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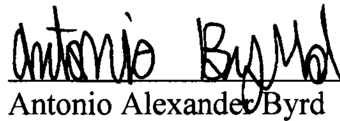

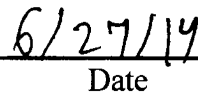

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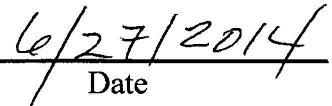

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Becoming the 21st Century Writing Teacher:

Creating Multimodal Genres through Text Remediation

By Antonio Alexander Byrd

A thesis submitted to the Graduate Faculty of
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Chapter 1

A Genre-Based Approach to Text Remediation and Multimodal Composition

In this chapter, I challenge the idea that First-Year Composition (FYC) and multimodal composition have nothing to do with each other. I argue that the two fields actually have similar goals. Therefore, FYC should include multimodal composition, teaching all literacies, not just print literacy. To strengthen my point, I describe multimodality's universal presence by pointing to three places it can be found: multimodal communication appears in writing, in our thinking, and in our physical spaces. These three examples show why we need to teach students other literacies. I then propose that writing instructors can train themselves for teaching multimodal composition by doing text remediation, or transforming one kind of text into another kind of text. At the end of this chapter, I suggest that instructors use genre analysis to help them see how exactly print essays can become multimodal projects.

WHERE FIRST-YEAR COMPOSITION AND MULTIMODAL COMPOSITION MEET

Some writing teachers believe multimodal composition does not belong in first-year composition because the two studies stress different concepts. FYC teaches students print literacy or how to write with words effectively. This kind of writing occurs often in other college courses; freshman students should know the basics of writing to succeed in those areas. More important, by emphasizing print literacy, freshman writing courses lay the foundation for creative and critical thinking. Meanwhile, multimodal composition covers gestural, aural, visual, spatial, *and* print literacy. Other disciplines such as mass communication and graphic design seem to already teach these literacies. But if we first explore the purposes, goals, and practices of FYC, we will find that multimodal composition and FYC are actually suited for each other.

For this discussion, we can look at the Writing Program Administrators Outcomes Statement for First-Year Writing. This document lists the skills and knowledge all freshmen should demonstrate by the end of their first year in college. Although the means of achieving these goals vary from institution to institution across the country, writing teachers ultimately bring or try to bring their students to the WPA's standards for academic competency in writing. Despite this important document, some institutions only see FYC as a service course where the "basics" are taught. They regard it as a review course rather than an introduction to the best practices of academic writing. However, some writing instructors believe the Outcomes indicate FYC's dynamic and complex nature. In these courses, writing instructors reveal the social and rhetorical influences on what and how students write. More important, instruction itself is based on how students typically learn to write. Other than teaching students basic writing concepts such as thesis statements and organization, FYC teaches students to practice writerly habits that will ensure their success with future writing assignments. In the next few pages, I turn to specific scholars who further explain the purpose of FYC. Although the scholars mentioned below do not explicitly discuss the WPA Outcomes, readers will easily see how their ideas correlate with the Outcomes.

THE WORTH OF FIRST-YEAR COMPOSITION TO STUDENTS

First-Year Composition (as well as rhetoric and composition) has become what it is today partly because the discipline had reformed itself in response to criticism. David Bartholomae, for example, views the history of the field as "the record of institutional and professional responses to challenged standards, challenges to a standard of writing produced by writers who were said to be unprepared" (11). Robert Connor's historical

research echoes Bartholomae's perspective in "The Abolition Debate in Composition: A Short History." Studying composition trends from 1885 to 1990, Connor found that there were constant jumps between abolition periods and reform periods in freshman composition. In periods of abolition, reformists would agree with abolitionists' criticisms, but rather than ban these freshman composition courses from universities, reformists used the criticisms to make radical changes (Connor 53).

FYC has solidified its place in academia, yet from within and without the field, the questioning of its worth to universities and other disciplines is ongoing. Therefore, I will examine the articles of Mary Boland and Patricia Bizzell and an article co-authored by Marjorie Roemer, Lucille Schultz, and Russel Durst. Each piece addresses the misconception that introductory courses provide a service to students. By countering this premise, the above scholars give deeper meaning to the purpose of freshman composition.

In "The Stakes of Not Staking Our Claim: Academic Freedom and the Subject of Composition," Mary Boland uses an incident at the University of Texas at Austin in 1990 to argue that writing instructors and scholars must clearly articulate what their discipline does. The University of Texas at Austin had cancelled a writing course about the Civil Rights Movement. Administrators and literature professors asserted that composition should only teach students how to write, inadvertently referring to composition's origins as a skills-based assessment of potential university students (Boland 43). They believed that composition should not extend into other disciplines that instructors may be passionate about but are not qualified to teach. However, Boland points out that these critics had mislabeled composition as a service for students. Meanwhile, defenders of the

Civil Rights Movement writing course had neglected to argue for composition's complex role in academia.

Boland contends that freshman writing is not merely a "developmental skills course" in which students improve their grammar, usage, and mechanics. She believes instructors teach students the relationship between language and its rhetorical and social contexts. Boland asserts that this approach makes composition relevant to other disciplines. Therefore, discussing matters relevant to other disciplines should not be treated as "unavoidable contraband of the classroom" (Boland 39). According to Boland, instructors and students test their values, traditions, beliefs, and attitudes in discussions among themselves in the classroom and with others in larger communities. While race, class, and politics inevitably become a part of class discussions, depending, in part, on the theme of the course, the content also addresses "language, its implications, and its ethical usages" (Boland 40).

Although Boland believes that composition is inherently interdisciplinary, writing teachers do not teach other disciplines the same way scholars in those areas would. Instead, students learn how certain concepts from these areas influence their work, from prewriting to final product. Boland asserts that writing is "a complex social activity" that emphasizes "real performance" over "exercise" (45, 46). For Boland, then, if we teach language and its uses, we teach interactive communication. To teach the mechanics of writing but not the social nature of writing, she believes, would do a disservice to both students and rhetoric and composition.

Like Boland, Patricia Bizzell in "Composition Saves the World!" describes the cyclical relationship between writing and social contexts, but this time in response to

Stanley Fish's *Save the World on Your Own Time*. In a 2008 interview with *Insider Higher Ed*, Fish repeats an idea from his book: "[There is] the conviction on the part of many composition teachers that what they are really teaching is some form of social justice, and that the teaching of writing ... takes a back seat." Bizzell argues that composition has made colleges a better place for students not because it has helped promote a sense of social justice, but because composition is rooted in scientific research. Bizzell believes that combining cognitive psychology with teaching has helped rhetoric and composition change its perspective on how students learn to write and how they should be taught writing (176). Far from promoting social justice, composition considers how students' race, ethnicity, gender, sexual orientation, and socio-economic status influence their writing. By understanding these communities, writing instructors "could better tailor [their] initiation activities, that is, better devise pedagogies that eased [students'] transition into traditional academic ways of thinking and writing" (Bizzell 178). Bizzell argues that teaching must improve to suit the needs of a diverse community of students so they can successfully enter academic discourse. This introduction into academic discourse includes showing students the "rhetorical means of persuasion" through the close reading of several texts from multiple eras (Bizzell 182, 183).

Discussing such texts, especially those that cover controversial topics such as slavery, invites the instructor to share his or her values with students, which Fish prefers instructors not do. Bizzell, however, would not have instructors leave their values and beliefs at the threshold of the classroom door. For her, the classroom is the perfect place for reflecting on the "moral, ethical, and political commitments entailed in wielding the tool or the weapon of words" (Bizzell 186). Bizzell herself, as well as other

compositionists, may build students' awareness of social justice, but this instructional approach does not mean Bizzell wants to indoctrinate her students; she actually means to do good by identifying and connecting with her students. Exposing themselves to her own beliefs would at least help students come "into contact with their whole personalities" (Bizzell 184). In sum, Bizzell believes that composition functions as a space where a diverse community of students transition into academic communities. She thinks that many activities in the classroom shape students' identities, not only when they are writing texts but also when they are studying persuasion in texts written by professional writers and other students. Bizzell believes that when students interact with an experienced member of the academic community who holds certain values, students are better prepared for similar encounters in future situations.

In "Reframing the Great Debate on First-Year Writing," Roemer, Schultz, and Durst argue that to claim FYC better prepares students for future academic work is to claim that FYC has not changed in its 150-year existence. On the contrary, they demonstrate that the field has grown significantly. The authors assert that composition instructors have come to "understand the importance of teaching students to write by writing and to emphasize invention, revision, and collaboration" (Roemer et al. 384). They reject the philosophy of education that argues upper-level composition courses are the epitome of student engagement and student interest, while freshman composition is the best place for producing error-free essays and developing writing skills. This philosophy lessens the significance of introductory classes.

According to Roemer et al., freshman composition is the foundation for scholarship and research, the training ground for graduate students, "where we do our

most visible work and where others learn from us" (Roemer et al. 385). In addition, composition courses explore themes, such as ecology, community, and popular culture, to interest students and engage them in "the social construction of cultural assumptions and of authority." Furthermore, Roemer et al. explain, "Textuality itself can be the center of study: how we use texts and how we produce them, how one text answers another" (Roemer, et al. 386). This emphasis on themed courses and textuality is reminiscent of Boland's and Bizzell's assertions as summarized above. In addition, Roemer et al. once again reinforce learning to write, writing to learn, and critical thinking that the WPA Outcomes expect freshmen students to demonstrate at the end of their first year in college.

While the articles discussed earlier do not explicitly call for periods of abolition or reform, they do highlight a frequent topic within rhetoric and composition: the idea that freshman composition courses exist only to improve students' writing. On the contrary, these authors argue, freshman composition teaches students both the mechanics of writing and the social activity of writing. Courses function, according to these theorists, as a space where a diverse community of students learns to transition into an academic community. Instructors teach students how rhetorical and social contexts influence language use and its meaning, and they teach students the rhetorical means of persuasion through the analysis and production of texts. But can multimodal composition fit into the goals of FYC? Are the goals of multimodal composition different? The answers are Yes and No, respectively. To expand on these answers, I turn to the definition of the term "multimodal."

The Difference Between "Multimodal and "Multimedia"

"Multimodal"[1] is sometimes synonymous with "multimedia." These two words have similar meanings, but how they are *used* ultimately depends on the context. Claire Lauer has researched the frequent use of "multimodal" and "multimedia" in academic and non-academic situations. She explains that while rhetoric and composition scholars interchange the words in publications and in classrooms, they prefer to use "multimodal" because it precisely describes the nature of the field's focus (231). Multimodal composition involves the study of both the process of creating a project and the design of the project itself. Specifically, they examine how animation, sound, images, music, and graphics combine to express meaning (Lauer 231). Lauer notes that scholars use the term "multimedia" because non-academic audiences, such as students, are more familiar with it and its meaning (228). Thus, they are more likely to register for courses about multimodal composition.

Meanwhile non-academic settings, such as businesses, use "multimedia" to refer to "the finished products that are enjoyed or evaluated upon distribution" (Lauer 234). For example, say a company hires a web designer to create a website. The employer does not care about the thinking behind the designer's choices while building the site; he or she simply wants to see the product when it is completed. The designer could have been absent-minded, could have thrown the website together at random without any previous planning, but so long as the final product pleases the employer, the designer's job is done. To examine these two words another way, multimodal emphasizes the author and text,

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[1] Multimodal communication is not the same as digital communication. Multimodal is about modes of communication (images, sounds, words, space, and gesture). These modes are not limited to computer technology. However, in this thesis, I will mainly examine how these modes work in digital communication.

while multimedia emphasizes any completed project. The two words rest on a spectrum from design to product.

Knowing the meaning of the term multimodal, we can now see the distinction between multimodal composition and conventional composition. On one hand, conventional composition classes focus largely on printed texts. Students analyze articles and books and use their knowledge of written language to write academic essays. Composition courses often push digital communication to the background. Pamela Takayoshi and Cynthia Selfe explain that students use computers to construct essays but only occasionally add graphics or charts (Takayoshi 1). Ultimately, students write papers that "look much the same as those of their parents and grandparents" (Takayoshi 2). On the other hand, multimodal composition focuses on how words, images, sounds, animation, and music create meaning. This focus enhances the importance of other modes, while conventional composition turns other modes into useful additions to the meaning of an author's words but nothing more. Just as students work deeply in print literacy to demonstrate their understanding of rhetoric, multimodal composition values and employs all literacies to achieve the same goal. It is exactly because a writing instructor should teach all available means of persuasion that multimodal composition and conventional composition are not opposed to one another.

MULTIMODALITY IS EVERYWHERE!

Print plays a significant role in communication because it is everywhere—in newspapers, magazines, books, the Internet, and receipts, to name a few. Words enjoy a great deal of privilege, which makes teaching writing very important. Students need to articulate their ideas in the classroom, on the job, in their communities, and in their

personal lives. However, multimodality is just as ubiquitous. Describing how multimodality pervades every aspect of our existence provides another for reason making other modes as central to FYC as print. For the next few pages, I will examine how multimodality appears in our words, in our thoughts, and in our physical environment.

Black and white are relatively bland and easy to read, so it is understandable that teachers expect students to write with these colors. Other than providing readability for instructors, both colors represent objectivity and neutrality, so they appeal to academia's emphasis on logic. However, while words can often seem unstimulating, they are actually vivid. The reader in his or her room will immediately find something different emitting from the page. The symbols transform into pictures of silver and gold apples and trumpet the call of birds. The ceiling fan above the reader whirls out warm air as if the sun itself had appeared in the room; the floor loses its solid foundation, turns into a fluid sea, undulating over and under itself at a rhythmic pace. Even the words themselves sing through the rise and fall of syllables and the pauses and stops of punctuation marks. If the writer has done his or her job, the reader will jump into the reality described on the page, which twists and turns in the reader's mind until it births a revelation or dies from denial or disbelief. Whatever the case, it is clear that words are not just words: they are paintings, brilliant tapestries of sights, sounds, and smells that place audiences directly into the world of a story or in the midst of a complex idea.

Some composition instructors resist using visual and aural literacies in the classroom, but they do encourage students to use imagery in an essay. On one hand, instructors have a legitimate point, that good writing will include, from time to time, imagery (and metaphor), to make experiences real to readers, to help the writer relate to

readers, or to make an idea understandable. The student's writing "comes to life," and the instructor, at home with print literacy, can follow this linear life, line by line, from beginning to end. This comfort with print results more from professional preference than personal concern: instructors work with what they have been trained to teach and assess. They can do the most good for students with print. However, these same composition instructors are already encountering multimodality on the page. The visual and aural clearly appear in print through imagery. The pictures and sounds may not be there on the page, but writers want the readers to summon them in their minds for better comprehension and for better artistry.

Influential scholars in rhetoric and composition have already explained how multimodality fits into freshman writing courses. In *Remixing Composition: A History of Multimodal Writing Pedagogy*, Jason Palmeri shows that using other modes in composition is nothing new. In the late 1960s and early 1970s, the rapid growth of electronics made many composition teachers worry that "writing courses would cease to be relevant unless they paid attention to visual and multimedia texts" (Palmeri 88). His historical narrative turns to scholars like Linda Flowers, Ann Berthoff, Donald Murray, and Ira Shor who thought about using visual literacy to inform the creation of printed texts (Palmeri 14). Reclaiming this part of composition's past, Palmeri asserts, will help writing instructors meet the current challenges of the digital age and refocus their perspective on multimodal composition as an essential tool for academic work.

If one of FYC's goals is to teach students persuasion, we should not push other modes to the side by exclusively favoring print. Writing is always important. Nothing can replace a well-crafted essay. But we should recognize that words are limited, and the

addition of other modes can better express ideas in some cases. On this last point, we may think of articles and essays that add charts, graphs, or photographs. However, these examples only point to how other modes complement or clarify the meaning of words. Authors could remove these charts without losing the meaning of what they have written. In multimodal composition, as described above, is about combining modes to create meaning. For an adequate example of this, we turn to a branch of literary studies that already analyzes pictures and words: children's literature.

Rebecca Lukens explains in *A Critical Handbook of Children's Literature* that pictures in children's books can add depth to words; sometimes they tell a separate story altogether (40). For example, in *Where the Wild Things Are*, Maurice Sendak uses his illustrations to downplay the danger the monsters pose toward Max. They are "chubby childish animals who just want to play" with Max, not eat or torture him (Bodmer 77). Beatrix Potter's *The Tale of Peter Rabbit* also has many examples of illustrations that narrate more than the text itself. Peter Rabbit sneaks into Mr. McGregor's garden for adventure, only to find himself in mortal danger. The rabbit escapes McGregor's wrath but leaves behind his jacket and shoes in the process. Potter writes, "Mr. McGregor hung up the little jacket and the shoes for a scare-crow to frighten the blackbirds" (908). But the accompanying illustration depicts the scarecrow's failure to frighten the birds. Instead, the animals enter the garden and seemingly gawk at Mr. McGregor's odd creation (908). Potter never explicitly writes that the birds enter the garden in spite of the scarecrow; she adds an illustration to show Mr. McGregor's simplicity and, perhaps, to show that the farmer is not as dangerous as he appears to be.

In his essay "Approaching the Illustrated Text," George Bodmer raises several questions that readers can use to analyze pictures in children's literature. Some questions include, "Does the illustration tell the same story as the words? What has been added or changed? Can the words tell the story without the pictures? What is the physical relationship between pictures and printed text? Do they overlap, or are they separate?" (Bodmer 78-79). Bodmer explains the complex reading readers must do, writing, "The relationship between words and pictures is a creative one for us as viewers, as we shift back and forth, responding to the two in different ways" (79). This same kind of thinking not only applies to literary studies; think of the modes we encounter every day on the Internet and in television, radio, video games, and film. Each medium sends messages to audiences all at once. The Internet especially overwhelms our senses, forcing snap decisions and split attention spans. In children's literature, we respond in two different ways, but on the Internet, the responses increase significantly. Multimodal composition would transfer to students the analytical skills needed to make sense of the Internet's complex communication.

In our minds we will find a host of multimodal thinking. Writers can weave illustrations with text only because of the thought process itself. In other words, as Kristie Fleckenstein asserts, we frequently create images in our consciousness. Pictures that are formed in the mind become the foundation for external communication via alphabet or otherwise (917). Thus, there is a direct correlation between mental representation and language. Fleckenstein's idea is reminiscent of the cognitive process model of writing developed by Linda Flower and John Hayes. Instead of organizing the writing process into a series of stages, Flower and Hayes map writing as a series of nonlinear mental

processes (367). Planning involves "building" a "representation of one's knowledge." This knowledge may appear in many forms; it may come as a "visual or perceptual code, e.g., as a fleeting image the writer then capture [sic] in words" (Flower 372). In his book, Palmeri recommends that instructors use animation, music, sound, and images to "generate ideas for writing" (44). Students and instructors should understand that "the forming of concepts is a richly multimodal process" (Palmeri 43). Instructors can use the way students generate ideas in multimodal pre-writing activities. They can also use these activities as jumping off points for fully realized multimodal projects, too.

Paul Prior adds more to our understanding of multimodality and the writing process in "From Speech Genres to Mediated Multimodal Genre Systems: Bakhtin, Voloshinov, and the Question of Writing." The entire process of creating a final product is "multimodal as it must involve a mix of inner and outer semiotics" (Prior 24). Prior claims that writers evaluate and synthesize other ideas during invention and arrangement, and then, often, they continue to evaluate and synthesize information as they write. And even after a piece has been completed writers still re-evaluate their draft in light of new revelations, either from themselves or from others. This social engagement with ideas can occur as solitary activities (reading articles, watching videos) or in "face-to-face interaction" (Prior 23). Prior thinks that we should see the classroom and workplace as sites for "group invention/response" that "routinely involve co-presenting and reading" (24). Invention, then, is complex, and students may not realize what they are doing, or how beneficial class discussions and journal entries are to their thinking and writing. They might think that these activities are a waste of time, but exploring a given topic for an assignment in a variety of ways gives students several methods for expressing their

ideas. This thinking is only possible in an environment that includes inner and outer semiotics, a student-centered class, if you will, that puts the student in the teacher's role, for themselves, the class, and, yes, the instructor. According to Prior, the modern composition classroom implicitly fosters multimodal teaching.

In addition to addressing the process of creating a text, Prior explains that multimodal communication is not reserved for work on paper or even in digital spaces. Our relationship to the physical world is multimodal. For example, Prior discussed the dynamics of communication at a conference in Turabão, Brazil in 2007. Using the phrase "the camera is on the floor," he analyzed the modes of the presentation. First, a camera displayed Prior on two screens behind him. Second, the camera was in view of the audience, so they not only heard the words "the camera is on the floor" and imagined a camera in their minds, but the audience also saw an actual camera on the floor of the auditorium (27). Finally, Prior combined his words with gestures while he stood before the audience. By using this demonstration, Prior argued that technology plays a much greater role in communication than it did in the 1960s (27). In fact, Prior claims, using several literacies in communication comes natural to us: "Multimodality has always and everywhere been present as representations are propagated across multiple media and as any situated event is indexically fed by all the modes present, whether they are focalized or backgrounded. In this sense, all genres are irremediably multimodal" (27).

We thus have two reasons to make multimodal composition a central focus in FYC. First, multimodal study puts "rhetoric" back into rhetoric and composition. If compositionists teach freshman students all available means of communication, then we should teach all literacies, whether through creating projects to inform the invention of

print-based texts, creating multimodal projects, or using a combination of the two. Second, the prevalence of multimodality in our lives only strengthens the necessity to teach various modes. What are the implications of revising activities in and outside of class in these new terms? Will this approach extend theory and pedagogy in rhetoric and composition, especially as we teach it to students in a variety of genres? Certainly, by using multimodal methods we would be preparing students for thoughtful analysis and composing in digital and physical spaces. But how will our pedagogy—the way we teach, research, and theorize about writing—change as well? How will what it means to be a composition teacher change if we pursue a multimodal approach?

Becoming the 21st Century Writing Teacher

Jumping into multimodal composition disrupts the expertise writing instructors have garnered over the years. They suddenly become vulnerable as they embark on this journey through new territory. Yet other scholars, like Cheryl Ball, Cynthia Selfe, and Gunther Kress, have already traversed that territory. Many articles and books provide much insight on multimodal composition, how it has changed some classrooms, and the failures and success of this work in classrooms. But to become truly comfortable with understanding and teaching multimodal composition, writing instructors should practice creating multimodal projects themselves. Writers improve their craft reading about writing, reading other writers, and practicing the craft itself. Peter Elbow writes alongside his students to "help me not just sanction, dignify, and celebrate writing; it helps me frankly *coach* students in various concrete practices and technique and approaches toward getting words on paper" (74). Instructors would benefit students if they "felt themselves to be writers as much as readers" (Elbow 77). In the same way, many

compositionists must move from being academics and teachers to being designers of multimodal projects. This move back to novice, though unsettling, is reminiscent of the experiences of student writers, including the experiences in which compositionists themselves first began to learn academic writing. All people must begin somewhere in their professional development. Becoming a novice only sets a foundation for reinventing composition instruction.

Debra Journet, for example, was "trained to be a literary critic" but she suddenly found herself teaching technical writing in 1980. She therefore reinvented herself to meet the demands of teaching in that field, and she did so again at the turn of the 21st Century in order to teach multimodal writing (Journet 109). Her experience of learning multimodality at Ohio State University's Digital Media and Composition Institute involved trial and error (Journet 115). While she learned much about composing digital texts and became confident enough in her ability to use this technology to the point that she integrates multimodal texts in her classroom, Journet wonders "how to foreground rhetorical concerns" in her courses (116). In other words, she wants to use digital technology in the context of rhetoric, pushing students to use multimodal methods to conduct "critique, analysis, argument and research" (Journet 116). We see two things at work in Journet's example. First, Journet overcame her initial discomfort with learning new technology by voluntarily attending workshops. Some instructors may resist multimodal composition exactly because of the learning curve required, but much of this technology is user-friendly, created in many cases for anyone.

Moreover, the learning curve depends on the technology itself. Editing photos in Photobucket is straightforward; learning how the software works is a matter of reading,

clicking the appropriate option, and then putting one's vision into play. Editing photos in a complex program like Adobe Photoshop has a higher learning curve. Nevertheless, multimodal composition does not necessarily need to involve computers: two chapters in *Multimodal Composition: Resources for Teachers*, for example, offer nondigital projects that are still multimodal.

Second, teaching students how to use software is important, but that is not the goal of rhetoric and composition. Without properly considering multimodality's role in FYC, writing instructors who include multimodal texts in their courses may succumb to the "flash and bang" of technology. Students and instructors can enjoy trendy multimodal projects, yet these projects have little worth if they are not grounded in the traditional goals of rhetoric and composition. We may have department meetings and workshops about learning iMovie or Garage Band, but we must ask ourselves afterwards if we have become more knowledgeable in technology or in the rhetoric of multimodality.

Similar points appear in "Tipping through the Button Bars: New Remediators Create New Media Scholarship" by Bob Whipple. In this article, Whipple describes the challenges he and his colleague, Rob Dornsife, faced while trying to remediate, or transform, their 2003 Conference on College Composition and Communication proposal into a "digital, multimediated text" (275). The task was appropriate for these professors because their proposal addressed the future of FYC courses. Whipple and his colleague were new to text remediation. They realized quickly that they were entering unfamiliar territory, involving a new process for "remediating a print text for publication [as] a piece of new media scholarship" (276). After peer reviewers rejected the first draft, Whipple and his colleague returned to the drawing board. To maintain the proposal's futuristic

theme, the professors added links to websites that discussed the future of technology, from the 1939 World's Fair to the rise of computers in the 1980s (Whipple 278). Whipple used a particular color scheme—"a dark, murky green"—to "represent the tension" of "[looking] to the future" (278). The revised text was "a unitary whole" designed so "that all the parts" would "relate to each other" (280). Whipple explains that this project resulted in many implications relevant to the new writing process. He and Dornsife learned that writing a printed text and writing a digital text are completely different tasks. For example, this new writing process transforms the writer into a "remediator" who "is re-composing something that was composed using different tools for different reasons. The result is a re-engineering, a new way of looking" (Whipple 281). Whipple's article suggests that we need to transform our view of the purposes and methods of teaching composition. This transformation should begin in part by reinventing ourselves as writers and designers. Whipple himself explains this goal in his essay:

> . . . those of us who are now remediating texts . . . have a unique opportunity to observe ourselves—and our students—in the acquisition of a new language, a new literacy, a new writing process. Composing in and with new media is a secondarily acquired, second rhetoric for me, if not for most academically trained writers in the United States. The fluency with which I communicate depends on the extent to which I practice that communication, the age at which I learned it, and the way I was taught it. (Whipple 281)

As Whipple suggests, many students and professors working with multimodality are acquiring a second language—one in which linguistic literacy and other literacies of communication are on equal ground. This acquisition involves less having expertise with

technology and more having rhetorical know-how within a given situation. We would treat "multimodal language," or the different modes of communication, as we treat alphabetic language—it contains intricate aspects from syntax and semantics to pragmatics. Instructors and students alike must understand the syntax, semantics, and pragmatics of multimodal language to be effective in class and in the real world.

In understanding this language, then, composition teachers can apply the original meaning of the word "essay" to their projects. To "essay" means to attempt or try. From meandering leaps and bounds, instructors can generate a better sense of themselves as teachers, writers, and lifelong students. They will not only overcome their professional discomfort with multimodality but also reconsider the rhetorical claims of this kind of study. In addition, instructors will learn how they acquire knowledge of a new genre, and that experience can benefit both them and their students in the classroom. An even more important possible benefit of exploring multimodal composition results from seeing how conventional texts, like essays, can be translated into new forms. There is also the question of defining mastery and determining when a student has achieved mastery.

Working with Text Remediation and Genre Analysis

Text remediation is a good method for self-training. Because Whipple's own project revealed a need to find a new writing process, composition teachers can use text remediation to find revelations that transform their own teaching. Multimodal composition draws on the same pedagogies as rhetoric and composition. Thus, it will be fascinating to see how each teaching philosophy adopts and theorizes multimodal composition, both as the pedagogies work in isolation of one another and overlap with one another.

For this thesis, I remediate conventional freshman essays into multimodal projects through the lens of genre criticism. Genre commonly means categories in which we can place texts. If a text exemplifies certain features of a genre, readers can better identify what it is. In genre theory, however, the term "genre" has a more fluent meaning: "genres are understood as forms of cultural knowledge and typically act within various situations" (Bawarshi, *Genre: An Introduction* 4). More than classification systems, genres are like treasure chests that contain gold, except in this case they hold certain actions, expectations, and rhetorical moves according to a given rhetorical situation. But this box can explode, expand, or become small as social landscapes transform, demanding new actions, expectations, and rhetorical moves. Genre has inescapable implications for professional and academic communication.

Genre theory is a broad subject, with three schools of thought: Systematic Functional, English for Specific Purposes, and Rhetorical Genre Studies (RGS). The RGS school of thought is of particular interest here, as it considers the social dynamics of genre, especially how a student transitions from a novice writer to a professional writer. Carolyn Miller set the foundation for this study in her article "Genre as Social Action." In Miller's view, genre is "pragmatic, fully rhetorical, a point of connection between intention and effect" (3). Genre never comes out of thin air. Genres develop over time as writers shape and reshape their features according to changing rhetorical situations: in other words, "practice creates" (Miller 5). Indeed, genres possess organic qualities; they are not closed forms of expression. They work as recurrent social activities, and this activity relies on the work of others who have set the conventions of genre.

For example, whenever freshmen employ a new genre, such as a literacy narrative, they immediately must build their knowledge of the genre. Prior experiences writing an autobiography in high school aid in learning this new genre, but the freshmen must also study the specific exigence of literacy narrative. When we think of exigence, we think of the situation that prompts the writing: What is the event? What is the issue? Is the event or issue recurring? How much influence does this event or issue have? But the exigence also includes the expected rhetorical moves the freshman must make in his or her essay. The text itself will contain certain features, but it will also embody the freshman's intentions. For this reason, the student in studying other texts would study the authors' purposes and motivations for writing their own literacy narratives. Some differences between the freshman and the authors are drawn; however, when the cultural and historical period of each person comes into consideration.

In one way, the student's purpose in a literacy narrative is the same as the authors'—to tell a story about developing one's writing and reading skills—but the motivation and ultimate goal of the text will be remarkably different from the example texts. The student may study the conventions of the genre, the rules that shape the form of the text, but "the rhetorical situation will be differently construed by rhetor and audience" (Miller 13). This situation will also contain "competing demands and goal, contradictions, tensions, and power relations that shape which ideologies and actions are reproduced" (Bawarshi, *Genre and the Invention* 81). The literacy narrative, then, is not just a text. It is an artifact that holds students' perspectives on academic and non-academic writing, reading, and learning. Not only does it acquaint the student with his or

her writing and reading identity, but the literacy narrative also acquaints the instructor with the student as a writer.

When a conventional essay turns into a new genre composed of multiple modes but still expresses its original meaning, what happens to the genre? Does the essay continue to exist in its original form? Should the essay be called something else? To answer these questions, I apply genre analysis to each text and each multimodal project. Anita Bawarshi finds this skill useful for freshman students because genre analysis helps them learn that "good writers adapt well from one genred site of action to the next" (*Genre and the Invention* 156). Genre analysis becomes a method for conducting the invention stage of the essay, and it is also a reference point during and after writing a text. Key features of each conventional genre can transfer to their new multimodal forms. In this way, the essay remains recognizable but at the same time contains new velocity.

In "Composing for Recomposition: Rhetorical Velocity and Delivery" Jim Ridolfo and Dànielle Nicole DeVoss describe rhetorical velocity as "the strategic theorizing for how a text might be recomposed (and *why* it might be recomposed) by third parties, and how this recomposing may be useful or not to the short- or long-term rhetorical objectives of the rhetorician." Multimodal projects inherently possess rhetorical velocity. A print essay limits the delivery of an author's ideas to readers who have access to university library databases and academic journals. In addition, the language and document design would appeal to a small community. However, a multimodal essay expands its potential audience. Being ideal for consumption through the Internet, the author's ideas would easily be accessible to the public. The design of the project would also make the author's ideas readable for the public. We can find examples of digital

rhetorical velocity in the online academic journal *Kairos* and the University of Texas at Austin's *The Journal for Undergraduate Media Projects* (*TheJUMP*).

Text remediating involves analyzing the rhetorical language of multimodal composition in very much the same way we analyze the rhetorical moves writers make in print-based texts. These concerns end in discussing the mastery and assessment of multimodal projects, the most important concern of instructors and administrators.[2] If we cannot properly assess multimodal projects against a specific criterion, composition teachers cannot prove that what they teach and how they teach works.

SUMMARY

First-Year Composition and multimodal composition seem to be on opposite ends of a spectrum when in fact the two disciplines belong with each other. The goals of FYC actually apply to all literacies. Because writing instructors teach students all available means of persuasion, they should teach students how to analyze and create multimodal projects. Training them to become citizen composers becomes all the more important, because multimodality is all around us. Linguistic literacy contains visual, aural, spatial, and gestural literacies (imagery and metaphor); illustrations in children's literature add a second layer of meaning that words cannot convey. The process of writing is largely nonlinear, jumping back and forth from one stage to the next as the writer comes under the influence of private meditation and social interaction. By practicing text remediation, writing instructors can prepare their own pedagogy for teaching multimodal composition. Through genre analysis, instructors can see how conventional texts such as essay and short stories can transform into multimodal projects. Text remediation and genre analysis ultimately lead to understanding the rhetoric of multimodal composition.

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[2] I will talk about assessing multimodal projects in Chapter 4.

Chapter 2
Preparing for Text Remediation: Examining the Essay as Genre

In this chapter, I first explain what genre analysis involves. Then I highlight the importance of self-learning and the importance of working with students and other instructors on text remediation projects. Collaboration and self-reflection help instructors gain a better understanding of how they design multimodal projects. Using Anis Bawarshi's guidelines for genre analysis, I examine the key features of the essay. My analysis is extensive as I consider the essay in both public and academic situations. Following the analysis, I include the major essay assignments I had given to my freshmen students in Fall 2013. These instructions provide useful context for the sample essays that follow each assignment. I wrote the sample essays listed in this chapter.

How Genre Analysis Works

Bob Whipple and Rob Dornsife's initial attempt to transform their proposal into a multimodal essay was unacceptable to the editors because they had placed their scholarly article as is onto a web page. They merely *transferred* their paper from one medium to another. Whipple and Dornsife assumed that viewers would still treat the online proposal like a paper-based scholarly article, "read in a traditional manner" (Whipple 276). In that regard, the two professors understood the features of the proposal, but they did not understand the features of the multimodal genre. In addition, Whipple and Dornsife did not seem to understand the expectations of their audience either. In their second draft, however, Whipple and Dornsife masterfully demonstrated their understanding of the genre and the rhetorical situation by redesigning the proposal and adding more multimodal features, such as images, color and links, to bolster the meaning of their argument. In this new form, the paper did "more work" than the original (Whipple 278).

Whipple's new media writing process contains one important lesson: to successfully remediate a text, the instructor or student must analyze the genres they plan to use. At first, this analysis involves documenting the features of the conventional text and of the new multimodal genre the conventional text will become. For example, a student may transform an argument comparison essay into a Twitter essay. The argument comparison essay contains an introduction, body paragraphs, and conclusion, with transition words within the body paragraphs that help guide readers from one idea to the next. This essay must also include appropriate citations. Meanwhile, the Twitter essay is confined to 140-character tweets, yet the website's design permits users to link to articles, photos, and websites. It is possible to condense the main points of the comparison essay into a five or six-tweet Twitter essay, and the student could use links for support and documentation.

This approach to genre analysis and text remediation only does half the work. Specifically, a genre analysis involves "collecting samples of the genre, identifying and describing the context of its use, describing its textual patterns, and analyzing what these patterns reveal about the context in which the genre is used" (Bawarshi 158). These actions can become quite complex and lengthy. For example, Anis Bawarshi includes a list of guidelines for genre analysis in *Genre and the Invention of the Writer*. He explains that genre analysis has a cyclical purpose—the student and instructor must move from "the situation to the genre and then back to the situation" (161). Every aspect of a genre from its typical rhetorical patterns to its most common words comes under scrutiny. This analysis allows students to "access and inquire into the interplay between rhetorical and social concerns as well as the desires, subjectivities, and relations enacted there"

(Bawarshi 161). This deep thinking about genre shows freshmen that they are not just taking a required course. The techniques students learn in introductory writing courses apply to later writing projects across disciplines. Success in these assignments depends on students' ability to understand the genre well. In addition to demonstrating the knowledge of a genre's conventions, genre analysis helps students refocus their topic to meet an audience's typical social expectations. Therefore, text remediation is as much about the features of a genre as it is about the occasion in which the message is sent.

I use Bawarshi's guidelines to direct my text remediation projects. I am in a position that many composition instructors and scholars may find themselves: a teaching experience that emphasizes print literacy. One reason for my position is that my education privileged print from secondary school to postsecondary. I do not include my elementary education because those grades had and still have a different approach to teaching. It involves all literacies, from writing to music, providing a stimulating environment for younger children. But my education shifted in the sixth grade where the subjects split across seven teachers. Except for art and music, I was taught to communicate primarily with words: essays, tests, exams, homework, classwork. All assignments involved paper and pencil or a computer and keyboard. Images were supplements, not tools for communicating my ideas. This trend continued in higher education while I studied for my teaching degree. Regardless of the college course, professors taught with a clear preference for print literacy. I consumed this education without question, without noticing that communication goes beyond print even as I actively wrote blogs and viewed videos in my spare time.

Susan Delagrange provides some insights for this privileging of print in *Technologies of Wonder: Rhetorical Practice in a Digital World.* She explains that the academy thrives on "disembodied texts that can be widely disseminated and archived in printed form." Words are the only way to present objective, logical ideas, but "images are too vague, too 'open to interpretation'" (22). But Delagrange suggests that to overcome the subjectivity of images and other literacies, "scholars must move beyond critical verbal analysis of visual texts and become active architects of intellectually engaged (and engaging) multimediated visual rhetoric" (11). Instructors who create *and* use digital media show students the necessity for becoming rhetorically skilled in digital rhetoric. The example essays in this chapter and the multimodal projects I present in Chapter Three are my methods for becoming the architect Delagrange describes. By presenting my own creations and reflections on these creations, I hope to show other instructors how they might gain experience working with digital rhetoric and see that, far from their concerns and discomfort, images and other literacies do possess an objective quality, that they are not always vague and subjective.

SELF-LEARNING, COLLABORATION, AND THE ZONE OF REFLECTIVE CAPACITY

Self-learning is as valuable outside the classroom as it is inside the classroom. Instructors can learn how to create multimodal projects alongside their students. To lead this instructional approach, teachers can turn to Lev Vygotsky's zone of proximal development (ZPD). The zone of proximal development "is the distance between the actual development as determined by the independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky 33). The distance Vygotsky refers to is

where the student has not yet learned the skills needed to fully understand and demonstrate a new concept. Vygotsky compares the ZPD to a flower whose buds have not yet blossomed (34). For example, a student encountering the thesis statement for the first time may understand its function in an essay but may not understand how to write a clear thesis. In this instance, the instructor assists the student with this problem through one or more teaching strategies until the student can write a clear thesis independently. The point is to work on concepts within the student's understanding. With enough work, the student can blossom.

The ZPD is often associated with children, but I would argue that ZPD applies to any learning situation regardless of the age of the student. No one ever stops learning after completing school. Everyone has a zone of proximal development; everyone, when learning a new concept, eventually steps into this area of immaturity, no matter an individual's experience and age. Thus, the ZPD applies as much to instructors as it does to students in a multimodal composition course.

Because both are in a similar position, I envision the instructor and the student helping each other learn the rhetorical implications of digital writing until both can work independently. Sharing authority with students may be uncomfortable for some instructors. Alternatively, instructors can work together in a semester-long professional development meetings. Although this second option frequently occurs in many universities, it helps to see what happens mentally as instructors collaborate. Being aware of our cognitive development as we do reflection can be useful for planning professional development sessions.

Ron Tinsley and Kimberly Leback from Stockton College demonstrate this point in their own research. After studying the cognitive development of professional teachers enrolled in Stockton College's Masters of Art in Education program, Tinsley and Lebak identified another area within the ZPD—the Zone of Reflective Capacity (ZRC). For a thesis project, the graduate students learned to become "active research practitioners" by studying their knowledge of instruction and content for one semester (2). Tinsley and Lebak took a student-centered approach to the class: "We suggested professional references for them to consult, but largely encouraged them to answer their own questions for themselves and for each other" (3). Teachers improved their own pedagogy by sharing videos of themselves teaching classes and by reflecting about those videos with peer groups. Together, the teachers defined topics for their research and developed new instructional methods for their classrooms. Regardless of teaching experience, each participant became better aware of his or her students' strengths and weaknesses (Tinsley 9). The authors observe that this growth in the teachers connected with the idea of ZPD, but the zone of reflective capacity better describes the phenomenon. This zone specifically concerns itself with collaboration between or among adult learners to attain a common goal. Collaborators offer assistance to an instructor that helps him or her complete tasks that the learner could not do alone. This key characteristic of ZRC describes exactly what can occur in professional development seminars and workshops for teaching assistants and fulltime professors. As collaboration continues, self-reflections become more in-depth, which inevitably results in significant learning.

I understand that my own example does not necessarily follow Vygotsky's sociocultural theory, the zone of proximal development, or the zone of reflective capacity

largely because I am not collaborating with other instructors who are doing a similar project. I am somewhat isolated from the same advanced reflecting the teachers described above do. Nevertheless, I am still socially involved with this project. For example, I still share ideas and projects with professors and my classmates, though not engaged in the same work, who can still provide guidance and feedback on the work I do. The advice they offer matches my own goals as a learner and thus promotes the reflective thinking Tinsley and Lebak report.

While I do not have an experienced instructor directly coaching me through my multimodal projects as a teacher would with his or her student, I do have models to imitate and learn from. I am able to access the multimodal projects, reflections, and best practices of students and instructors in Tracy Bowen and Carl Whithaus's anthology *Multimodal Literacies and Emerging Genres*. In addition, many instructors who used multimodal projects published assignments and guidelines for their students in blogs and wikis. Even if I wanted to be an island, this academic work will not allow me to separate myself from other scholars and students studying multimodality. Therefore, the idea of joining a conversation continues to resonate throughout my thesis.

In Bawarshi's original conception, genre analysis applies to print-based nonfiction texts used in professional fields: memos, medical reports, and business proposals, for example. But the genre analysis Bawarshi suggests has some fluidity. Instructors and students can apply it to multimodal genres by modifying Bawarshi's guidelines. However, one component missing from his genre-based pedagogy is the creation of the genres students study. He envisions students writing essays that argue for the effectiveness or ineffectiveness of a text based on the rhetorical patterns and social

conventions typical of the text's genre. Students "write . . . about writing" to be aware of "the kinds of positions they need to assume as they reproduce these conventions" (Bawarshi 164). Bawarshi acknowledges that FYC cannot teach the writing genres that other disciplines teach. Elizabeth Wardle makes a similar claim: FYC teaches genres out of their context. They lack the true audience many of these essays are written for. The genres these courses do teach are not specific to students' majors and thus are somewhat meaningless to the students (Wardle 766). But I argue that these courses can at least teach students how to be rhetorically aware. The ability to take up and write a genre is the staple of FYC, not the ability to write discipline-specific essays. In theory, students will have the ability to adapt to new rhetorical situations and to the demands those situations entail. Knowing that students have received this kind of instruction, professors in other discplines can confidently teach writing for professional fields.

For the purposes of text remediation, genre analysis gives instructors and students some guidance at the invention stage, as Bawarshi prefers. No one can design or write any text without understanding the content and features of a type of work, and working within a controlled framework lessens the anxiety of creating a multimodal project. Classrooms provide structure for the best results; a chaotic environment can lead to greater procrastination, rushed work, and plagiarism. But the classroom emphasizes focus, which leads to productivity, comfort, and the possibility of a strong multimodal project.

In the next section of this chapter, I first analyze the essay as genre using most of Bawarshi's genre analysis guidelines as a framework. In this analysis, I consider the setting, subject, writer, reader, and motive that are typical of essays. Next, I explore the

content of the essay itself, from its format and diction. This second part will not be as detailed because the answers to such questions vary greatly in essays, but we can make definite, concrete conclusions in the third and final part of the analysis: common patterns that the rhetorical situation develops. After my analysis, I present sample essays I have written to support my thesis.

GENRE ANALYSIS OF THE ESSAY

The essay is the paragon of expression in academia. Colleges and universities use essays to demonstrate the understanding of a discipline's content, critical thinking, creativity, research skills, problem solving, and writing ability. In general, essays transport new ideas and build upon old ideas—they are a means to jump into ongoing, unending conversations. In *They Say/I Say: The Moves That Matter in Academic Writing*, Gerald Graff and Cathy Birkenstein argue that academic writing involves crafting "a response to some other person or group" (3). They advise academic writers to "[listen] closely to others . . . , [summarize] their views in a way that they will recognize, and [respond] with [their] own ideas in kind" (Birkenstein 3). Generally, in academic essays, writers seek to argue, analyze, or do both. These conversations are not limited to classrooms where students turn in written assignments for a grade.

Academic journals covering various disciplines publish the work of scholars and graduate students, and undergraduate students. Here readers will find the larger conversation, the conversation beyond the walls of the classroom, the conversation students pull into the classroom to inform and enforce their ideas for discussion. However, no idea escapes scrutiny in the academic sphere. Without peer review, academics would have less credibility with the public (governments, non-profit

organizations, for-profit organizations, citizens, etc.). Thus, the essay is as much a medium for ideas as it is a tool for the professionalization and legitimization of academic experts.

This description gives the impression that the essay is written for and read by scholars, college students, and curious, astute readers. However, research and ideas from universities do influence public policy and individual choice. Regardless of how insular academia may seem and how specialized language may be, academic research is of great value to society; they address problems in ways that the public would not. In a forum with highly emotional opinions and minimum knowledge, an objective, informed voice brings greater control and value to a discussion.

The diction in these essays can be complex. The sentence structure can be long and complicated, and the essays may come with diagrams and charts, that, for the lay reader, may be just as confusing as the wording itself. However, this style does not carry over to other publications where the essay appears. *The New Yorker* and *Harper*, both in print and online, are examples of popular publications that require a style more suitable for general readers but no less reflects the complexity of the issues. Many essays in these popular publications can be personal essays and do not follow the rules that typically govern academic essays. Pop culture essayists liberally use first person pronouns, contractions, and active voice. Sentences are less complicated, words are more Anglo-Saxon, and paragraphs are shorter (especially for Internet publications).

This style of writing has mass appeal: essayists such as E.B. White, William Zinsser, and G.K. Chesterton make writing and reading essays attractive to others, and the variety of topics combined with the conversational writing style makes for an even

greater appeal. Readers can find commentary on politics, economics, academics, social issues, science, entertainment, popular culture, and even the mundane, such as gardening and cars. Still, personal essays sometimes follow the same principles of diction that readers find in academic writing: no sexist language, no wordiness, and no clichés, unless, for example, the writer seeks a rhetorical effect or wishes to make a point in his or her argument. The personal essay can include hyperlinks, which are equivalent to citations in scholarly articles.

Any curious reader can read an essay without needing special knowledge in a particular field to understand it. Moreover, they can get to know the essayist as a person. He or she may appear personable and vulnerable, sharing their worries and fears, triumphs and goals. They can be, to use a cliché, an open book. The academic writer, however, in maintaining his or her objectivity, steps away from readers so that they will not judge the writer, but judge the ideas themselves (Delagrange 30).

Moreover, academic essays can easily turn into personal essays and vice versa. John C. Bean in *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom* argues that "the personal underlies and nourishes the professional" (51). Exploring a question, interest, issue, or problem in personal writing (journals and personal essays) better governs smooth transitions into academic discourse. Bean points out that "writing in different genres creates different ways of thinking" (50). Writing a personal essay unlocks certain thoughts and ideas that may not appear in academic writing, and academic writing can lead to more objective ideas that support the initial musings of personal writing. What quickly becomes apparent

in this discussion is that even within this highly print-focused genre, remediation provides wonderful potential for problem-solving and critical thinking.

Personal and academic essays are usually thesis-based. Early in the essay, the writer introduces the topic and explains his or her central claim about that topic. Often, the thesis provides the blueprint or plan for the entire paper. The writer then writes the body of the text, for however many pages, proving or explaining the claim in a series of paragraphs. This structure guides readers to a point or revelation, usually near the conclusion. Richard Marius suggests in *A Writer's Companion* that students see essays as stories with a middle, beginning, and end, moving "in a linear way, although at times, like a railroad winding over hill and dale, it may seem to wander. When we get to the end of the story, we see that everything in it has had a purpose and that this purpose is to work out the tension presented in the beginning" (9). Writers make certain moves to guide readers through the essay, no matter how meandering. Graff and Birkenstein describe the academic essay as a series of templates that any writer can use to ensure a strong paper (221- 235). These templates are phrases and sentences that fulfill different purposes, such as explaining information, conceding to an argument, and transitioning to a new subtopic. Although this approach simplifies essay writing, the complexity and creativity of the writer's thoughts raises this template-filled text back to its expected level of academic rigor.

The essay has daunted and angered students, scholars, and professional writers alike, yet, whether personal or academic, the essay still holds immense value in a democratic society. The same writers who have been challenged by the essay have also found validation, affirmation, and success in its proper use. Because it is so versatile, the

essay has universal appeal—it excludes no one (all are welcome to write it, unlike, say, an arrest warrant); no subject, given the proper rhetorical context, is off limits. It is at once strict in academic discourse yet free in public discourse. The essay's sole purpose, regardless of the intentions of the writer, is to act as a medium to transfer ideas, to promote the growth of mental well-being, and, most important, to warmly welcome serious and sometimes humorous discussion.

I did not analyze each assigned writing genre alone but analyzed the essay as a whole. For an explanation for my method, I turn to Carolyn Miller. Borrowing concepts from cognitive psychologist Eleanor Rosch's categorization and concept prototypes, Miller argues that there are three levels of categorization (see table 1). Along a vertical axis, these categories move from simple to complex. The superordinate level is the first category and the simplest level for objects. Miller explains that objects here "share fewer attributes and are thus less useful for ordinary purposes" (Miller). Therefore, we can argue that "writing" or "academic writing" would fit the superordinate category. An instructor cannot assign "writing" because the assignment would be too broad and vague for students to adequately complete and for the instructor to adequately assess. The second highest category is the basic level. Here objects begin to share more characteristics but "may not be consistent or systematic as perceptions change over time with new capabilities" (Miller). We can easily tell the difference between an essay and a poem, or a research proposal and an annotated bibliography. The features of these genres may change depending on the audience's expectations and the writer's purpose. The lowest category is the subordinate level. Here we find family resemblance between objects. They share more characteristics and thus become more difficult to distinguish.

inclusiveness, abstraction ↑

Superordinate	Academic Writing
Basic Level	Essays
Subordinate	Literacy narrative, print ad analysis, evaluation, etc.

segmentation, variation →

Table 1: Categorization of Writing Genres based on Miller's presentation

I argue that the assignments I have listed below are in the subordinate category. They are different but closely resemble each other at the same time. All writing genres follow the basic purpose for the academic essay—argumentation or analysis introduced with a clear thesis followed by a point-by-point discussion that proves the thesis. The literacy narrative not only retells a story, it analyzes that story for the events' significance to the writer. The evaluation and the visual analysis present arguments supported by an extensive analysis of the chosen subjects. If I were to analyze each genre alone, I would frequently repeat myself. For this reason, I focused my genre analysis on the basic level category—the essay as known in its typical form across two rhetorical situations, public and academic.

Assignments with Sample Essays

Below are three example essays. Specifically, the essays mimic the kind of essays freshmen usually write in a FYC course, so that the remediation in the following chapter will better represent the multimodal work writing instructors can assign their students. The sample essays below follow three of the four major paper assignments that I assigned my freshman students at Auburn University at Montgomery in English Composition 1010 during the Fall 2013 semester: literacy narrative, evaluation essay, and print ad analysis.

The theme of this course was Discourse Communities and Writing Genres. While I assigned the writing projects, students had the freedom to write about any topic related to a discourse community they belonged to. Thus, students could write about their interests and hobbies but in a strong, developing academic voice and tone.

I provide the assignment sheets I gave my students. These assignments provide the context in which my students worked. Following the assignments are the sample essays that correlate with each assignment sheet. The first assignment is a literacy narrative. The second assignment is an evaluation, and the final assignment is a print ad analysis.

SUMMARY

Before instructors and students transform print-based essays, they must first understand the genres they are working with. Genre analysis, as offered by Anis Bawarshi in *Genre and the Invention of the Writer*, helps instructors and students understand the typical features of a text. Also, by analyzing the genre, they can learn what social situations lead to the creation of these texts. Parts of sociocultural theory, such as the zone of proximal development and zone of reflective capacity, promote collaboration as a better way to promote learning new concepts in the classroom. Instructors and students can work together on multimodal projects, for example. Alternatively, instructors can work with one another in professional development workshops. Both kinds of collaboration should include self-reflection to solidify learning about the rhetoric of multiliteracies.

The strength of FYC courses is in teaching students how to adapt to new writing genres and new rhetorical situations and not in teaching discipline-specific writing which

no FYC course can adequately teach. While studying the effectiveness or ineffectiveness of texts is helpful, it will be more prudent to allow students to practice writing different texts in different genres to get a true feel for academic writing. The essay is an extremely flexible genre. On one hand, this genre is the hallmark of academia, the main method for communicating ideas. On the other hand, the essay suits publications for the public, where the style and diction becomes informal but still maintain topics of serious inquiry. Because the essay is a malleable genre, instructors and students can easily adapt print-based essays to multimodal texts.

English Composition 1010
Auburn University at Montgomery
Paper 1: Literacy Narrative

Overview
We love to talk about ourselves, even when we hate to talk about ourselves. But we wouldn't get anywhere in life if we didn't talk about ourselves. For example, when you fill out a job application, you're essentially telling employers your story and that story, you hope, will prompt the employer to call you for an interview. For this first assignment, you will compose a literacy narrative, a personal story that describes a significant event or events that had a profound effect on your growth as a literate person.

Essentially, you are answering the following question in your essay: what are you highly skilled in and what moment of significant change or growth in your life turned you into that expert? The moment may not be positive; it's possible that you became a better person because you experienced a terrible event. Positive or negative, tell readers your story.

Audience
Your instructor and classmates who want to know how you became the literate person you are today.

Purpose
On one hand, you'll build your awesome storytelling skills. A good story is coherent, cohesive, well-told, and detailed. On the other hand, this assignment will have you analyze and reflect upon your failures and/or successes, turning points, moments of insightful realization, influential people, or stages of development. You're not just retelling an event; you're explaining to the reader WHY that event or person is important. What do they mean to you today? If you choose to write multiple events, limit yourself to three vignettes that are tied together by a common theme. Remember: A good story is cohesive.

Features
A strong literacy narrative will include the following important features:

- *includes a well-told, coherent, and cohesive story that covers an event or three related events*
- *contains relevant, vivid details that puts the reader into the story*
- *analyzes or interprets the events to show the narrative's significance (purpose and audience) to unify all parts.*

In the chapter on Narrative in your textbook, you'll find ideas on how to focus your work, consider the rhetorical situation, choose a pattern for organization, and more. Use all possible sources to make progress, ask questions, and organize your time.

Criteria and Grading Guidelines

- ***Consistent Focus** – a literacy event in your life that represents some growth you experienced that has proven to be important in securing your identity as a literate person.*
- ***Content** - include plenty of sensory details to support your narrative of the event but also analyze what those events mean.*
- ***Organization** - logical progression, with transitions and paragraphs that move the narration from beginning to the end. Consider using "time" as a way to structure the story.*
- ***Style** - appropriately semi-formal with variety of syntax (sentence structure) and diction (word choice). First person voice is appropriate, but you should work to avoid slang.*
- ***Mechanics** - English language conventions should be adhered to from correct mechanics (capitalization, spelling, etc.) and usage (subject/verb agreement, pronouns, etc.), to correct format (MLA).*
- ***Evidence of Writing Process** - multiple drafts, revisions, notes, etc. clearly show regular, productive progress.*

LENGTH: 3-4 PAGES

*To receive full credit, you must submit at least 3 full pages of content (that means your text fills the **entire** 3rd page when properly formatted). To maximize your grade, **4 full pages**. The page limit gives you plenty of room to work out your ideas. Expectations are higher if you write a 3-page essay.*

*On a separate page (which does NOT count toward the essay's length), you must **compose a one-page letter to me** that offers a meta-reflective assessment of this writing experience. More details on this letter in class.*

FORMAT: MLA

The first page and subsequent pages need to strictly follow the MLA style. See examples at: http://owl.english.purdue.edu/owl/resource/557/01/

PEER REVIEW:

We'll make class time for peer-review, or you may be assigned a peer reviewer online (someone from class). To receive full points for this portion of your paper grade, you must submit a rough draft and comment on your peers' paper. In addition, you MUST come to class for peer review.

Grading Breakdown:

Your final essay project will be graded according to the rubric we discuss in class. The grade will be based on the following:

- *Prewriting/exploration activities (20%)*
- *Rough Draft and Peer Review (15%)*
- *Meta-Reflective Letter (5%)*
- *Essay Content (60%)*

Comprehension Drills

Reading and comprehension are tied at the hip; reading well means nothing if a person cannot understand the meaning of the text, and comprehension is a non-existent concept if one cannot even begin to know how to read. The two will never divorce. I learned this lesson the hard way during my childhood. While reading had always been easy for me, understanding the text was more difficult than I had noticed. My mother played a central role in solving my problem. I like to think that I am the embodiment of her instructional methods, all of them life-changing approaches to self-learning. No method is more prevalent in my life than repetition.

I don't trust my memory on matters regarding my childhood. I freely embellish the truth, but keep the spirit of the events alive. When I was in the second grade, I read Hans Christian Andersen's "The Ugly Duckling." I could read the story just fine, but I had trouble comprehending and answering the questions at the end of the story. My teacher Mrs. Thompson recognized my difficulty. In fact, I think she had been documenting my problem for some time before she told my mother about my deficiency. My mother had much experience with educating her children at home in academics and good behavior. As an example, she told teachers that if they ever had any trouble with her children, they were to send them to her. After that, the teachers would "never have any more trouble out of them again." She had done so with my two older brothers, and now I myself was going to receive a taste of her methods.

She enrolled me in Highlights for Children *Repetition Bootcamp. I am a bit fuzzy on the schedule. I recall the darkness of the den, the black TV screen reflecting my mother on the couch and my standing in front of her. The silence of the room declared*

our solitude. I recall most vividly the nights I had to read during my favorite cartoon show Hey Arnold! *on Nickelodeon. I hated those nights the most. I could have watched my show instead. My mother forced me to sacrifice my TV time for reading what I thought at the time were boring children's narratives with poor illustrations. Her instructional method was simple yet effective: I would go to my room, read a story from the magazine, return to the living room, and then summarize the story to my mother. If I mixed up any facts, paused for thirty seconds or more, or hesitated during the exercise, my mother would send me back to my room to re-read the story. Sometimes, I must admit, I would go back to my room, set the magazine down on my bed, and then sneak into my older brother's room and watch a few minutes of* Hey Arnold! *This choice was a grievous mistake, I think, as I'm certain it only contributed to my struggle.*

I hated summarizing, because I had to stand before my mother's death glare. I tried not to make eye contact, but I had developed a habit from previous punishments: an unnerving urge to look my mother in the face. Maybe that's why I couldn't get the summaries right the first time around. Teaching me comprehension was a tiring process: the repetition of going back and forth, from bedroom to living room, for an hour, was no fun. Homework, I agreed with, as teachers sometimes called assignments homework. However, having my mother drill me in reading comprehension during my evening cartoons? Unspeakable.

I did not notice the immediate impact of the bootcamp. Being eight years-old, I focused on more important things: friends, toys, cartoons. I was just happy that I had done enough in the bootcamp to one day graduate. My mother's methods worked as soon as we had stopped the exercises. I moved on to the third grade. That year I had the

pleasure of spending a day at my mother's office. To pass the time, I took up pencil and paper and wrote a story about the Pentagon. That was my first attempt at writing a book. Contrary to the expectations of some, then, the bootcamp did not sour my relationship with reading. In fact, I developed an insatiable desire to re-read my favorite chapters or paragraphs, and I was not above re-reading the books I liked or the books I failed to understand fully during the first read through.

Looking back on those dark days, I finally realize that my mother was not teaching me comprehension per se, but rather a strategy to comprehend a text. Re-reading a text that one does not understand is the mark of an active reader. Active readers are aware of the meaning of the words and sentences, and if something dams the flow of comprehension, they must go back and push the blockage out of the way. True, teaching content is important: George Washington was the first president of the United States; subjects and verbs must agree in a sentence; Sir Isaac Newton formulated the Theory of Gravity. But the ultimate goal of education is to mold students into life-long learners. Teaching ways to learn, methods to acquiring knowledge, is what teachers are in the business of doing.

I'm fond of the prefix "re." I re-read books and revise short stories. I repeat myself when my students don't understand my questions. I rehearse my presentations for class and work. I replay my favorite songs, and I restart my three year-old laptop when it freezes. The fact that we have a re- prefix at all proves that there are second chances in life. I give myself plenty of chances and I hand them out like candy to my students, because my mother gave me more chances than I can count.

English Composition 1010
Auburn University at Montgomery
Paper 3: Evaluation Essay

Overview

Life is about choices, and having criteria, or a set of standards, makes complicated decisions a little simpler. Often, a criterion helps us judge the value or worth of something. You may have recently seen a movie that was terrible, or you may have eaten at a restaurant that was pretty good. In both cases, you applied a criterion to formulate a judgment. In this assignment, you take on the role of critic in your discourse community. Choose a subject in your discourse community whose value you would like to consider, like a work of art, a television program, a product, a service, an event, or a place.

Essentially, you will answer the following question in your paper: what do I consider valuable or worthless and why should members of my community agree with me? Construct an evaluation in which you make your judgment known. Be sure to explain clearly the criteria on which you will make your evaluation, and then show how your subject meets—or does not meet—those criteria.

Audience

Instructors, fellow classmates, and readers that belong to your discourse community who should know the worth or worthlessness of a subject.

Purpose

Your purpose in this essay is not to simply state what is or what is not worthless. Your purpose is to convince your readers to agree with you. For you as a student, this essay trains you to make a decision after doing much critical thinking. You will also demonstrate your ability to give a clear opinion, supported by strong reasons in writing. Expect to do a lot of evaluating in courses related to your major, in your profession, in your civic life, and in your personal life. This assignment gives you the basis for doing such work from an objective standpoint.

Features

A strong evaluation will include the following important features:

- *Clearly state judgment*
- *Clearly defined and explained criteria*
- *Analysis with evidence that supports your claim*
- *Analysis and explanation of any visual elements that affect your evaluation*

In the chapter on evaluation in your textbook, you'll find ideas on how to focus your work, consider the rhetorical situation, choose a pattern for organization, and more. Use all possible sources to make progress, ask questions, and organize your time.

Criteria and Grading Guidelines

- ***Consistent Focus** – Judge a subject's worth based on a specific, clearly defined criterion.*

- ***Content*** *– Clearly stated opinion about a subject's worth with strong analysis of that subject.*
- ***Organization*** *– Description or summary of the subject, analysis of the subject, and overall evaluation of the subject (not necessarily in that order)*
- ***Style*** *– appropriately formal with variety of syntax (sentence structure) and diction (word choice). Maintain an authoritative tone throughout the piece.*
- *English language conventions should be adhered to from correct mechanics (capitalization, spelling, etc.) and usage (subject/verb agreement, pronouns, etc.), to correct format (MLA).*
- ***Evidence of Writing Process*** *- multiple drafts, revisions, notes, etc. clearly show regular, productive progress.*

LENGTH: 3-4 PAGES
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Oberhofer's Notalgia*: The Strength and Frailty of Us*

Celebrity in the United States involves spectacle and worship. Take, for example, Americans' love for musicians and their music. As seen in endless debates about peer-to-peer sharing and music streaming services like Spotify, music listeners' desire for new, accessible, and cheap (or "free") music has not waned. However, there is an equal obsession with the private lives of musicians, which are just as accessible as their music thanks to social media and paparazzi. Fans have a front seat to the shenanigans of their favorite music artists at every minute of the day. These musicians are exactly like the rest of us, but their fame and wealth may cloud our noticing this fact. We become detached from their problems, offering little sympathy or empathy. They are sometimes the source of our ire, disappointment, shame, or, if we think every incident is a publicity stunt, suspicion. Even our arrogance might flare up as we believe that we, the average, have better lives than they, the extraordinary.

Listeners should add Oberhofer's Notalgia *EP to their collection for a lesson in reality. The band takes the name of Brad Oberhofer, the creator and lead singer of the group. Unlike the Grammy legends and the MTV Video Music Award gods that pepper our news feeds, Oberhorfer represents the majority of full time musicians. He is not famous; he is not wealthy. He lives in a Brooklyn apartment where he sometimes records tracks and e-mails them to fans. So when he releases music about the suicide of his roommate, listeners can at least sympathize with him, if not relate to his situation. His music is a reminder of the frailty of people. Yes, even the frailty of the rich and famous.*

Brad Oberhofer explains the context for each track in "Track by Track" for the online magazine DIY's, but even without these brief paragraphs of emotional reflection,

listeners will immediately pick up the EP's mournful theme. Few fans would associate "sadness" with Oberhofer. Even if you aren't a fan, you'll immediately pick up on what kind of person and musician Oberhofer is. His debut album Time Capsules II *has upbeat tunes and orchestral magic. Onstage he zones out—what the crowds do as he performs doesn't come across his mind; he remembers nothing about them. Interviews with Oberhofer are one part philosophical, one part whimsical, and one part sweet. He seems unblemished by heartache.*

However, the song "You + Me (Still Together in the Future)" tells a different story. Listeners will learn immediately that Oberhofer, like every other human being, has met fear and sorrow after the death of a loved one. He channels that emotion, as many of us would do, into an imagined moment where he and that person reunite in the future: "This all is coming to an end, it's coming to an end / Are you my friend? Are you my friend? Are you my friend? Are you my friend? / 'Cause I'm in love with the idea / of you and me still together in the future" sings Oberhofer in his usual croon, but there's no need to shift voice or tone. The music and lyric convey the mood well, and it's a universal point, inescapable, inherent to all of us.

"Earplugs," another golden moment on the EP, could just as easily connect with "You + Me." While the first song expresses a desire for connection, "Earplugs" distinctly addresses mental and emotional separation between friends, despite their strong physical interaction. In other words, there is a difference between slapping someone on the back and speaking to someone. Physical punishment or physical affection does not solve an issue rooted in the mind—the body can experience torture and warmth but the mind makes the decisions. What better way to address someone psychologically

than through logic? For a drug-addled mind, that doesn't help either. Oberhofer appears to know this problem quite well when he sings, "I've whispered words before / I'm here to hold your hand before you hit the floor / You quiver before each smile / You're shivering but that's because you're not listening to anyone." If only the friend would listen. If only our friends would listen for a moment, their bodies would soften. The smiles would come without hesitation, unforced, genuine. In the same way, Oberhofer must make a great deal of effort to set this person, whoever he is, back on his feet, but something else, not literal earplugs, clearly fills the ear canal so the friend's hairs won't vibrate. Many can connect with Oberhofer on this point. Everyone has that friend, that family member, that significant other, that refuses to listen, and sometimes that refusal led to their demise.

I have highlighted two songs, but listeners can expect much of the same from the other songs: emotional instrumentals and lyrics that they can relate to. Those are the songs that stick around for some time, whether from mainstream music or from underground music. They never go away. Oberhofer still has a bad habit of trying to subvert song titles. Anyone familiar with his previous work knows the song "o0Oo0Oo" (try pronouncing that). Oberhofer boldly names the third song in this EP "-" (try pronouncing that, too). Maybe the punctuation is appropriate as that song lasts roughly thirty seconds. But the length of the song makes it forgettable, and it adds nothing to the theme of the EP.

In the "Track by Track" article, Oberhofer offers some context for this song: "Often times music does not need words because exists [sic] in place of them. Most music can't and shouldn't be translated into words. All music can be vaguely described. A verbal description of Egyptian Pyramids will not provide you with the impact of their

physical grandeur." This description justifies the title. Most would agree that some music can't be put into words. His explanation, in fact, is reminiscent of the frequent saying in music journalism, "writing about music is like dancing about architecture." But, and it's a big but, that does not explain the composition for "-," and listeners could spend those thirty seconds listening to something more meaningful: birds chirping, the scream of football fans, silence.

The third song is the only lapse in Oberhofer's EP. The lyrics on previous albums have been a source of contention for some music reviewers; listeners and reviewers can revel in the much-improved words on this album, if readers have not already noticed this improvement in the quoted lyrics above. The lyrics mean something; they do not seem randomly chosen without a single thought for why they match the song's meaning. I love in particular this stanza from "Earplugs": "You're a well painted water color portrait on a page / They didn't like the smile I used to should know/ 'Cause it's been coupled up and thrown away / I gave you eyes to keep you warm / But like that picture I'mma patch you up where you've been torn." Brilliant. The sounds of the syllables work perfectly with this song. The wordplay is strangely appropriate for the topic. And even the least musically inclined person in the country can sing along with Oberhofer and not feel embarrassed.

Listeners will find a lot to like in Notalgia. *This EP, unlike his debut album, is Oberhofer at his best. He (and his band) are small enough in the world of music that anyone can shake his hand and understand where he has come from and where he will go next. You can say, "Good luck! Take care!" and mean every syllable. The saying would not be a waste of air, either. It would be much deserved. It is in those instances where we truly wish the best for the musician that we actually learn something about them and*

about ourselves. And maybe we can extend that same sympathy to the mega musicians we love to follow so much.

English Composition 1010
Auburn University at Montgomery
Paper 4: Print Ad Analysis

Overview

Our country is filled with visuals, perhaps more so now in the twenty-first century than in any other century. Unlike words that often evoke a slow response from readers, visuals often cause quick, immediate reactions. Many visuals try to persuade viewers to do or believe something. And sometimes we react to these visuals without fully understanding what they actually mean.

For this assignment, you will select a print advertisement related to your discourse community. You will analyze how the aspects of that image work together. Essentially, you are answering the following questions in your essay: how effective or ineffective is my visual image in persuading its audience? Why do I think this image is effective or ineffective?

Audience

Instructor, classmates, potential viewers of the visual image you selected, and members of your discourse community.

Purpose

This assignment builds on the evaluation essay in which you also did some analysis. You already do a lot of analyzing in your life. On the first day of class, you probably "sized up" your instructors. You probably analyzed several colleges before you decided to attend AUM. You'll do more analyzing in literature courses, in courses related to your major, and in your career. For you as writer, this assignment will build your ability to breakdown information to make sense of the whole. For your readers, you are helping them understand a subject more thoroughly.

Features

A strong visual analysis will include the following important features:

- *Clear thesis or claim that discusses why the image is effective or ineffective*
- *Description of the print advertisement*
- *Analyzes the rhetorical appeals of the image (pathos, ethos, and logos)*
- *Thorough explanation of the parts and how they work together*
- *Conclusion that ties parts together*

In the chapter on Analysis in your textbook, you'll find ideas on how to focus your work, consider the rhetorical situation, choose a pattern for organization, and more. Use all possible sources to make progress, ask questions, and organize your time.

Criteria and Grading Guidelines

- ***Consistent Focus*** *– Thesis-driven essay that focuses on the effectiveness or ineffectiveness of the visual image, especially in how it draws in viewers through the rhetorical appeals.*

- ***Content*** *– Description of the image and audience; detailed analysis of the image.*
- ***Organization*** *– set up the organization of your essay in the thesis and follow that organization in the body paragraphs with clear topic sentences and analysis.*
- ***Style*** *- appropriately formal with variety of syntax (sentence structure) and diction (word choice). No first person!*
- ***Mechanics*** *- English language conventions should be adhered to from correct mechanics (capitalization, spelling, etc.) and usage (subject/verb agreement, pronouns, etc.), to correct format (MLA).*
- ***Evidence of Writing Process*** *- multiple drafts, revisions, notes, etc. clearly show regular, productive progress.*

LENGTH: 4 -5 PAGES

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FORMAT: MLA

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Celebrity Endorsements Do Not Always Work

It's difficult for an advertisement to stand out when nearly every business competes for consumers' attention in every space imaginable. Many advertisements go unheeded however, because they frequently appear when people do not want to see or hear them. Pop up images and thirty-second TV spots are little more than annoying interruptions for more meaningful tasks, like reading articles or watching the news. Nevertheless, advertisers have methods that at minimum capture consumers' attention. One such method is the celebrity endorsement. In 2008, the got milk? campaign chose Batman to lead the charge for milk and country in magazine ads and, in turn, Batman chose the got milk? campaign to promote The Dark Knight. A partnership of this magnitude can only benefit milk, crime fighting, and the health of Gotham City's inhabitants. In general, the advertisement effectively uses logos, ethos, and pathos to convince its audience to buy and drink milk.

The print advertisement is straightforward. Batman himself is the central piece. He stands stoic, fists balled, smirking with the well-known milk moustache. Text runs across the page that explains the benefits of drinking milk after finishing a workout. If viewers want more information, they can visit bodybymilk.com, listed at the bottom of the page. As if Batman himself is not enough, the ad features the theatrical release date for The Dark Knight. *Many other beloved fictional characters have displayed their enjoyment of the white creamy drink, such as Wolverine, Superman, and Green Lantern. Ironically, these characters are all played by real life celebrities, so the ad combines fantasy with reality. Ultimately, the advertisement argues that consumers should drink*

low-fat or fat free milk because it has health benefits and could potentially transform consumers into someone like Batman.

The logical appeal in this ad works partly because it combines consumers' prior knowledge with new, unexpected knowledge. To support the argument that milk is good for the body, the advertiser offers what appear to be facts: milk's protein "can help build muscles." In addition, milk can "help you recover after exercise." The intended audience—athletes, Batman fans, parents, and children—already know that milk contributes to bone and muscle health. This information has made its rounds throughout the country for some time. In school, the children learn about milk's benefits. Adults know from reading and watching news reports. Athletes should know from athletic trainers and coaches, if they themselves are not reading literature about how milk benefits health. At this point, everyone should be well-informed of what milk can do for the bones and muscles. The first fact may not be necessary for some; however, it does serve as a starting point for presenting more unexpected facts: most would only think of what milk does for bones, not what it does for the entire body soon after a workout.

Thus, the text causes cognitive dissonance—it disrupts the assumptions readers have about milk and exercise. Thanks to a hearty amount of advertising and product placement for the past several years, Powerade and Gatorade have filled consumers' conscious, making them believe that they must drink one or both of these drinks to replenish lost vitamins and minerals. The advertisement implicitly sets itself against these more popular products, and viewers should see that connection. They may not immediately switch to milk as an alternative. Viewers would need to find out more because the ad includes vague words and phrasing. What "research" suggests the health

benefits? What is the "mix of ingredients"? Curious audiences may want to know. Then again, the vagueness of "research" somewhat works against the ad. It does not explain with who did this research will leave some critical readers skeptical and not even consider looking further into the claim.

Therefore, the thrust of the advertisement's argument comes from Batman himself. In a sense viewers should relate to him but not for crime fighting. After all, few people participate in vigilante antics let alone possess the necessary gadgets and transportation to fight crime. However, Batman is good at protecting people because he keeps his body in the best shape possible. The hero is a symbol for movement, health, nutrition, and discipline, four characteristics essential to healthy living. Furthermore, the ad creates a narrative: one can imagine Batman going out for a night of brawls with Gotham City's criminal underbelly (which can count as exercise). Upon returning to the Batcave, the Dark Knight asks Alfred to bring him a glass of milk so he can "refuel." Or maybe Batman refuels right there on the streets so he can continue his patrols. Whatever the case, consumers can be certain that Batman does not load up on unhealthy food.

This presumed story lets viewers believe that once the suit, the gadgets, and the Batmobile are gone, a very human Bruce Wayne stands before them. All celebrity endorsements do try to make the star vulnerable, and that is why they are one of the most effective techniques in marketing: it makes the celebrity a vulnerable human being. They are just like everyone else, but this message is difficult to convey with a fictional character. Certainly children may relate. Through animated shows, comics, and movies Batman is popular enough to be a role model for them. Christian Bale is the man behind the mask, but the advertisers want consumers to think more about the fantasy and less

about the reality of health. This approach has some potency—American consumers frequently think about what they can become, despite the enormous effort that these achievements require. In one sense, Batman is just like us, but in another sense we can achieve what Bruce Wayne has achieved by exercising and drinking milk afterwards.

In addition to providing an emotional appeal, the presence of Batman adds credibility to the advertisement. As the milk mustache and smirk indicates, the Dark Knight enjoys milk. By simply appearing in the magazine advertisement, he gives his support to the product. He also provides some support to the claim that milk is a good alternative for sports drinks after exercising and makes the statement that he himself is witness to what the research suggests. He would not support the campaign for milk if he had experienced otherwise, yet there is the question of truth behind the celebrity's support. Does he really drink milk or is he in this ad just for the money and the promotion of the movie?

Therein lies the difficulty of the celebrity endorsement. If rumors spread that any celebrity in these ads did not in fact drink milk, the credibility of the ad and the company that created the ad would be in question. Some viewers frequently think that demonstrations in advertisement, whether it is of food or some other product, do not reflect what the product can actually do in real life. However, this celebrity is Batman, a good, honest hero that has constantly saved people. In other words, he again represents abstract concepts that we ourselves demonstrate or are expected to demonstrate. Given his physique and history, the ad promises that even this fictional character would not deceive audiences.

In general, this got milk? is somewhat effective, because it addresses a key concept many Americans believe in: they can be whatever they want to be with the right amount of effort. In addition, the cognitive dissonance the ad evokes can inspire surprise and curiosity. However, the advertisement may have a hard time convincing people that they should drink milk. The main piece that works against the ad's argument is Batman himself. Although he represents many great qualities, such as determination, discipline, honesty, justice, truth, and good health, these qualities barely support the claim. Fictional characters do not have the same influence or power as real human beings. The Batman image detracts from the argument; his literal presence trumps the idea of health and exercise. In addition, it appears to be another ploy to promote a film and a beverage in one breath. The ad will reinforce already understood ideas about milk, but it may not advance interest in milk.

The got milk? ads have filled the pages of magazines for over a decade. Many celebrities have graced these pages, proud to bear the iconic milk mustache. However, no one ever remembers who has and who has not donned this fine facial feature. And it matters little that anyone does. What matters most are the mustache and the wonderful question, "Do you have milk?" So strong are these images in many Americans' minds that the celebrity endorsement seems worthless. Not everyone can be Batman, Superman, Green Lantern, or any other celebrity, real or imagined. However, everyone can have a milk mustache.

Chapter 3
The Rhetorical Functions of the Four Modes and Reflecting on the Remediation Process

In this chapter, I discuss the definitions of mode, media, and genre. While explaining these words, I briefly explore the similar definitions of media and genre. Next, I describe how students and instructors can use visual, aural, gestural, and spatial modes to produce rhetorical outcomes. In this section of the chapter, I combine current discussions about each mode with discussions of classical rhetoric. As I draw the connection between ancient rhetoric and contemporary scholarship, I suggest ways students can use these rhetorical functions in their assignments. In the final section, I include self-reflections on my multimodal projects. Here, I evaluate each project's strengths and weaknesses and explain the next step I would take to improve these projects. To guide my reflection I use Carol Rodgers's method for reflective thinking.

METHODOLOGY

In Chapter Two I explained that the Zone of Reflective Capacity accurately describes what occurs when instructors collaborate on solving classroom problems through self-reflection. I now offer here a specific process for doing this kind of self-reflection individually and collectively as proposed by Carol Rodgers, who reframes John Dewey's reflective thinking model for educators. Before I explain Rodgers's methodology, it will be helpful to first describe Dewey's definition of reflective thinking.

Reflective thinking helps us learn from our experiences and make better decisions under future similar circumstances. Dewey asserts that reflective thinking requires more conscious effort than random, idle thoughts and unchallenged beliefs. Random thoughts do not lead to new revelations about us or about our world. They are merely entertaining ideas that have little influence. Unchallenged beliefs, Dewey stresses, are ineffective

thinking because the believers do not fully understand nor can articulate why they hold those beliefs (1-2). Just as random thoughts do not lead to new ideas, unquestioned beliefs do not improve an individual's well-being or his or her community.

Reflective thinking involves "active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the further conclusions to which it tends" (Dewey 2). Dewey emphasizes "acquiring the attitude of suspended conclusion, and . . . mastering various methods of searching for new materials to corroborate or to refute the first suggestions that occur" (4). A truly reflective thinker steps away from his or her belief and reconsiders it based on available facts and evidence, ensuring he or she makes a fair judgment. New and experienced instructors should never become too comfortable with their teaching methods. Static instruction ignores current research in fields that influence education, such as psychology and sociology. Teaching is never solely mechanical; it is like a living being that grows over time. Thus, this attention to developments in other disciplines, including within the discipline itself, ensures education's adaptation to new generations of students and to changing values and beliefs in public and academic communities. As writing teachers, we should consider the students' well-being as thinkers and as people and do so by challenging them to be better designers and analyzers.

Rodgers condenses Dewey's six steps on reflective thinking into four steps for the modern teacher: presence to experience, description of experience, analysis of experience, and intelligent action/experimentation (856). Presence of experience means the instructor has firsthand interaction with something or someone. At this stage there is a "spontaneous interpretation of what is going on" (Rodgers 852). These initial reactions are superficial.

They lack deeper, rigorous reflective thinking. Description of the experience means the instructor or writer collects "data" on the experience. The individual objectively records what exactly happened or what he or she did as the experience occurred. Included with the description is identifying the problem or question at hand. This step prepares the instructor for moving from his or her initial reactions to more complex thinking. In analyzing the experience, the instructor offers solutions or explanations for the experience. Thinking about these solutions can be extensive as the instructor reads outside sources to make sense of how the solutions relate to the question or problem. The instructor then forms a hypothesis that leads smoothly to intelligent action or experimentation. In other words, the individual tries to execute the solutions or explanations when the experience arrives again (Rodgers 852-56). These steps, Rodgers notes, resemble the scientific method with the end goal being change: "The individual acts in that world according to the new meanings he or she derives and imposes" (856).

Reflective thinking is a repetitive activity. The experiment at the end of the process becomes a new experience that the instructor reflects on again. Each time the instructor repeats the process he or she perfects the experience. In my reflections at the end of this chapter, I narrate the entire remediation process for each project, addressing three of the four steps in Rodgers's reflection model. I leave out the first stage—presence of experience—because I need to think about the experience as it happens. My time spent creating each project has passed, but starting with the second stage is useful. I can think deeply about each project now that I have spent enough time away from them. Throughout my narrative, I shift from identifying my problems to creating a solution to implementing that solution in an experiment to reflecting upon that experiment.

THE MEANING OF MODE, MEDIA, AND GENRE

Modes are the key components for constructing any message. Words, for example, are a writer's tools for stringing together phrases, sentences, and paragraphs. The other modes serve the same purpose. In 1996, the New London Group (NLG) identified five "modes of meaning" that we use in everyday communication: linguistic, visual, aural, gestural, and spatial (80). Students and instructors can use each mode individually or they can combine them. The combination of these five modes in one text is called "multimodal design" (New London Group 78). Each mode has strengths and limitations, so students and instructors must create their multimodal text with care. Ideally, they should have an eye for the "grammar" of multimodality as they have an eye for the grammar of words.

Media are objects that store modes as information that can be sent to an audience. Examples of media include books, films, audio recordings, dance, and architecture. Media can certainly become multimodal design: a print-based book can have illustrations; a dance performance can feature sound; a castle may have paintings in its halls; film, of course, is a conglomeration of modes: music, visuals, sound, words, space, and gesture all build the narrative. The modes within media have a logical structure that conveys some kind of meaning. This is why we cannot call water hoses media—people can hear this sound, but the sound does not give information; it does not communicate a meaningful message like singing would.

Genres are types or categories, and they can change their characteristics and form as the needs of a community changes, although changing a genre takes many years. Thus, rhetorical genre theorists typically believe that genres contain communicative and social

purposes. For example, eulogies are written for and spoken at funerals. In this writing genre, the speaker often praises the deceased. By praising the deceased, the eulogist also comforts and inspires the grieving audience. Or consider the annotated bibliography. This genre usually includes a brief summary of each listed source. The summary helps the writer understand his or her source while building the writer's credibility. The annotated bibliography is also a valuable resource for other writers researching the same topic. Both the eulogy and the annotated bibliography demonstrate one hallmark of rhetorical genre theory: nearly all genres are social actions (Miller 163). In other words, they are responses to particular social situations.

However, how are media and genre different when we consider digital writing? In physical spaces, we can more easily discern the differences. There are many books, but there also many *kinds* of books. There are many audio recordings, but there also many types of audio recordings. People may disagree on what genre they encounter, but they most likely agree on the medium through which they receive a genre. Unlike print-based texts, new genres appear frequently and unexpectedly on the Internet. Facebook, for example, contains many genres—status updates, notes, comments, and messages all have become distinct texts. YouTube is the center of the online video world, but even on this website, there are different genres, from Let's Play (gamers give commentary on video games as they play them on camera) to comedy sketches. But tightly wrapped into these genres are media. For example, the YouTube website contains links and other navigation tools to distribute information, yet these same tools are essential to defining the website as a recognizable genre.

Kjartan Müller explains that genre theorists should connect form, or design, with genre and media to better distinguish between media and genre. We often separate genre and medium. But the two begin to interweave on the level of design, or "design patterns" (Müller 187-89). Design patterns and genre have similar definitions. Genres react to repeated social situations, design patterns function as a "solution for a repeated design problem" (Müller 189). We can apply Müller's proposal in this way: in digital media, we should focus on not only the creation (genre) and the distribution of a message (medium) but also on what *shape* the message should take. Often the genre influences what the medium will look like. In a freshman composition print essay, the standards of the Modern Language Association (MLA) govern the design. The heading of the MLA essay is essential to the genre and to giving information to the reader. Still, the design of the heading matters little to the writer's argument. What matters to the writer most are the thesis and its supporting details.

When analyzing and creating multimodal genres, instructors and students pay close attention to the design, because it may have as much importance to communicating an idea. Müller writes that design considerations vary from situation to situation: "sometimes it is an integral part of the genre in question and sometimes it is more natural to place the interface on a communicative layer beneath the type of communication being researched. In situations where we need to include the interface, then, collections of design patterns in interaction and interface design can be of great help" (190). A third component in genre analysis, design pattern clarifies the relationship between genre and media. Design patterns create both genre and media. Therefore, examining the design as another tool for communication is an essential part of the composing process.

Suggested Rhetorical Functions of the Four Modes

Finding the best way to explain an idea poses a challenge to students and instructors because multimodal writing, like print writing, offers many rhetorical choices, especially with each of the four modes. To make sense of the choices we can make with the four modes, I combine traditional rhetoric with digital rhetoric. The rhetorical functions of the four modes are central to this combination. Understanding how these modes work rhetorically improves students' analytical and designing skills. The linguistic mode already has a significant place in academia, so its rhetorical function has been well documented over the centuries, from advice books on writing and speaking to observations made in the field of linguistics. Consequently, I turn my attention to the rhetorical function of the visual, aural, gestural, and spatial modes.

Visual Mode. Visuals evoke immediate emotional reactions from viewers. For example, many iconic images convey American patriotism and propaganda, such as "Raising the Flag on Iwo Jima" or the "We Can Do It!" poster. The attacks on the World Trade Center and the Pentagon on September 11, 2001 were one of the most well documented events in American history. We can find hundreds of thousands images of the attack from nearly every angle on the Internet. These photos are dark reminders that Americans were more vulnerable than they had originally thought. Photos of this tragedy indicate the fear and anxiety Americans felt soon after the attacks. In addition to inspiring patriotism and fear, visuals are so powerful they can inspire violence. In 2005, the Danish newspaper *Jyllands-Posten* published a series of political cartoons that depicted Muhammad as a violent, militant crusader. Believing no one should ever draw an image of the prophet Muhammad in any way, Islamic extremists sent death threats to cartoonists such as Kurt

Westergaard. Meanwhile, Muslims protested in the streets of Lebanon, Syria, and Egypt, sometimes violently (Olsen). Still, images do have positive qualities, as noted by political cartoonist Patrick Chappate: "[Cartoons are] a great tool of communication for bad or for good. And good cartoons can cross boundaries . . ." In a world of thousands of languages, the right image can have universal appeal and invite people from different cultures to unite. Nelson Mandela is a good example of this last point. His fight for social justice inspired millions around the world, and now, after his death, Mandela's image is easily recognizable as a symbol for peace.

It is exactly because images can arouse so many different emotions in viewers that we need critical thinking and analysis. A logical look at visuals from the perspective of rhetoric will not prevent emotional reactions, but, as Victoria Gallagher, Kelly Martin, and Magdy Ma believe, "a rhetorical approach" is beneficial because it "considers images as rational expressions of cultural meaning and examines the relationship between images and text" (29). Specifically, Gallagher et al. believe rhetorical theory's ideas are useful for "[generating] analytical power to illuminate meanings and evaluate visual phenomenon" (30). These scholars borrow two concepts from classical rhetoric: *enargeia*, "the author's ability to (re)create a vivid description, or to present evidence so that it seems to appear before the eyes of the audience" and *eudaimonia*, "the experience of enriching activities, of vitality, in people who live in groups—a condition for human flourishing." On one hand visuals can simply create temporary feelings of sensual pleasure. On the other hand, by using *enargeia* and *eudaimonia*, visuals fulfill our cultural and intellectual desire to understand one another (Gallagher et al. 38).

Enargeia and *eudaimonia* challenge the common assumption that "rhetoric" means lying or misleading an audience. This is especially important for images. Magazine publishers have been accused and found guilty of doctoring the front cover photos of celebrities and models. Social media users also modify and publish images that appear real. This problem is not unique to the twenty-first century, but it is more apparent now than ever before.[3] Thus, an understanding of how *enargeia* and *eudaimonia* work together is helpful to students and instructors. The two concepts prove that there is more to rhetoric than trickery. In classical rhetoric, *enargeia* means creating a picture in the listeners' minds using words. At the present time, of course, writers can use an actual image. Nevertheless, they are still trying to arouse strong emotional responses. The reactions should be positive, such as empathy or happiness, but this response goes beyond simple individual pleasure; *enargeia* fosters collective emotional appeals, and these responses can lead to *eudaimonia*, or good actions that promote the well-being of communities. Individual pleasure runs contrary to *eudaimonia*. Individual pleasure does not help communities; it only helps the person who feels pleasure.

What does this mean for designing multimodal texts? It means that instructors and students cannot choose or create images randomly. They must pick images that participate in the meaning created from other modes within the text. This runs opposite of using pictures to decorate an otherwise bland essay. Instructors and students understand the rhetorical context. Does the picture help readers understand the topic better? Can the audience discuss the subject in a useful and meaningful way? Answering questions like these helps designers avoid images that do nothing but create mere pleasure.

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[3] In 1917, Frances Griffiths and Elsie Wright took photos of allegedly real fairies. The public disagreed on the authenticity of these fairies, but Sir Arthur Conan Doyle argued that they were real. Decades later, Griffiths and Wright admitted that the fairies were cardboard cutouts.

However, we should be careful when we add images to a text. From Gallagher et al.'s analysis, it seems that self-interest or pleasure should not or cannot be used because they are temporary. They do not convey the logical voice emphasized in colleges and universities. Academic writers should appear neutral, as if they come from an extraterrestrial planet where they have quietly observed Earth. Using logic shows that the academic writer's argument has used impartiality as a foundation for his or her writing; that is, the writer has seen an issue from all sides. Susan Delagrange calls this academic voice the "cultural neutral" voice. Although academic writers have attempted to maintain neutrality and objectivity, Delagrange asserts that "knowledge is located and specific; it has no meaning outside of the contexts in which it is deployed" (66). At all times, we speak from personal experience, knowledge, values, beliefs, and traditions. Writers address audiences with logic and levelheaded thinking, but underneath that objectivity is the writers' entire intellectual and personal history with the topic he or she discusses.

An image can add meaning to other modes in a multimodal text, but the author and the reader infer unstated assumptions about race, class, gender, education, politics, and sexual orientation from an image. These assumptions can lead to temporary or recursive instinctive responses, and not just pleasure, but also anger, anxiety, or fear. These reactions are unavoidable. We cannot totally remove identities from digital technology. Whatever mode we work with, some of our bias bleeds through. Still, we can use these unstated assumptions and emotions as subjects of discussion. Addressing our instinctual anxieties and triumphs from seeing a simple picture actually promotes community well-being. The better we understand each other, the more likely we are to connect with one another in a positive way.

Aural Mode. Sound, of course, is ubiquitous and inescapable. Cars, planes, television sets, keyboards, feet, vents, fans, trees, birds, wind, desks, magnets, refrigerator doors, cameras, smartphones, books, eBooks, tablets, doors, tires, grass, speakers, dogs, banshee, and more, they all make sounds. Although sound is everywhere and has always been everywhere, Walter Ong observed in 1960 sound's growing dominance in American society over the visual (248). He encouraged English instructors to give more attention to voice and dialogue as powerful tools of communication, especially considering that students consumed "the media of popular culture" (Ong 250). Visuals remain a vital method of communicating today. Nevertheless, Ong's observations are relevant. Much of the sound we hear has been logically put together to produce a particular effect—music, television, film, audiobooks, podcasts; these media are easily accessible via the Internet at any time of day, all of them emitting sound.

Cynthia Selfe notes that we can find many artifacts of sound pedagogy in the classrooms of the twentieth century: teachers spoke and still speak of the writer's "voice" in print, gave students recordings of spoken comments on papers, and examined sound in television and music (630-34). Sound, Selfe writes, is a subject of study in other disciplines: medicine, legal studies, cultural studies, geography, architecture, and history have studied the aural mode (637). If we wanted to get away from sound, we would unfortunately have to go deaf, live in a soundproof room (even here sound within the room can occur), live in space or, in the case of the classroom and scholarship, ban all references to sound, both literal and metaphorical.

We interpret sound in many ways. Some sounds have significant meaning to us; other sounds do not. For example, we identify people we know by their voice, a useful

cognitive interpretation if we are looking for someone in a crowd. Sound is also useful for identifying a product or service, such as Intel or Apple. These commercial sounds are so unique they are nearly unforgettable, and listeners will not confuse one product's commercial sound for another. In a way, the sound is the company's last chance to get my attention. If I were in another room away from the television set, I may not hear most of what is said in an advertisement. However, if I only hear the commercial sound at the conclusion of the ad, I should immediately associate it with the creator of the advertised product. Sometimes we turn on cable news to have background noise as we work on our computers or some other task. One Direction's "Midnight Memories" may cause adolescent girls to swoon, but older adults who grew up listening to The Beatles may shrug their shoulders. Some adolescent males and young men may react vehemently against One Direction's music, refusing to listen to even one note.

Students and instructors know when to use sound, and they know what type of sound would be appropriate. This awareness of sound seems instinctual, but Heidi McKee argues that this is not enough. Students and instructors need a rhetorical foundation for using sound so they can intelligently discuss their choices and the effects their choices have on audiences (337). McKee offers four types of sound and their rhetorical uses as a starting point she hopes others will build upon: vocal delivery, music, sound effects, and silence. In vocal delivery, authors should consider how the tone produces a certain effect in audiences. If the author chooses to, he or she can share control of the volume, pitch, and tone of the voice (or multiple voices) to the audience (McKee 343). This disrupts traditional notions that the author solely produces the meaning of a text. Passing even *some* control allows audiences to participate in shaping

sound and the meaning of sound as it relates to the other modes. For music, McKee borrows ideas from Aaron Copland's *What to Listen for in Music*. We listen to music on three levels: sensuous (how the music sounds in our ears, e.g. volume and pitch), expressive (the feelings the music evokes), and musical (arrangement of the music) (McKee 344). She then suggests sound effects, which can "provide information about a scene," "serve as cue reference," "help in mood creation," and "act as an emotional stimulus" (McKee 346). Students should not overdo sound effects. Doing so may distract their audience from other elements in a multimodal text and, overall, from the message itself. As was the case in the early days of film, audiences welcomed needed sound effects for the events but were annoyed by sound effects that seemed "too loud, too frequent, or irrelevant" to the actions on screen (McKee 346).

Silence is a neglected choice in Western culture. We speak of "awkward silences" between friends. When someone is quiet, we think that something is wrong, or that something awful has happened to him or her. Silence deserves a reinterpretation. McKee explains that "silence should not be considered separate from sound but rather an integral and important element of sound" (351). Students and instructors harness silence as a powerful tool for creating meaning. What they leave out argues more than what they leave in. Students and instructors can certainly learn from example projects, analyzing the silence in its relationship with other modes, if any are present, for how it constructs meaning and knowledge. Although we might think that a multimodal text suddenly stripped of sound means nothing, the opposite is true when the silence accompanies a startling image or an unexpected gesture.

But possessing rhetorical knowledge is not enough. Other factors must be considered. What exactly should students and instructors consider when *designing* sound? McKee has supplied the tools and some guidelines for using those tools, but we need guidelines for employing sound in general when we start adding it. To put the matter another way, a carpenter has at his feet all the tools necessary to build a chair. What should he do to ensure he has an appealing chair for potential sitters? In the same way, we need rules for good sound building. Julian Treasure, the chair and founder of a consultation company called The Sound Agency, lists Four Golden Rules of Commercial Sound that are useful for the classroom: make sound optional, make sound congruent, make sound valuable, and test sound for its effectiveness.

First, audiences should have the option to control sound because "people's irritation with noise increases dramatically when they have no control over the sound source" (Treasure). This rule is useful for website design, Treasure points out, but harder in physical spaces. In the classroom, then, this rule best works in digital writing. For many digital genres, music can be optional or absent altogether. Wikis, for example, seldom feature background music, while blogs may include music. For genres that rely solely on sound, giving audiences the option to control the music is impossible. When listening to a podcast, listeners can turn the volume up or down on their computer, but they cannot turn the music off so the listener can hear the voices by themselves. As they record and edit their podcast, only the authors determine when music is and is not played. This last of Treasure's four ideas deals with what he calls the "zoning policy." Specifically, sound or music should fit certain sections of a room or area, such as in a clothing department store, as a signal to customers that they are leaving one place and

entering another (Treasure). Similarly, podcast authors use music to signal transitions from one segment to another, or they can use a moment of silence for a marker.

Second, sound should be congruent with the other aspects of a design. Sound must not distract viewers from the other essential parts of the design. In the context of Treasure's rules, the sound should complement the brand. In my application of Treasure's rule in the classroom, sound should not distract from other elements in a multimodal project. For example, suppose a student gives an oral presentation about beach pollution. Playing a jackhammer sound effect with an image of the beach would distort the student's argument. What does a jackhammer say about the beach and what does the beach say about the jackhammer? There seems to be no obvious connection between the two.

However, the sounds of college students partying would be more appropriate to a beachfront setting. Audiences do not need to see the students on the beach. Instead, they can infer that their party on the beach adversely affects the ocean. All sound, according to Treasure, must match the rhetorical context. Finally, Treasure advises against using loud music, especially the kind generated by the sound equipment that businesses own. In a multimodal composition classroom, instructors and students should be aware of the same basic fact: the better the equipment, the better the volume and sound quality. We can find many YouTube videos where the speaker's voice is too low or the quality of the sound is too grating, thus undermining their effectiveness and their messages.

Third, the sound must be valuable to the audience. For example, random noises, sound effects, and music add nothing to the overall meaning of an advertisement. Just as a ringtone indicates a call or text message, the sound should have true meaning for the

audience. Fourth, sounds should be tested frequently to ensure that they have the desired effect on audiences (Treasure). Here input from peers and the instructor is vital to designing sound. Testing the sound on the class helps students with invention and arranging their multimodal projects, just as peer reviewing of rough drafts helps students write stronger papers.

To briefly digress from the present discussion, I emphasize here that Treasure's rules pertain to commercial use and not to academia. I have translated these rules for the classroom in the spirit of rhetoric's omnipresence. The definition of "rhetoric" now expands beyond methods of *persuasion* to the methods of communicating for many desired outcomes. Thus, the kinds of writing that occur outside of colleges and universities interest many scholars. David Sheridan, Jim Ridolfo, and Anthony Michel encourage rhetoric and composition scholars to develop a plan for teaching multimodal public rhetoric. "The public sphere," they write, "becomes a space where nonspecialists self-reflexively engage in extended 'conversation' characterized by the rhetorically effective integration of words, images, sounds and other semiotic elements" (805). It helps to study the guidelines and rules governing communication in public communities such as for-profit and non-profit organizations to build knowledge of multimodal rhetoric. Finally, Treasure's four rules are similar to the rules we teach FYC students how to write traditional papers: make sure the tone and diction are appropriate for the audience and subject, make sure every word contributes to the thesis, and so on.

McKee's four-part framework and Treasure's rules relate to delivery, one of the five main areas of classical rhetoric. Delivery is the orator's use of voice and gesture. Aristotle considers delivery an important part of expression, although he would rather

have orators argue with facts rather than with the way those facts are shared. According to Aristotle, we should not speak to impress anyone but to teach and to convince. Nevertheless, Aristotle admits that "it is those who do bear [sound, modulation of pitch, and rhythm] in mind who usually win prizes in the dramatic contests; and just as in drama the actors now count for more than poets, so it is in the contests of public life" (119 - 120). Both McKee and Treasure present helpful points for students and instructors trying to think fully about designing text in a way that will resonate with audiences.

As we design multimodal texts, we must think beyond adding sound based on our instincts, or feelings. This does not mean our instincts are always wrong. Aristotle, for example, calls "dramatic ability" a "natural gift" (120). Technically, we do not need any special training for acting. It is merely pretending to be someone else, which all children do at some point in their lives. Drama is also natural because it explores human behavior. No one disputes common events, such as falling in love or seeking revenge. However, an argument asks listeners and readers to see life from a certain perspective, which may or may not be convincing. Orators must *learn* to "excel in delivery" (Aristotle 120). In the same way, students and instructors must think outside their personal preferences to execute a multimodal project successfully. They should add and arrange sound so it fits the subject, the message, the purpose of the message, and the desired outcome in the audience.[4] They also can harness technology's ability to manipulate sound in different ways: layer music and voices, distort musical arrangements into noise, cut and combine tracks, or create endless echoes. This does not mean instructors need become expert sound magicians; instead, instructors need only think how else we can make sound.

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[4] Meaningful messages do not always mean they have a logical structure. For example, a composer may purposely include long stretches of silence to make a point about how we perceive sound.

Gestural Mode. Gestures are the physical movements our bodies make. Most of our communication is nonverbal. Our body language, the way we move and the facial expressions we make, say more than the words we speak. However, our body language can be confusing as it can imply the opposite of our words. Gestures occur all the time in everything we do, from talking to friends to interviewing for a job. Gestures used in formal situations can include oral presentations, speeches, or lectures. But when we consider multimodal pedagogy, "gestures" might well be discussed in relation to film/video.

Oral presentations and films are relevant in FYC, and creating them can be a useful project in those courses. Susan M. Katz and Lee Odell observe that college writing curricula have "to include oral and written communication." Such courses teach "the rhetorical principles that form the basis for communication," unlike courses in communication that "focus on form and delivery" (90-1). When discussing films, Erik Ellis describes the rhetorical choices one of his students used in creating a DVD. In this DVD the student describes her growth as a Caucasian hip-hop dancer in a highly diverse ethnic dance group. She combines images, voiceover, and video in her narrative (Ellis 58). Her (and our) understanding of her position as an amateur white female joining a type of dance dominated by minorities is reinforced by videos that demonstrate the female student's breakdancing skills. Viewers also see how her skills compare to the skills of Black and Asian dancers in this DVD (Ellis 60-1). Given the topic, audiences need to see the dancing and who takes ownership of dancing. It is also essential that viewers understand the student's growth from novice to expert. The example above shows that gestures demonstrate and communicate at the same time. Still images, sound, and

voiceover, though useful, can only partially convey a student's message. Instructors may consider how they can expand the use of gesture in assignments other than simple face-to-face oral presentations and film projects.

In classical rhetoric, Aristotle, Cicero, and Quintilian discussed gesture for orators. Of the three, Quintilian provides the most comprehensive discussion in *Institutio Oratoria*. He breaks down the human anatomy into different parts and discusses them in different sections of his treatise, beginning with the head's movements and then moving to facial expressions and the eyes and eyebrows (281-3). Quintilian advises the proper use of the neck and shoulders and other body parts, down to the fingers themselves (286-291). We may consider Quintilian's instructions comic or ridiculous. But his advice is specific to a specific time and culture. The very same gestures can have radically different meanings in different cultures and eras. For example, the common American "A-Okay" gesture done with fingers has an entirely different—and highly offensive—meaning in some other cultures. But the point I wish to make here is that gesture in rhetoric is an ancient topic. As rhetoric has moved from oration to writing, so too can gesture move from oration to multimodal texts.

However, to know when exactly gestures would be helpful in multimodal texts, I turn to a meta-analysis conducted by Autumn Hostetter. Cross-comparing multiple case studies about how well gesture communicates, Hostetter identifies three movements that help audiences comprehend messages. Those three movements are metaphoric gestures, deictic gestures, and iconic gestures. Metaphoric gestures represent ideas that "cannot be directly represented" because they cannot be experienced through the five senses. This type of gesture tries to make abstract concepts tangible for audiences. For example, a

presenter can make a heart with his or her hands to signify love. But deictic gestures "point to a concrete referent" (308). Deictic gestures are useful for teachers who frequently refer to objects on a board or a screen. However, Hostetter found the iconic gesture best suitable for conveying "spatial or motor idea[s]" (308). With the iconic gesture, the speaker uses his or her hands and arms to form objects. Thus, we can see gesture along a spectrum that moves from abstract to concrete, where the more involved the speaker and the more concrete the speaker's topic are, the more likely the audience will grasp his or her ideas.

Hostetter notes that we need to research more fully the use of gesture and speech. However, her meta-analysis has useful implications for oral presentations in FYC courses. Writing instructors can show students that successful speeches require much more than simply knowing and sharing content clearly and slowly. The entire human body itself is a potential source of communication. By building this awareness, instructors may eliminate common problems with student presentations, such as avoiding eye contact, fiddling with papers or notecards, and stuffing hands in pockets, all of which distract an audience. One way to help make students comfortable with oral presentations is to help them understand how gesture adds to the meaning of their message. Deictic gesture is particularly useful for students as oral presentations frequently include multimedia. This kind of gesture eases students into giving presentations. They are not alone on stage, because the screen itself is a second "person" to which students can refer. Deictic gestures can help audiences better comprehend material by connecting the speech with the speaker's gestures and the displayed images.

Spatial Mode. The spatial mode relates to the geographical and architectural relationship between objects. Both kinds of relationship have aesthetic and social implications. For example, photos and art portraits can make a classroom attractive, but specific arrangements of the desks can create authority and subordination. Teachers usually stand at the front of the classroom while students sit in rows, their attention arrested by instruction (ideally). This authority/subordinate relationship can change by shifting the positions of the teacher and the students. For example, instead of sitting in rows, students can gather in groups, and the instructor can walk from group to group to observe and comment on their collaboration. Just as in writing classrooms, what space the modes occupy on the screen or on a poster board determines the kind of relationship they have with one another. This relationship establishes what audiences should read for meaning.

For example, a document containing mostly words, with two or three photos aligned to the side, implies that words are central to the author's piece. Words, to put the matter another way, hold authority, but the photos, though interesting, are subordinates. One way to equalize all modes is to recognize that communicating with words has its limits. Describing a song can only take the writer so far before he or she must upload the track so readers know exactly what the writer means. Centering the track directly after the description indicates that readers must play the song. However, positioning the music to the side tells readers that they can listen to it, but that doing so is unnecessary to understanding the review. One best practice, then, for producing multimodal text is using space appropriately.

Successful design of essays attracts readers and guides them through the content without confusing them. Certain areas in the document belong to certain pieces of

information. In MLA format, for example, students write their names, their instructor's name, the name of the course, and the date at the top left-hand corner. The top right-hand corner in the header has the student's last name and the appropriate page number. Followed by these is the title, centered and above the opening paragraph. The double-spaced paragraphs follow. The MLA format may include headings and subheadings to break-up lengthy or complicated information. These headings should have similar font and position, signaling to readers the shifts in topics. Other genres of the essay, such as the literature review and the lab report, certainly encourage headings and subheadings. Poor design hurts the readability of the text itself.

A useful guide for print-based texts is CRAP: Contrast Repetition Alignment Proximity. Robin Williams first developed CRAP in her book *The Non-Designer's Handbook*, and it has since become a key principle for graphic design in general, not just for creating printed documents. Thus, we can find CRAP in advertising and web design. It is particularly useful for balancing text and images, the two dominant modes of most multimodal texts. CRAP explains very well the rhetorical purpose of the spatial mode. *Contrast* a very clear concept. The designer marks the importance of sections by using a variety of fonts, point sizes, or even color. Such features can be visual signals for the reader when he or she is scanning for specific content. *Repetition* is the frequent appearance of common elements, such as a textbook that features a summary of each chapter. Repetition produces uniformity and predictability. Being predictable creates a comfort zone for the audience, and it helps them understand material in a particular order, an order determined by the author. *Alignment* addresses the order and placement of the items in a text. Key to this principle is "the consistency of information on a page" (Klein

337). Alignment also helps readers more easily read a text and determine which sections contain different meanings from others. *Proximity* is arranging common elements together. The distance between objects signifies the relationship between them, whether one object has little to do with another object or vice versa (Klein 338).

Sometimes the genre students write determines what they will use space for. The MLA format limits the number of rhetorical choices a student can make, unless told otherwise by a teacher. Being able to work within this constraint has benefits for the student. Nedra Reynolds, in discussing how spatial metaphor is used to describe writing, explains, "To control textual space *well* is to be a good writer; in fact, controlling textual spaces is much tied to both literacy and power" (15). This implies that owning print literacy leads to legitimacy and authority within a discipline. Computers, by offering new spaces and ways to compose, challenge this privilege. In multimodal texts, the design of a genre may not limit students. Instead, multimodal texts can give students many options. They can do whatever their imaginations suggest so long as their designs match the message, purpose, and audience of the project. In this case, then, the rhetorical context controls students' rhetorical choices. Understanding CRAP can be a helpful guide for making these choices. Frequently, we do not think of the rhetorical implications space may hold. Space is there to organize information, to give order to meaning. In a 2001 Conference on College Composition and Communication presentation called "This is What the Spaces Say," Robert Root points to the segmented essay as good examples of how spaces have become useful rhetorical devices in other nonfiction texts.

Specifically, Root describes textual space working as silence functions in music, in which the reader should "hold onto what you have just heard; prepare yourself to hear

something different; ponder the ways these separatenesses are part of a whole" (Root). Comparing text to paintings, Root explains, "Nonfiction need not be one self-contained and harmonious picture but can also be an arrangement of separate images, a retable or reredos of scenes and portraits collectively viewed but separated by borders and frames." When he compares space to film, Root writes, "The spaces in a segmented essay are like the blackouts between scenes in a motion picture, like the fade-out/fade-in, the imageless transition between disparate sequences of images, the slow dissolve that introduces a flashback, the crosscutting to parallel events." These are powerful, vivid descriptions, but underneath are rhetorical implications. We may seek an effect on audiences by using a simple border between image and text, whether vertically or horizontally in a multimodal text. By leaving something out, by creating a space purposely, the writer can say more than words, images, or music can say. Of course, the space may not immediately mean anything to readers. This is where students and an instructor must convey that meaning clearly, point to it directly or indirectly, like the asterisk or squiggle line does in printed texts.

I have shown above that the other modes of communication have a rhetorical function similar to the linguistic mode. Rhetoric and composition have always possessed the capacity to consider these modes in classical and contemporary theory. When we use any of the four modes in our own work, we may find the need to minimize or expand their functions. As this discussion on the rhetorical function of the modes continues, we should recognize the limitations of each one and identify the strengths that make up for those limitations. This idea does not mean that adding as many modes as possible helps clarify meaning. Using every mode still does not guarantee the audience will understand

the message. Too many modes can lead to cognitive overload and muddle meaning rather than clarify it.

SELF-REFLECTIONS ON REMEDIATING ESSAYS

In this final section of Chapter Three, I have written my self-reflections on remediating my essays. I explain the choices I made, give reasons for why I made those choices, describe the results of my choices, and briefly go over what I would change, expressing my level of satisfaction with each project. My multimodal projects, sample essays, and self-reflections (edited for length) a0re available for viewing online at http://21stcenturywritingteacher.wordpress.com.

Remediating the Literacy Narrative. To remediate my literacy narrative, I initially chose Microsoft PowerPoint to create a multimodal essay. Microsoft PowerPoint is usually used for presentations, so it is important to explain here the difference between a multimodal essay and a multimedia presentation. A multimedia presentation requires a speaker, the author of the slides, to guide audiences through the content. The speaker inevitably uses gestures and voice to explain ideas. A multimodal essay does not require a speaker. In fact, a multimodal essay is not meant to be presented. Audiences can read the multimodal essay without the presence or assistance of the author, just as they would books or magazine articles. Although we associate PowerPoint with lectures and speeches, this program has more features, making it an ideal tool for multimodal writers.

The Bedford Researcher offers an example of the multimodal essay on its website. This essay was designed by student Chris Norris. He designed "Second Coming: The Resurgence of Heavy Metal in Popular Music" in PowerPoint, yet the essay combines characteristics of the traditional essay with characteristics of a website. While he explains

his ideas about heavy metal in paragraphs on each slide, Norris also provides a navigation toolbar so readers can jump from one slide to the next, disrupting the traditional linearity of essays and emphasizing the nonlinearity of websites. Extending his use of PowerPoint, Norris includes photos and links to audio that provides interviews with band members. The student later breaks the pattern of his essay by conducting an analysis of a band's Myspace page, this time using commentary in text boxes.

While Norris's multimodal essay is a useful example, I did not want my multimodal essay to resemble a traditional essay with paragraphs running from top to bottom. Instead, I wanted to emphasize the nonlinear possibilities of the multimodal essay. I did use short paragraphs, but I positioned them in separate corners and filled the spaces between these paragraphs with photos. As I fleshed out my plan, I realized that my literacy narrative pointed indirectly to issues in teaching reading comprehension and education in general, issues that I could not describe in my print essay. To do so would have shifted the focus of my narrative from becoming a better writer and reader to my mother's teaching to the greater implications of my elementary school education. For this reason, I used text boxes in which I inserted meta-commentary on education and reading. I also provided links to relevant videos and articles to further emphasize the issues implied by my narrative.

However, my remediation attempt failed. First, PowerPoint as a PDF file significantly reduced what I could include in my multimodal essay. I thought of embedding Sir Ken Robinson's TED Talk on creative teaching, but because PDF files generally save videos as images, the video could not be embedded directly into a slide. I could have purchased Adobe Acrobat XI, but considering that I was not aware of the

long-term personal benefit this program might give me, I decided not to buy it. Second, because the video and audio components did not work, text dominated my multimodal essay. It became main the source of information. The point of remediation is to take advantage of modes other than words; if words are the primary mode of communication, remediation becomes pointless. The essay I had written would be a better tool for communication. Finally, the overall design, with multiple colors and text boxes, only represented information overload and tackiness. While I could imitate Norris's multimodal essay, I had a separate purpose in my conception of the design, and PowerPoint was not the best approach.

Stuck now on my remediation project, I turned to my prior experience with digital writing and remembered coming across Twine some months ago in my Twitter feed. Twine games resemble Choose Your Own Adventure Books. The author narrates a story, but players are given a series of choices that govern the direction the main character(s) takes. These adventure stories give control to the player (within boundaries) yet the player shares with the author ownership of the story. Twine games are built using free software (see Figure 1). Designers create "pages" which appear as text boxes in the program. Designers can type in these boxes a description or dialogue and then string them together to create a narrative. Twine uses all the capabilities of the Internet. For example, designers can link their pages to other websites and insert images or GIFs. The program is HTML-based, so users with expertise in web design can make more complicated games. The audience for Twine games would likely be video gamers and people who typically read books, but because a Twine game can address any topic, these adventure stories can appeal to any niche community.

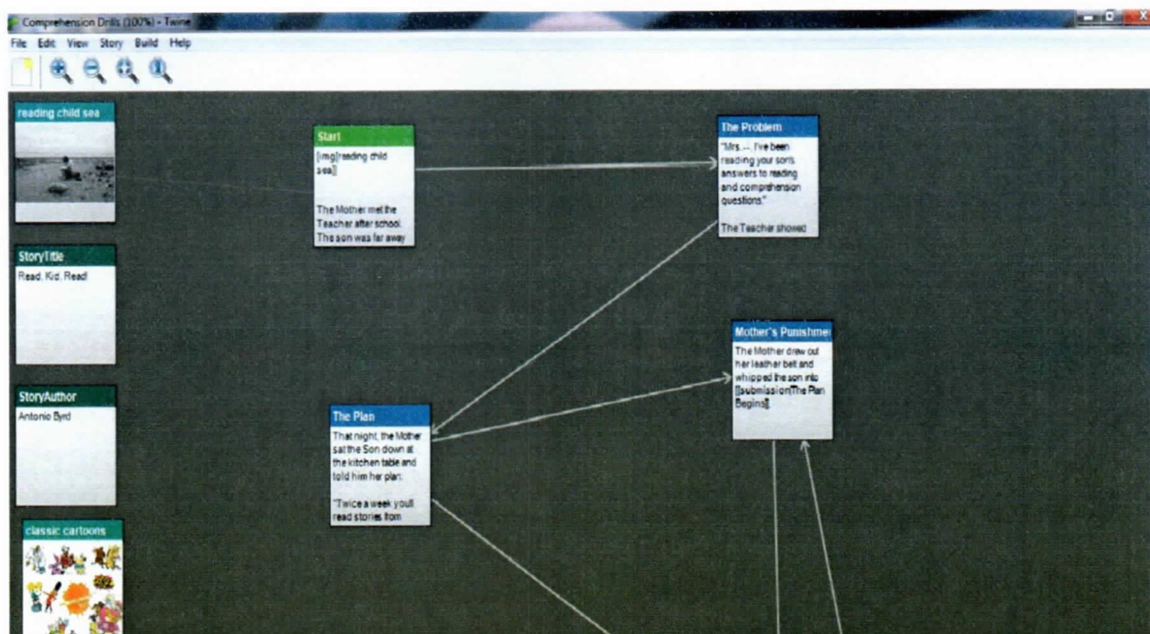

Figure 1: The blueprint of my Twine game. Here the "pages" are linked by arrows.

With Twine, I could tell a story *and* ask players to control the main character's journey. Thus, the story became nonlinear and linear at the same time. I also decided to move away from my original plan of adding meta-commentary about reading and education. Considering that I was sharing a piece of my childhood, immersing readers into the 90s animated televisions shows I grew up watching seemed more appropriate. Some meta-commentary on the narrative remained, but instead of adding my own thoughts and the thoughts of Sir Ken Robinson, I let actual scenes from my favorite shows guide the humor and meaning of my story. This choice also made sense because it connected with the key conflict of the narrative: making the difficult choice between watching the television show *Hey! Arnold* and reading. At the same time, this choice would highlight the importance of television in my childhood as it fueled my imagination and taught me the possibilities of narration.

I used the nonlinearity of Twine to emphasize another key theme of my narrative: repetition. Through repetition, or rote memorization, I learned reading comprehension,

and I learned that the best readers re-read what they do not understand. I included in my Twine game an endless loop; if the Son never committed himself to reading, he would constantly fall into the same activities week after week until he learned reading comprehension. And the Mother's authority that dominates the Son's life reinforces this repetition. The Son can never escape his Mother; resistance, as I note in the narrative, leads back to the same conclusion: read a story until it is understood. Only until the Son respects his mother's authority and accepts his problem will the circle be broken.

The disembodied voice so cherished by academics disappears in place of an embodied voice. Although I do not refer to myself in the Twine game, the reference to 90s cartoons does give hints suggesting who the story is about. Humor further perpetuates my presence, because humor is unexpected in academics yet is appropriate for the game. After all, childhood has many associations, including innocence, joy, and fun. A supposedly neutral, objective voice would not fit the spirit of the literacy narrative. Also missing from the Twine game is an explicit analysis so essential in the print-based essay, but analysis rests in the subtext of the narrative: players themselves are left to connect my childhood, reading comprehension, and imagination through cartoons. Responsibility of meaning shifts from the author to the audience, turning them into active linear/nonlinear readers of the story.

Of the three remediation projects, my Twine game is the most satisfactory. In order to create more advanced and engaging Twine games in the future I will expand my knowledge of HTML and CSS. The default colors of Twine games are black and white. These colors fit with the literacy narrative, but for any future projects, I would need to learn how to reconfigure this option. Learning codes such as HTML and CSS would

helpful. Although both languages are difficult to learn, the task would not be beyond my skill. Seeking assistance from a web designer is a viable option for me, for example. In fact, learning HTML and CSS benefits any teacher who wants to explore multimodal writing.

Remediating the Evaluation Essays. Remediating the evaluation essay was the easiest and most rewarding experience, much to my own surprise. Because I was reviewing an album, I needed to incorporate the artist's music into my multimodal project. As mentioned previously, "Writing about music is like dancing about architecture." A description of music in words takes a certain level of discipline and imagination, but the effect is not the same as listening to the music itself. At first, I wanted to feature an image of Brad Oberhofer and then include text boxes—one with my print-based writing and another with audio samples from Oberhofer's album. However, I thought that I should eliminate words altogether. I had reviewed a music album so I thought that audio should be the primary mode of communication. I have been listening to podcasts for a little over a year now, so I was already familiar with the format.

A specific example of this genre is *Freakonomics Radio*, hosted by Stephen Dubner. The show covers topics related to economics, and, surprisingly, no subject seems irrelevant to economics: psychology, crime, suicide, education, parenting, pet cremation—nothing escapes the scrutiny of *Freakonomics Radio*. Frequently, Dubner interviews or presents interviews of experts and others related to the episode's topic. Jazz-inspired music dips in and out of the podcast as Dubner explains, in clear vernacular language, complicated studies and arguments. Episodes run between ten minutes and an hour.

I wanted my audio essay to maintain the professional quality of other podcasts like *Freakonomics Radio*, with opening and ending music, an introduction of myself, and a logical presentation. While my audio essay does not feature my interviewing of- experts, let alone Brad Oberhofer himself, I wanted to make sure that my audio text maintained the welcoming atmosphere and conversational tone of *Freakonomics Radio*. In addition, instead of just listening to me speak about some aspects of Oberhofer's music, I wanted to present samples of his music to listeners followed by my thoughts on the music. In the end, I noticed, podcasts that present ideas instead of general discussion resemble essays in that an audio essay differs from a podcast. An audio essay should not have improvised discussion; it should feature a leading idea or topic, followed by commentary from the host and from outside sources.

I first adapted my evaluation essay to a script that I could read during the recording. Much of the language and the tone of the language in the essay changed as I wrote the script. After all, my podcast covered popular music. However, it was not an analysis of the overarching themes in Oberhofer's music. I was giving my opinion on the quality of the album, and I was recommending whether someone should purchase that music. Considering that my main audience would be music listeners looking for new music to buy, I went for the same conversational tone present in *Freakonomics Radio*. Along with dialogue, I included cues for when I should play music and sound bites. The music and lyrics I mentioned in the essay carried over easily into the audio essay.

To create my audio essay, I used the free software Audacity. After downloading the program, I was immediately struck dumb by the interface. I am not familiar with recording software, but when I looked at the many buttons along the top, side, and bottom

of the program, I thought I had stepped into something above and beyond my patience and skill. However, I knew exactly what I wanted to do with my audio essay: record my voice and insert music in between my commentary. I searched on Google for tutorials specific to my concerns: I found YouTube videos and websites that explained concisely how to employ the techniques I sought to use. At first I thought I would just play around with Audacity, but after I practiced recording my voice and slipping in music from Oberhofer, I transitioned from experimenting to working. I was excited to work in Audacity, largely because it was so easy to work with it. In three hours I had put together my audio essay.

To gather sound bites from Oberhofer's music, I converted YouTube videos into MP3 files and then uploaded those files into Audacity. From there, I cut out the sounds I wanted and inserted them into my podcast. The two key sound bites I used were an excerpt sound bite from an ABC News video about Justin Bieber receiving a citation for speeding and a Gin in Tea Cups interview with Oberhofer. The first highlighted one of my examples of celebrities behaving badly. Bieber is well known for his music and his public antics. I could have chosen other celebrities, but Bieber, at the time of the podcast's creation, was one of the most visible celebrities in the news. Using him made my podcast current and relevant.

I selected Oberhofer discussing his keeping secrets because that clip showed two sides of the musician that proved my point in the commentary: he was carefree and funny yet completely aware of other people's concerns. The way he speaks and answers questions gives the impression Oberhofer is detached, but his comments also show that he is quite in tune with the world. My decision to link the ABC News report on Bieber

and Oberhofer's interview shows the contrast between misbehaving and well-behaving celebrities. The assumption here is that misbehaving celebrities do not deserve our praise or admiration despite the quality of their music. Celebrities live in a world separate from others, a world where they are rewarded rather than punished for their often irresponsible actions. But despite the misbehavior, listeners should still develop some kind of sympathy for these people because their music is not totally disconnected from the musician's personal life. Whatever pain or desire a musician has may appear in his or her work, a clear sign that, despite the lavish lives musicians may lead, they are in fact human. I use Oberhofer to support this view, and then show how Bieber, a well-known musician, is as vulnerable as the unknown Oberhofer.

Overall, I am pleased with the podcast I created. However, I could see how improvements could be valuable. For instance, an actual interview with a celebrity who had a reputation for breaking the law or for engaging in embarrassing shenanigans in public would be a better match for the interview with Oberhofer. I would also delete the click of my mouse pad that occurs frequently during transitions from my voice to music. But perfection was not my goal with this podcast. I wanted to understand the act of remediation and rhetoric in multimodal composition, which is more important than shaping a draft into an unblemished final project.

Remediating the Print Ad Analysis. To remediate the print ad analysis into a multimodal text, I wanted to create a visual representation of what analysis involves, breaking apart the whole into pieces and then asking how each piece contributes to the overall meaning. I was unaware of any specific genre that did this, so I compared my project to and took inspiration from the collage and the infographic. The collage takes a

variety of seemingly unconnected images that when combined can create a larger picture. In this larger picture, the individuality of the smaller images disappears and the image seems to become uniform. Unfortunately, a collage is about building while analysis is about breaking apart, so infographics, I realized, were a better visual genre to follow.

Infographic is a portmanteau of "information" and "graphics." Generally, infographics break down complex data into concise information in a colorful visual. Infographics are not confined to presenting data. They can actually cover any topic imaginable. Christopher Toph explains that these visuals were first published in *USA Today*. They later expanded to *Time* and *Newsweek* before "[becoming] ubiquitous on social media outlets such as Twitter, Pinterest, and Facebook. A Google search for the term infographics at the writing of this article returns almost 17.2 million results" (Toph 448). Visualizing data has many benefits for the reading public. In a 2010 TED Talk, David McCandless, an infographics designer, argues that the world has "information problem[s]" and "information design is about solving [those] problems." The best way to help viewers understand what any data mean is to provide a context. To do this, McCandless groups and compares numbers by size, shape, and color. For example, although the United States has a 607 billion dollar defense budget, we cannot truly make sense of that number until McCandless compares that dollar amount with the gross domestic product (GDP) of other countries. He then maps this data, fitting other countries inside the borders of the U.S. for an accurate depiction of yearly earnings (see Figure 2). Infographics, then, are useful as "stand-alone communication," especially when they are contextualized. (Toph 488). Because they do not need additional paragraphs of

explanation, infographics can be articles themselves. Viewers can read them in a few seconds.

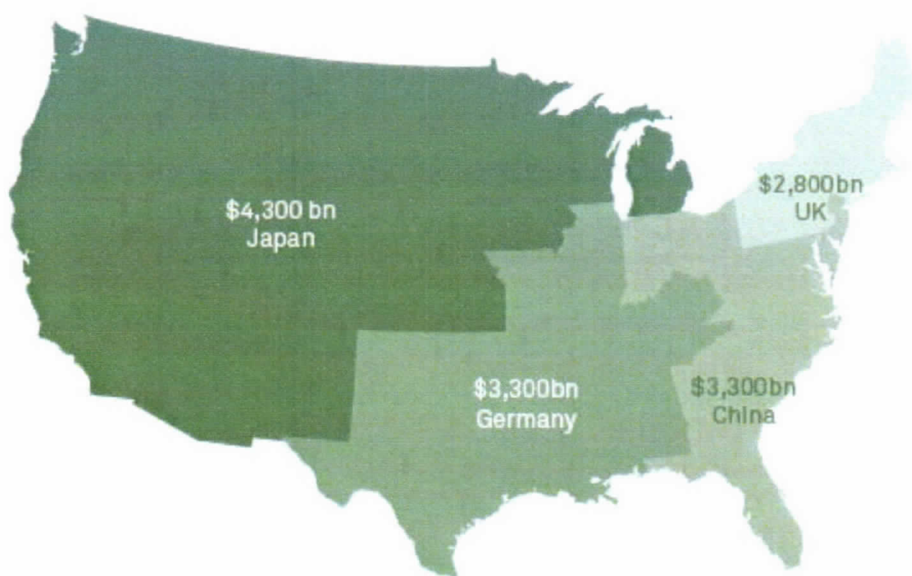

Figure 2: David McCandless's infographic compares the United States' earnings with other countries'

Yet, it is exactly because people can read infographics in a few seconds that viewers should exercise caution. Toph warns his readers that infographics "present the illusion of trustworthiness due to their visual nature and presentation of statistical information" (449). Although infographics are useful and convenient, they are no different from other visuals that present data, such as line graphs, bar graphs, and pie charts. All visuals, like text, can lie. As when responding to any text, viewers must be critical of infographics by examining the data closely, assessing the data's design, and checking the sources from which the data originates. Likewise, designers must ensure

that their "infographics [are] trustworthy and should help an audience build trust in [the] creator and/or brand" (Toph 450).

Because I wanted to combine the collage with the infographic, I first experimented with Padlet, a free digital wall available online. Users can upload anything to their wall—videos, websites, documents, audio, and images. I uploaded the got milk? print advertisement to Padlet and then added video capture of me analyzing the ad. The video capture recorded my voice and whatever work I did on the desktop. I cut up the print advertisement into pieces in Paint and then uploaded them to a PowerPoint slide where I would orally analyze the pieces as I underlined and circled important sections of those pieces. During each video capture, I positioned each video close to the part of the ad my analysis corresponded to. However, the more I worked with Padlet, the more dissatisfied I became. Visually, the digital wall was sloppy (see Figure 3). It did not help that I had provided background commentary and documents above the advertisement. The digital wall, I noticed, allowed too much freedom. Without a boundary to work in, I began to detach myself from the project emotionally. My vision for this multimodal text was not becoming a reality.

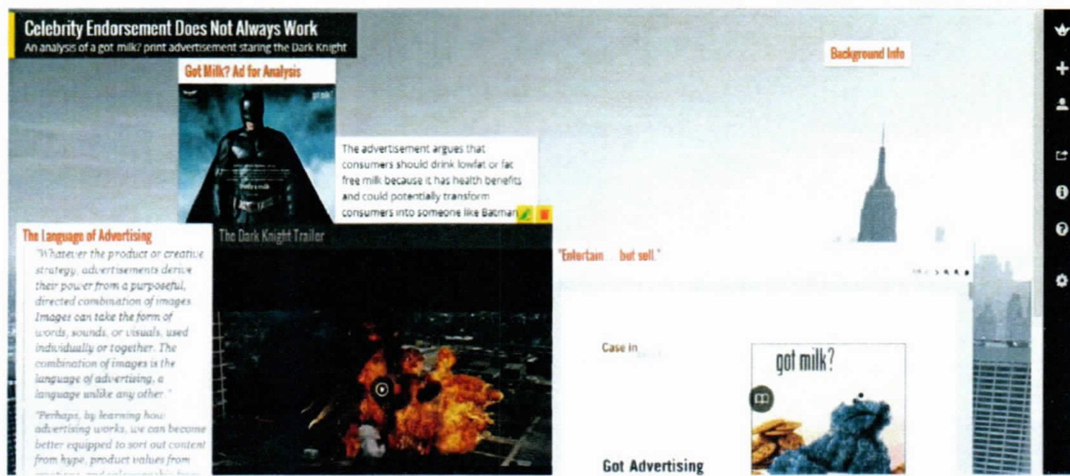

Figure 3: Padlet's digital wall was not the perfect fit for my purposes. The layout lacked true organization.

Seeking a boundary for composing, I turned to a website I had used three years prior during my undergraduate career: VoiceThread. Just as the title indicates, VoiceThread emphasizes making commentary using audio. A teacher or a student can upload a document or photo to their VoiceThread. Then they can add voiceovers or textual commentary. I strung together my VoiceThread using the same pieces I had cut up (see Figure 4). I added the same commentary as I had with Padlet. This approach satisfied my artistic and rhetorical purpose and goal. I had used multiple modes in a rhetorically sound way. I did not notice any distractions or any mode that seemed unnecessary.

However, the VoiceThread I created was little more than a five-paragraph essay. One thread is the introduction followed by three separate threads that review the rhetorical appeals, ending with a concluding thread. Reflecting on teaching a multimodal composition class, Cheryl Ball observed her students produce digital texts that also resembled the five-paragraph essay. “There’s not much unexpected or wowful about a traditional five-paragraph essay,” writes Ball, “whether it’s composed in print or in multiple media. But it is relatively easy to complete, which is why I have seen this formulaic, expected writing happen even when undergraduate and graduate students are given open assignments to compose in any or multiple genres, modes, and media” (27). These students rely, as expected, on genres they know in order to adapt to new genres, but I had not done that consciously. Indeed, the print ad analysis is a five-page essay. No one can produce a five-paragraph essay in five pages without writing lengthy paragraphs, yet I had condensed my essay into five threads. I could accept what I had done, because, despite the structure, I had created a rhetorically sound text.

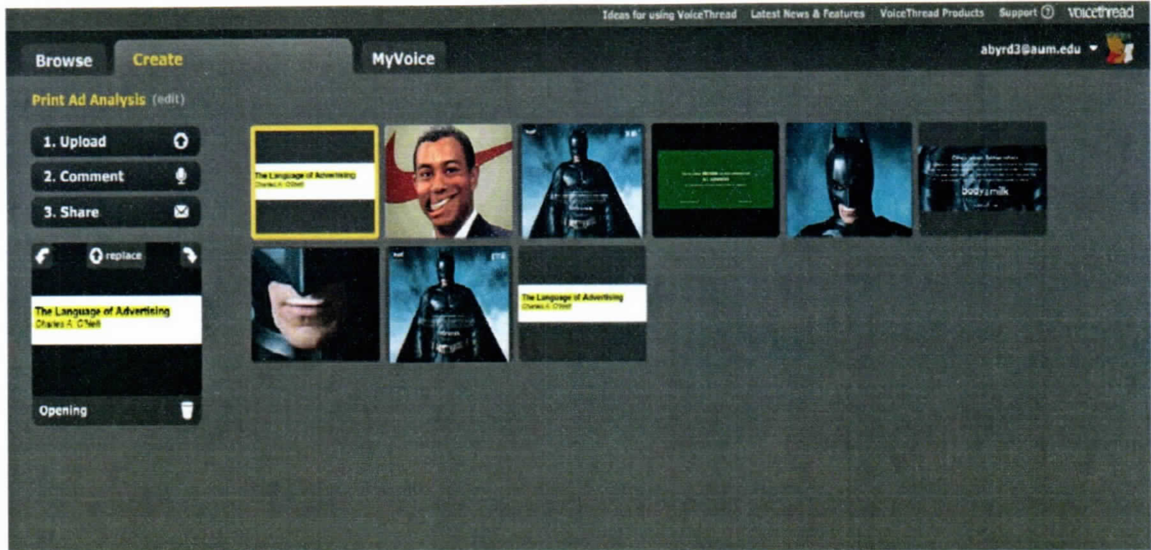

Figure 4: An easy program to work with, VoiceThread was useful for my remediation project.

But why not create an actual infographic? I had not thought of this until after I began writing this section. As I was writing, I looked further into infographics and found a website that would allow me to create an infographic. However, infographics have limits. As explained previously, infographics give information quickly and concisely. A reader only needs a minute or two to read the text before moving on. Content must be short. Compressing data into a few circles and graphs requires creativity and patience, but for my assignment, using infographics would eliminate essential content: explaining how the pieces play on the values and beliefs of the audience, not just indicating what makes each piece work together. This would fill the space with more words than needed. In the interest of maintaining the analysis of my essay, I used VoiceThread.

SUMMARY

Good multimodal texts rely on the effective use of each of the four modes—visual, aural, gesture, and spatial. Some students may think the nuances of these modes are simple because they encounter them all the time on the Internet and other media. However, a true exploration of their functions and their foundation in classical rhetoric

reveal the opposite: each mode has complicated purposes. Technology itself expands this complication as it transforms the four modes in new ways, such as distorting sound or modifying photographs. Remediation can yield unexpected results, so the composer needs to be open to multiple modes and change. Only by reflecting on this process can composers truly claim they have a rhetorical basis for multimodal writing.

Chapter 4
Suggestions for the Composing Process, Teaching, and Assessment

In this chapter, I show the implications of text remediation and genre analysis for teaching and assessment. Also, I suggest a composing process for multimodal composition courses. Then I describe five problems teachers may encounter in their classrooms. The first problem is that my composing process lengthens the time students spend on each project. Sixteen or seventeen weeks may not be enough time to cover certain skills and concepts. Second, many students believe that writing with words is more important than writing with other modes, so they may not think that digital rhetoric is important. Third, some students have more experience with technology than others do. Fourth, some universities do not have advanced software and hardware. If universities do have advanced software and hardware, the policies for using this equipment limit what students can do with their projects. Fifth, many stakeholders disagree on how to assess FYC students' print essays. This continued conflict may worsen as these same stakeholders develop their interests in multimodal composition.

Next, I present two universities that have solved some of the above problems. These universities are models for other writing programs that are considering adding multimodal writing and assessment to their curricula. Of course, these changes require time, resources, willing people, and money. Some instructors wish to teach multimodal composition but cannot because their university has not revised its writing curricula. Thus, in the final section of this chapter I offer assessment ideas for any individual instructor whose university does not have professional development seminars yet allows them to teach multimodal composition. I strongly believe in context-based assessment that follows a university's goals and objectives. I also advocate for remediating a

criterion for print-based essays into a criterion for multimodal texts. Most important to assessment are instructors collaborating with students in the creation of an assessment model.

Text Remediation and the Composing Process

Text remediation can help students enter the composing process of multimodal texts. Using text remediation, instructors help students note the differences and similarities between writing typical academic essays and writing multimodal essays. The typical essay is a blueprint for the multimodal essay. After writing their ideas in print, students focus on choosing a multimodal genre that best conveys those ideas. They spend time learning new software and hardware while making their project. The traditional essay has another useful purpose: as students design their multimodal text, they may change the ideas they had written in the essay or eliminate ideas altogether to create a coherent message for audiences. In a text remediation assignment, the essay becomes an essential step toward creating the final product.

However, the traditional written essays seem to function just like storyboards or scripts in my composing process. Why write an academic essay first and then turn that into a multimodal essay? It seems logical to have the student create a storyboard or script first. I believe the essay is a fundamental genre to colleges and universities and the public. Despite new digital publishing tools and new digital genres, long-form writing maintains a strong presence and fulfills very important intellectual needs. We cannot expect every discipline to abandon the essay for storyboards, scripts, or blueprints. After all, storyboards do not have the same emphasis on critical thinking as an essay does. The

design of the essay itself reflects the kind of thinking we expect of ourselves as scholars, and teachers, and of our students.

Instructors could move the essay to the end of the process as a required self-reflection instead, but self-reflections are mostly written for the writer. There is no true audience, which removes the student from being able to think outside him or herself, to consider the beliefs and values of other people. The self-reflection, though useful, is self-beneficial. The essay should maintain its purpose and form; we still *want* the essay in a freshman course as one of many genres students write. But we want them to see how the traditional essay can translate to other genres.

Where does text remediation fit in the composing process? To answer this question, I borrow the academic writer's process from John Bean in his *Engaging Ideas*. Bean suggests that students first identify any personal interests that connect with the writing assignment. Students then explore their ideas in a variety of ways, such as speaking with their peers, instructor, and friends and writing their thoughts and observations in a journal. Students need to spend time away from the project before returning to write the rough draft, revise, and then write the final draft. As they speak and write about their thoughts and observations, students can also conduct a genre analysis of the essay they will write before taking a short break.

The final draft, of course, is not final, because it needs to be transformed. Because writing is cyclical, students go back to analyzing genre, but this time they design a multimodal essay. Instructors and students present and analyze examples together, breaking each example into their modes, exploring the social purpose of these genres, and discovering where they typically appear. More importantly, students study the rhetorical

functions of the modes present in the example. When designing a multimodal text, students themselves explain how the combination of modes fits their purpose and message. Thus, students will learn that the function of the modes they work with must be appropriate for the context. An analysis of the genre should logically lead to exploring the software or technology students will use to create their multimodal text. By exploring the software, students build their knowledge of how it works. Knowing what the software can and cannot do will come in handy when they write storyboards or scripts. The limitations of the software will help students create their work. They will not be overwhelmed by too many choices. Of course, students will workshop their multimodal texts at each stage of the remediation process from blueprint to rough cut to final cut. I provide the full composing process below:

Composing Process for Multimodal Texts with Remediation

1. Find an interest, problem, or issue related to the assignment.
2. Explore the interest, problem, or issue through journal writing, research, and discussion.
3. Collect and analyze examples of the essay's genre.
4. Take a break from the project.
5. Write rough draft.
6. Revise and edit.
7. Create "Final draft."
8. Collect and analyze examples of the multimodal genre.
9. Investigate the software or technology.
10. Revisit original essay and create storyboard or script.

11. Workshop storyboard, script, or blueprint.

12. Create rough cut.

13. Revise and edit.

14. Design final cut.

Five Challenges in a Multimodal Composition Classroom

Multimodal composition classrooms face five challenges: time; available hardware and software; student's perception of what counts as "writing"; the discrepancy among students' computer and digital literacy skills; and an assessment model that meets the interests of multiple stakeholders. There are ways instructors and universities can overcome these challenges; however, I do not believe there are solutions that apply to all colleges and universities. Although each writing program has the same list of outcomes in mind, each also has its own cultural and social environment. Some of the challenges I list here may not be a problem for one university; for other challenges, the opposite is true. I intend for instructors to note these challenges as they move forward with multimodal composition. Although I later offer two universities that have found solutions to these challenges, I am more realistic when I say that individual instructors may find many solutions that best work for themselves and their students.

Time. Time is always a concern for a writing instructor. How much time do we have for planning before the first day of school? How long will it take to grade these papers? What happens if the university cancels classes due to bad weather? If that does happen, how do I make up for lost time and get my students back on track? Instructors also face the problem of how much academic writing they can teach within in a semester or an academic year. Most students understand academic writing and do well in other

courses that require writing. Other students never understand academic writing, but if instructors had more time, maybe everyone could get it. Instructors are not the only ones that think about time: writing program administrators also race against time, trying to beat the clock to ensure smooth sailing through the academic year. But time does not stop. It cannot be beaten. The last thing instructors need is a plan that forces them to extend the time they spend on a writing project.

Yet the process described in this thesis makes it sound as if an assignment can last several weeks, not the ideal length for many courses, let alone for instructors who do similar work by themselves or in professional development seminars. But this is where the individual needs of the instructor, the class, and the university come into play. The breadth and depth of the content depends on the instructor, the students, and the curriculum. For instance, an instructor may spend twenty minutes showing students a literacy narrative example. This approach is different from asking students to find examples themselves. Because the essay prepares students for doing multimodal work, the instructor may not grade the final draft of the essay but include it in the overall grade of the entire project. He or she may point out grammatical errors, issues in organization, or the fuzziness of some ideas to help students approach the next stage of the process easily. Therefore, I do not offer a suggested timeline for composing multimodal texts: every university has its own curriculum and every teacher has his or her own teaching style. But working through this process in a professional development seminar, in groups or individually, will let instructors discover what they are most comfortable with and what works best for their students' learning.

Available technology and university policies. As explained above, many students may have come from communities where getting access to computers and the Internet is difficult. And even when they do have access to computers and the Internet, students' experience with computers and the Internet differs between races and classes, as found in a study discussed later. Colleges and universities have a similar issue. Some schools have better technology and resources than others do. In addition, some technologies on campus may have defects, such as crashing and deleting students' work.

However, other problems persist, such as the organization of the university impeding students' digital writing projects. Dànielle Nicole DeVoss, Ellen Cushman, and Jeffrey T. Grabill argue that the university's organization determines what kind of new media writing occurs in the classroom, and the infrastructure includes more than just software, hardware, and networks; instructors should also consider "the policies and standards that regulate the uses of the room [computer lab]" (20). For example, DeVoss et al. recount a story at Michigan State University. An instructor named Ellen met with a computer lab employee to discuss her digital writing course. After she explained that students needed to save their projects to the lab's computers, the staff member informed the teacher "that students absolutely could not write to the local drive of campus machines . . . [She] would simply have to require fewer assignments and have students produce smaller, nonvideo projects." The university had the hardware to fulfill Ellen's requests; however, the university had a policy that "clearly states students cannot write to the local hard drives because there would be no security—anyone could erase their work" (25).

Jerome Bump also explores the problem of erasing student's work due to university policy in "Thinking Outside the Text Box: 3-D Interactive, Multimodal Literacy in a College Writing Class." The University of Texas at Austin's English department and lawyers requested that Bump delete fifteen years' worth of student's electronic portfolios to avoid violating the Family Educational Rights and Privacy Act (FERPA) (113). "There is still no true digital equivalent of a library," writes Bump; "electronic media can and often do vanish almost as soon as they appear, leaving no record, no archive of their existence (other than verbal accounts such as this one)" (115). Preserving digital material becomes even more difficult when "the instructor of the students is no longer on the faculty" (Bump 114).

Even if colleges and universities had the necessary hardware and software to do multimodal composing (and even if that technology worked most of the time), instructors would still face the policies that govern what can and cannot be done with the technology. This situation is ironic: we want to teach digital rhetoric but we also resist this urge. Some of the legal and security worries administrators have are legitimate: universities hold the personal and financial data of thousands of students, faculty, and staff, and any hole in a network, even as innocent as a student's digital project, jeopardizes this information. No university wants to violate FERPA guidelines—the cost would be too great.

However, DeVoss et al. suggest that exposing these policy and technological problems can lead to possible change. Ellen's students encountered insurmountable issues, such as crashing computers and data never being saved to the hard drive. These problems forced Ellen to request that the university's vice provost make exceptions for

her students. Those exceptions were granted (DeVoss et al. 32). In addition, system managers visited the class to witness the problems firsthand and then offered solutions, making "the environment more friendly" and the equipment "more usable" (DeVoss et al. 33). Ellen's example demonstrates that addressing specific problems as they occur can lead to bending the rules. The exceptions university administrators make for instructors and their students may then later develop into *official* university policies. Although the academy appears to resist change, by providing the right argument and demonstrating good motives, instructors and administrators can overcome these problems.

Students' perception of writing. Many students come from a learning experience that defines writing in a specific and narrow way. For them, writing means putting words on paper or on a screen, usually for an academic discussion. Instructors' lists of goals, then, get longer as the classroom becomes a place of learning and a place of conflict between what instructors know about writing and what students think they know about writing. Instructors do additional work in the classroom. They teach digital rhetoric, explain to students that digital writing is both academic and "writing," *and* show students that when given the option they can communicate ideas by using other modes.

Teaching students digital rhetoric is the easiest task, but changing students' perspectives on writing and the academic characteristics of digital writing is harder. Penny Kinnear describes her encounter with the latter two difficulties in her article about a Research and Writing course she taught. Kinnear wanted her students to revise their definition of "research." In addition, she wanted students to consider other ways they could present the secondary research to general audiences (Kinnear 188). This second goal was achieved through a visual project. Students remediated their analysis and

interpretations of the data they collected into a poster using "words, signs, pictures, and space to explore relationships and identify concepts" (Kinnear 193). Kinnear presents three student projects that used all available modes—words and images—in their projects, yet not all students showed promising results. "Most of the students," writes Kinnear, "remained firmly based in text and text alone." She believes this privileging of words "partly comes from what students have been taught to value and continues to be valued in academic settings" (199).

Students relied on what they knew worked best in the traditional classroom, even though, Kinnear points out, they had the skills to work with software and arts and craft. It is this prior experience that works against our goals, yet it is also the very thing we can use to help students rethink writing. Much of what they know about writing essays applies to multimodal texts: thesis, organization, voice, and tone, for example, appear in multimodal genres. Instructors can teach students explicitly that composition on paper has strong similarities to composition on the screen. Doing this will not immediately teach them to revise how they define and value writing. If instructors do not expect students to understand print-based writing completely, then instructors certainly should not expect the same with multimodal composition. Learning to write and learning to compose is a life-long process. Instructors should hope and expect that their students will add to the toolbox students create in first-year writing courses. One item in that toolbox is knowing the similarities and differences between writing in print and designing multimodal texts. Knowing this distinction challenges students' thinking and signals to them that colleges and universities employ academic discourse in multiple ways.

Knowing the differences and similarities also reinforces the idea that multimodal projects are rhetorical and that rhetoric is multimodal.

Discrepancies among students' computer and digital literacy experiences. It seems unnecessary to begin with a print-based text and then transfer that text to a multimodal environment. Many freshmen students have much experience with using multiple modes—they have been blogging, texting, tweeting, linking, sharing, and posting for most of their lives. Unlike older writing instructors who saw the birth and growth of digital technology in the 1990s but have not yet fully developed the skills needed to use it effectively and meaningfully, freshmen students grew up when the Internet had matured. They already have the skills needed to read and create digital spaces.

However, while I agree that freshmen have grown up in the digital age and have some experience with technology, I would argue that they do not have real rhetorical experience with such technology. A child may spend his or her days writing stories and thoughts and continue to do so throughout adolescence, but that does not imply that the child has a strong grasp of audience, appropriate voice and tone, diction, what counts as strong evidence or a reliable source, etc. Tarex Samra Graban, Colin Charlton, and Jonikka Charlton have observed this problem in their classrooms at Purdue University. They find that despite the mass appeal of textbooks that use "the languages our students already speak and live in a multimodal and highly visual world," these textbooks, and the multimodal projects students create, "do not always ensure (and sometimes impede) the reflective acts that characterize the sophisticated rhetorical work we want them to do" (253). Some students do not consciously know digital rhetoric and how it connects with

the writing they do in digital environments. They see the utility of technology but not its impact on themselves and others.

Not all students have the opportunity to acquire technological and digital rhetorical skills. Some have access to the Internet 24/7 while others have access for less time or sporadically. For example, affluent white suburban neighborhoods have more access to computers than do African Americans in rural and urban communities (Modarres 1). The U.S. federal government and local organizations have attempted to close the digital divide early in the twenty-first century, yet "it is not clear whether the problem of the digital divide simply disappears if access to cellphones, smart phones, and mobile computers is increased" (Modarres 3). Having access to a computer does not guarantee that students will use computers to view the same content: "Latinos and African Americans were more likely to use their cellphones to access the Internet, e-mail, and Facebook than the white population . . . However, whites were more likely to use their networked home computer to engage with online content" (Modarres 3). Students do not consume information the same way, depending on the kind of technology available to them. The problem, then, is not so much the digital divide but the problem of digital consumption. This situation is similar to the situation involving print-based writing, in which students' writing ability varies from high school to high school, class to class, and community to community. Students come from a variety of experiences that may not prepare them for multimodal composing, and instructors should be prepared to encounter these problems.

Multiple stakeholders' interests in first-year composition. In "Issues and Problems in Writing Assessment," Edward White identifies four groups that have staked a claim in

FYC: writing teachers; researchers and theorists; testing firms and politicians; and students, minorities, and marginalized groups (1-12). Because each group claims a different stake in writing assessment, they disagree about assessment methods and about what content to assess. For example, the writing teacher wants to evaluate students' writing while the testing firms want to produce data as quickly and efficiently as possible. These two groups inevitably argue over what is valid and reliable testing, the teacher with her writing portfolio and the psychometrician with his multiple-choice tests and writing prompts with scored rubrics. What seems like a simple process of grading and passing students onto the next course is actually made complicated by the need to fulfill stakeholders' interests.

Brian Huot, however, explains in *(Re) Articulating Writing Assessment* that trying to meet each stakeholder's demands is impossible and dangerous:

> Trying to construct writing assessments that honor the legitimate claims of various stakeholders can result not only in the missed opportunity to create an assessment that can enhance teaching and learning, but it can also build assessments that are ultimately failures. The notion of honoring stakeholder's claims ignores the politics of power. All stakeholders are not equal, and all claims will not and practically speaking cannot be equally honored. (54)

He presents "validity as argument" as a possible solution. Essentially, Hout wishes to build a bridge between college writing assessment and educational measurement. This approach emphasizes understanding the claims and work of college writing assessment and of educational measurement. It reduces stakeholder claims and increases close

attention to "content-area specialists like teachers and scholars from the supporting disciplines" who honor the concerns of other stakeholders (Huot 55). This goal is only possible if writing instructors study validity theory (the study of tests that accurately and fairly measures students' knowledge and skills), so that they respect the perspectives of theorists and researchers who work in educational measurement. After all, much of what we know from writing assessment is due in part to the foundational work done by education measurement experts.

Given the conflict between writing teachers and the other stakeholders, the transition from print-based writing assessment to digital writing assessment is complicated. If the separation between writing instructors and educational measurement specialists continues, strong disagreements may prevent the development of best practices for digital assessment. More important to the conflict between stakeholders is the conflict within these groups as they come face-to-face with digital environments. Each group must examine its own positions on digital writing and what the group wishes to gain from it before they inevitably enter the conversation about digital assessment's purposes.

One way to unify stakeholders is by turning to writing assessment theory. Historically, writing assessment theory applies to print-based texts. Still, this theory has expanded to include multimodal composition because the basic principles of current best practices in writing assessments are an umbrella that covers all aspects of teaching. Writing assessment theory guides instructors through even the most precarious of situations encountered in the classroom. As indicated earlier by Brian Huot, we should

make learning assessment as a field of study our priority, embracing its principles as if it were a long lost family member or a forgotten friend.

One principle writing assessment theory emphasizes is that all writing projects occur within a specific rhetorical context. Some instructors have heard the following statements from students in one variation or another: "I don't understand why I didn't do well on this paper. I got all A's on my essays last semester, so I should do well in this course, too." The student assumes that the evaluation he or she received signifies his or her writing competence or expertise in general. The A+ somehow stretches across the four or five years the student will be in college. Whatever the writing project he or she encounters, the student assumes that the instructor will award the same grade. This is not how writing assessment works. There is no such thing as a contextless assessment, as if writing ability is fixed. On the contrary, writing has an ebb and flow. It shifts frequently and unexpectedly in and outside the classroom. Thus, students must learn to write *and* adapt.

Instructors must create a real situation that features a real audience. The situation also "focus[es] on students' individual cognitive energies and their socially positioned identities as members of culturally bounded groups" (Hout 104). This context later becomes the basis for evaluating students' work. What were they taught in the unit? What skills and concepts must they demonstrate in their prewriting and writing, and have they done these skills and concepts well? How is the language used within the specific rhetorical context established? Writing program administrators and university administrators determine the answers to these questions or, to put the matter another way, they determine the skills and concepts students need to learn in FYC courses. They also

decide the best way to assess how well students have learned these skills and concepts. Every evaluation, then, is "site-based," "locally-controlled," and "context-sensitive" (Hout 105). More important, assessment fits not just the policies administrators create but also "the cultural and social environment of the institution or agency and its students, teachers, and other stakeholders" (Hout 105). The goals and objectives and the assessment models of each institution should always be up for possible changes or updates.

We can apply the above-mentioned first principle of writing assessment to university-wide digital assessment. Context-based instruction and evaluation do not just involve conventional essays; the first method is overarching, a shapeshifter that can adapt easily to new situations. Likewise, colleges and universities must be willing to allow this adaptation to occur. Two universities have already joined forces with stakeholders to overcome some of the challenges described above. By unifying stakeholders, these universities acquired the necessary technology, created a realistic timetable for the semester, and challenged the students' view of writing, although this last point is an ongoing objective.

Developing A Multimodal Curriculum in Two Universities

Scholars, instructors, and administrators at St. Lawrence University "implemented parallel programs aimed at improving multimodal literacy in courses throughout campus" (Fordham 317). To accomplish this goal, the university established "a series of intensive workshops to help faculty redesign an existing course, a rhetoric and communication class for student mentors being trained to assist both other students and faculty, and a transformation of the writing center into a rhetoric and communication center focusing on

multimodal practice" (Fordham 317-18). In this example, we see collaboration between faculty and administrators, two stakeholders with specialized knowledge. They worked closely to expand the university's focus on digital writing and to cultivate the teaching of such writing.

Miami University in Oxford, Ohio instituted a similar initiative in 2005 with the creation of the Digital Writing Collaborative (DWC), "a network of teachers and students whose mission is to develop and sustain a culture and community of digital writing, learning, and teaching in all areas of English studies, especially in composition" (Adsanatham et al. 283). The DWC expanded the university's composition program to include digital writing. Miami University had a history of adapting new technology before 2005, but the DWC was the first deliberate push for creating a multimodal curricula. Citing scholarly articles in memos to administrators (one of many stakeholders), the DWC demonstrated 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" (Adsanatham et al. 286). With approval and grants, Miami University established a strong foundation for teaching multimodal composition. The university even gave all freshmen laptops. These changes went from first rewriting the composition program's goals and objectives then providing graduate teaching assistants and senior faculty with workshops and seminars, many of which continue today.

The example of the two universities mentioned above demonstrates what happens when like-minded stakeholders (including faculty, administrators, and grantors) collaborate on a project that benefits students and the university as a whole. Although

assessment of the newly implemented programs at both universities is still in the works, each university has clarified its program goals so that there is some guidance for assessment. Other colleges and universities can follow the lead of St. Lawrence University and Miami University. Indeed, the narratives concerning these two schools give the impression that the program changes were easy and straightforward. But no dramatic change to a university is ever simple. What seems easy on paper actually involves multiple conversations that address many concerns. Every university, and the community surrounding that university, has its own cultural and social expectations.

Such diversity is why larger organizations such as the Conference on College Composition and Communication (CCCC), Writing Program Administrators (WPA), and the National Council of English Teachers (NCTE) have all-encompassing goals and objectives for digital writing that do not demand a single curriculum for all universities in the United States. These goals and objectives are subject to ongoing discussion, especially in the CCC Committee on Computers in Composition and Communication (7Cs). One goal of the 7Cs, as explained on the committee's website, is "promote nationally a critical approach to the use of computer technologies in the composition classroom." Specifically, the 7Cs wants to revise the Position Statement on Teaching, Learning, and Assessing Writing in Digital Environments, which was drafted by the CCCC in 2004. This position statement has not changed since then, but it is necessary to change the position statement because our understanding of multiliteracies and digital rhetoric has expanded in the past decade. The 2004 position statement relies in part on the WPA Outcomes. If the Position Statement on Teaching, Learning, and Assessing Writing in Digital Environments is to change, so too must the WPA Outcomes.

Cheryl Ball and Ryan Moeller revised the WPA Outcomes for multimodal composition some years ago. The WPA has not officially approved their revisions—the revisions merely note the possibilities of a multimodal WPA Outcomes document. Possibilities may later become realities if there is collaboration among stakeholders, and if the objectives and goals they create are informed by the input of the CCCC and the WPA. Nevertheless, colleges and universities can rely on these organizations' goals to expand their curricula.

TEXT REMEDIATION AND MULTIMODAL ASSESSMENT

In this final section of the chapter, I suggest remediating the criteria for print-based essays into criteria for multimodal projects. This idea makes sense because the composing process requires the transformation of students' print essays into a multimodal essays. Inevitably, audience, organization, content, and purpose change. Evaluation practices also need to change to meet new situations. Instructors must translate criteria for print-based texts into criteria appropriate for multimodal projects. In many ways this new rubric clearly mirrors assessment for print-based texts, so instructors can still be comfortable evaluating multimodal projects.

Using criteria for print-based texts to help instructors assess multimodal essays is actually a common strategy. Emily Wierszewski explains in "'Something Old, Something New': Evaluative Criteria in Teacher Responses to Student Multimodal Texts" that many scholars have suggested instructors "ought to modify their existing print-essay assessment criteria or generate entirely new criteria." In her review of literature, Wierszewski makes it clear that scholars agree that assessment must change for

multimodal projects. Theory, however, needs to be supported by data, and Wierszewski provides some relevant data in her chapter.

She collected comments that eight teachers wrote as they evaluated their students' multimodal projects. Wierszewski then compared those comments to "the kinds of evaluative comments teachers wrote on print essays" in a study by Robert Connors and Andrea Lunsford (Wierszewski). She found that some types of comments written on multimodal essays were similar to comments written on print essays. These types of comments include assessments of formal arrangement, audience, organization, and overall success. However, the eight teachers also created comments that were not on Connors and Lunsford's list of comments including assessments of grammar (focus on spelling and capitalization rather than sentence structure), idea development, multimodality, technical execution, and movement (Wierszewski). Wierszewski concludes, "Overall, the findings of this study suggest that, in practice, teachers tend to borrow extensively from existing print-based evaluative criteria as they assess multimodal texts." However, also of interest, Wierszewski explains, are the new comment categories the teachers created. Being in an unfamiliar situation, the teachers invented their own vocabulary to evaluate the multimodal projects fairly. This new vocabulary "reflect the goals of multimodal pedagogy outlined by theorists and suggest find multimodal relationships and thinking outside of the box to be important to the success of a multimodal text" (Wierszewski).

An instructor can see where the two kinds of assessments might overlap. Seeing the overlap between assessment for print-based texts and assessment for multimodal texts work as the instructors revisits his or her own multimodal projects. After taking a break

from the text, the instructors can return to the project and evaluate themselves, tracking what exactly they need to make a strong multimodal text. Or the instructor can rely on a peer's evaluation. A second option emphasizes collaboration between professionals, and this approach would be useful for professional development workshops or for writing program meetings about revising the curriculum. Whatever the case may be, conversation about multimodal projects should always lead to answering important questions:

- What ideas were present in the original essay?
- How have those ideas been expressed in their transformed state?
- Has the author truly taken advantage of the other modes, or has the author simply moved words from the page to the screen with minimal difference?
- Has the student effectively used each mode in ways appropriate to the specific rhetorical situation?
- Does the author demonstrate an understanding of the genre?

If a university's culture and location and the aforementioned national position statements inform them, these questions can help generate a blueprint for assessing the work done in multimodal composition courses. Alternatively, the instructor and students can share the responsibility of creating new criteria. The situation would be similar to professional development or writing program meetings, but instead of trying to create a program-wide assessment model, the instructor and the students might focus specifically on what they do in the classroom. Cheryl Ball, for example, collaborated with her students on developing a criterion for their webtext assignment. In the words of Ball, this collaboration was not an "I-know-it-when-I-see-it" activity. The criterion was informed by scholarship in assessment theory and by what the students' valued in an evaluation

(Ball 65). Ball points out that her criterion is not meant for other instructors; it only fits her class at that moment in time. In the same way, I argue, one set of criteria in one class should not be used for other classes the instructor might teach. For each class, the instructor should create a new, separate assessment.

But if an instructor is concerned about spending more time grading because four different rubrics sit on the kitchen table, here is one solution: Have the same conversations with students. Bring up the same ideas in each class and see how students react. It is possible to find unexpected similarities among rubrics. In fact, assessing multimodal projects becomes clearer if instructors follow the philosophy of the web-based academic journal *Kairos*. Ball explains that editors of *Kairos* do not have "set criteria for . . . submissions, as each piece must be evaluated on its own terms in relation to that moment and to technology and media and genre, in time" (Ball 68). Establishing criteria for multimodal assessment is an ongoing process and shifts according to new situations. Outdated assessment practices do not work well.

Collaboration between teachers and students matters because it is part of critical thinking instruction. The instructor explains the five or six skills he or she will assess, and then the students determine the skills they would consider important for assessment. Here they have to pick apart the assignment into its component parts; they switch from being students into being collaborators. For a brief moment, students think outside of their own limited viewpoints and see an assignment from a different perspective. It is possible that as a result they will better appreciate the course and the writing they do. These ways of thinking—which involve seeing an assignment from another angle and appreciating writing and the course—demonstrate the eight habits of mind for a

successful career in higher education as developed by the WPA, the NCTE, and the National Writing Project (NWP). Specifically, students take responsibility "for their actions and understand the consequences of those actions for themselves and others" and possess "a sense of investment and involvement in learning" (Council of Writing Program Administrators 9). Instructors, then, meet a greater goal than creating a set of criteria; they contribute to their students' success as thinkers and writers.

An instructor and his or her students can begin collaborating on criteria soon after they explore the technology and the multimodal genres the students will use. Using Ball as an example, students offer what they value and do not value in a multimodal text. This kind of response comes from the students' prior experience with digital media such as Facebook, blogs, or YouTube videos. Even if some students have had little interaction with digital media, they can still rely on their experience analyzing sample digital projects. This way all students can participate in the collaboration. Indeed, although they do not have the same writing assessment knowledge as the teacher, their understanding of the rhetorical functions of the modes coupled with their prior experience can help them succeed in this difficult task. There are some benefits to collaborating, as well. Thinking about how they would evaluate these genres helps students better understand these genres. When students analyze multimodal genres, they can include assessments of their own and justify why their criteria fit the rhetorical situation. These benefits point to one key idea: give students ownership. Show that they must take control of their own education to succeed.

The assessments the students create can then combine with the instructor's understanding of writing assessment. In this part of the collaboration, the instructor

shares and maintains authority with students by allowing them to influence how he or she assesses projects. However, these are not haphazard guidelines. The instructor's better judgment comes into play to create a valid and reliable criterion that the instructor is comfortable using. Leaving the responsibility of a criterion to students can very well have negative results. Crystal VanKooten, for example, gave full control of assessment to her class. She adopted her rubric for print-based texts for new media assignments without changing the language (VanKooten). The rubric required that VanKooten assess parts commonly found in essays that were in fact not present in the multimodal projects, such as an introduction and conclusion.

Consequently, she could not tell what made the use of sound effective. VanKooten also had trouble giving an adequate amount of feedback on "the products themselves" rather than on the "composition process." This experience with assessment inspired her to create a new model for assessing new media, one far more useful than her students' model. Still, the problems are clear: the rubric did not reflect the context in which multimodal composing occurred. The language was suitable for print, but it was not suitable for new media. The value of print, the students' suggestions, and the unfamiliarity with writing assessment theory led to VanKooten's frustration.

Summary

A multimodal composition classroom reinvents the writing process normally used in creating print-based texts. On one hand, it uses that process as a foundation for teaching students how to compose essays. On the other hand, a new process blossoms, one that accounts for the digital rhetoric students often use. More important, the essay becomes a critical piece of invention, as it, too, becomes a jumping off point for text

remediation. However, this process is not without its challenges: instructors must consider time constraints, university policies and the availability of technology, the students' perception of what counts as "writing," the technological skills students bring to the classroom, and the stakeholders' interests in first-year composition.

Each of these problems has a solution, but the solutions work best for individual writing programs, not for all writing programs. Assessing multimodal projects is the most difficult problem. Collaboration between instructors and students has great benefits, the most important of them being that students take ownership of their education and invest in their learning. Multimodal assessment uses print-based assessment as a starting pointing. Instructors translate concepts of the original evaluation method into evaluation for multimodal projects. Whatever the print-based assessment does not take into account can be fixed by creating new vocabulary that accurately describes what the instructor is evaluating.

Conclusion

SUMMARY

A close look at the Writing Program Administrators Outcomes Statement for First-Year Composition suggests that FYC should include the other four modes of communication—visual, aural, gestural, and spatial—and instructs students in the use of rhetoric in these modes. If FYC teaches students all available means of persuasion, the discipline must take the word "all" seriously. Just as students need to learn how to read and write well in print, they also need assistance in traveling this uncharted territory into multiliteracies.

Some composition programs have fulfilled this call to action; for others, the action continues to be elusive. The transition into a multimodal FYC composition course is slow because many instructors have been trained in print, the dominant form of literacy among academics. Some instructors want to teach multimodality but are uncomfortable with or lack the skills to teach this kind of composing. In the absence of a structured training seminar or workshop, instructors can compose their own multimodal texts. I've demonstrated in this thesis that text remediation is one way instructors can expand their knowledge of digital rhetoric.

Text remediation begins with writing an essay in print and then transforming that essay into a multimodal essay. The instructor analyzes both the essay and the new text the essay will become. This analysis compares and contrasts the rhetorical and social expectations implicit in each genre. The instructor as writer decides what ideas in the essay are best communicated through one or all of the four modes. Next, the instructor creates the multimodal text. Finally, he or she reflects on the entire process, preferably

with some kind of model. In my own case, I relied on John Dewey's model for reflective thinking. Of course, many more methods exist.

Regardless of the method one uses, reflection helps the instructor learn about his or her remediation process. That process later becomes a model for the classroom. Generally, this process for multimodal writing resembles the process for print-based writing. Nevertheless, this new composing process takes more time to finish. There is not enough time in an academic year to cover everything in academic writing, let alone multimodal writing. The length of each unit depends on the writing program's curriculum, the instructor, and the students. The transition is not difficult, although the actual work—learning new software, solving rhetorical problems with images, sound, and animation—calls for planning and critical thinking.

Current discussions about multimodality and the invention of new technologies complicate teaching. Some scholars argue that there are more than five modes. Color and layout, for example, can be called modes of communication. Wearable technology such Google Glass and smart watches have arisen from the hills of Silicon Valley and will soon enter our students' lives and eventually our classrooms. Creating a process at least prepares the multimodal composition course for easy adaptation to these new developments. Writing words takes years of practice; we should not expect anything different from working with multiple modes and technology. However, instructors and students can share authority. Both learn from one another and build their composing and technology skills as the classroom becomes a space for collaboration.

The quality of this collaboration depends not only on the commitment of the instructor but also on the cooperation of the institution and the students. Colleges and

universities across the country have different policies for computer use. Some prohibit students from saving files on desktops; others give students a limited amount of space on the schools' hard drives. Fearing FERPA and the legal firestorm that violating it may bring, a few administrations demand the removal of students' work from the Internet. However, it is exactly at these moments of conflict that real change can occur. One inconvenient policy can force an instructor to request exceptions. If an instructor presents a well-argued position, an administration may grant that exception, and over time, as similar incidents happen and more instructors ask computer lab managers for help, the exception can become the rule.

Students come from different backgrounds. Not all grow up with the same access to computers and the Internet, and even when they do, students use computers and the Internet for different purposes. Most, if not all, students *are* technologically skilled, but that does not mean they are *rhetorically* skilled. We supply them with new knowledge and new ways of thinking. Students may not realize this. They may consider the tools for academic writing as only pencils, pens, paper, word processors, and keyboards, not the Photoshopped images they post on Tumblr or the text messages they send. We will not change their views about writing in one academic year, but we can at least make them aware that "writing" has changed.

Writing assessment, then, must also change. How do we show administrators, policymakers, our students, and ourselves that what we teach works? Evaluating print-based essays by using traditional writing assessment gives us a starting point. Some components of such assessment carry over to multimodal assessment, and as we figure out how to grade multimodal assignments, we will inevitably create new vocabulary to

describe what exactly we notice in these projects. Expanding our vocabulary is the first step, but collaborating on a standard set of criteria is a useful tool as well. Instructors and students determine a working assessment for each unit, figuring out specifically what essential components need evaluation. Any model is temporary because technology changes frequently. What may work in one semester may change in another if the assessment is meant to remain relevant. Thus, no instructor should use one kind of assessment for very long.

The Age of Multiliteracies

We have privileged words, and that privilege has been well deserved. Our most prominent literary texts and speeches contain profound and memorable statements that have inspired many generations, such as Herman Melville's "Call me Ishmael" and John F. Kennedy's "Ask not what your country can do for you, ask what you can do for your country"—two of thousands of widely recognizable phrases. Literacy has also been useful for establishing citizenship. Frederick Douglas escaped slavery partly because he learned how to read and write, and that skill later became a weapon for the abolition movement. In the United States, printed texts abound in libraries and bookstores and on the Internet, a clear sign that we have not gotten over our obsession with words, and we never will.

However, we are just as interested in visuals. Millions of people watch YouTube videos every day. We are just as interested in sound. Music easily comes to mind here, as our ears have stretched across multiple platforms: Spotify, Pandora, Rdio, iTunes, Amazon, and even peer-to-peer file sharing websites. And we never really leave gesture or space behind. Our hands do much of the "talking" in meetings and presentations, and

in rooms around the world, we always look around and ask if there are enough seats for guests. If many people fill a room, we know that something special is happening.

We are in the post-print-literacy age. In this era, it is not enough for people to have strong print literacy skills, they must be multiliterate—skilled in multiple ways of communicating, including visual and sound rhetoric, reading, speaking, and writing. Much of what we do relies on multiple modes of communication, especially considering that we live in a global economy in which different cultures increasingly interact. To communicate well, we need to be well educated in multiliteracies and aware of our audiences and their values and expectations. With its commitment to composition, rhetoric, and literacy, composition studies is at the center of this new kind of education. Composition studies was a pioneer in education involving print literacy; it can be and is becoming a pioneer in developing other literacies. Let us live up to the ultimate goal of teaching: instruct our students about *all* available means of communication.

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