Instructor's Manual for Writer/Designer

A Guide to Making Multimodal Projects

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Introduction

Writer/Designer began as a conversation about how much difficulty the three of us have finding textbooks we would want to use. Partly, of course, this is because we generally teach classes that focus on multimodal composition rather than essayistic writing, the emphasis of most textbooks. Additionally, we found that most resources we examined were too prescriptive or too theoretical, while multimodal composition demands a combination of both. Take citation practices as an example. Cheryl teaches scholarly webtexts, proposals, pitches, and emails as part of her writing class; Kristin teaches Web sites, portfolios, and genre analysis webtexts; Jenny teaches audio and video documentaries and other types of multimodal projects. Citation styles for all these projects vary depending on the genre, medium, and mode of communication the authors use. One handbook could never cover all possible citation styles an author might need (APA, MLA, CMS, AP, etc.), not to mention the citation conventions that aren't usually covered in traditional guides, such as end-of-movie credits or informal quoting and forwarding in emails.

That's when it occurred to us: what we needed was a textbook that didn't try to provide each and every answer, but rather gave the right questions to ask. We wanted our book to include all of the questions we ask our students to consider when we teach them to design multimodal texts, starting with the genre and rhetorical situation: What does your audience need to know? And how do you design a text that effectively addresses your audience's needs?

Our goal with this book is to model what a rhetorical genre studies approach to multimodal composition might look like. Given that texts and genres constantly shift in form, content, and meaning based on historical, social, cultural, and other ideological contexts, we believe it's important to teach new student authors that writing thrives in and outside of our classrooms and to interact with texts and writing processes in (re)productive ways. *Writer/Designer* is set up as a series of heuristics, to guide both teacher and student through the process of creating any multimodal project. The chapters follow an assignment sequence that helps authors create large or small texts using project-management-based writing and designing milestones, but the project itself can be *anything*. Web sites, visual arguments, posters, PSAs: all of these and many others are possible outcomes from this book. We wrote *Writer/Designer* to be flexible, and you can easily use it either in the sequence we've suggested or in your own sequence, supplemented with your interests, requirements, and readings.

This brief Instructor's Manual is meant to highlight some of the ways we have implemented this multimodal, pedagogical approach in our classes. To help you design your curriculum, the Annotated Table of Contents provides a descriptive overview of the book, with a listing of all short/in-class activities (Process!) and larger assignments for use individually or as part of a sequence (Write/Design). It also describes supplementary material provided

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in our online e-Pages feature. Importantly, the overviews also offer a teaching tip on how you might use each chapter in your classroom. We've taken this approach so you can get a sense of what to expect from each chapter and plan for how you can use it to support your instruction.

The Sample Syllabi in the next section offer broader visions for how to use *Writer/Designer* in three different kinds of classrooms, from first-year composition to advanced writing and multimedia classes. Each syllabus focuses on a different content theme and a different aspect of rhetorical instruction. These syllabi and assignments will provide you with further assignment possibilities and course approaches, beyond what's offered in the textbook, for adaptation in your own classroom. Additional downloadable syllabi and assignments are available from the Instructor Resources section of the Bedford/St. Martin's catalog Web site.

Another useful feature of the Instructor's Manual is the section called How Do I Assess My Students' Multimodal Work? This section provides a brief introduction to rhetorical genre studies-based strategies for teaching formative and summative assessment as a critical part of your pedagogy and your students' learning. It also offers guidance on the challenges of assessing individual and collaborative multimodal projects through the use of peer and instructor feedback.

Finally, the Annotated Bibliography situates our pedagogical approach within rhetorical genre studies and multimodal theory and offers you a place to start looking for additional resources. These sources provide a theoretical and practical grounding for understanding the what, why, and how of multimodal composition, multiliteracies, and more.

Even if you're not familiar with the pedagogical approach we've used throughout *Writer/Designer*, we've written the book in a style that accommodates learning the praxis of multimodal and rhetorical genre studies while you're teaching it. We think you'll find it outlines processes that can fit neatly into a variety of writing-based classes, and the Instructor's Manual can help you implement this approach. Veteran multimodal teachers will find a flexibility in *Writer/Designer* that allows you to easily adapt it to accompany your own tried-and-true readings and assignments. If large-scale multimodal projects are the goal of your course, you may want to use *Writer/Designer* as your primary text. If small-scale projects are the goal, you can dip in and out of the book, compress it to use for only a few weeks of class, or stretch it out over an entire term or semester. *Writer/Designer* can be used on its own, bundled with another textbook or handbook (for added emphasis on the research process, for example), or partnered with an instructor's own set of additional materials. For those who are new to teaching multimodal projects, *Writer/Designer* provides an assignment sequence and pedagogy that students can easily understand and that helps guide instructors through the multimodal composition process. In addition, for those who want to trace how this pedagogical approach is adapted from the current scholarship in writing studies and how the authors translated this pedagogy back into their own scholarship, the annotated bibliography might be of particular use.

We hope these materials help you include multimodal projects in whatever kind of class you teach.

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Annotated Table of Contents

Chapter 1: What Are Multimodal Projects?

Chapter 1 provides a short history and layperson's explanation of what multimodal design is and how it works. Through the use of a range of examples—from lolcats to Works Progress Administration maps—this chapter illustrates that multimodality can be both digital and nondigital and that multimodal texts include a wide range of design choices. Terminology that will be used throughout the book is defined in light of these examples (based on the New London Group's designations of multimodality as linguistic, visual, aural, spatial, and gestural modes of meaning, as well as some terms from Ball and Arola's *ix: visualizing composition*).

e-Pages Features:
- Explore *ix: visualizing composition* tutorials so as to more fully understand the text's terms.

Process! Activities:
- Explore a text-heavy Web site to see how gendered pronouns affect one's understanding.
- Examine Twitter profiles to see how visual choices affect how online personas come across.
- Watch a short Creative Commons video to explore how audio choices impact tone.
- Visit the home page of one's favorite retail, entertainment, or news Web site to see how spatial arrangements play a role in receiving information.
- Watch a President Obama speech and a Condoleezza Rice speech to interrogate how the gestural mode works to support one's rhetorical intentions.

Write/Design Assignments:
- Collect examples of multimodal texts and begin to categorize how the modes are employed in different texts.

How to use this chapter in class: Chapter 1 introduces basic multimodal terminology. The Process! activities are useful as in-class or online discussion prompts to practice using the terms in this chapter. Instructors can supplement the textbook's examples with some of their own or ask students to brainstorm examples from both in and out of school settings. The main goal is to teach students that all texts are multimodal and that each mode of communication adds a layer of meaning to a text.

Chapter 2: Analyzing Multimodal Projects

Chapter 2 asks students to carefully consider their own design choices through rhetorically analyzing the multimodal texts of others. By providing a number of small, engaging examples as well as offering an in-depth analysis of a university Web site, this chapter helps students articulate a text's rhetorical situation (the audience, purpose, context, author, and genre) and unpack the design choices (emphasis, contrast, organization, alignment, and proximity) used to meet the needs of that rhetorical situation.

e-Pages Features:

- Explore *ix: visualizing composition* tutorials to more fully understand how rhetoricians engage with conceptions of audience, purpose, and design choices.
- See an interactive analysis of a university Web site's design choices.

Process! Activities:

- Explore a university Web site home page to see how the design meets (or doesn't meet) a user's needs.
- Visit a favorite Web site and perform a design choices analysis.

Write/Design Assignments:

- Find three examples of multimodal texts from similar genres. Perform an analysis of each text based on the criteria laid out in the chapter.

How to use this chapter in class: If you don't already have a specific genre picked out for your class's projects, use this chapter to help students explore the types of projects they might choose. Although the focus of this chapter is on reading and analyzing *others'* multimodal texts, the practice of "reading around" provides a basis for students' later research into finding multimodal sources suitable for their own projects. If you're using this book to create multiple multimodal projects in a class, we recommend starting with a single genre (either chosen by you or selected by the class as a whole), so that you can model the analytical process with students before asking them to repeat these steps when creating their own projects.

Chapter 3: Choosing a Genre and Pitching Your Project

Chapter 3 helps students apply the rhetorical and analytical techniques learned in Chapters 1 and 2 to analyze not only the *what* (the content) of multimodal texts but also the *how* (the form or design of the piece). Attention is paid to genre conventions, and students are asked not only to list the conventions they see at play in their own topic, but also to consider the affordances of working with, or breaking from, genre conventions. Finally, students are asked to pitch their project idea to the class.

e-Pages Features:

- Interact with Maria Andersen's prezi about using games to teach effectively.
- Interact with Edmond Chang's "Gaming Writing: Teaching (with) Video Games" and William Maelia's "Using Web-Based Games to Support 21st Century Learning" prezis.
- Watch a sample pitch proposal presentation.

Process! Activities:

- Analyze how the design choices of Prezi differ from a print-based argument and consider the overall effect of the message in both media.
- Pick any text and think about what mood the text puts you in. Consider why this happens and if other texts from the same genre have the same effect.
- Brainstorm a possible design for your topic.

Write/Design Assignments:

- Narrow down a topic idea by finding eight to ten texts on a topic and paying attention to both form and content. Identify which texts will be the most helpful in moving forward with both content and design.
- Analyze successful multimodal texts, noticing the genre conventions followed. This list will help students as they move forward in their project.
- Compose a pitch for the project's stakeholders.

How to use this chapter in class: This chapter focuses on analyzing the design elements of multimodal projects and brainstorming the form and content of project ideas. Just as students struggle to come up with topics for papers, they can struggle to come up with topics *and* designs for their multimodal projects. The genre analysis assignment helps students break down a multimodal text into its parts, and the list of conventions students are asked to create can be reused throughout the project's composition process as an assessment heuristic. (See more about this in the Peer-Reviewed Grading Tutorial section.) We encourage you, as you help students choose suitable genres for their projects, to select genres (and audiences) that live outside of the classroom (rather than "research papers" and similar texts that only have teachers as their readers). The connection between specific genre conventions and audience expectations becomes much clearer for students when they produce texts that can have lives outside of the classroom, where actual audiences can assess their effectiveness.

The pitch assignment at the end of the chapter is useful for having students practice oral communication and visual presentation. You can use the pitch assignment to form collaborative groups and to narrow the number of projects the class works on during a term. For instance, in a class of sixteen students with sixteen project pitches, you might have students vote on the best four ideas. Students then choose which of the four project groups they

want to work on, and their collaborations produce better projects than indi-vidual students can complete during a semester (not to mention cutting down on your grading).

Chapter 4: Working with Multimodal Sources

This chapter discusses how to collect multimodal sources and assets, ethical issues to consider when collecting assets, and ways of citing multimodal texts depending on a project's genre and rhetorical situation. By the end of the chapter, students will have a list of the sources and assets they plan to use, an understanding of the ethics of this use, and citation information for the assets.

e-Pages Features:

- Read the comic *Bound by Law?* to learn more about copyright and the public domain.
- Download a sample consent form.
- Watch Martine Courant Rife's video about citing a cereal box in MLA for-mat to consider how malleable citation styles become when encountering multimedia genres.

Process! Activities:

- Search the Web for "fair use cases" and read about one or two that have gone to trial.
- Learn more about the kinds of licenses Creative Commons offers users and consider what license will work best for your own project.
- Track down a webtext and cite it.
- Watch the opening credits of the 1956 movie *Rock Rock Rock*, then browse the Internet Archive to see how movie credits have been designed historically.

Write/Design Assignments:

- Gather the texts used in Chapter 3 and begin annotating each source, focusing on issues of credibility, publishing information, and how the source will help contribute to the final assignment.
- Add a "Rights" column to the annotated source list and determine what rights you need to secure in order to use the information.
- Return to the annotated source list and consider how the references should appear in your project. Compose a citation for each.

How to use this chapter in class: This chapter might be the most unusual for teachers in that it encourages student-authors to remix standard citation styles into new ones that are better suited to multimodal projects. Learning how to cite multimodal sources is complex and likely fairly new to both you and your students. We recommend going through several different genres of multimodal projects—informational Web sites, newsletters, blogs, memes, how-to videos, and whatever genre the instructor or students have already

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chosen—to research how citation styles are utilized in various media and genres. In addition, if your students are designing projects for hosting or displaying in a particular venue, you could have them research the rights (copyright and fair use) policies of their venues and compare them to the rights policies of your university, to prompt a discussion of how different stakeholders approach rights differently.

Chapter 5: Assembling Your Technologies and Your Team

This chapter covers some possibilities for designing multimodal projects, asks students to consider the affordances of various technologies, and encourages students to think about the best practices for working in groups and sharing assets as the project proceeds. In this chapter, we show how to put together a technology review, a group contract, a project proposal, and a style guide. These documents will help students focus efforts as they proceed with their multimodal project.

e-Pages Features:

- Interact with a student's completed webtext.

Process! Activities:

- Brainstorm effective group-dynamic strategies and come up with a dos and don'ts list for group work.

Write/Design Assignments:

- Choose and chart out a set of programs that match the project's needs. Research the different technologies to determine which program works best to complete the project.
- Students will share the dos and don'ts list from the earlier Process! activity. These lists will then be used as a basis for composing a team contract that spells out member expectations.
- Create a style guide, a set of agreed-upon standards that the group will use to write, design, and edit documents.
- Compose a project proposal based on the criteria discussed in Chapter 5. Share with your instructor, classmates, stakeholders, and/or intended audience members for feedback.

How to use this chapter in class: Multimodal projects don't have to be collaborative, but they are often better when they are, as long as students know that they're being graded on their own work, not their peers'. (See the section on Grading Collaborative Projects for more info.) If students work collaboratively, not everyone in a group needs to be an expert on every technology, which can allow for the creation of more technologically sophisticated projects. However, although this chapter promotes collaborative work through team contracts and project proposals, all of the major assignments in *Writer/Designer* can easily be completed by a single author. The project proposal is a significant pedagogical tool for a couple of reasons. First, it provides a

brainstorming and planning tool for groups or individuals to map out the approach they will take for reaching their target audience. Second, it offers an opportunity for students to practice persuasive writing, since they will be working to convince you of the relevance of their plans. Students will need to justify their content, design, and media choices in relation to the rhetorical situation, along with their division of labor for getting it all done.

Chapter 6: Designing Your Project

Chapter 6 describes two drafting strategies—mock-ups and storyboards—to help writers draft their multimodal projects, including getting feedback from stakeholders, clients, and/or other audiences.

e-Pages Features:
- Learn about the making of the *New York Times*' "Snow Fall" multimedia project.

Process! Activities:
- Determine the effectiveness of the mock-up for a Web site and compare it with the final site.

Write/Design Assignments:
- Draft a mock-up or storyboard, referring to the genre conventions checklist from Chapter 3.
- Present a mock-up or storyboard, providing justification for the design choices, and receive feedback from the instructor or stakeholders.
- Revisit the source list from Chapter 4 and the proposal from Chapter 5, and now make a list of everything that needs to happen in order to compose the project.

How to use this chapter in class: Teachers who assign multimodal projects often include mock-ups or storyboards as part of the composing process for students. You can engage students in assessing these process documents in class-wide workshops or small groups (depending on the number of students in your class) in which the students or groups present their initial designs and are offered formative feedback based on the genre conventions checklist created in Chapter 3. The more students are able to practice their rhetorical analytical skills across different genres, the better they will learn how to transfer these skills outside of the classroom.

Chapter 7: Drafting and Revising Your Project

This chapter leads students through drafting and revising, through a peer-review process, and through development of a rough cut and a rough draft of their multimodal projects. A rough cut is one step beyond a mock-up or storyboard of a project: it's not a final draft, but it allows students to place

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their media assets approximately where they need them in the program/ technology they're using for the final project. The rough draft is a more fully edited version of the project, which is peer reviewed in preparation for a final draft/version.

e-Pages Features:
- Watch a prezi by Shawn Apostel and listen to the feedback provided.

Process! Activities:
- Explore what elements are useful to include in a rough cut.
- Prepare a summary of design choices.

Write/Design Assignments:
- Compose a rough cut and have a colleague provide informal feedback.
- After revising based on the rough cut feedback previously received, have someone review the rough draft of your project based on criteria provided in the Preparing for Rough Draft Feedback section.
- Paying close attention to the feedback received, compose your final project.

How to use this chapter in class: Rough cuts are like outlines for papers. An informal review—from the instructor and/or from classmates—can be done quickly in class. This chapter guides students through the rough cut development and feedback process and also deals with more formal peer review. We recommend having students use the genre conventions checklist created in Chapter 3, used to provide formative assessment throughout the project's composition process, as the method of evaluation for this step of more summative assessment. We recommend the teacher take a stakeholder role instead of a reviewing role at this stage, collating students' reviews of each others' work instead of functioning as the sole arbiter of rhetorical effectiveness. This stance allows students to focus on revising based on communicating and the rhetorical situation rather than being concerned with grading and evaluation.

Chapter 8: Putting Your Project to Work

Throughout this chapter, we offer tips for making a project *sustainable*, so that it will endure through changes in technology and (lack of) human interaction, particularly after students have delivered the project to its stakeholders and are no longer responsible for maintaining it.

e-Pages Features:
- See how source code comments work in Karl Stolley's "Lo-Fi Manifesto."
- Explore two reflective reports on final projects and revisions made to achieve a final version.

Process! Activities:

- Consider what metadata one's project requires.
- Visit *Wikipedia*, view the history of an entry, and notice how editors have commented on their changes.
- View a Web site's source code, noticing if comments have been made.
- Search for different genres of presenting final projects and notice how these documents differ in genre conventions.

Write/Design Assignments:

- Create a sustainability plan for the project based on the criteria and questions provided in Chapter 8.
- Create a documentation guide for clients or future users of your project.
- Compose a final report on your multimodal project.

How to use this chapter in class: In this chapter, once again, students are asked to practice their rhetorical and genre analytical skill set, transferring it to documentation and final presentations. Although the documentation projects we've described in the book are primarily linguistic in content, instructors might choose to have students create more media-rich assignments, such as how-to videos, to accompany the documentation set. We encourage you to have students create reports, or reflections, that are useful for the audience, not just the teacher, and to assess them in the same manner a client might. Inviting clients or other stakeholders into class to evaluate the final presentations/projects (or taking students to the client's organization) is also a worthwhile goal, but make sure students know this as they begin to work on the projects.

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Sample Syllabi

In this section, we offer three syllabi, complete with course overviews, learning outcomes, schedules, and assignment instructions, to provide you with ideas for integrating multimodal projects into writing classes at a variety of levels. You can adapt these materials as needed.

100-Level First-Year Composition Course (Multiple Majors)

A version of this course is taught by Jason Dockter in a wholly online section at Lincoln Land Community College.

Course Overview:

This is the first-semester class in a two-course sequence of first-year composition. Students in this class will gain exposure to a variety of types and genres of writing, studying, and learning about each genre with the end goal of expanding students' perception of what it means to compose and how composing texts can happen.

Through the course of these four projects, the aim is to help students expand their conception of what writing is and how it functions by studying and creating variety in their own texts. By learning about genres, students will learn to identify conventions that happen within these genres and then expand that knowledge to include other sorts of writing that they'll encounter beyond this class. By not limiting students' modes of production, they are challenged to produce texts that better meet the rhetorical situations they might find themselves in beyond this course.

Learning Outcomes:

- To demonstrate the ability to analyze and employ genre conventions
- To demonstrate an understanding of composing effective texts through the use of a variety of modes
- To demonstrate collaborative skills through projects and presentations
- To demonstrate proficiency in researching and citing multimodal sources
- To demonstrate engagement in the drafting and revision process of multimodal texts

Required Materials:

- Arola, K. L., Sheppard, J., & Ball, C. E. (2013). *Writer/Designer: A guide to making multimodal projects*. Boston, MA: Bedford/St. Martin's.
- Ede, L. (2011). *The academic writer: A brief guide* (2nd ed.). Boston, MA: Bedford/St. Martin's.

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Major Assignments:

Project 1

Public Service Announcement: This project asks you to choose a subculture and educate the public about that group through the genre of the public service announcement (PSA). Your PSA can take any shape or form (video, audio, flyers, posters, etc). We will explore a range of PSAs in class and discuss the genre conventions of those different media. This assignment includes prewriting via our classroom discussion board, writing a proposal, creating a mockup or storyboard of the PSA, and producing the final project.

Project 2

The Interview Project: This project requires you to conduct an interview, or interviews, with at least one person from within your subculture (or multiple people within your subculture), and develop that interview into a piece of writing suitable for publication within *Rolling Stone* or within another publication that puts out similar pieces. Essentially, you are creating an 'edited conversation' between yourself and people of your subculture. The interview should include an introduction that clarifies what the subculture is and brings the reader up to speed on any necessary background info. Your goal here is to develop a project that is similar to what one might find within *Rolling Stone* or another publication, following the conventions we've identified to occur within the interview genre. You can feel free to incorporate images as you see fit, but these are not required. However, they would enhance the interview and allow the reader to make a stronger connection to the interviewee(s). One of the key aspects of this assignment is that you are conducting research not only with your interview participant, but also with any information you need to learn to understand your interviewee more fully and to build your ethos within the interview.

Project 3

Annotated Bibliography: In Project 2, you conducted research by speaking with people who became your sources and helped you develop The Interview Project. For Project 3, we are shifting our focus to more traditional forms of research, the type that probably comes to your mind when told that you will be doing research (online or print research). Within this module, we will spend time learning about conducting research and becoming information fluent. To demonstrate your ability to discern between sources that are useful and sources that are not, you will create an annotated bibliography of three possible sources that relate to your specific subculture. Within this module, we will begin by learning what it means to be information fluent, as well as what one looks for when conducting research to ensure the best fit between research need and resource. You'll complete activities that ask you to evaluate certain aspects of sources and explore the qualities one looks for when determining what makes for a quality source. You will find and evaluate three sources in terms of their content, their argument, their strengths and weaknesses (for your use of the sources), and how the source will contribute to your project (as you see it).

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Project 4
The Publication Project: This project will focus on proving a claim that you want to make about your subculture. The choice of this main point is entirely up to you. Yes, it could be an idea that you have already worked with in an earlier project, but the catch is that you will prove this idea differently. So the idea might be the same, but the writing and approach will become different. For this assignment, you will develop an essay that is suitable for publication with a venue for academic writing. Your writing should focus on an opinion you hold about your subculture (a claim), and it should incorporate supporting research that relates to that claim and helps you to prove it. Find bits from your research that support the point you want to make and weave those bits of support into your essay to bolster your argument. Don't over-rely upon your research, but use it strategically to add credibility to your own argument. This assignment should be between five and seven pages to fully allow you to develop your idea about this subculture.

Schedule:

Weeks 1–6: Public Service Announcement Project and Groundwork for Composing Multimodal Projects
- Read Chapters 1 and 2 of *Writer/Designer* in support of discussing genres and genre conventions.
- Read Chapter 3 in order to help choose your PSA medium.
- Read Chapter 4 so as to consider how best to incorporate sources.
- Read Chapter 5 to help in figuring out what technologies to employ.

Weeks 7–10: Interview Project
- Revisit Chapter 3, considering how the interview genre works.
- Read Chapter 6 in support of storyboarding your interview project.
- Read Chapter 7 so as to help with drafting and revising the project.

Weeks 11–12: Annotated Bibliography Project
- Revisit Chapter 4 in order to think through sources.

Weeks 13–16: Publication Project
- Read Lisa Ede's *The Academic Writer: A Brief Guide* in support of thinking through the linguistic mode of communication.

200-300–Level Multimodal Composition Course (Multiple Majors)

A version of this course is taught by Barbi Smyser-Fauble at Illinois State University. The course was focused topically on notions of inclusion; that is, making rhetorical decisions about how to engage and write in various media/modes, and incorporating strategies that encourage us to write/compose in ways that include diverse audiences, including socially and culturally marginalized communities. Students enrolled in this course were sophomores, juniors, and seniors.

Course Overview:

Writing, in our highly mediated, highly visual culture, is no longer just about using media like pens/pencils and computers to place words on paper (or screen). Writing now includes all forms of text creation across a spectrum of media, modes, and genres. It is, in fact, multimodal. That is, it brings together images (still and moving), alphanumeric text, gestures, oral communication (linguistics), and music. When composing multimodal texts, a host of rhetorical strategies are used, ranging from placement of text on a page, to consideration of audience, to the media used to communicate the content.

This class will approach multimodal composition as a means of not favoring or privileging one mode of communication over another. Instead, written text, visual imagery, aural creations, gestural communications, and oral communications will be given equal footing. The point of this course will be to explore how to effectively communicate in a digital age by incorporating multiple modes of communication strategies and by applying a particular focus to the concept of audience inclusion; specifically looking at the inclusion of diverse audiences and marginalized communities.

Learning Outcomes:
- To develop students' reading and composing skills in multiple media
- To demonstrate the ability to rhetorically analyze multimodal texts
- To use and interrogate both traditional and multimodal writing processes when composing
- To investigate the impact of digital technologies on reading and producing multimodal texts
- To demonstrate collaborative skills through team projects, peer-reviewing, and presentations
- To identify how our perceptions of self and other are mediated through multimodal composition technologies (digital or otherwise)
- To develop composition strategies that perpetuate the idea of inclusion of diverse audiences, including marginalized communities

Required Materials:
- Arola, K. L., Sheppard, J., & Ball, C. E. (2013). *Writer/Designer: A guide to making multimodal projects*. Boston, MA: Bedford/St. Martin's.

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- McCloud, S. (1994). *Understanding comics: The invisible art.* New York, NY: HarperCollins.
- Instructor Assigned Readings (available through digital reserve).

Major Assignments:

Assignment 1

Objective or Culturally Biased? A Web Critique: For this project, students rhetorically analyze specific Web pages for content related to the identity composed for a marginalized community. Students will be asked to create a "picture" of this identity of the community being referenced and to examine how this identity perpetuates society's stereotypes/assumptions that stigmatize individuals from this community as "other." In addition to the written critique, students will be asked to prepare a presentation to discuss their findings (research) with the class. A final aspect of this and every assignment hereafter will be to write a reflection about the assignment.

Assignment 2

Audio PSA Creation: For this project, students will be assigned into groups to create a Public Service Announcement (PSA) for a social project or issue that is selected by each group. Each group has only thirty seconds to convey a specific message calling for action, asking questions, relating a story, etc. Thirty seconds is not very long, and the message should consist of approximately seventy-five words or less. This assignment will explore how oral communication, a practice that is usually overlooked in communication research and particularly within the area of technical communication, can be extremely influential.

Assignment 3

A Picture Is Worth a Thousand Words: For this project, students will create a storyboard depicting a well-known fairy tale, urban legend, or myth that is translated into a visually based format (comic strip, graphic novel, or picture book format). Students will be required to utilize the power of visual representation to convey the alphanumeric (traditional text) details of the story with limited to no textual content included.

Assignment 4

What Is Being Normalized? For this assignment, students are asked to look at a type of multimodal text (or texts) to identify and discuss what is being normalized within said text. Essentially, this assignment asks students to apply their critical reading (consumption/viewing) and thinking skills when approaching a multimodal text to unearth underlying meanings and to identify conscious and unconscious messages related to stereotypes or exclusion. What is being normalized as acceptable? What is considered the "norm"? Whom is a text including or excluding? What does this exclusion mean to audiences? Students may select any format based on past assignment formats (Web site critique, PowerPoint annotation, storyboard, audio, paper, video, etc.) or may choose a format that has not been discussed or used in class. Each project must include multiple modes of communication. For example, if a student opts to write a paper for this project, she or he must include visual

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elements (screenshots, etc.). Additionally, students will be asked to include a reflection with this assignment.

Schedule:

Week 1 Read Chapter 1. Discuss the term "multimodal." Read the NCTE position statement on multimodal literacies. http://www.ncte.org/positions /statements/multimodalliteracies

Week 2 Complete assignment from Chapter 1. Discuss in class.

Week 3 Read Chapter 2. Read Gunther Kress's *Reading Images*. Discuss rhetorical situation and modal affordances. Focus on analyzing multimodal projects.

Week 4 Read Chapters 3 and 4. Focus on researching multimodal genres and multimodal research practices.

Week 5 Read "The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?" by Lev Manovich. Read "Ethical and Legal Issues for Writing Researchers in an Age of Media Convergence" by Heidi A. McKee. Introduce Assignment 1: Objective or Culturally Biased? A Web Critique.

Week 6 In-class work time for Assignment 1.

Week 7 Assignment 1 presentations.

Week 8 Introduce Assignment 2: Audio PSA Creation. Focus on rhetorical affordances of sound.

Week 9 Read Chapters 5 and 6. Focus on group work best practices and storyboarding for sound. Audacity software learning tutorial. In-class work time for Assignment 2.

Week 10 Assignment 2 group presentations.

Week 11 Read Chapters 1 and 2 of *Understanding Comics*. Discuss affordances of visuals and captioning. Revisit Chapter 6 of *Writer/Designer* (storyboards). Introduce Assignment 3: A Picture Is Worth a Thousand Words.

Week 12 Read Chapter 6 of *Understanding Comics* and Chapter 7 of *Writer/ Designer*. Work on storyboards in class.

Week 13 Peer review of storyboards. Assignment 3 due.

Week 14 Discuss gender, ableism, and media representations. Introduce Assignment 4: What Is Being Normalized? Watch Brueggeman's "Why I Mind" http://www.youtube.com/watch?v=RoNR6EWT7D4 and Yergeau's "Shiny Identities" (Kairos 18.1 Topoi Text) http://www.youtube.com/watch?v =pjsaTMgCuEo.

Week 15 Work on Assignment 4. Peer review.

Week 16 Assignment 4 due.

300-400–Level Multimedia Authoring Course (Advanced Majors)

A version of this course is taught as English 355: Multimedia Authoring, Exploring the New Rhetorics by Kristin Arola at Washington State University. This course focuses on best practices for analyzing and composing multimodal texts. To see a more fleshed out syllabus, visit arola.kuurola.com.

Course Overview:

The purpose of multimodal composing is to encourage you to question: what makes for an effective multimodal text? We will examine how meaning is construed through the use of images, sounds, arrangements, colors, shapes, sizes, movement, and fonts. We will analyze the ways rhetors construct multimodal texts, and we will also create our own multimodal texts.

Learning Outcomes:

- To demonstrate the ability to rhetorically analyze texts, utilizing appropriate vocabulary
- To demonstrate an understanding of composing effective texts
- To demonstrate collaborative skills through projects and presentations
- To demonstrate proficiency in researching, and citing, multimodal sources
- To demonstrate engagement in the drafting and revision process of multimodal texts

Required Materials:

- Arola, K. L., Sheppard, J., & Ball, C. E. (2013). *Writer/Designer: A guide to making multimodal projects*. Boston, MA: Bedford/St. Martin's.
- Ball, C. E., & Arola, K. L. (2011). *ix: visualizing composition* (2.0). Boston, MA: Bedford/St. Martin's. Available at http://ix.bedfordstmartins.com

Major Assignments:

Projects 1 & 4
Digital Class Portfolio: This project requires you to design and build a Web portal for our class assignments. It needs to include your name, a bit of information about yourself, a link to class projects, and a link to your reading response blog. The rest is up to you. Carefully consider your rhetorical situation and make effective design choices. Project 1 requires you to create this portfolio by hand coding (from scratch or by modifying a template) and asks you to imagine our class as the audience. Project 4 allows you to completely revise the portfolio. You can use a free Web-generating site such as Wix, Weebly, or Google Sites, or you can continue with your coding. Project 4 asks you to imagine future employers as your audience. In both instances, you will present your portfolio to the class in a five-minute presentation during which you will explain your rhetorical situation and the design strategies you used. Make sure to use the rhetorical and design terminology from *Writer/Designer* and *ix*.

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Project 2
Multimodal Genre Analysis Project: This project requires you to create a multimodal project using the tools of your choice—anything from construction paper and glue, to a WordPress site, to a Word document. The project's purpose is to analyze four to six multimodal texts from a certain genre in order to explain how certain strategies are used to what ends.

Project 3
Literacy Narrative: This project requires you to create a two-to-three-minute video literacy narrative that explores/addresses your favorite communication mode. You will show this video in class and give a brief one-to-two-minute justification of your goals and rhetorical choices.

Schedule:

Week 1   Read Chapter 1. Discuss the term "multimodal."

Week 2   Read Chapter 2. Explore *ix: visualizing composition*.

Week 3   Continue with Chapter 2. Practice rhetorical analysis on sample texts. Assign Project 1.

Week 4   HTML/CSS tutorials in-class.

Week 5   Peer review. Project 1 due.

Week 6   Assign Project 2. Read Chapter 3. Look at sample webtext analyses projects. Give pitch proposal for Project 2 topic.

Week 7   Read Chapter 4. Begin Assets List based on Chapter 4 prompts.

Week 8   Read Chapter 6. Compose mock-ups. Peer review of mock-ups.

Week 9   Read Chapter 7. Peer review of Project 2.

Week 10 Project 2 due. Project 3 introduced. Watch sample literacy narratives and discuss genre conventions and rhetorical strategies.

Week 11 Revisit Chapter 6. Discuss and begin storyboards for Project 3. Workshop storyboards.

Week 12 Peer review of Project 3. Begin presentations.

Week 13 Project 3 presentations.

Week 14 Read Chapter 8. Begin Project 4.

Week 15 Project 4 presentations.

How Do I Assess My Students' Multimodal Work?

Most of us who teach writing have been trained in the composition of words. Although that education often includes attention to rhetorical and genre considerations, transitioning into the teaching and assessment of multimodal texts leaves many people feeling ill-equipped. Not only are we responsible for evaluating how the words (if there are any) communicate to a given audience, but we're having to consider the role of images, sounds, colors, typefaces, layouts, navigation, and more. Many instructors we've talked with have voiced concerns about consistency, fairness, and expertise in evaluating the diversity of projects students may develop. While *Writer/Designer* will support your curriculum and instruction, the section below will provide some concrete strategies on how to tackle the grading of individual and collaborative multimodal compositions.

Peer-Reviewed Grading Tutorial

One of the goals of a rhetorical genre studies approach is to teach students to transfer processes of genre analysis, composition, and revision into any kind of writing situation. This process of transfer is true whether students write only in words or in multiple media—they need to learn how to assess and evaluate how well (or poorly) they've succeeded in meeting their audience's needs at any particular point in the design process. This is where students' analyses of rhetorical situations and genres (e.g., the texts they're working on in class for particular audiences) intersect with the peer-review process. This brief tutorial describes how to implement a genre-studies approach to evaluation so that students learn to assess their own and each others' work and have more fruitful peer-review workshops.

Instructors are always looking for better ways to evaluate their students' learning in class, and multimodal projects present a particular challenge for teachers accustomed to assessing only students' written content in essays, research papers, and the like. However, multimodal assessment doesn't have to present obstacles if teachers rely on the same principles of rhetoric that apply to *all* communication, whether it's based in writing, speech, video, audio, live performance, or anything else. These rhetorical principles—such as understanding the rhetorical situation (of *any* text), including analyzing for audience, purpose, context, and genre—provide teachers a mechanism for the kinds of grading we do, including formative assessment (in-progress feedback) and summative assessment (evaluations on a final product). (For more scholarship on the state of multimodal assessment in writing studies, see the Annotated Bibliography.)

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Using the Write/Design Assignment from Chapter 3 (p. 51) on Analyzing Genre and Genre Conventions, students will have made a checklist of genre conventions specific to the kind of text they're designing. Use this list as a preliminary set of grading criteria—that is, ask yourself: what conventions does a text *need* to have in order to meet its audiences' needs? These conventions should appear on the students' lists. (If students are all working on the same genre or genre set, it's ideal to have the students brainstorm this list in class or on a discussion forum.) Help the students shape (and perhaps shorten) the list into something manageable, for your sake and theirs. Suggest any conventions they might have missed. Students can use the genre conventions list as a formative and summative assessment checklist as they compose and revise their designs. It makes a reappearance in the textbook during The Pitch Write/Design Assignment on p. 56 and should be referenced again during the peer-review assignment in Chapter 7.

By the time students are ready to workshop their rough drafts, they will have had practice doing multiple genre analyses and also analyzing for the rhetorical situation, including audience, purpose, and context (which might include venue, delivery medium, etc.). The instructions for the Rough Draft Feedback Write/Design Assignment in Chapter 7 recommend that classmates perform these analyses to prep themselves to serve as evaluators of their classmates' texts. Once they've practiced these analytical processes again (which also helps them to transfer that practice to other/new writing situations), they can serve as stand-in audience members for their classmates' texts. This process serves the purposes of:

- giving students more practice in their analysis and assessment techniques that transfer to other writing situations;
- freeing up the teacher from being the only authority on assessment in the class because students learn, through this process, that assessment and evaluation have real-world stakes (i.e., they won't get a grade for writing done outside of the classroom, but it will be evaluated in other, perhaps even harsher ways—a life lesson and writing lesson that rhetorical genre studies supports and helps students adapt to);
- encouraging students to take more responsibility for their learning, while giving them the tools to take leadership and ownership over their own writing.

For an extended version of this practice, please see Ball, 2012, in the Annotated Bibliography below, which outlines why you'd want to turn assessment over to your students and how it benefits both them and you as the teacher. Also see Ball, 2013, which outlines—using examples from one class—how students write assessment letters from the point of view of clients/stakeholders/audience members. Both articles are available for free at http://ceball.com.

A Sample Grading Policy for Multimodal Projects

Note: The following grading criteria are excerpted from Cheryl's undergraduate Multimodal Composition syllabus at Illinois State University. Students designed collaborative webtexts for online scholarly journals (like Kairos*) as the major course project. The full syllabus is available at http://239f11.ceball.com/.*

Grades: What I Expect and Value

In this class, you are authors, and I will treat you the same as I treat the authors who submit to the journal I edit, *Kairos*. That means I expect you to learn about and follow the social and cultural conventions of professional academic behavior, which I will help you learn during the semester. (These behaviors aren't specific to academia—this is just the context in which we will discuss them.) Because this class focuses a great deal on professional development, writing/authoring, and digital publishing, my grading schema reflects that professionalism. Assigning letter or number grades does not improve your learning, just as telling an author that the journal rejects her work for publication—without any explanation as to why—does not make her a better writer in the profession. I have set up this class so you can achieve the learning outcomes and excellence by providing structured assignments that enhance your critical and creative thinking, and by offering a lot of informal and formal feedback on your in-progress work. For these reasons, your grade is based 100 percent on your participation.

What "Feedback" Means and What to Do with It

Feedback often comes in the form of informal in-class discussions about your assignments and individual or group conferences. For instance, when your peers and I offer critiques of your draft projects, we assume that you will imple-ment those revision suggestions into your drafts. When you don't, you should have a very good reason in relation to the purpose of the text for not doing so. Otherwise, when I am reviewing your final project, I should be able to see your progress on the text from the time it was workshopped as well as from infor-mal, in-class feedback or conferences with me. I hope that this grading system will allow you the freedom and flexibility to take risks in your assignments while also providing time for you to re-envision and revise those drafts into more usable, sophisticated, and polished texts by the end of the term.

Your Grade Is Based on 100 Percent Class Participation.

Participation includes the following:

- **Attendance:** You are required to attend every class session unless the schedule specifically indicates that class is canceled that day. There is no such thing as an excused vs. an unexcused absence—if you're not here, I don't much care why. If your absence is caused by a funeral or similar extenuating circumstances, I will take that into consideration when I consider your grade. If you miss more than one class, consider your grade

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in jeopardy. If you miss a workshop, you'll be doubly in jeopardy. Also, attendance at out-of-class conferences with me is considered the same as class time. If you miss a conference, you will be counted absent.

- **Timeliness:** If you show up late or leave early or disappear (or fall asleep) for fifteen minutes in the middle of class, it will affect your participation. Timeliness also refers to the time-sensitive nature of completing assignments and turning in equipment on time. Late work is completely unacceptable, and I will not give you feedback on it. If you do not have a major assignment ready in time for our workshop days, it is *your* responsibility to get feedback from your classmates outside of class upon (or before) your return. If you return borrowed equipment late, consider your participation grade in jeopardy. If you fail to return borrowed equipment at all (e.g., you lose it or break it beyond repair), you are responsible for replacing the equipment with the same kind, and I will hold your final grade submission until it has been replaced.

- **Readiness:** Readiness is different from timeliness in that it relates specifically to being prepared by the start-time of the class period (and having any outside-of-class work prepared). All homework must be completed *before* class starts. For instance, printing of assignments or uploading of files after the class period has begun will result in a delay of class, which will negatively impact your grade. This bullet also refers to workshop participation and group work participation in that if you do not have a draft ready on workshop day, you are unprepared to provide feedback to your workshop peers, or you are unwilling/unable to perform the responsibilities of your group work, your grade will suffer.

- **Thoughtfulness:** Thoughtfulness translates to critical awareness during and participation in all class activities. These activities may include having useful, productive questions or discussion items based on homework (readings, assignments, or peer-review work), collegial work completed with your group mates, or thoughtful work demonstrated in the major assignments themselves. In addition (a note for those of you who like to talk a lot), thoughtfulness means that if you constantly need to share in class, but your sharing is largely off-topic, disruptive, or unhelpful, your participation may be more distracting than useful. I will probably talk to you about this before your grade suffers.

Everyone in this class starts with a B/C. How you participate changes that grade higher or lower. Students in previous classes have earned As (see tips below), Bs (for mediocre participation in class, usually related to group work), a few Cs (usually related to multiple absences), and Fs (for failure to turn in a large number of assignments or for skipping out altogether). If you have questions at any time about your grade potential, please make an appointment with me. If I believe that you are on a trajectory toward a C, D, or F, I will let you know by mid-term. If you're participating in the basics of the class, then you're probably passing and should only be concerned with your individual goals for earning a B or A, described in more detail below.

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Tips for Earning an A

The grade of A is reserved for excellent work. Excellent work does not equate with showing up every day, participating once in a while, and turning in completed drafts on time or turning the final portfolio in with the revision basics done. Those are the average requirements of any class setting, and average equates to a C in this academic setting. Here are some ways to earn an A:

- **Produce excellent assignments.** What constitutes excellence? Doing more than simply completing the terms of the assignment. An excellent assignment may meet any number of qualities, depending on its purpose and genre. We'll spend much time analyzing possible qualities for your work, which means you'll be creating evaluation criteria for your own work. If your texts live up to your own criteria, it's likely your work will be excellent.
- **Participate excellently in class.** Excellence in class participation means not simply speaking frequently, but participating in all of the ways I mention in the class participation section. As some examples, you should contribute in an active and generous way to the work of the class as a whole by asking questions, offering interpretations, politely challenging your classmates, graciously accepting challenges in return, and being a productive group member.
- **Be an excellent citizen-scholar.** Specifically, be able to demonstrate to me (through discussions, group work, and assignment drafts) that you (a) understand and can reflect on the content of this class and show progress toward that knowledge in your final portfolio; (b) reason logically, critically, creatively, independently, and consensually, and are able to address issues in a broad and constantly shifting context; (c) recognize different ways of thinking, creating, expressing, and communicating through a variety of media; (d) understand diversity in value systems and cultures in an interdependent world; and (e) develop a capacity for self-assessment and transferable learning.

You might be an excellent student if you

- have a collegial attitude.
- wait for me to get settled when I walk into class by holding all questions until I give the ready signal (which we will vote on during the first class period).
- bring your materials to class every day.
- ask for help well in advance of a deadline.
- accept responsibility for late or incomplete assignments.
- ask your classmates for missed content if you are absent.
- are attentive in class so that I avoid needless repetition.
- provide me assignments on time and in the medium I ask.
- ask your classmates (or Google) for help during open-lab sessions, then . . .
- . . . if stumped, raise your hand, call me, and wait patiently for help.

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- use email, appointments, or some other agreed-upon conferencing medium for private or involved questions.
- accept that I respond to emails quickly, except after 5 p.m. or on weekends.
- understand that strategic (and sometimes maximum) effort results in excellent work.
- add your thoughts to the question, "What would *you* require to earn an A?" We will discuss this question during the first class period and add to this list.

Grading Collaborative Projects

Most students hate group work. I promise you'll think differently about it after this class!

First, I know most of you work outside of school and that it's hard to find time to get together. This course is specifically scheduled in blocks so that you have time in class to do a majority of your group work (usually in the second half of the semester, when we really start working on your projects).

Second, there is no such thing as a "group grade" in this class. You're an individual and you're responsible to yourself *and* to others. I am not going to penalize you for having a slacker partner or for having a super–Type-A, know-it-all partner. (Unless, of course, *you* are the slacker or the Type-A takeover personality.) Given the kinds of projects we're working on in this class (e.g., webtexts), which have a specific set of stakeholders (e.g., editors, journal readers, etc.) with their own guidelines for authoring, submitting, and evaluating, you will have to work with your groups to complete a successful webtext.

In this case, "successful" means that a webtext is submittable to an online journal (one of several we will discuss in class). In other words, the webtext has to *work*—to function technically (as far as computer coding and multimedia codexes go)—and has to fit the basic *rhetorical needs* of the journal you choose, as outlined in their submissions criteria, which you will research beforehand. Most webtext submissions don't get accepted for publication without *a lot* of revision. In academia, we call this getting a "Revise and Resubmit," which means a webtext is good enough to be of use to the journal's readership but it's not ready for publication yet and needs more work. That's a pretty good level to shoot for, and most new scholars get R&Rs their first time submitting somewhere. So you'll be in good company.

How do you get there? You get there by working together, playing to each of your strengths, and living up to your team contract from the start of the collaborative project. Editors (your rhetorical stakeholders) don't care who slacked on the article or who did most of the writing. They only care that you submit and do the revisions needed to perfect your work, as is the case in this class. While I (as your teacher) *do* care about who slacked or who unnecessarily took over—and I will know because a teacher always has eyes in the back of her head—as a stand-in for your editor/stakeholder-reader, I am expecting you to learn about and live up to the professional expectations of being an author in this rhetorical situation. I will teach you all about those as we proceed in this class, and by the end I think you'll have a newfound respect for doing group work the good way, the professional way.

Annotated Bibliography of Multimodal Theories and Practices

The ways we think about, approach, and enact multimodal composing have been largely shaped by the good scholarly work of teachers who are doing this work themselves. This list, while surely not exhaustive, includes some of our key go-to texts. Do note that while at first glance you see more books than articles here, many seminal article-length texts are included in Bedford/St. Martin's *Multimodal Composition: A Critical Sourcebook*, edited by Claire Lutkewitte (see citation below). We hope this annotated bibliography provides a starting place to explore the best theories and practices for employing a multimodal pedagogy.

Anderson, D. (2003). Prosumer approaches to new media composition: Consumption and production in continuum. *Kairos: A Journal of Rhetoric, Technology and Pedagogy, 8.1*. Retrieved from http://kairos.technorhetoric.net/8.1/binder2.html?coverweb/anderson/index.html
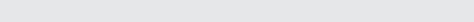
> Anderson's highly multimodal webtext explores how new digital tools blur the boundary between consumers and producers. He suggests that because our students are prosumers (consumers and producers), they are often better able to critically produce and analyze multimodal texts.

Arola, K. L. (2010). The design of web 2.0: The rise of the template, the fall of design. *Computers and Composition*, *27.1*, 4–14.

> Arola compares the affordances of teaching and learning Web design via hand coding versus working within the template-driven design of Web 2.0. She suggests that while no one method is necessarily *the* right one, teachers of digital rhetoric should engage students in the rhetoric of design. Doing so helps students think carefully through the design choices they make and/or the design choices made for them.

Arola, K. L., & Wysocki, A. F. (Eds). (2012). *Composing (media) = composing (embodiment): Bodies, technologies, writing, the teaching of writing*. Logan, UT: Utah State University Press.

> This edited collection brings together a range of essays that offer approaches for theorizing and teaching with new media while attending to issues of embodiment. Through feminist, queer, phenomenological, disability studies, legal studies, and other theoretical lenses, the chapters address a wide range of texts (comics, blogs, *Wikipedia*, online maps, videos, games, digital interfaces, Pow Wow regalia).

Ball, C. E., & Arola, K. L. (2006). *ix: Visual exercises for technical communication* [CD-ROM]. Boston, MA: Bedford/St. Martin's.

This interactive CD-ROM provides a heuristic for teaching multimodal analysis in the technical communication classroom. Students are given opportunities to engage with multimodal analysis through a variety of interactive examples.

Ball, C. E., & Kalmbach, J. (Eds). (2010). *RAW: (Reading and writing) new media*. New York, NY: Hampton Press.

Ball and Kalmbach offer a series of essays that focus on reading and writing practices in new media. These practices range from close, rhetorical, critical, cultural, and posthuman readings of databases, Flash texts, proto-hypertexts, university Web sites, and the lives of new media themselves. Authors address pedagogical issues including the changes in teaching new media from ten years ago; students' identities in online spaces; teachers as first-time composers; and issues of curriculum, access, and space design.

Ball, C. E. (2012). Assessing scholarly multimedia: A rhetorical genre studies approach. *Technical Communication Quarterly*, 21.1, 61–77. doi: 10.1080/10572252.2012.626390

Ball describes how and why she asks students to produce scholarly multimedia in her writing classroom. She offers a set of student-created assessment criteria for such texts and describes how a teacher-editor can provide formative feedback on student projects. Instructors who are interested in learning how to conduct more engaged peer-review workshops with students will find this article useful.

Ball, C. E. (2013). Adapting editorial peer review for classroom use. *Writing & Pedagogy*.

This article follows Ball's "Assessing Scholarly Multimedia" article (above) to show in practical terms how she frames peer-review assignments for students to conduct student-led formative feedback on each others' multimodal projects. The article also addresses how to teach students to transfer that analytical and evaluative practice to other writing situations.

Bawarshi, A. S., & Reiff, M. J. (2010). *Genre: An introduction to history, theory, research, and pedagogy*. Anderson, SC: Parlor Press. Available at http://wac .colostate.edu/books/bawarshi_reiff/

Through examining the historical and interdisciplinary trajectory of genre studies, Bawarshi and Reiff offer a way of understanding how rhetoric and composition engages with rhetorical genre studies. They suggest that genre studies helps instructors, scholars, and students approach analysis and production through a social lens whereby a text can only be understood by exploring how meaning is made in multiple contexts.

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Bowen, T., & Whithaus, C. (Eds). (2013). *Multimodal literacies and emerging genres*. Pittsburgh, PA: University of Pittsburgh Press.

This collection examines the possibilities and challenges of engaging with multimodal composition. By exploring texts ranging from storyboards to speeches, authors suggest that it's the responsibility of instructors and institutions to critically consider multimodal composition through the lens of audience, ethics, and effectiveness. An argument is made for advancing multimodal composition on an institutional level so as to meet the needs of today's student within a digital and global economy.

Brooke, C. G. (2009). *Lingua fracta: Toward a rhetoric of new media*. New York, NY: Hampton Press.

Brooke explores how new media require an acknowledgement that technology and rhetoric are inextricable. He suggests that the classical canons of rhetoric offer an ecology of practices that can help us map the affordances of all media. He then defines a rhetoric of new media, one which attends to interfaces that manifest ecologies of code, practice, and culture.

Cope, B., & Kalantzis, M. (Eds). (2000). *Multiliteracies: Literacy learning and the design of social futures*. New York, NY: Routledge.

This edited collection begins with, and proceeds from, the New London Group's seminal article, "A Pedagogy of Multiliteracies: Designing Social Futures." (Note: This article is also included in the Lutkewitte collection.) Chapters in the book deal with the future of literacy education within the context of globalization and explore issues ranging from multilingualism and cultural diversity to the effects of technological change. Later chapters outline pedagogies of multiliteracies across the curriculum. This is *the* book to read on multiliteracies pedagogy.

Kress, G., & van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. New York, NY: Routledge.

Drawing on a range of examples from fine art, to children's drawings, to photojournalism, Kress and van Leeuwen provide a grammar of visual design. This grammar, based heavily on semiotics, offers a toolkit for those looking to theorize and discuss how it is that images make meaning.

Kress, G., & van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. New York, NY: Bloomsbury.

By describing two processes involved in communication, design thinking and production thinking, Kress and van Leeuwen provide a theory and vocabulary for engaging with multimodal texts. This book will be useful for teachers who want to learn about the collaborative, multi-skilled composition practices needed for multimodal projects.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. New York, NY: Routledge.

> Building off previous multiliteracies and multimodal theory, Kress offers a framework for understanding multimodal communication within the context of the early twenty-first century, and the book includes lots of examples and rhetorically situated vocabulary. This text is a bit more accessible than prior attempts to create a grammar of visuals and multimodality and is well suited for advanced undergraduate and postgraduate students.

Lankshear, C., & Knobel, M. (2011). *New literacies: Everyday practices and social learning*. New York, NY: Open University Press.

> Lankshear and Knobel explore what it means to consider literacy as a social practice. By paying close attention to the ways digital literacy continues to shape communication practices, they suggest ways of best engaging with literacy education.

Lutkewitte, C. (Ed). (2014). *Multimodal composition: A critical sourcebook*. Boston, MA: Bedford/St. Martin's.

> This critical sourcebook brings together the most influential articles on multimodal composition. Specifically, the sections explore what counts as multimodal composition, what is lost and gained by treating composition as design, how meaning making is made through multimodal composition, how best to assign and assess multimodal work, and how literacy is affected by a multimodal pedagogy. Articles include the New London Group's manifesto, "Designing Social Futures" (which *Writer/Designer* draws heavily from), Jennifer Sheppard's "The Rhetorical Work of Multimedia Production Practices" (in which she encourages us to value technical production as rhetorical), and Cheryl Ball's "Show, Not Tell" (where she offers a method for recognizing and interpreting the meaning-making potential of aesthetic modes used in new media scholarly texts).

Palmeri, J. (2012). *Remixing composition: A history of multimodal writing pedagogy*. Carbondale, IL: Southern Illinois University Press.

> Palmeri argues that multimodal composition is not a new phenomenon, but instead has been involved in the teaching of composition since the 1960s. He looks to early scholarship as a way of building a thicker history of multimodal composition, while also offering pedagogical suggestions for how instructors can build upon this history in order to best meet the needs of today's students.

Rowsell, J. (2013). *Working with multimodality: Rethinking literacy in a digital age*. New York, NY: Routledge.

> This book's chapters are divided by what Rowsell calls modes—words, images, sounds, movement, animation, hypertext, design, and modal

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learning. Each chapter/mode includes a case study that helps illuminate how modes function so as to help students and scholars critically consider their own production of multimodal texts. The book is geared primarily to advanced undergraduate and postgraduate students.

Selber, S. (2004). *Multiliteracies for a digital age*. Carbondale, IL: Southern Illinois University Press.

Selber explores different kinds of literacies—functional, rhetorical, and critical—that help us rethink computer literacy beyond just the technical. In doing so, he asks the questions: What should a computer-literate student be able to do? And, what is required of literacy teachers to educate such a student? His humanistic critique of scholarship on computer literacy provides a pathway for instructors to engage with a pedagogy of multiliteracies.

Selfe, C. L. (Ed). (2007). *Multimodal composition: Resources for teachers*. Cresskill, NJ: Hampton Press.

This collection is designed to help composition instructors incorporate multimodality into the classroom by offering theoretical rationale and practical advice. Authors provide a range of multimodal assignments, assessment practices, and sample student work alongside advice on intellectual property, software, hardware, and administrative concerns for implementing multimodality into one's curriculum or lab settings.

Sheridan, M. P., & Rowsell, J. (2010). *Design literacies: Learning and innovation in the digital age*. New York, NY: Routledge.

Through utilizing interviews with over thirty multimodal producers (including video game designers and community activists), Sheridan and Rowsell explore how out-of-school literacy practices share patterns and themes that can be brought to the multimodal classroom so as to best meet students' needs.

Sheridan, D. M., Ridolfo, J., & Michel, A. J. (2012). *The available means of persuasion: Mapping a theory and pedagogy of multimodal public rhetoric*. Anderson, SC: Parlor Press.

The authors examine how emerging technologies have changed public rhetoric. The ability to produce, reproduce, and distribute multimodal texts have made kairos a key term for understanding multimodal public rhetorics. By understanding kairos as necessarily including genre considerations, material-cultural contexts are thus invoked, thereby issues of race, class, gender, sexuality, and place are more thoroughly enmeshed in our rhetorical theories and practices.

Shipka, J. (2011). *Toward a composition made whole*. Pittsburgh, PA: University of Pittsburgh Press.

> Shipka argues for a definition of multimodality that is not solely associated with digital/screen-mediated texts. Instead, she asks us to rethink composition as a hybrid of aural, visual, and written modes. Case studies of students working with multimodal texts are included, and assessment strategies are discussed. She asks us to consider what is left out not only when we limit composition to writing, but when we limit multimodality to the digital. Instructors will find Shipka's discussion of multimodal assessment practices through her use of Statements of Goals and Choices (SOGCs) one effective method for evaluating student work.

Sorapure, M. (2006). Between modes: Assessing student new media compositions. *Kairos: A Journal of Rhetoric, Technology, and Pedagogy, 10.2*. Retrieved from http://kairos.technorhetoric.net/10.2/binder2.html?coverweb/sorapure /index.html

> Sorapure suggests we adapt familiar rhetorical practices to assessing students' new media production. Her assessment strategy focuses on the effectiveness with which modes such as image, text, and sound are brought together or, literally, composed. She provides readings of student examples to show how familiar rhetorical tropes such as metaphor and metonymy provide instructors with a language to talk to students about the effectiveness of their work.

Wysocki, A. F., Johnson-Eilola, J., Selfe, C. L., & Sirc, G. (2004). *Writing new media: Theory and applications for expanding the teaching of composition*. Logan, UT: Utah State University Press.

> The authors argue for expanded definitions of new media and, in doing so, work to prepare students and teachers to compose with new media both inside and outside the classroom. Each chapter includes a theoretical discussion as well as classroom assignments from the authors' own teaching.