
Tarez Samra Graban, Colin Charlton, and Jonikka Charlton

"Thus the three of us have also come to value multivalence in composition as a kind of critical invention that puts us into conversation with our own and others' ideas, and this same kind of invention underscored the work we did while mentoring incoming teachers to teach first-year composition from two different approaches that grew out of the first-year curriculum reform at our institution, Purdue University." (Kindle Location 4591).

"There is epistemic potential in articulating the unfamiliarities of form, meaning, and cohesion that can result from multimodal practices, but to tap it, we need to face head-on the pedagogical conventions and beliefs we strain against." (Kindle Location 4578).

"...we really need is a philosophical change in how we see our relationship to technology so that a new teacher doesn't walk into a smart classroom and do the obvious— trade the old overhead for the new LCD, repeat, and rinse. If

we advocate a rhetorical dexterity that comes from students having to grapple with the hard questions of how to enact those academic and extra-academic expectations in a new way." (Kindle Locations 4622-4623).

"In other words, composing within a multimodal task-based framework heightens students' critical engagement and rhetorical flexibility, leading to what Shipka calls a more sophisticated way of attending to what, why, and how students compose for the audiences and contexts they do (ibid., 293)" (Kindle Locations 4662-4664).

"But for us, as experienced academics who are assumed to be on the side of expertise, it is not a matter of becoming expert. It is a matter of kairotic doing and a drive to leave the question of expertise open."(Kindle Locations 4694-4696).

"We've inherited an acculturation and apprentice -based understanding of how knowledge is made in a university education (Nussbaum 1998, 15– 16), whether we characterize such knowledge as created or inherited." (Kindle Locations 4703-4704).

"What we are advocating, then, is a pedagogy that shifts the point of academic departure from analysis to invention from the beginning of a first-year composition class." (Kindle Locations 4748-4749).

"We want them to be rhetorical , to think carefully about what they want and need to say, who needs to hear it, and (here comes the potentially controversial part) how those two things affect the composition that gets produced." (Kindle Locations 4760-4762).

"But if a demonstration of expertise is what we're after, because it is an imposed or an assumed measure of self-worth, then we risk a loss of enjoyment and surprise in learning— especially in a first-year college writing class— that teachers and students need." (Kindle Locations 4791-4793).

"What we're calling a 'rhetorical humanities' approach to teaching composition is one which invites students to ask questions about our purposes and relationships to other people and institutions ." (Kindle Locations 4838-4840).

"In revising and modifying the approach over eight years, Tarez has found that the ethnographic research process, as a whole, is an appropriate metaphor for students' rhetorical development , in much the same way that Colin and Jonikka use the rhetorical humanities approach to challenge students' notion of "relevant, credible information." (Kindle Locations 4915-4918).

"Students then develop their "rhetoric"— a system determining everything from purpose and arrangement to layout and appearance— by critically examining the message, method, and medium of those presentations."(Kindle Locations 4978-4980).

"In short, we haven't done enough to complicate rhetorical identity, rhetorical pedagogy, and rhetorical moments— haven't done enough to imagine (or accept) kairos as indicative of what's missing rather than indicative of what conditions are there (ibid.)."
(Kindle Locations 5000-5002).

"We find that the "rhetorical humanities" and "visual ethnography" approaches to teaching composition overlap in their emphasis on using visual means to help the writer position herself and others, to position acts of inquiring and writing, and to consider the tensions between medium and message." (Kindle Locations 5023-5025).

"The idea of multivalent composition requires us to reinvent that notion of 'knowing' or 'conforming' that we as teachers may desire, that our students may fixate on as an educational goal, and that new or future teachers may desire as a necessary step toward being a teacher (as opposed to thinking of oneself as always becoming a better teacher)."
(Kindle Locations 5036-5038).

Chapter 12: Going Multimodal Programmatic, Curricular, and Classroom Change

Multimodal Literacies and Emerging Genres
Chanon Adsanatham, Phill Alexander, Kerrie Carsey,
Abby Dubisar, Wioleta Fedeczko, Denise Landrum,
Cynthia Lewiecki-Wilson, Heidi McKee,
Kristen Moore, Gina Patterson, and
Michele Polak

"In this chapter we discuss the process and elements of institutional change needed to initiate and sustain a digital composition program —from building alliances across campus to integrating the teaching and learning of multimodal digital composition into our first-year composition curriculum, classroom practices, and teacher training."(Kindle Locations 5243-5245).

"In short, students were already leading us into multimodality —and digital multimodality— before we developed digital classrooms and consciously set out to revise our curriculum to be even more explicitly multimodal." (Kindle Locations 5259-5260).

"Key to our argument to those administrators who were less familiar with emerging trends in writing was that networked connectivity and multimodality have changed writing contexts , that students need opportunities in class to analyze and compose in these new contexts, and that doing so would improve their critical thinking, writing, and research— particularly their ability to evaluate online information and resources."
(Kindle Locations 5293-5296).

"Introducing students to a game, allowing them to explore, collaborate, and attempt to play/ thrive/ succeed, then asking them to create texts that analyze and reflect on their experiences is one way in to the reading and writing of multimodal compositions." (Kindle Locations 5439-5440).

"The teaching narratives offered by Phill, Michele, Abby, and Chanon are only a small sampling of the digital, multimodal assignments that instructors developed, but they demonstrate both the risks and rewards of teaching digital, multimodal writing. In addition to upping the fun factor, multimodal assignments can tap into students' creativity, hone their research skills, mobilize their rhetorical knowledge, and heighten their awareness of audience and writing's power to shape and represent identities . These are big rewards, but the risks in teaching multimodal composition are real as well and might be too daunting to some. Risks include the sharp learning curve needed to use software, glitches and unforeseen problems in carrying out assignments , students' discomfort with new technologies, the fear (or reality) that multimodal skills may not carry over to academic learning. This last risk can be a fear (of students, teachers, and program administrators) that undermines the reputation of a writing program , and so it needs to be addressed."(Kindle Locations 5567-5575).

Chapter 13: Rhetoric across Modes, Rhetoric across Campus Faculty and Students Building a Multimodal Curriculum

Traci Fordham and Hillory Oakes

"A year after Yancey's address, the final report of the Twenty-First-Century Literacy Summit noted the growing need for attention to multiple modes of learning: "Fueled by media that increasingly are crafted for a global audience, pervasive access to goods and services from ever more distant locales, access to networks and communication services that span the planet, and generational ties between youth that transcend borders, a new concept of language—and what it means to be literate— is evolving" (New Media Consortium 2005, 1)."
(Kindle Locations 5856-5860).

"If, in fact, our goal is to enhance student learning, we can no longer simply rely upon traditional pedagogies and singular, analogue-based modes of communication in the educational process." (Kindle Location 5862).

"Multimodal pedagogies are by nature dialogic and thus engender in students abilities that go beyond "traditional notions of language and literacy" (New Media Consortium 2005, 1). Multimodal communication environments, by definition, require broader, more integrated epistemologies: one must be able to entertain multiple perspectives and multiple strategies for communication. Multimodal literacy, then, is a dimension of cognitive complexity (Delia, Clark, and Switzer 1974, 299– 308). These multiliteracies are not only necessary for learning disciplinary knowledge in a classroom context but are also central to citizenship in a plural, global society." (Kindle Locations 5876-5879).

"We see rhetoric as the transmodal frame, the metalanguage, for our approach to multiliteracies. After much internal wrestling over the connotations of the term "rhetoric"— other possible labels for our work put forward by our group included "critical literacies," "discourse studies," and "twenty-first-century literacies"— we came to some agreement that no other term captures the ways in which positionality, agency, intentionality, design, and engagement with audience operate within a communication situation."
(Kindle Locations 5933-5937). (p. 331)

"As we engage students with issues of rhetoric (such as voice, audience, purpose, context, and medium) in specific courses and assignments, we also help them cultivate a more critical consciousness about communication in their everyday lives."
(Kindle Location 5945).

"As instructors, our focus must move from a primary concern with the coverage of material (a teacher-centered focus on content) toward a commitment to learning (a student-centered focus on process)." (Kindle Locations 6053-6054).

"Rhetoric is the contact zone (Pratt 1992), the third space (Bhabha 1994), where message and medium—any given medium— intersect. Composition and communication instructors must not only think critically about the ways in which multiliteracies might address the contingencies of our global and digital world, but we must also think carefully about the ways in which teaching and learning through a rhetorical framework bring this world together."
(Kindle Locations 6196-6199).

How this text can be used:

Purely
Alphabetic
Literacy

	Powerpoint	Visiting		
Always	Translation/	Virtual		
Multi	Position (lit)	Worlds		Virtual environments
	research papers		Podcast	Video

Marjie

Jasmine Villa: Bowen & Whithaus Ch. 10-13

Chapter 10:
- "deliteracizing of approaches for student composition" – second life & crochet
- critique: childish and distracting
- Dr: B-C how did she use second life: focus on the interaction
- in crochet you have more agency
- metamedia & multimodal
- Is the terminology repetitive? Liz: Yes, "intertextuality and other words they use." I can also see the point of them creating a new word. (230)
- Dr: 227 "metamedia is therefore not just another portal type..."
- transdiciplinary and metamedia: (230) Jenn: Do you agree with differentiating between literacy and mastery: maybe agree with her. (230 first full paragraph).
- Liz: (231) "Unlike paradigms of literacy..." How is that any different that literacies?
- arguing against her own argument – literacy is too narrow

Chapter 11:
- multivalient composition is understanding why you're using certain
- discursive practices: How do you encourage your students to make certain rhetorical choices? Discoure. Jenn: Why did you do this here? I meet with them. Dr. B-C: What do you think the value of that is? Jenn: Students will pay more attention and give more thought-out questions.
- Liz: If multivalent hasn't caught on, how do you give students feedback about their rhetorical choices? How can you adapt your feedback to suit the everchanging technological changes?
- Dr. B-C: It is difficult to buy into the philosophical aspect of embracing multimodality with a large faculty with different levels of multimodal teaching.
- Gina: They keep jumping between terms. Dr. What is their reasoning to create these different terms? Is there any value to define themselves against multimodal.
- Terry: Are there other major questions of inquiry in this field?
- emphasizing the connection between the instructor and the student is a key aspect
- How would receiving more multimodal training help you in your teaching? Brenda: There has to be more digital etc to engage students in class.
- "encourage more instructors to do it."
- takeaway: talk to your students more

Chapter 12:
- What did you get from their teaching narrative?
- Would you follow their program from a to z? Liz: Not all students use video games. Jenn: Not all are going to meet you at the same place. There's an assumption that all students are there.
- Liz: Assessment. How are you going to assess a video or other multimodal work. (301) "We focus our directed assessment..."

- creating rubrics in class. Is this a valid form of assessment?

Chapter 13:
- summarizes the entire book very well
- Selfer & Yancey
- don't offer a definition of rhetoric
- How do you see the connection between Rhetoric and technology? Liz (315) "Rhetorical theory is useful..." You can plug in tech into that definition of what rhetorical theory is useful for.
- What connections do you see in how rhetoric is used in technology? Being a global citizen.

Book as a whole:

You don't have to jump to the far end of the multimodal continuum you can start towards the beginning of the continuum.

Participatory Composition 3/30
Arroyo

Electracy
Definition:
How is *electracy* different than other multi/new media/modal (etc.) definitions we have encountered this semester?
How is it similar?

Arroyo (through Ulmer) points out that video is "inherently stupid" (loc. 187). Can we say this about other mediums?
What is a working definition for this phenomenon?
"The idiocy of videocy" is explored through the discussion of Wallace's UCLA rant. Arroyo says that idiocy and videocy are "inexorably linked" (loc. 207). Why do you think this is? https://www.youtube.com/watch?v=60zdBk2SGSo
The phrase "the medium is the message" comes to mind. Does the message itself hold more value than the medium itself? How and why? Arroyo discusses the UCLA rant in text and on video--both had their strengths and weaknesses. What did the video accomplish that text cannot?

Arroyo's title for the book is *Participatory Composition* and she argues that we are part of a "participatory culture" (loc. 305). What does *participatory* mean in this context and how is it

different than past culture(s)?

"Postpedagogy eliminates the idea of 'turning' a theory into pedagogical practice, which has commonly been called the 'pedagogical imperative' in rhetoric and composition" (loc. 406). How does this complicate Vitanza/Ulmer/Arroyo's work?

How are electracy, video writing assignments, and vlogging a "rhetoric of empowerment" (loc. 436)?

This book continues to use the word "critical pedagogy" and refer to many of the authors we have been discussing in Critical Theory. How can we connect critical pedagogy to the material for this course?

Chapter 3 is framed on Vitanza's 3 countertheses: the question of definition, the question of authorship, and the question of pedagogy. Are these useful heuristics?

It seems that many things we have read this semester have spent a great deal of time on counterthesis 1 (the question of definition) and very little time on authorship and pedagogy. Is this approach necessary or warranted?

The genre of the book itself (print or ebook) comes to question after reading these sections. Is this an appropriate genre for a text with this argument? How is it (in)effective? What would a more appropriate genre be?

Gina Lawrence
Rhetoric and Technology
March 30, 2015

"The Digital Manifesto: Engaging Student Writers with Digital Video Assignments"
Baepler & Reynolds

"Youth must expand their required competencies, not push aside old skills to make room for the new" (Jenkins, qtd in Baepler, p. 123)

How does this idea coincide with transfer?

Is this something new to the idea of rhetoric and technology, or have we seen this before?

3 Outcomes for Successful New Media Assignments
"First, the assignment needed to provide the opportunity for students to feel more confident in their technological abilities. Specifically, we hoped to see an increase in their confidence to author video texts. Second, because we are interested in transmedia navigation and the students' ability to compose across media, we wanted to see an increase in the students' confidence in their ability to navigate between and express themselves by way of different media types. Finally, we did not want the students to find the assignment tedious or underwhelming. Students should feel engaged by the project and by the opportunity to compose in written and video formats" (123).

Whose ideas from past readings are these ideas similar to? What is different?

Are these realistic and appropriate outcomes?

This article focuses on an "intermediate" writing course. How would the approach or the assignments be different for a "basic"/FYC course?

For those that teach the documentary assignment--what similar elements do you see in these assignments? If given autonomy, would you adopt any of these assignments instead of/in addition to the documentary?

How does a written assignment (i.e. the written manifesto) coincide with a digital assignment? How is using the written assignment as a scaffolded stepping stone for the digital assignment problematic (if it is)?

March 30, 2015
Student Led Seminar: Gina
Seminar Notes: Heather

Participatory Composition: Video Culture, Writing, and Electracy (Chp. 1-3)

Gina led the seminar that introduced Sarah Arroyo's book *Participatory Composition*. Published very recently (2013), Arroyo's work is a timely discussion about digital literacy--particularly video and participatory culture, pedagogy and scholarship. It should be noted that there were only four of us present the day Gina led the seminar so this write-up reflects the discussion of four students, Gina and Beth.

Arroyo credits Gregory Ulmer's concept of *electracy* as "the framework" for her scholarship and teaching and Gina's discussion began with a discussion about the definition of *electracy*: "an 'apparatus,' a type of social machine that influences laws and conventions in a given historical era" (2). Gina pointed out that Arroyo's book builds upon a lot of what we've read to date, but also diverges from it considerably and we discussed how *electracy* is different from other definitions of multi media/modal, digital and video literacy, and composing we have encountered so far this semester. Arroyo contends that we can envision electracy as the apparatus through which video culture can be interrogated and that is important because "video permits *participation* in inventive thinking" (2). Using Ulmer, Arroyo points out that as a medium, video is "inherently stupid" (12) and that there is an inextricable link between idiocy and videocy.

We explored the "idiocy of videocy" through both the UCLA student Alexandra Wallace's video, "Asians in the Library" and the video Arroyo made using Alexandra Wallace's titled, "The Idiocy of Videocy." After watching the video and considering Arroyo's claim that video is inherently stupid, we discussed at great length whether it was actually the video that was stupid or how the message is disseminated? Does the message hold more value that the medium-

-or vice-versa? The message may remain the same but the medium it is delivered through can make the message more or less important. Wallace's YouTube video rant was posted online and made public so the message was more widely disseminated. We agreed that Arroyo demonstrated that the video message was key in the Wallace case. Arroyo discussed the video rant in the text of her book; however, it wasn't until we watched the video that we could really make sense of the idea that "the new idiot" is participatory. And there was no way to fully realize the egregiousness of Wallace's message without seeing her participation--her creation of her subjectivity/identity--in her own video. Arroyo contends that people can learn from YouTube--it is participatory in ways video mediums weren't when Ulman coined video "inherently stupid" in 1987. His predictions were based on VHS video.

Incorporated into the lengthy discussion about messages and mediums was a brief one about Alexandra Juhasz's classroom experiment and article that critiques the lack of order with sites like YouTube. Juhasz aments the use of YouTube for teaching as she claims, teaching and learning shifts for the worse (19). Arroyo and her people (who Beth identified as actually Victor Vitanza's people) like the disturbance and disorder of YouTube as it reflects the "project of electracy and working in participatory culture" (19). Dismantling the rigid traditional boundaries of a classroom environment with video sharing sites opens opportunities for participation--learning while creating.

A good part of Gina's seminar discussion resulted in questions: How does this "participatory" method make students think more critically and then, presumably write well? How does it improve their writing? Can you translate a written manifesto into a documentary? And if so, what is the value in doing so? Is there any value, anymore, in a written manifesto? In all of this the instructors in our class discussed the challenge of the semester system--that time to

learn skills corresponds to the semester method. Is there enough time to teach students the necessary skills to produce meaningful work in a video platform like YouTube? And has this question been asked or examined in composition studies? Time is an issue in writing courses. We talked about the theory of examinations, here, and how testing is not just designed to capture knowledge but also how well students manage time.

Further complicating "participatory culture" was the idea that not all participation is positive. When Arroyo discusses the use of memes on page 38, she stresses the importance of the sharing not searching for memes. In acts of sharing students engage in civic engagement and students participating in sharing memes holds value. While our group agreed this could be true, we also talked about how not everything "shared" is civically-minded. There is a lot of manipulative and negative use of rhetoric that can also be considered "participatory." And even though Arroyo's discussion of meme-sharing comes after her discussion of the "rhetoric of empowerment" (30) we discussed them in the opposite order. Again, we had more questions: how are video writing assignments and vlogging part of the rhetoric of empowerment? It worked out well to discuss empowerment post meme-sharing because it tied in with the point that all "participation" is not necessarily positive. On NPR that morning some of us had heard a story about a Korean food-gorging show where "participants" are videoed gorging as much food as possible while simultaneously responding to spectators tweets, etc. We decided that this was an odd sense of rhetorical empowerment but one that would not be possible without video and technology.

Gina's seminar lead was very organized and highlighted the major points in the first three chapters of Arroyo's book; however, given the nature of Arroyo's subject matter and her discussion of it we were all over the place in our discussion on March 30. Ultimately we ended

the seminar by asking questions about and beginning a discussion about stasis theory. What does Arroyo say about stasis theory (52-53)? As far as participatory culture goes, does there have to be some sort of stasis for memes to be effective or for videos to continue being shared online? Though we didn't actually discuss Arroyo's position on stasis theory we finished by talking about how everything in pop culture has a shelf life but that invention in digital culture changes roles regularly. This seems, we agreed, to be tied to Brooke's idea of *proairesis* which Arroyo says "is a practice that evades stasis" (59) and in this sense, the UCLA video--and it's message-- is continuously updated and remixed. We agreed to save and continue this discussion of stasis-- or not--for the following class period. . . which I'm not sure we ever got to.

The Rhetorics of Online Autism Advocacy
A Case for Rhetorical Listening
Heilker & King

Brenda
4/13

"Since our discourses about autism are fundamentally, pervasively uncertain, autism and rhetoric are thus deeply wed" (113).

Autism as rhetorical
In that it:
"...is being constructed and reconstructed...via strategic and purposeful language use" (113).

It is being represented/interpreted through the "...competing narratives and arguments...which are clamoring for...assent..." (114).

"Similarly, even though our definitions of autism are also legion, what they, too, have in common is a focus on language use in the social realm, a focus on communication in social interaction" (114).

Q: How do our rhetorical understandings/interpretations help clarify or obscure, construct or deconstruct our perceptions about autism?

How should we respond to the rhetoric of autism?
--Socially
--Pedagogically

Autism Communities v. *Autistic* Communities (116)
("cure" oriented) ("acceptance" oriented)

"The central dynamic that drives online discourse about autism is the conflict between *autism* communities and *autistic* communities and their contestation over who has the ethical right to speak for people on the autism spectrum" (116).

Metaphors for Autism (117)
Vilification of Autism (118)

Rhetorical Listening (126)
--What is it?
--How can it be applied to foster cross-cultural exchanges?

Understanding and *Standing Under/ Openness* and *Cultural Exchanges*(126)

"One cannot have a cross-cultural exchange if one does not believe the other culture even exists" (127).

Rendering and **Eavesdropping** (129)
--What are they? How can they help support/improve a discourse community?

"What is the place of and for 'socially responsible' scholarship in rhetorical studies? What is the place of and for *activist* scholarship in rhetorical studies? To what extent can and should scholars of rhetoric become mediators of public disputes between contending parties? What is at stake if we do? And, perhaps more important, what is at stake if we do not?" (131).

Narrating the Future
Scenarios and the Cult of Specification
John M. Carroll

Specifications:

"A specification is a structured analysis of the parts and relationships that comprise a complex object....[it] defines a software component in terms of its parts and properties, its relationships to other bits of functionality, and information about how to operate it and how it is implemented" (135-6).

"A key problem with specifications is that the representation is static. The object of design is defined and fixed when it is still just a plan on a piece of paper. Specification ensures properties of the plan--that it is comprehensive, closed; that known problems are addressed; that assumptions are enumerated. But ipso facto it leaves no room to maneuver, no room to explore and invent" (137).

Scenarios	Specifications
engage breadth-thinking first	evoke depth-first thinking
emphasize temporal dynamics	structural relationships/static
"What if?"	Definition and answer. No open questions.
Narrative. Human activity/experience	Control systems, user interaction. Flow of information.
empathy, imagery, meaning making	denotative, not intended to evoke emotion
open-ended design problems	address flaws in human condition

Technology, Genre, and Gender
The Case of Power Structure Research
Susan Wells

"What are the theoretical relations among gender, technology, and genre? How do these relations change at moments of political or cultural crisis?" (151)

"Affordance is a mobilizing concept that orients us to action and interpretation as they play out in the materials of production" (151).

Affordances as translating to social practices of accessibility:

--underground papers connecting to readers
--new practices of journalism
--Offset printing and the new voices of the alternative press

"The printed word was no longer the property of experts and skilled tradesmen, but available to anyone; the news was no longer sought out, consumed, or rejected, but produced close to home" (156).

Genre of power structure research (157-158):
--learning civics
--taught students how to investigate their local ruling class
--NACLA
--provided readers direct access to evidence

"The technologies of offset printing offered possibilities of production to the writers of power structure research reports; writers realized that those possibilities acted as affordances of the genre, foregrounding some capabilities (reaching large audiences) and muting others (training inexperienced researchers)" (161).

"Intrinsic to the message of power structure research was the performance of exposure by those who had been invisible..." (164).

Q: What were the limits of such affordances of power?

"Do vernacular digital media, unlike the alternative publications of the 1960s, have affordances that will sustain them after an initial flush of enthusiasm? How are the affordances emerging with digital genres being torqued and transformed by the work of formerly excluded groups? Is the stability of an "institution"...something that contemporary practitioners want to emulate?" (169).

"It is an open question...whether the affordances of these forms might preserve certain discursive energies after the occasions that excited them have passed." (170).

Terry for Brenda
04/13

Heilker & King	Carroll	Wells
Q: Opinion of quote from p. 113? A: Political correctness; politics of politeness; unexpected connection of rhetoric and autism. Q: How does this reading help construct/deconstruct our understandings of autism? A: Comparison w breast cancer orgs, criticism of rhetorical fundraising practices; people-first language can inadvertently "take away" something from the autistic; cure-oriented vs acceptance-oriented; relation to rhetorical listening; Q: How are eavesdropping/rendering applicable to the question of autistic vs with autism as labels? A: Ethic of care, not overstepping boundaries, being willing to learn about self Q: Role of rhetors as activists/mediators of public disputes? A: "nothing about us without us" Q: Modifying curriculum eg pathos analysis? A: Ethical obligations / CASS etc. Question goes deeper though, is our model of rhetorical analysis neuronormative?	Q: What did you guys think of this chapter? How does it relate to rhetoric? A: "not very RWS-y, more systems engineering"; LIZ: rhetoric as socially constructed, scenarios avoid expectation that circumstances will remain the same; BETH: Blackboard example, specification vs scenario:T: scenario is more of an inventional strategy, heuristic vs algorithmic Q: Why are scenarios preferable to specifications? A: process	Q: What are the theoretical relations between tech/gender/genre, and how do the relations change at moments of political/cultural crisis? A: genre as social action, example of change from the "women and their bodies" to "our bodies, ourselves" publication: Change from clinical language and conventional textual layout to inclusion of personal info, intimate pictures, more of a narrative perspective rather than detached clinical; Q: What exactly is an affordance? A: The opposite of constraint.

The Rhetorics of Online Autism Advocacy
A Case for Rhetorical Listening
Heilker & King

DIGITAL GRIOTS African American Rhetoric in a Multimedia Age (Adam Banks/2011)

Funk, Flight, and Freedom - Adam Banks 2015 CCCC Address   4/20.

Adam Banks on Adam Banks:
My scholarship is a committed search for the ideas, epistemologies, and strategies African Americans have employed in their pursuit of liberation; the ways technology issues inform and intersect with that pursuit; and the language to bring those pursuits and traditions to academic,civic, and often-ignored Black communities.

Much of this pedagogical work, whether in composition, African American rhetoric, or in my other teaching areas and the connections, is about the pursuit of meaningful, equal, access to technology and to democracy: both of these pursuits are thoroughly grounded in critical thinking and writing.

Bridging/linking oral traditions, print literacies, and digital writing in academic and non-academic environments

Chapter 1: Scratch/Groove
The DJ as a   model of rhetorical excellence, rhetorical agility
                canon maker
                time binder
                model of the Gramscian organic intellectual at work (p.3)
                as digital griot (p.3/13)

Compositionists value Hip Hop's disruption of linear text and DJ as potential for rethinking writing instruction (Selber, Johnson-Eilola, Rice, Sirc) but not as griot (20)

According to Banks what makes the ultimate DJ and griot (p.16) and what is the purpose of conceiving writers as digital griots--in the African American tradition or otherwise (25-29)?

Banks's assumption that writers see themselves as digital griots is to focus on African American students writing for their own communities.

> What about other students--minorities? What about at UTEP--the Hispanic "home community?"

"[I]nstruction that disconnects students from their home communities and the discursive practices and traditions of those communities risks denying students powerful examples and sources of knowledge to be used in academic, civic, professional and other kinds of discourse" (31).

The importance of skill and critical consciousness (Friere) (p.32)
Chapters 2-3: Mix/Remix

Digital griot as an approach to mix roles, relationships, and rhetorical practices the scholar might engage in when committed to social justice and societal transformation (37)

Banks flips the one-way community literacy model of the academy--instead of going into communities to build writing or literacy skills, he uses writing and literacy to build community: "It's always been about trying to create some different kind of space" (45)

> Imagine ENGL 5318 in this model? Why isn't Banks incorporated into our community literacy requirement?

Digital griot as a way to understand "the role of the scholar-activist" in community literacy: Beverly Moss and Manning Marable (46)

Literacy as a truly community-based endeavor (47); connecting with the audience where they are (49); community literacy work is to "wiki with the audience" (51)

The "back in the day" narrative and the "Old school/new school" remix

Rhetorical function of the "back in the day" narrative--powerful collective memory; genre of reflections--crystallized into an "old school" ethos that centralizes these narratives in public discourse (98)

Remix a common signifier among compositionists (87) but not as Banks is conceptualizing (89)

Most useful definition of remix for composition is from Eduardo Navas:
"the global activity of the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste" (90).

Nava provides a taxonomy (lookout here come the modes . . .) of 3 types of remixes (90); for Banks the remix is *the future text* that links/synchronizes "old school" and "new school" that demands innovation but remains grounded in history and tradition (91)

The "back in the day" narrative--the genre--"is about right now"; it works as a trope "to remix history in order to point a new way forward" (100)

The digital griot remixes history to ensure African American consciousness that doesn't condemn to either/or approaches (103)

Collective Vision of eBlack Studies: "Our social values are cyberdemocracy, collective intelligence, and information freedom. We embrace the information revolution and dedicate our scholarship to academic excellence and social responsibility" (109).

Heather's discussion of *Digital Griots* began with a timely and poignant speech from Adam Banks at the recent CCCC convention in Tampa. Heather chose to start with this speech because of its connection to the reading, but also because she believes it is important to hear "Adam Banks on Adam Banks." Heather started the conversation with these two quotes:

- *My scholarship is a committed search for the ideas, epistemologies, and strategies African Americans have employed in their pursuit of liberation; the ways technology issues inform and intersect with that pursuit; and the language to bring those pursuits and traditions to academic, civic, and often-ignored Black communities.*

- *Much of this pedagogical work, whether in composition, African American rhetoric, or in my other teaching areas and the connections, is about the pursuit of meaningful, equal, access to technology and to democracy: both of these pursuits are thoroughly grounded in critical thinking and writing.*

Heather pointed out that Adam Banks still tries to get his students to think critically and write well, "despite" the digital remixing ideas he adds into his pedagogy.

Heather said that the book could best be summed up as: "Bridging/linking oral traditions, print literacies, and digital writing in academic and non-academic environments." The book follows African American rhetorical tradition, but remixes it with the concept of the DJ as a model of rhetorical excellence.

The first question Heather asked was: According to Banks what makes the ultimate DJ and griot (p.16) and what is the purpose of conceiving writers as digital griots--in the African American tradition or otherwise (25-29)? Liz had an interesting follow up question to this concept: here at UTEP, who would be an equivalent rhetorical figure for students to identify

with? This conversation quickly turned into a discussion of community and the notion of the scholar/activist. Many of us disagreed with what it meant to be a scholar/activist, citing Banks' place of privilege in this idea because he is a "cool and good looking" (Terry) African American man. Can scholars just go into communities and start making change if the community doesn't identify with them? Probably not, was the consensus from the class.

The conversation progressed very organically from here; Heather did not have to search for questions off of her document because each idea seemed to build on the previous thought. Heather points out that Banks talks a lot about access and activism, but never goes into specifics--especially when talking about the classroom. "What do we do when students do not have access to technology or the free time for this community work?" Heather wondered. Terry noted that "there isn't much practical or pedagogical work in the book. It seems like people are afraid to point out that there is not pedagogical turn." Liz disagreed with Terry, citing page 36 of *Digital Griots*: "i argue that [...] should be avoided." Liz thinks that Banks doesn't want to give us something to do because it might not fit for the university or program that we are a part of and he makes it explicit in the book. One of the thing he stresses is that the DJ changes and adapts based upon different communities. Sometimes, things work with one class, but not with another class. Liz argued that this would be an example of the instructor as a DJ: getting the message across to the students when they might not be receptive to the lesson you taught 1 hour ago.

Quickly the discussion turned to an examination of our required course, English 5318: The Community Literacy Internship. Liz argued that it was hard to feel that the class was useful because she doesn't feel an attachment to the community in the same way that people who live here do. She thinks the idea might work differently at a university where everybody lives on campus and comes from far away, like a more residential type school.

Terry had the question that stuck out the most: Why is composition always tied into activism? Why can't we just teach and be done? Heather cited a discussion with Kate earlier that week where Kate discussed the social justice mission of rhetoric and composition. Heather said, "but at the end of the day, we still have to teach people to be able to write" and Terry added: "in a way that the workplace expects them to."

The class ended with a discussion of Banks' audience. Why would he write a book that he admits cannot be implemented directly into another course? Heather ends the discussion saying: "I'm not entirely disappointed [in the book], but I am. But I think after reading and thinking about it so much, I was thinking he has a ton of really good ideas that are really big. He's really motivating and he's done stuff that people want to do--but he doesn't have to fall into line with the bureaucracy to show measurable goals or anything. he has a cult following that mobilizes people, but it can't really be put into practice."

And with that, the discussion of *Digital Griots* ended.