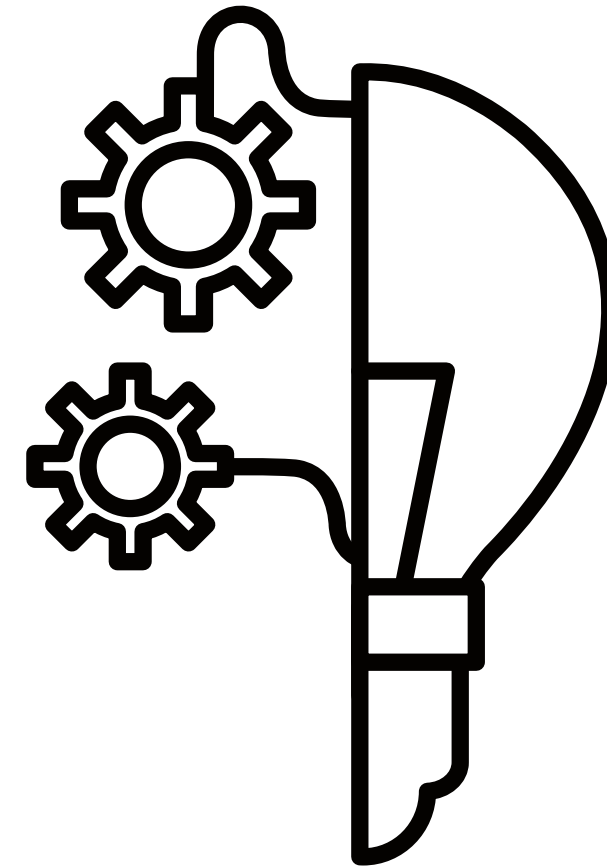


Multimodality and Digital Media

March 8, 2021

Week 10

DESIGN AND TECHNE OF MAKING

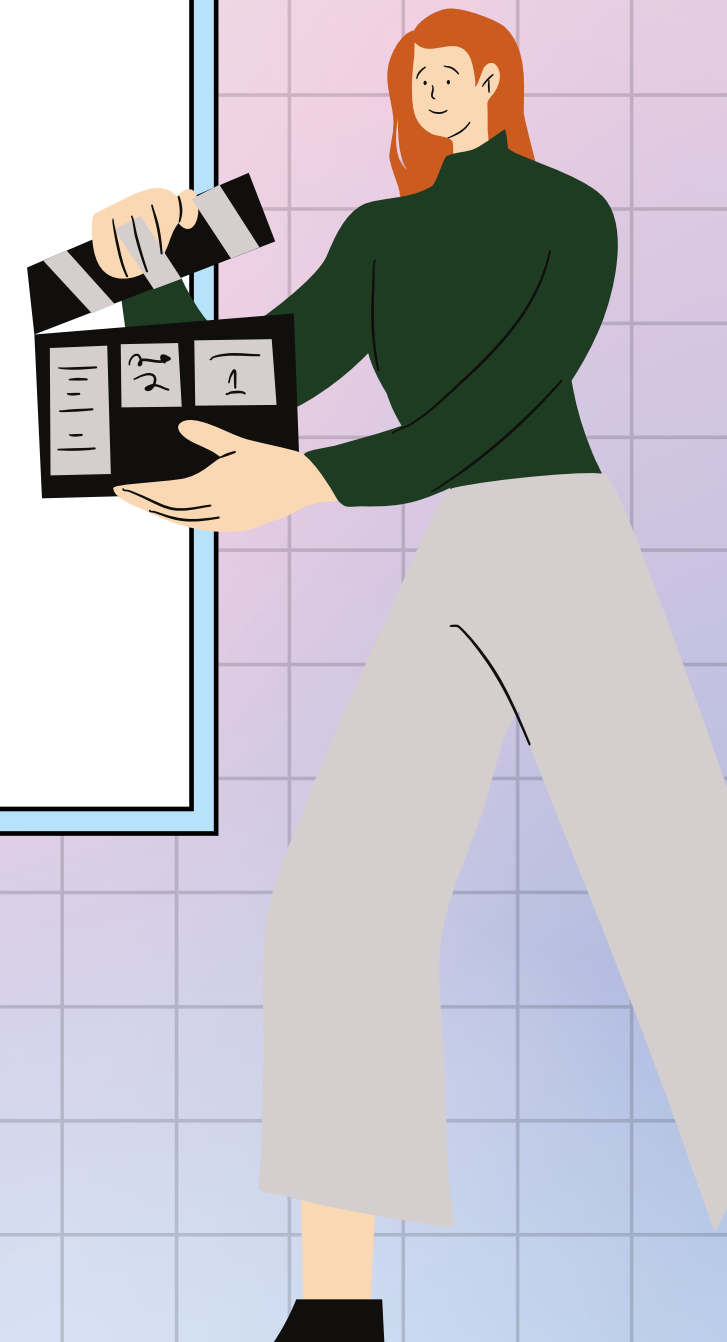


Monique Cole
Emma Masur

Direct to Video: Rewriting the Literacy Narrative



ALEXANDER AND RHODES (2014)



Reading #1: Direct to Video: Rewriting the Literacy Narrative



Brief Summary

This chapter argues that students' understanding of multimedia/multimodality/digital composition needs to be strengthened when it comes to improving their critical and rhetorical understandings. It is important to prepare students to be digitally literate in order to participate in multimodal public spheres.

Main Takeaways



1

Video composing, specifically, has become a key modality of this type of meaning making among the younger generations.

2

A good deal of contemporary composition practice uses new media and new media tools to replicate and reproduce some of its own cherished forms and genres.

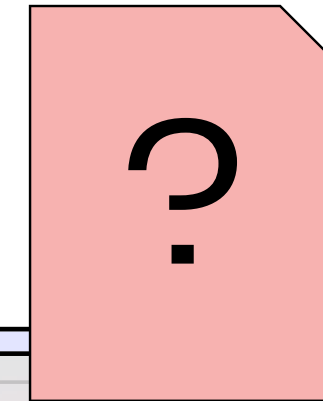
3

As literary instructors and writing teachers, we are concerned with how we adapt to such changes from how we incorporate new literary practices into our curricula, our pedagogies, and our understandings of what it means to be literate.

4

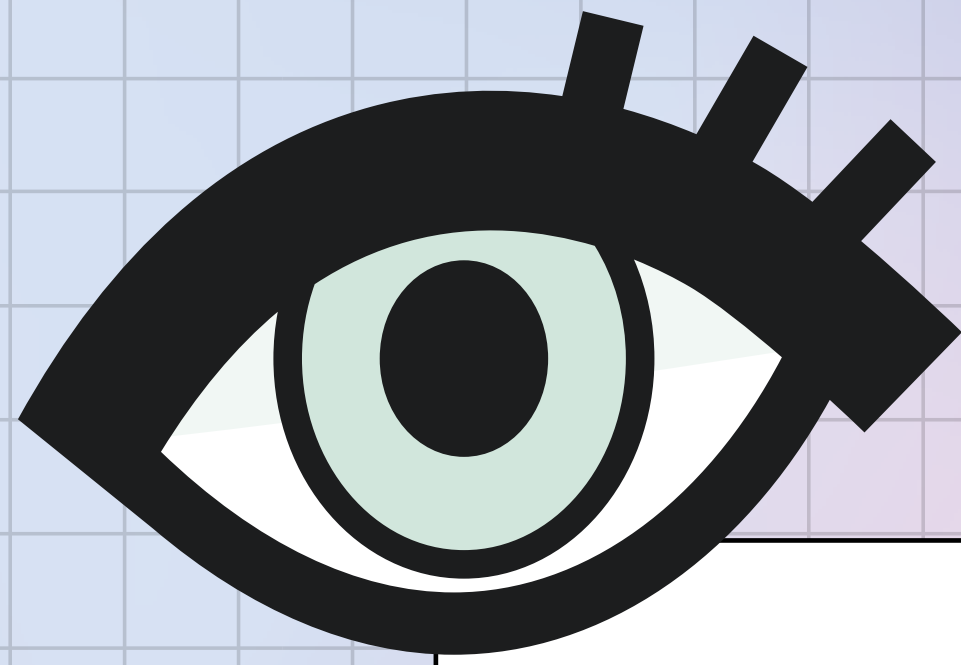
This examination allows us to consider how we might question the legitimizing moves of our discipline, the ways it attempts to make itself whole, and how certain histories and compositional possibilities are left out.

Questions



Let's get the conversation started!

- 1 What is your experience working with video narratives within composition classrooms?
- 2 What do you believe are the affordances of working with video narratives within composition classrooms as opposed to traditional print literacies?



Composing Multimodality

o o o o

MURRAY (2013)



Reading #2: Composing Multimodality ○ ○ ○ ○

Brief Summary

In the piece, Murray argues for the increase of multimodal instruction in the composition classroom. To support his argument, Murray breaks down the differences and similarities between discursive (print) and non-discursive (multimodal) texts to show how they should be viewed more equally. He highlights the values instructors should be focusing on when educating students about non-discursive texts in the classroom and ways to assess multimodal assignments.

Main Takeaways



1

To break down the barriers in the field that value discursive text over non-discursive text, composition instructors should incorporate more assignments that have students creating and understanding how non-discursive texts work.

2

Images are rhetorical, symbolic, and are emotional. They can create an experience and be framed by culture. They are a key factor in textual production.

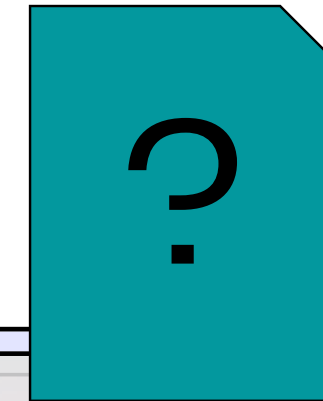
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The values of a non-discursive text are image, unity, layering, juxtaposition, and perspective. These values become useful when educating students about non-discursive texts for them to make connections and keep in mind when composing.

4

Two ways to assess multimodal assignments is through the myth of methodical multimodality and reflective self-assessment.

Questions



1

Throughout the semester, we have explored various pieces talking about multimodal composing. In the piece, Murray talks about five values of teaching non-discursive texts: image, unity, layering, perspective, and juxtaposition. Did you find yourself connecting with any of the values? Do you feel like these values encompass multimodal composing or think they should be expanded?

2

Murray provides two different ways of assessment toward the end of the piece: the myth of methodical multimodality and reflective self-assessment. Do you agree with these means of assessment? Do you have any other ideas on how instructors can grade non-discursive texts?

Embracing Wicked Problems: The Turn to Design in Composition Studies

o o o o

RICHARD MARBACK (2009)



Reading #3: Embracing Wicked Problems: The Turn to Design in Composition



Brief Summary

Marback's article describes and elaborates on the wicked problems approach to design thinking. The "wicked problems approach" is a problem that is particularly challenging to dissect because the information surrounding the problem is constantly changing and evolving.). In Marback's article, he is using this approach to highlight the wickedness of design in composition studies. He does this in order to focus our attention on the ethical dimensions of document design. Document design, in particular, is wicked because the problem is not reducible to any single all-encompassing design paradigm.

Main Takeaways



1

It is important to understand design as a disposition towards manipulating tools and producing artifacts that themselves bring into perception issues of human needs and values.

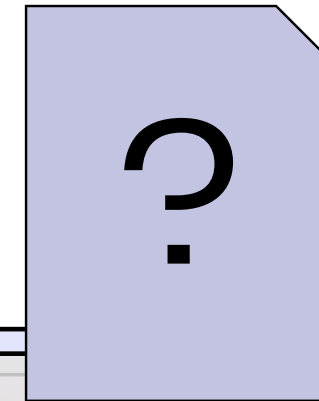
2

The turn in composition theory to design thinking would be to see it as taming the theoretical ambitions of critique to concern for enabling agency within a design process paradigm that is both practically viable and theoretically robust (415). Embracing the wicked problems of design involves keeping critical discussions and explanations in perspectives.

3

In the first-year writing classroom, it involves students as designers in the act of shaping their responses to their designs as they shape the artifacts of design through their responses to it (Marback 417).

Questions

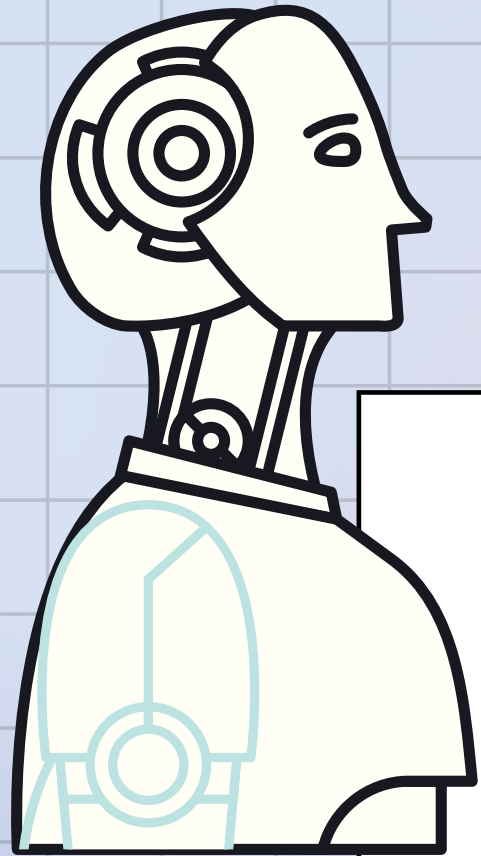


1

Consider Marback's example of Top Chef and American Chopper. Where have you seen a wicked problem within popular media?

2

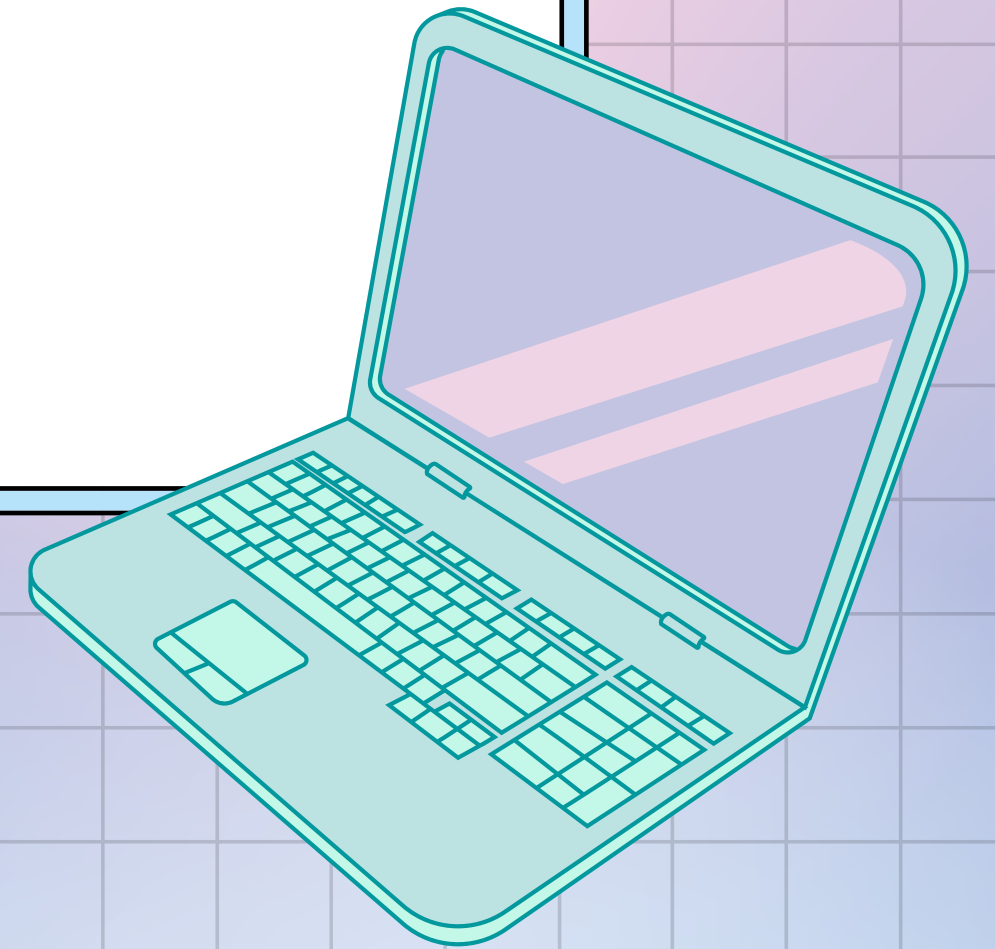
Marback states that there has been a shift in composition studies from critical theory to design thinking. Have you experienced this shift personally within any of your literature classroom spaces? If so, what was your experience? Why do you think composition studies are shifting towards a more design-centered approach to critical thinking?



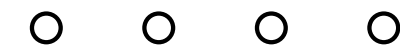
Digital Rhetoric and the Internet of Things

o o o o

ZAPPEN (2018)



Reading #3: Digital Rhetoric and the Internet of Things



Brief Summary

In the piece, Zappen (2018) recognizes the growing digitalization of the physical world. His focus is on the Internet of Things (IoT), which is "the widespread connection of the Internet to physical things," which leads to an increase in "complex interactions" called "intra-actions" (p.55). To further examine the ethical considerations associated with the rise of digitalization, Zappen breaks down scholarship examining human interaction with the physical world.

Main Takeaways



1

Zappen begins with the example of the digital roundabout. The example highlights how an individual's sense of agency is changing in the physical world due to complex interactions being generated with the increase of technology.

2

Zappen talks about the aspects of conversing with the world. He references Heidegger when he talks about the differences between discourse, assertion, and idle talk.

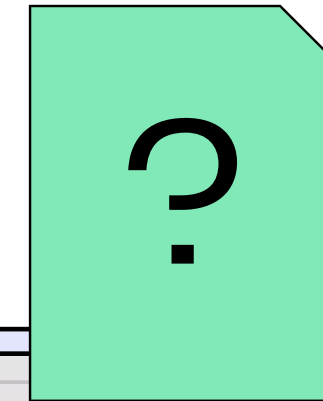
3

Zappen talks about Burke's identification theory. He frames the theory in his piece to show how "different frames of reference are not always harmonious and cooperative," but identification can be used to "induce cooperation amidst a diversity of voices" (p.61-62).

4

Zappen concludes by honing in on the ethical implications that digitalization produces. Some of the concerns he mentions are privacy, security, and safety.

Questions

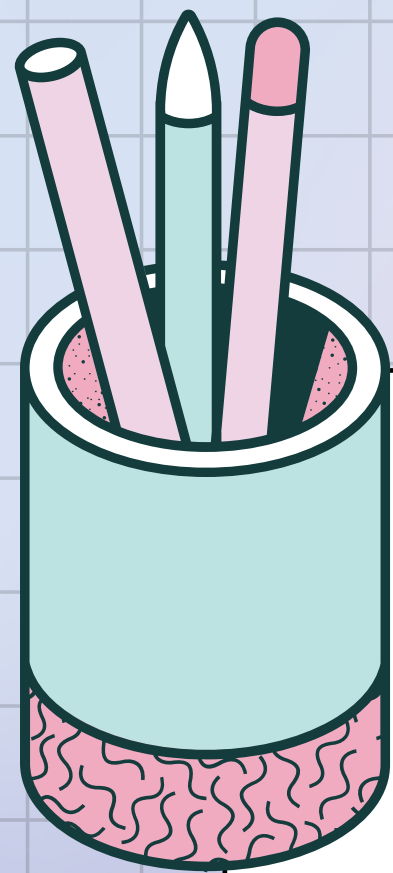


1

In the chapter, Zappen (2018) constantly refers back to the example of the digitalized roundabout. Now, it is your time to visualize a space. This space can be anywhere you see fit, which can be physical, like a store, or virtual, like social media. How do you interact with the space, and what design choices went into the space to help influence your thinking? Has the aspect of digitalization help aid or hinder your use of the space?

2

At the end of the chapter, Zappen presents a short story that was perceived differently from him and a student. Do you think technology is driving us away from reality, or do you think it enriches our knowledge and our relationships with the world and others?



Activity Time!

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Let's begin.

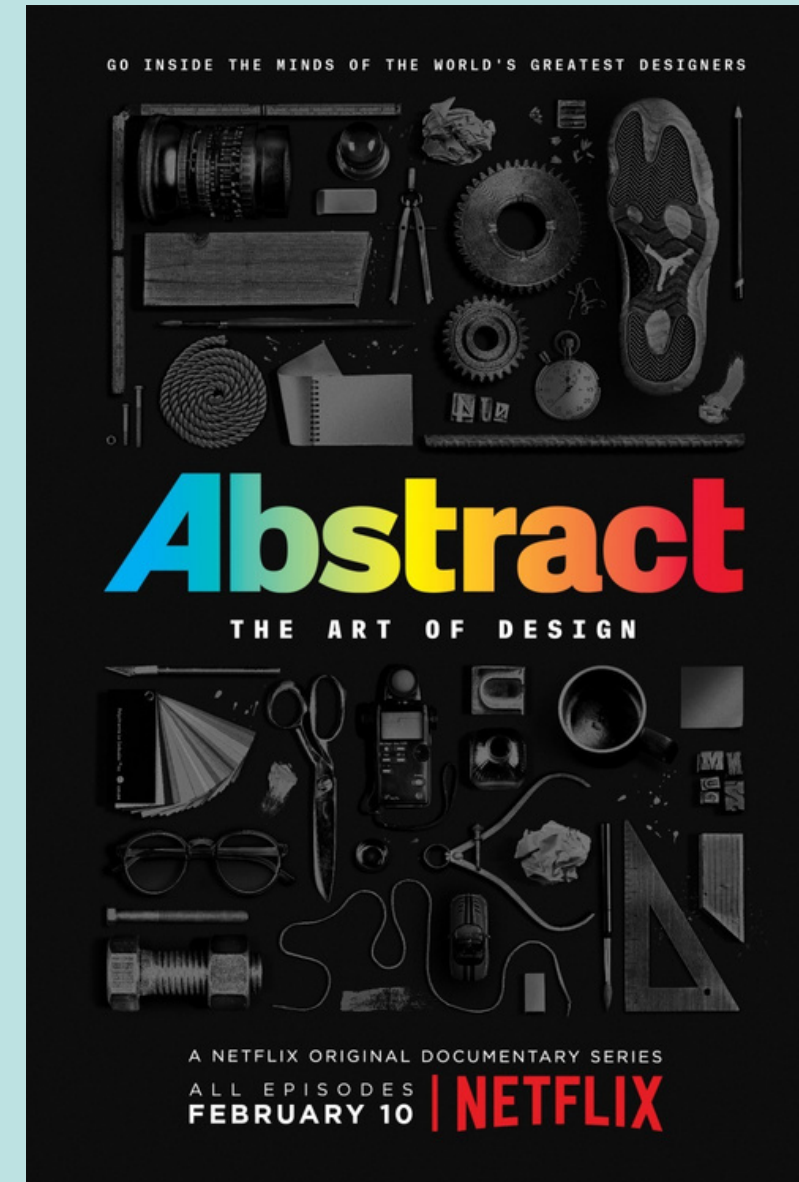
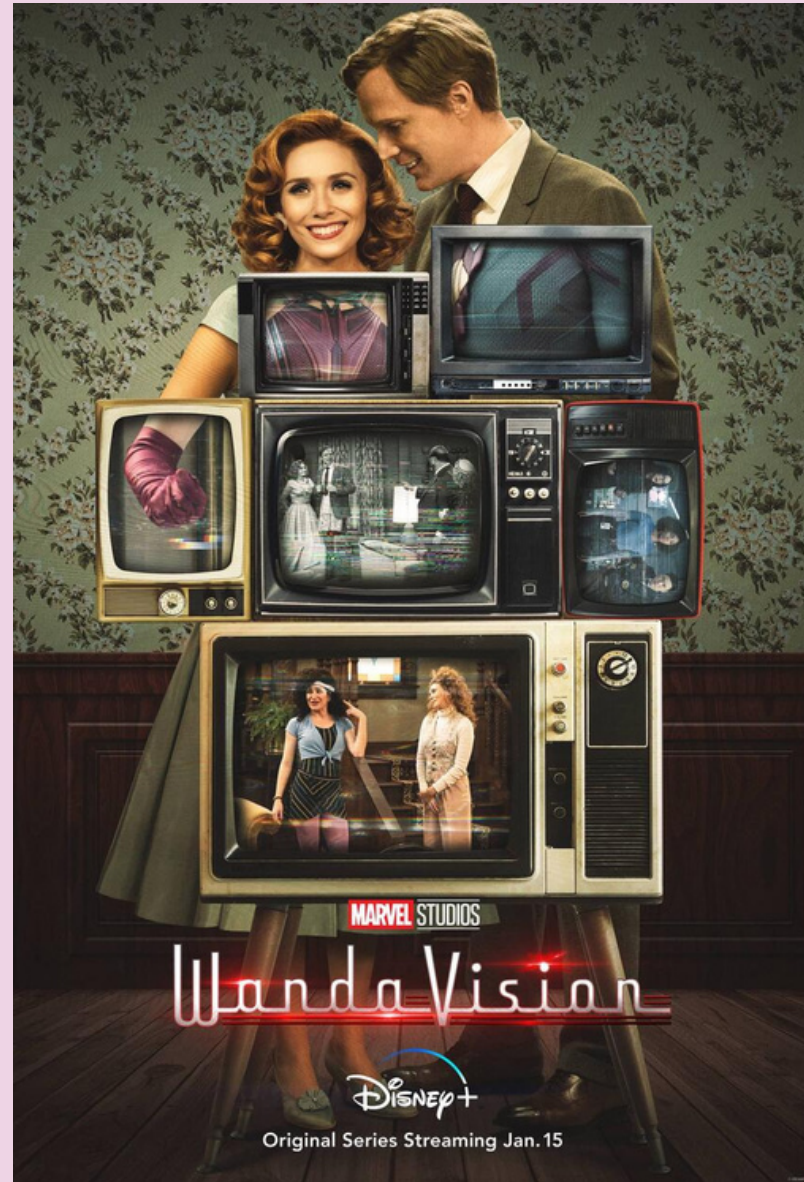


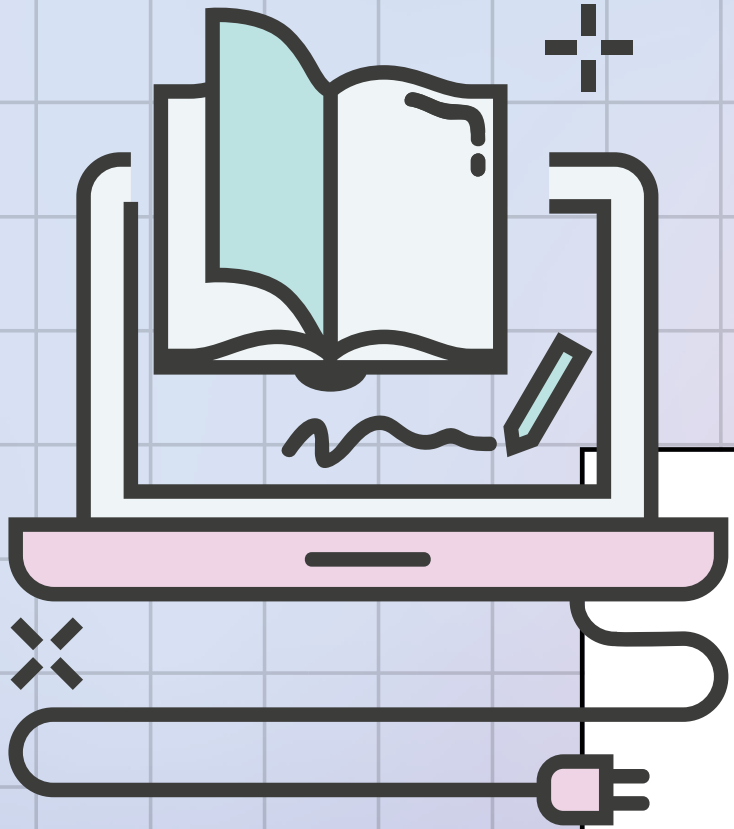
Activity Overview

A prominent theme in the readings this week related to design and film.

- We will have **3** breakout rooms. With your group, choose a movie, TV show, or documentary that you would show a hypothetical composition class when teaching about the concept of multimodality.
- Once you have selected the movie, find the movie poster.
- Your group should assess how the movie and documentary took rhetorical choices and create a rationale why that example would be good to show students learning about multimodality. For example, did they stick to or break convention?

Cinematic Rhetoric - Our Choices





**That's a
wrap!** ○ ○ ○ ○

Thank you for
participating.