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Multimodal Assessment in Action: What We Really Value in New Media Texts

Kathleen M. Baldwin
University of Massachusetts - Amherst

MULTIMODAL ASSESSMENT IN ACTION:

WHAT WE REALLY VALUE IN NEW MEDIA TEXTS

A Dissertation Presented

by

KATHLEEN M. BALDWIN

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Approved as to style and content by:

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Anne Herrington, Chair

_____

Janine Solberg, Member

_____

Mei-Yau Shih, Member

_____

Jenny Spencer, Department Head

Department of English

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ABSTRACT

MULTIMODAL ASSESSMENT IN ACTION: WHAT WE REALLY VALUE IN NEW MEDIA TEXTS

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KATHLEEN M. BALDWIN, B.A., CALIFORNIA POLYTECHNIC STATE UNIVERSITY, SAN LUIS OBISPO

M.A., CALIFORNIA POLYTECHNIC STATE UNIVERSITY, SAN LUIS OBISPO

Ph.D., UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: Professor Anne Herrington

As the *Framework for Success in Postsecondary Writing* illustrates, writing teachers at all educational levels can no longer ignore multimodality and the challenges that come with incorporating multimodal writing—texts composed using a combination of sound, images, video, etc.—into the classroom (NCTE, *Framework*). A chief struggle most writing teachers face is how to evaluate the multimodal texts their students produce, texts that are inherently diverse. In answer to the calls of scholars such as Yancey, Herrington, and Moran for research exploring multimodal assessment in situated classroom practice, my dissertation examines what K-16 writing teachers are and should be valuing in multimodal compositions and why. By investigating what practitioners and theorists value in new media texts, we can better align our multimodal assessment theories and practices to support effective instruction and assessment of multimodal writing. My study brings together theory and practice to provide guidance for writing teachers to navigate the challenges of multimodal assessment.

My findings culminate in a multimodal assessment heuristic based in "design" that allows for the evaluation of not only the product, but also the situated composing practices of writers (Purdy). First inspired by my analysis of the multimodal assessment scholarship, then validated by both my analysis of the assignment sheets and interviews, my design-based assessment model provides a flexible, theoretically-grounded approach to multimodal assessment that reflects what this study suggests writing teacher-scholars most value in their students' new media texts. My design-based multimodal assessment model integrates the three primary theoretical orientations that most influence multimodal assessment: multiliteracies/multimodality, rhetoric and composition, and new media. It forefronts the importance of valuing students' situated composing processes and highlights multimodality's goal of developing writer's metacognitive awareness and sense of agency. A design-based approach to multimodal assessment emphasizes materially aware composing practices that introduce students to new composing technologies and the principles of graphic design, while not overemphasizing the technology itself. And it places rhetorical savvy as the primary objective. Finally, a design-based approach to multimodal assessment helps break down the dichotomy between print-based and digital texts, pushing writing teachers to embrace the notion that *all* texts are multimodal.

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CHAPTER 1

CONCEPTUALIZING MULTIMODALITY AND MULTIMODAL ASSESSMENT

<u>**Introduction**</u>

As the composing technologies that permeate our and our students' lives continue to evolve, so must writing instruction and assessment. While those technologies will continue to change in unpredictable ways, Composition needs to develop a solid foundation to guide the increasing need for multimodal composing practices as part of the writing curriculum from Kindergarten through Higher Education. As educational and organizational policies demonstrate, writing teachers at all educational levels can no longer ignore the role technology plays in shaping what effective communication looks like: "Just as media and technology are integrated in school and life in the twenty- first century, skills related to media use (both critical analysis and production of media) are integrated throughout the standards" (*Common Core State Standards Initiative*). And research shows that students who compose digitally and/or within participatory frameworks are more engaged, revise more effectively, and better develop metacognitive and audience awareness (NCTE, *21st Century Literacies*).

Coinciding with the rise in prominence of multimodality in Composition, a renewed interest in assessing writing more generally has also emerged. The work of scholars like Huot, Lynne, and Broad, among others, has refocused the field on the imperative that we must lead the way when it comes to assessing writing. And while this reinvigorated focus on

assessment blossoms, other teachers and scholars have begun to turn our focus to the quandary of assessing the "new writing," multimodal writing (Herrington, Moran, and Hodgson). Beyond the use of technology itself, a chief struggle most writing teachers face is how to evaluate the multimodal texts their students produce – texts that are often diverse. And while work is being done on multimodal assessment and multimodal assessment practices are being developed, there remains relatively little scholarship focused on situated classroom practice and situated composing practices. That is where this study intervenes. By analyzing the scholarly work that has been done on multimodal assessment and interviewing leading teacher-scholars, this study examines what is being valued in students' multimodal writing by those teacher-scholars' approaches to assessment being used and why. Further, I explore the successes, challenges, and opportunities of such approaches.

<u>**Contextualizing Multimodality**</u>

In the section that follows, I define "multimodality" for the purpose of this study and examine the body of theory that has led to the widespread adoption of a multimodal writing pedagogy. To start, I outline the role multimodality plays in writing instruction. Finally, in order to develop a clear picture of what's being done by teachers to untangle the assessment quandary, I explore how one's theoretical orientation toward multimodality influences their multimodal assessment practices. Many of the same debates that permeate the theorization of multimodality are reflected in the approaches to multimodal assessment being studied in this project.

Multimodal Composing in Theory and Practice

What exactly do I mean by multimodal, and how does a theory of multimodality lead us to conceive of texts? First, it is important to note, and as Jason Palmeri aptly illustrates, that all texts are multimodal. That said, for the purposes of this study and to focus on texts that are not strictly alphabetic, I use Kress and Van Leeuwen's definition of multimodal as follows: "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined--they may for instance reinforce each other...[,] fulfill complimentary roles, ... or be hierarchically ordered..." (20). Following Kress and Van Leeuwen, then, a multimodal text is any text that purposefully communicates through a combination of semiotic modes. With a focus on materiality that Kress and Van Leeuwen's definition lacks, Anne Frances Wysocki adds another necessary layer to Kress and Van Leeuwen's definition of multimodal texts, calling them "new media texts." Going forward, I use new media as a synonym for multimodal texts per Wysocki: new media texts need not be digital texts (15). Rather, any text that calls attention to its own materialities can be considered a new media text. "...[W] hat is important is that whoever produces the text and whoever consumes it understand...that the various materialities of a text contribute to how it, like its producers and consumers, is read and understood" (Wysocki 15) For the purpose of this study, a multimodal or new media text is any text composed with deliberate attention to how the materialities of text influence its production and consumption. As we will see in subsequent chapters, the addition of an awareness of materiality has implications for multimodal assessment since my findings show that materiality is a top-tier concern for the multimodal practitioners studied here. Multimodal texts, then, offer students numerous new, exciting ways to express themselves, their ideas,

and their learning—ways that research suggests better suit diverse learning styles and diverse student populations (Gardner, *Multiple Intelligences*; Shor, *Critical Teaching and Everyday Life*; Halbritter, "Musical Rhetoric"; Selfe, "The Movement of Air"; Shipka, *Toward a Composition Made Whole*).

As conceptions of multimodality have been developing, so, too, has a theory of multimodal writing pedagogies. Highly influential in the uptake of multimodal writing pedagogies, the New London Group (NLG) published their landmark essay "A Pedagogy of Multiliteracies: Designing Social Futures" in 1998. The NLG, a group of ten educators from the U.S., Australia, and Great Britain concerned with the state of literacy pedagogy, call for the integration of multimodal literacy in writing instruction:

> This includes understanding and competent control of representational forms that are becoming increasingly significant in the overall communications environment, such as visual images and their relationship to the written word - for instance, visual design in desktop publishing or the interface of visual and linguistic meaning in multimedia.

They argue that literacy pedagogy cannot afford to ignore the technologies that have become so prevalent in our lives and our students' lives. As opposed to "mere literacy," that of language only, the New London Group (NLG) calls for a pedagogy of multiliteracies: "a different kind of pedagogy, one in which language and other modes of meaning are dynamic representational resources, constantly being remade by their users as they work to achieve

their various cultural purposes" ("A Pedagogy of Multiliteracies"). They recognize the changing nature of communication in our students' lives and the need to prepare them for their futures. According to the NLG, and later echoed in policy documents by organizations such as the National Council for Teachers of English (NCTE), the Council of Writing program Administrators (CWPA), and the National Writing Project (NWP) that I will explore in more detail in the next section, our primary role as educators necessitates this new pedagogy: "If it were possible to define generally the mission of education, one could say that its fundamental purpose is to ensure that all students benefit from learning in ways that allow them to participate fully in public, community, and economic life." Beginning in elementary school, students need to be exposed to the various options they have when making composing choices, including those beyond the alphabetic text.

Hand in hand with the call for literacy pedagogy to firmly plant its feet in the twenty-first century, the NLG emphasizes the role literacy plays in issues of social justice. A pedagogy of multiliteracies provides all students, including those from marginalized linguistic backgrounds and those with limited access to twenty-first century technologies, access to the symbolic capital necessary to succeed in our increasingly globalized society. As Adam Banks argues in *Race, Rhetoric, and Technology* (2006), access remains a central and complex issue in the 21st century classroom: "Access to technology means so much more than the presence of a certain tool, and definitions of access that do not acknowledge how complex a problem it is are, in fact, fraudulent, and will not serve to do anything meaningful for people who have consistently been denied anything close to real participation in our society" (138). A shift to a pedagogy of multiliteracies both acknowledges the disparities in access to the technology itself as well as the disparities that result from not having access to

academic capital—dominant discourse. Furthermore, such pedagogy celebrates the

differences students bring to learning and society as assets, not deficits. "Access to wealth,

power, and symbols must be possible no matter what one's identity markers—such as

language, dialect, and register—happen to be. [...] To be relevant, learning processes need to

recruit, rather than attempt to ignore and erase, the different *subjectivities*—interests,

intentions, commitments, and purposes—students bring to learning" (NLG). A pedagogy of

multiliteracies, then, works toward providing *all* of our students with the opportunity, as

the NLG's subtitle asserts, to design their own social futures, not remain subjugated to the

social futures determined for them by dominant culture.

Since 1998, many other researchers and educators have embraced a similar

multiliteracies approach to literacy and composition pedagogy beyond the K-12 classroom.

Some focus their discussion of multiliteracies pedagogy on one particular medium, such as

visual literacy. In her 2002 *College Composition and Communication* (CCC's) article "From

Analysis to Design: Visual Communication in the Writing Classroom," Diana George raises

the rallying cry for the incorporation of visual literacy specifically in the First Year

Composition (FYC). As George shows in her tracing of the history of the visual in the FYC,

the visual is clearly nothing new in the composition classroom. However, the visual has

taken on a new role. No longer is using the visual as a prompt or as a text to analyze enough

to serve our students' needs in and out of school. George writes, "For students who have

grown up in a technology-saturated and image-rich culture, questions of communication

and composition absolutely will include the visual, not as attendant to the verbal but as a

complex communication intricately related to the world around them" (32). Thus, for

scholars like George, visual literacy requires the ability not only to critically engage with existing visual texts, but also to *produce* them.

In "Opening Writing to New Media," the first chapter of *Writing New Media, Theory and Applications for Expanding the Teaching of Composition* (2004), Anne Wysocki makes another compelling argument for the inclusion of multiliteracy via the production of multimodal, or new media, texts. "The analysis of new media texts is important necessarily, for it's in analysis that we see the produced positions of others. But the production—the crafting—of new media texts is equally important, too..." (22). Like George, Wysocki sees the analysis of visuals, as part of multimodal texts, as the first step toward the larger goal of production. Thus, a thoughtful multimodal assignment includes the analytic component necessary to prepare students to thoughtfully and consciously compose their own new media texts.

Pamela Takayoshi and Cynthia Selfe also address the need for multimodality in the writing classroom in their chapter "Thinking About Multimodality" from Selfe's 2007-edited collection, *Multimodal Composition: Resources for Teachers*. As the authors point out, in concert with many others like the New London Group, though so much has changed in how our students produce and interact with texts outside of the classroom, little has changed inside the classroom. "Thus, while time marches on *outside* of U.S. secondary and college classrooms, while people on the Internet are exchanging and producing texts composed of still and moving images, animations, sounds, graphics, words, and colors, *inside* of many of these classrooms, students are producing essays that look much the same as those produced by their parents and grandparents" (Takayoshi and Selfe 2). Unless writing

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instruction includes the production of texts students regularly consume and will most likely be required to produce in their other courses and/or professions, we will, as a field, become increasingly obsolete and risk further marginalization within academia. A pedagogy of multiliteracies in which students produce a variety of texts, multimodal and alphabetic, brings writing instruction into the twenty-first century.

Multimodality in Position Papers and Policy Statements

Guiding the shift in writing instruction toward multimodality, professional organizations continue to issue and update documents aimed to offer writing teachers necessary assistance in incorporating multimodality in meaningful and effective ways. Part of that effort includes attention to multimodal assessment laying the groundwork for more robust multimodal assessment practices. In 2005, NCTE endorsed a multimodal approach to writing instruction with their "Position Statement on Multimodal Literacy." This document emphasizes the importance of providing children the opportunity to explore different meaning-making systems beyond the alphabetic. Multimodality in the English Language Arts (ELA) classroom is even more critical for children from impoverished areas, who may not have had exposure to the same variety of early literacy experiences as their more wealthy counterparts (NCTE, "Position Statement on Multimodal Literacy"). Multimodality, then, not only promotes robust twenty-first century literacies, it also plays a role in leveling the playing field for students from marginalized groups. Furthermore, multimodality is integral, not tacked on, to effective literacy education: "In personal, civic, and professional discourse, alphabetic, visual, and aural works are not luxuries but essential components of knowing" (NCTE, "Position Statement on Multimodal Literacy"). The "Position Statement on

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Multimodal Literacy" goes on to underscore the necessity of stakeholders coming together to develop effective multimodal assessment approaches (NCTE).

Another influential policy document, one that several of my study participants cite and one intended for writing teachers at all levels, is the collaboratively developed *Framework for Success in Postsecondary Writing.* Endorsed by NCTE, CWPA, and the NWP in 2011, "[t]his Framework describes the rhetorical and twenty-first-century skills as well as habits of mind and experiences that are critical for college success." The document identifies eight habits of mind: curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition. According to this document, which is based on "current research on writing and writing pedagogy," it is those habits of mind that are central to preparing students for the variety of writing technologies and situations they will encounter. Thus, one can reasonably expect these qualities to be central to multimodal assessment. However, this begs the questions: how exactly does one evaluate traits such as creativity and persistence? While these two documents argue for the necessary inclusion and centrality of multimodality in the writing curriculum, they leave the assessment question largely unanswered.

I turn now to the National Writing Project's *Because Digital Writing Matters*, which attempts to address this unanswered question. Their book exemplifies the struggle inherent in multimodal assessment—how to help writers forge connections between new media and traditional alphabetic texts while simultaneously acknowledging and accounting for the differences between the two. *Because Digital Writing Matters*, the 2010 follow-up to *Because Writing Matters*, offers K-12 educators a guide to navigate the often-turbulent

waters of teaching digital writing in our nation's schools. The National Writing Project (NWP) with Dànielle DeVoss, Elyse Eidman-Aadahl, and Troy Hicks present writing teachers with standards-based approaches toward both assigning and assessing digital writing. But what is "digital writing" and is it a synonym for multimodal writing or a subset of multimodal writing? According to the NWP, digital writing is defined as "compositions created with, and oftentimes for reading and viewing on, a computer or other device that is connected to the Internet" (DeVoss, Eidman-Aadahl, and Hicks 7). While most texts today are written on a computer, it is the "network connectivity" that distinguishes traditional writing in a digital form from digital writing, writing that may draw upon a variety of sources, employ multiple media, take various forms, and be published instantly and shared widely. Digital writing, then, is multimodal writing and requires not only new skills but also new ways of thinking about and approaching the composition of texts (DeVoss, Eidman-Aadahl, and Hicks 7, 14).

In turn, one must also consider how assessments must change to keep pace with the digital writing students are increasingly expected, if not required, to produce. DeVoss, Eidman-Aadahl, and Hicks point to the expanding number of policy documents and state and national standards that now include technology or technology literacy content standards educators are tasked with fulfilling, such as cultivating an online reputation and building a website. Such standards are relatively new, in contrast to existing writing content standards. As a result, technology content standards and writing content standards "more often run parallel to one another than intersect" (DeVoss, Eidman-Aadahl, and Hicks 93). The ideal, however, is envisioned as a "double helix" of writing and technology standards that informs how digital writing is taught and by extension assessed (DeVoss, Eidman-

Aadahl, and Hicks 93-4). Combing through the various standards documents and policy

statements for common "traits and actions" that exemplify the "habits of mind and activities

in which students are expected to engage as digital writers", DeVoss, Eidman-Aadahl, and

Hicks focus on developing a metalanguage "for talking about purposeful digital writing

described in the standards" in order to provide "an essential bridge to thinking about

assessments" (100-105).

One approach to assessment that DeVoss, Eidman-Aadahl, and Hicks recommend is

a "response-centered" approach, one that centers on the audience/s reactions to a digital

composition. If students are composing for a concrete purpose and a real audience, as

digital writing conceived of here asks them to do, audience is a focal point in effective digital

writing. By asking students to critically analyze audience response, they are learning

valuable rhetorical skills (DeVoss, Eidman-Aadahl, and Hicks 106). A focus on audience also

acts as a bridge between the traditional texts students will continue to write and the digital

writing they will encounter with increased frequency. However, while there are similarities

and transferable skills between traditional and digital writing, DeVoss, et al. warn against

adopting a rigid rubric that may not reward the qualities of a digital text that are different

from those valued in traditional compositions (105-7). Thus, rather than provide a rubric or

a checklist of performance characteristics that may limit or not be relevant to one form of

digital writing or another, the authors instead favor frameworks that help both teacher and

writer describe multimodal texts at every stage of the writing process (DeVoss, Eidman-

Aadahl, and Hicks 105). In this way, the assessment of digital writing must be both

formative and summative to accurately reflect the complexities of digital writing and to

value those characteristics of digital compositions that differ from traditional written texts.

The focus is on the habits of mind being cultivated, not simply what is produced. But I wonder, is that actually different, really, than acknowledged best practices in writing assessment? What is the role of rhetoric and of design? Pointing to the work of middle school teacher and study participant Kevin Hodgson, the NWP places design as a component of rhetoric, much as NCTE does. They, too, use "design" to evoke multiple things. Through self-assessment, students are asked to explain their design choices, while considering the rhetorical effect they have on their intended audience (*Framework for 21st Century Curriculum and Assessment* 91). This move speaks to the NWP's desire, like the NCTE's, to extend what students are already learning and know about alphabetic texts to new media.

The NCTE *Framework for 21st Century Curriculum and Assessment*, originally adopted in November 2008 and updated in February 2013, affirms the importance of embracing a multiliteracies pedagogy as part of an English Language Arts (ELA) curriculum and speaks to the blurry border between design and rhetoric discussed shortly. It also offers ELA teachers insight into how to assess multimodal texts. Based upon the joint NCTE/IRA's (International Reading Association) twenty-first century standards, the *Framework* first presents the considerations one must give to any student composition, multimodal or otherwise, when evaluating. These considerations reflect a rhetorically driven, process-based curriculum. In addition, the *Framework* works with the NCTE's *Students' Right to Their Own Language* to call for an acknowledgement of and appreciation for other Englishes and rhetorical traditions. At the forefront of the change that twenty-first century technologies bring to existing best practices in assessment is attention to access as discussed earlier: a student's literal access to technologies in and out of school as well as students' familiarity and facility with different technologies and media.

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Essentially, the *Framework for 21st Century Curriculum and Assessment* recommends what Wysocki calls "generous reading strategies" ("Opening Writing" 22-3). That is, an ELA teacher must acknowledge the primacy of the composing process and recognize that "the processes of learning and doing are as important as the quality of the final product" (NCTE, *Framework for 21st Century Curriculum and Assessment)*. Process and product, then, must both play a role in an evaluation. In the same vein, students' self-assessment and reflection on both product and process may play a larger role during the assessment. The *Framework* also appears to take pains to position new media texts as another form writing might take by asking, "Do students consider their own design choices as much as their choices about text?". In other words, students should be assessed on their ability to demonstrate awareness about the design/composing choices they make just as they would the choices they make in an alphabetic text – rhetorical choices. Thus, design in this case is explicitly connected to an overall rhetorically effective new media text.

Taken together, these policy documents lay the foundation for the growing field of multimodal assessment. To move forward from this foundation, we need to know more about how these theoretical and policy positions are being enacted in actual assessment work, including in classroom practice. This study does just this by including teacher-scholars from throughout the K-16 spectrum and exploring how multimodal practitioners enact the above best practices. In the next section, I examine a central question that my study of multimodal assessment begs: Is there a multimodal assessment framework that is capable of uniting the different theoretical concerns and institutional and classroom contexts that inform the practice of multimodal assessment? My findings suggest there is.

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Theorizing New Media, Theorizing Multimodal Assessment

While scholars like Takayoshi, Selfe, and Wysocki have successfully made the case for multiliteracies-oriented writing pedagogies, conversations as to how to theorize new media are ongoing. And these debates, as my study illustrates, play a central role in how multimodal assessment is being theorized. Part of that debate includes the multiple uses of terms—media, mode, multimodal, multiliteracies, new media, design, etc.—that present a challenge of their own, both for teachers designing assessments, for students moving from one classroom to the next, and for this researcher. My study is intended to provide insight into how one's approach to theorizing new media affects what one values in new media texts. Claire Lauer argues that asking teachers to take up terms associated with complicated theories they may be unfamiliar with only inhibits their inclination to include multimodality as part of their writing pedagogies (228). However, as Edward Schiappa illustrates, what we call something matters and has potentially unintended consequences (3, 48). Should design or rhetoric be the guiding force when evaluating new media texts? These questions do matter. As I demonstrate in the following section, whether explicitly addressed by scholars or not, the answers to such questions must be considered when constructing a multimodal assessment to avoid uncritical assessment practices.

Defining Design for Multimodal Assessment

A chief area of terminological confusion within multimodality and in my exploration of multimodal assessment is the concept of design. The New London Group (NLG) places design as the central concept behind a pedagogy of multiliteracies: "The key concept we

introduce is that of Design, in which we are both inheritors of patterns and conventions of meaning and at the same time active designers of meaning." The NLG likewise acknowledges the "felicitous ambiguity" of their construction of *Design*. Although NLG has helped to popularize "design" as a term, it is taken up and applied in different and sometimes confusing or conflicting ways throughout multimodal and multimodal assessment scholarship. For example, Kress and van Leeuwen use "design" both as a synonym for "process" and in reference to the field of study, to "graphic design." As we will shortly see, Yancey also uses aspects of the field of graphic design, such as alignment, in her assessment heuristic, but at the same time emphasizes that rhetoric is central to any communicative act. What do we precisely mean when we invoke "design" as a consideration in multimodal assessment? In other words, what role can design play in multimodal assessment if we want the knowledge produced by assigning new media compositions is to be transferrable across writing situations? I argue that such ambiguity can indeed be felicitous, providing multimodal assessment with the flexible heuristic multimodal composing processes demand. By sidestepping the relationship between design and writing studies, we run the risk of positioning multimodality as simply an additive to traditional alphabetic texts, or as a novelty to be considered under different terms and through different lenses. In what follows, I tease out a few examples of the different uses of design in order to illustrate that when "design" is examined in light of what it is privileging in students' new media texts it can provide a valuable frame for a multimodal assessment model that helps to alleviate the potential dissonance that the varying invocations of design that permeate the literature create.

Outside of the NLG, Kress uses the term "design" in much the same way as the NLG does, while many Composition scholars prefer to use "rhetoric" to mean the same thing. Yet, Kress also defines "Design" as a " complex act" that is "about both the best, most apt representation" and "the best means of deploying available resources" ("Design and Transformation" 158). To these ears, that definition sounds incredibly similar to how Aristotle defines rhetoric. Also pointing to the link with rhetoric, Lauer posits that the work of Composition scholars has made it clear that design happens within the context of a rhetorical situation: "Design is important to the composition classroom because it emphasizes the development of ideas (invention) and the engagement with a process by which students make choices, receive feedback, and revise those choices concerning arguments they are making *within a particular rhetorical context*" (236; emphasis added). Thus, one way that scholars use *design* is to connote the textual features and composing practices typically associated with the field of rhetoric and composition. "Design and rhetoric," then, is one category within multimodal assessment that writing teachers can draw from.

In addition to its association with rhetoric, design is used to connote an agentive process. For instance, Kress and Van Leeuwen define "design" as "the organisation of what is to be articulated into a blueprint for production" (50). Design is equated with planning/process and in opposition to distribution/product. Expanding on Kress' theorization of design in "Design and Transformation," Cope and Kalantzis write, "Design...refers both to structure and to agency. [...] Design is the process in which the individual and culture are inseparable" (203). Design, to use media theorists Bolter and Grusin's term, is remediation, the recreation (or redesigning) of media (or available

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designs) to suit one's individual communicative purpose (Kress, "Design" 156; Cope and

Kalantzis 203-5). The process of remediation is an agentive process. "Design and agency"

forms an additional category to inform multimodal assessment.

Design, as an agentive process, is also viewed by others as connoting an awareness

of a text's material nature: "...[W]hat is important is that whoever produces the text and

whoever consumes it understand... that the various materialities of a text contribute to how

it, like its producers and consumers, is read and understood" (Wysocki, "Opening" 15).

Wysocki, echoed by Porter, Neal, Brooke, and Welch among others, argues that writing

teachers are uniquely positioned to incorporate new media into the traditional writing

classroom ("Opening" 8-9). Our rhetorical training, our understanding of the many factors

and contexts that influence both the creation and reception of a text, promote sensitivity to

the materialities of all the texts we encounter and to teach our students to do the same.

Adopting the notion that a new media text is a materially aware composition on the part of

the writer as described by both Bolter and Grusin, as well as Manovich, allows writing

teachers to both effectively and ethically employ an expanded notion of what writing is and

does in the twenty-first century. As Brooke argues, our understanding of rhetoric is not

made moot by digital technology, but it must be adapted to better suit twenty-first century

rhetorical situations (5). "Design and materiality" as a category, then, provides another

insight into multimodal assessment.

In addition, as George points out, the relationship between writing studies and

graphic design is as of yet unresolved (25). Scholars such as Trimbur, Faigley, Cope, and

Kalantzis make the argument that it is the materialities of design that articulate the meaning

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made in visual texts, what is not clear is the relationship between graphic design in multimodal texts and rhetoric in alphabetic texts, if one exists. What is clear, however, is that we cannot ignore the central role graphic design may play for some multimodal assignments with specific learning objectives explicitly grounded in the principles of graphic design, thus the category, "design and graphic design." With all of these overlaps of meaning and practice, design could be perceived as a perennial source of confusion for writing instructors and their students, leading to uneven assessment practices and a lack of the very transferability at the heart of multimodality. But it doesn't have to. Instead, design can provide multimodal assessment with a malleable framework that provides criteria that are linked to the assessment processes themselves, criteria that reflect the theoretically integrated heart of multimodality. The scholarship examined earlier argues that a pedagogy of multiliteracies seeks to redefine writing to include multimodality not simply as an additive, as an "other," but instead as the natural extension of writing in the twenty-first century, as an answer to the expanding writing technologies students already use and will be expected to use. For that to, in fact, be the case, our assessment models need to reflect such a positioning.

Richard Marback's 2009 article, "Embracing Wicked Problems: The Turn to Design in Composition Studies," calls for Composition Studies to turn to "design thinking" in order to realize rhetoric's inherent materiality, its concern with agency, and to accommodate digital composing practices (398-400). Marback argues, "Design in rhetoric is a responsibility for response because design is the making of a meaningful thing, an artifact that means in the world independently of the meaning created for it by the designer" (402). Design, then, embodies not only the technical aspects of composing, such as choosing a

particular composing tool or software, but also captures the messiness of composing

processes and provides for the cultivation of the complex critical thinking at the core of

writing instruction. In his argument for design, Marback provides a useful overview of the

potentials of design thinking for writing studies—one also taken up by James Purdy as

outlined in Chapter 3. Going forward, I, too, argue for the usefulness of design as a unifying

concept for multimodal assessment. The very capaciousness of "design" provides fertile

ground within which the seeds of multimodality and multimodal assessment can take root.

Furthermore, as I demonstrate in my analysis of the scholarship, multimodal assignments,

and interviews with multimodal practitioners, design provides a framework for multimodal

assessment that can help to align theory and practice, as well as provide coherence among

the theoretical orientations that inform multimodal composing and, therefore, multimodal

assessment.

This Study

In answer to the calls of scholars such as Kathleen Blake Yancey, Anne Herrington,

and Charlie Moran for research exploring multimodal assessment in situated classroom

practice, my dissertation examines what K-16 writing teachers are and should be valuing in

multimodal compositions and why. By investigating what practitioners and theorists value

in new media texts, we can better align our multimodal assessment theories and practices

to support effective instruction and assessment of multimodal writing. I argue that the

theoretically-integrated nature of multimodal assessment scholarship provides for rich,

flexible, and situated assessment practices in which the assessment criteria cannot be separated from the assessment processes themselves.

My study culminates in a heuristic based in "design thinking" that allows for the evaluation of not only the product, but also the situated composing practices of writers. Thereby, I offer writing teachers a means to conduct ethical, effective multimodal assessments in which writers' multiple literacies are valued. To arrive at these outcomes, I designed a three-tier qualitative study in which each layer informs the next. I start by inductively analyzing publications that develop multimodal assessment models. Through this analysis, I identified seven teacher-scholar participants at the elementary, middle school, high school, and undergraduate levels and collected assignment sheets for multimodal texts they use in their teaching. I then conducted interviews that included a "think-aloud" protocol in which participants talk through an evaluation of a student work composed in response to one of the previously analyzed assignments.

The results demonstrate arresting similarities across institutional levels and multimodal assessment approaches. Though appearing disparate on the surface, the evaluation criteria are united by Rhetoric and Composition's process-based pedagogy centered on audience, purpose, and distribution, Multiliteracies' emphasis on agency, and New Media's focus on materiality. The interviews and review of classroom assignments show how and why these commonalities appear in specific instances. My study proceeds from the theoretical tenet that in order to prepare students to develop agentive, self-aware, and critical composing practices, writing teachers must develop and value the multiple literacies our students bring with them into the writing classroom. Furthermore,

multimodality is essential to providing equity and access to all of our students, regardless of their literacy and language backgrounds (New London Group; Kress; Wysocki; Selfe).

In Chapter Two, I detail my methodological approach described above. I proceeded inductively, using elements of Adele Clarke and Jennifer Astride-Sterling's approaches to inductive analysis. Chapter 3, "'Design' and the Multimodal Assessment Literature," presents my systematic analysis of the growing scholarship on multimodal assessment. Based on my analysis of publications, including those by my study participants, I develop a framework based in "design-thinking" that unifies the chief theoretical orientations I identify as most influential to multimodal assessment practices. This framework, supported by my analysis of the assignments and interviews, offers writing teachers a heuristic to measure and value their students' situated composing practices since the processes of assessment cannot be separated from the evaluation criteria.

Chapter 4, "What Assignments Tell Us Teachers Value in New Media Texts," presents my analysis of the assignment sheets. Each participant provided 2-3 assignments that are typical of the multimodal writing assignments they regularly use in their teaching. I start with the overall trends in the assignment sheets, indicating the textual features and composing practices these teachers are valuing. I then dig deeper into what these experienced teachers' assignments value in their students' new media texts by providing specific examples of how these teachers' assignments show attention to a range of textual features and composing practices. My analysis demonstrates consistency with the scholarship and reinforces the potential of a design-based multimodal framework.

Chapter 5, "Multimodal Assessment in Action," presents my analysis of the interviews I conducted with seven leading teacher-scholars from elementary through undergraduate institutions about their individual approaches to multimodal assessment. Informed by my analysis of the classroom assignments they provided, the interviews further illustrate what the publications suggest: that one must attend to the situated composing processes of individual writers in order to make the evaluation criteria meaningful. The interviews also include a "think-aloud" protocol in which participants describe how they go about the assessment process of a student text, and by extension, the extent to which the textual features they claim to value in their assignment sheets/rubrics are actually accounted for during the assessment process. For example, all participants affirmed the centrality of process-based activities, such as peer review and reflective writing. Yet, those activities were not always explicitly present in the evaluation criteria. I argue that this disconnect must be explored and resolved in order to establish effective, fair multimodal assessment practices.

In Chapter 6, "What We Really Value in New Media Texts," I argue that by applying "design" to multimodal assessment, we are better able to unite the different theoretical orientations writing teachers are taking up and the textual features they are valuing in their students' new media texts. By viewing multimodal assessment through the lens of design, writing teachers across institutional levels can align their assessment practices and ensure that rhetoric and materiality, rather than digitality, are the primary forces driving multimodal assessment.

Multimodal composing practices are more and more accepted as integral to writing instruction at all institutional levels in order to prepare students for the variety of writing they already do and will continue to encounter in their lives both inside and outside of the classroom. In addition, multimodality demonstrates that *all* texts are multimodal, an important consideration as new media writing seeks to complement, not replace traditional alphabetic texts. My study brings together theory and practice to provide guidance for writing teachers to navigate the challenges of multimodal assessment.

CHAPTER 2

METHODS

As the literature makes clear, just as writing itself is changing, so must the methods by which writing is evaluated. In 2013 article "Seeking Guidance for Assessing Digital Compositions/Composing," Moran and Herrington write that "the assessment of students' digital projects is still a work in progress—new territory yet to be fully explored and mapped." The goal of this study, then, is to uncover how leading teacher-scholars in the field of multimodal composition are assessing students' multimodal texts and the criteria they use to evaluate such texts in their classrooms. I hope to learn how their scholarship and experiences in the classroom inform their assessment practices. As Moran and Herrington argue, the most useful work on assessment comes from teachers' situated practice ("Seeking Guidance for Assessing Digital Compositions/Composing"). Only by seeing how assessment practices operate and are employed by writing teachers in their classrooms can we gauge the extent to which an assessment helps achieve the desired learning outcomes. With this in mind, in this qualitative study I will explore the following research questions:

RQ1. What is being valued in students' multimodal writing by the approaches to assessment being used in classrooms and why?

RQ2. What are the successes, challenges, and opportunities of such approaches?

RQ3. What are the main similarities and differences in the participants' evaluations of new media texts and to what can they be attributed?

The goal of this study is to begin mapping the field of multimodal assessment as Composition moves toward developing a more coherent, practical set of evaluation

practices. Finally, Penrod offers a warning to composition that, although it is now eight years old, still has not been adequately heeded. If we do not develop our own assessment models for evaluating 21st century texts, they will be imposed upon us (Penrod 157-8). To avoid this, we must first discover what we actually value in multimodal texts to guide the development of effective multimodal assessment approaches that reflect best practices and promote the textual features and composing practices that best serve student writers.

In order to start this process of discovery, my study features a three-phase design that looks at both the multimodal assessment scholarship as well as teacher's classroom practices. I start with a systematic review of the scholarship to uncover what theoretical perspectives are being brought to bear on multimodal assessment. From there, I turn to writing teachers and the multimodal writing assignments they use in their teaching. Through an analysis of their assignment sheets, we can get a better idea of the textual features and composing practices experienced multimodal practitioners value in new media texts. Finally, in order to gain insight into how writing teachers assess the writing produced in response to those assignments, I conducted interviews that include a think-aloud assessment of a student text. Taken together, the data can help point the way toward more consistent, more effective, and theoretically sound approaches to multimodal assessment that help to achieve the transferability across writing contexts that's at the heart of multimodal writing.

Situating Myself

I come to this study from the perspective of a writing teacher who believes in the importance of developing my students' critical multiliteracies in the spirit of the NLG's "Pedagogy of Multiliteracies" and who believes in the applicability of rhetorical awareness

to writing other than the alphabetic text. In addition, I personally strive to develop an inclusive curriculum that speaks to a variety of learning styles and bolsters students from diverse linguistic, cultural, economic, and/or ethnic backgrounds. I feel an obligation to those students whose alternative literacies are too often seen as detriments, who are fighting to succeed in a culture of learning designed without them in mind. I view new media as a vehicle for positive and potentially radical change in writing instruction and writing assessment.

As a multimodal practitioner and scholar, I do align myself with Wysocki's notion of new media, including her position on the artificiality of separating media and mode. That is, like Wysocki and in opposition to Kress, I believe that every part of a text contributes meaning in some way, that form and content cannot be parsed. In addition, I also view rhetoric, through the lens of design, as the vehicle and language by which teachers can best make new media texts an integral—and seamless—part of writing instruction. Finally, I, too, argue that multimodal texts need not be digital to be considered new media.

My belief that theory and practice should have an iterative relationship is illustrated in the study's focus on situated practice. Theory should inform practice, but practice should also inform theory. My hope is that through this study I can add a small piece to the growing conversation surrounding multiliteracies and in the future develop best practices for ethically incorporating multiliteracy education, necessarily including multimodal assessment, into writing instruction at all educational levels.

Participants

The teacher-scholars invited to participate are individuals who are actively engaged in teaching and scholarship on the topic of multimodality and multimodal assessment and are established as leaders in this field of inquiry. My review of the multimodal assessment literature presented in Chapter 3 directly informed participant recruitment as a primary criterion for selection, in that the person has extended their consideration of multimodal assessment beyond the classroom. All participants have published on the topic in some form. They have all published scholarly books, articles, or posts about multimodality and multimodal assessment. Participants also represent teaching and scholarship being done at both the university and K-12 levels, as well as work done with the National Writing Project. The goal was to recruit participants deeply engaged with multimodal assessment in theory *and* in practice.

Given the Common Core's emphasis on incorporating critical digital literacy throughout the curriculum, including K-12 teacher-scholars is essential to developing a full view of how new media texts are being evaluated and assessed. Their multimodal assessment practices must inform those teaching at the community college and university levels if Composition is going to develop a coherent, unified vision of multimodal assessment. Furthermore, given the standards-based curriculum and standardized assessments K-12 teachers necessarily navigate, their multimodal assessment practices can help their university peers envision how to integrate a pedagogy of multiliteracies as part of, not in addition to traditional literacy practices.

I recruited participants via email, which is also how I conducted all communications, other than the video-conferenced interview. That is also how I collected informed consent,

and collected assignment sheets.[1] I initially contacted ten people. Two did not respond.

Two of those ten were at the university level and, having been in administrative roles for

several years, had not recently taught an undergraduate writing course, another of my

principles of selection. Of those I made initial contact with that agreed to participate in

Phase 2,[2] I recruited one middle school teacher, Kevin Hodgson, one high school teacher,

Dawn Reed, and three university instructors: Danielle Nicole DeVoss, Troy Hicks, Jody

Shipka. I later recruited Cheryl E. Ball to round out the university participant pool and

provide another valuable perspective. To ensure I had voices from across the K-12

spectrum, I turned to the NWP's online initiative for teaching with technology, *Digital Is…*.

There I found and contacted high school teacher Jen Ward, a prolific tweeter and blogger, as

well as an active member of NWP. To recruit an elementary school teacher, I turned to Troy

Hicks. Based upon his recommendation, I recruited Julie Johnson. A snapshot of the

participants' institutional affiliations is displayed in Figure 2.0.

Ultimately, eight teacher-scholars participated in Phase 2. One participant dropped

out before the Phase 3 interviews, leaving me with seven interviews. Important to note is

that although all participants had the option of remaining anonymous as mandated by IRB,

none chose to do so. This choice reflects both their generosity of spirit and their dedication

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[1] Participants had the option of mailing me hard copies of their assignments. Only one
person chose to do so.

[2] IRB required that I collect consent at two stages, before I collected the assignment sheets
(Phase 2) and before the interviews (Phase 3). The consent forms for both Phases 2 and 3
are available in Appendices C and D.DF

to supporting ongoing research into multimodality and multimodal assessment in particular.

Data Collection

In this section I present how I approached collecting the data and my principles of selection in doing so. I discuss my approach to data analysis in a later section. To best answer my research questions, the data was collected in three phases. The phases were designed to inform each other and to allow access to situated assessment practices as much as possible. The phases are also set up to ensure triangulation to increase validity (Patton 306-7). Participants for Phases 2 and 3 were selected based upon their theoretical orientation, the type of institution at which they teach, as well as their approaches to multimodal assessment in order to obtain a variety of viewpoints, grade levels, and assessment practices.

Phase 1 Data: The Multimodal Assessment Scholarship

For the first stage of this study, I analyzed recent published works on the topic of multimodal assessment. My analysis focused on how the scholars theorize multimodality and multimodal assessment, identifying what the assessment approaches they advocate value in student multimodal texts and the language they use to describe and evaluate such texts (Patton 293-4). My selection criteria for which publications to include in my analysis were based upon the following:

1. The publication represents work done on higher education and K-12 multimodal writing and assessment;

2. The focus of the article/blog/post/book is on assessment and

exploring/critiquing/suggesting/reflecting on approaches to multimodal

assessment, rather than merely mentioning it in passing;

3. The publication represents influential and/or highly cited publications or

publications by Phase 2 participants that may inform their submitted assignments

or other work on multimodal assessment.

Such analysis allowed me to see the similarities and differences in theoretical family,

emphasis on textual features and composing practices, and the positionality of process

versus product. Since the scholarship has been previously published, I do not need

permission to access it.

Phase 2: Participant Assignment Sheets

For Phase 2, eight participants were asked to submit two to three assignment sheets

for multimodal compositions they have used in their own teaching and that they think are

representative of their approach to multimodal composition. If they use a rubric to evaluate

these assignments, they were asked to submit those as well. Ultimately, I received a total of

twenty different assignments with twenty-five different multimodal writing tasks.[3] Some

participants also chose to include supporting materials they use as part of their assessment

or assignment that are not part the self-contained assignment sheet, such as generative

writing or planning documents. When provided, such documents were included in my

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[3] Hicks' multigenre project is one assignment for which his students are required to
compose texts in six different genres.

analysis of the assignment. (Again, the specifics of my analysis are detailed in a later section.) These documents were analyzed in order to uncover the specific criteria used to assess student compositions and what those criteria value in multimodal compositions (Patton 293-4). I also reviewed the provided documents in light of each participant's scholarly dispositions as established in the Phase 1 analysis, looking to see how their classroom practice aligns with their theoretical work. Prior to this stage, participants received an electronic copy of the consent form via email.

Phase 3: Participant Interviews with Think-Aloud Assessments

For Phase 3, I conducted an approximately one and a half hour interview with seven participants via *GoToMeeting*, a video-conferencing tool. The semi-structured interviews included a series of questions developed from the review of scholarship and analysis of the documents provided (See Appendix A). The questions were be informed by each participant's writings and the documents they provide in Phase 2. Questions were also informed by the scholarship of other participants that demonstrate similar and/or contrastive views of multimodal assessment (Warren 86-7; Patton 348-51). To allow for the potentially changing perspectives of the teacher-scholars since the publication analyzed in Phase 1, questions also explore how they came to any changes in their approach to multimodal assessment.

Additionally, the interviews included a think-aloud protocol in which participants talk me through how they would apply the criteria to an actual student text (See Appendix A). Prior to the interview, participants were asked to select one student text composed for one of the assignments they provided for Phase 2. I chose the assignments to which the student texts were written in response in order to ensure a variety of kinds of writing tasks.

The goal of the think-aloud is to get at how they are actually using the criteria they express in the language of their assignment sheet (Patton 349). While several frameworks exist, how they function in practice remains rather opaque. The think-aloud provides some clarity into how a multimodal assessment framework actually functions in practice and allows me to identify, through inductive analysis, any disparities, similarities, contrasts, or opportunities for revision. This stage is essential to coming closer to more fully mapping Composition's teacher-scholars' situated practice.

Since participants are scattered around the country, video conferencing is the most logical and cost-effective way to conduct interviews. I used the web-based application *GoToMeeting* to conduct the interviews. *GoToMeeting* allowed me to record the audio from the interviews. In addition, I recorded on a hand-held voice recorder as a back-up.[4] I did not receive a copy of the student composition, nor was I provided with any identifying information about the student composer. The data I sought is not the student text, nor what I see as valuable in students' new media texts. I wanted to describe what the teachers have to say about the student texts.

Data Analysis

The data was analyzed using inductive analysis techniques. The goal here was to make clear the theoretical underpinnings of the various participants (RQ3). This allows us

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[4] My battery unexpectedly died during one interview, so I used my phone as the back up in that case.

to see the extent to which participants put those theories into practice, as well as lend

insight into what those theories in practice value in multimodal texts (RQ1). Additionally,

the coding process highlighted the differences and/or similarities between participants'

scholarship and practice (RQ2).

Phase 1 Data Analysis: The Multimodal Assessment Scholarship

The first data I examined was the existing scholarship on multimodal assessment. I

started with theory to ensure it is recognizable in participants' practices and so I could map

practice onto theory whenever applicable (RQ1, RQ3). In addition, the descriptive nature of

the first stage helps counteract my bias toward a particular conception of new media by

presenting a variety of viewpoints. The initial open coding was conducted manually, looking

for keywords, themes, and patterns (Charmaz 684-5; Attride-Stirling 387; Clarke 102;

Saldana 45-54). To purposefully put the different multimodal assessment scholarship into

conversation with each other, I used a literature matrix (See Figure 2.1). From the matrix, I

developed a set of concepts, or "thematic networks," to then compare across the scholarship

(Attride-Stirling 388). I used the mind-mapping software *Inspiration* to develop my coding

maps. As shown in Figure 2.2, my initial coding scheme was unwieldy and overly complex.

This reflects one of my biggest challenges during the coding process—to resist overcoding.

However, through a series of coding checks with both my dissertation chair and second

reader, I was able to refine this scheme into the more streamlined and precise coding

scheme illustrated in Figure 2.3 that I then used to code the Phase 1 publications. The

resulting parent codes and their sub-codes reflect the textual features and composing

practices typically associated with the main theoretical perspectives my analysis found to

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be most influential to multimodal assessment. As I discussed earlier, memos were also instrumental in critically thinking through my approach to the data.

After finalizing my Phase 1 Coding Scheme, I used a combination of manual and electronic coding. Due to file format compatibility issues, several articles and book chapters (PDFs) were scanned, printed, and then coded by hand as shown in Figure 2.4. For the other publications, I used the open source software *Skim* for coding. I chose *Skim* over other PDF readers like *Adobe Acrobat Reader* for several reasons. Primarily, it allowed me to color code more easily, as well as pull out and code excerpts in a more organized fashion. Users can open a separate Text file of just the coded excerpts, making analyzing and writing about the data more manageable. Figure 2.5 provides an example of the *Skim* interface and functionality, as well as show how I coded the publications electronically.

One central challenge that emerged during Phase 1 analysis and that deepened during Phases 2 and 3 is that fact that the multimodal assessment criteria my findings identify are deeply intertwined. In fact, that is one of my chief claims presented in Chapters 3-6: The different theoretical lenses and resulting assessment criteria inform and reinforce one another. Thus, special attention had to be paid to distinguishing between them during the coding process. For example, the difference between 2.1 *Visual Rhetoric* [5] and 5.1 *Graphic Design* can at first seem unclear because graphic design choices are also often rhetorical choices. However, I coded as *Visual Rhetoric* items that specifically referred to the

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[5] The names of the categories from my coding schemes are capitalized and italicized going forward in my dissertation to differentiate them from other instances the same terms are used in different contexts.

rhetoricity of using visuals; whereas I coded as *Graphic Design* items that spoke to the technical features of a text such as font and alignment. In particular, *Habits of Mind*, *Agency*, and *Process-Based* were a challenge to untangle. Items that were coded as 1.1 *Habits of Mind* are those that spoke to the writer's ability to articulate their decision-making process. In the example from Shipka's *OED* assignment provided in Figure 2.6 the writer is instructed to be cognizant of their decision-making process and the effects of their rhetorical choices. Items that were coded as 1.2 *Agency* are those that spoke to providing writers with a sense of choice, ownership, and/or responsibility during the composing and/or assessment process. Looking again at Figure 2.6, we see that Shipka leaves the media used up to the writer. Items that were coded as *Process-Based* are those that speak to process-based activities during the composing and assessment process such as generative writing and peer review. In the example from Shipka's *OED* assignment provided in Figure 2.6, we see a reference to in-class peer review workshops, a common process-based activity.

Phase 2 Data Analysis: The Assignment Sheets

I collected participants' assignment sheets in order to examine how theory is being enacted in the actual classroom setting. Rather than focusing on hypothetical assignments, this study focuses on assignments that have been tried and tested. This invites participants to critically reflect on their approaches to multimodal assessment in light of their classroom practices and experiences evaluating student compositions (RQ1, RQ2, RQ3). The classroom documents are also an important bridge to the semi-structured interviews, as my analysis of them led to a further refinement of my coding scheme.

I started my Phase 2 analysis with another round of coding checks with my dissertation chair. Through these checks and ongoing memoing, I further refined my coding scheme to better capture what I was seeing in the assignment sheets. Specifically, we noticed that I had quite a few items coded as generally *Rhetoric and Composition*, rather than a specific sub-code. Through critical reflection and conversation, I realized that the majority of those items, along with several I had coded *Literary Studies*, were not currently represented on the Phase 1 Coding Scheme. This led to the refined Phase 2 Coding Scheme I used to code the assignment sheets as depicted in Figure 2.7, in which the sub-code *2.6 Genres and Conventions* was added.

Like the publications, I used a mixture of manual and electronic coding for my Phase 2 analysis. Again due to file format compatibility issues, several articles and book chapters (PDFs) were scanned, printed, and then coded by hand as shown in Figure 2.4. I also tried the qualitative research software *Dedoose* to code several participants' assignments as depicted in Figure 2.9. However, I found that process overly complicated and not usable on certain file formats, so I resorted back to using *Skim* for the remainder of Phase 2 coding (See Figure 2.10). Though the result is data in several file formats, the same coding scheme and techniques were consistently applied regardless of the method used. My focus was on identifying what the participants' assignment sheets suggest they value in new media texts and the similarities/differences were visible between participants (RQ1, RQ3). Therefore, I coded the language of the entire assignment sheet. This was important for several reasons. First, not every participant uses scoring rubrics with explicitly stated evaluation criteria. Second, I argue it was important to see, especially if participants did use a rubric, the extent to which what they think they are valuing is reinforced by the rest of the assignment sheets' language. That is, I was curious to see if the assignment sheets suggested additional textual

features and composing practices are valued that do not appear in a rubric or during the think-aloud assessment. This was essential to answering all three research questions driving this study.

Phase 3 Data Analysis: The Interviews

The interviews were also essential to answering all three research questions, as participants had the opportunity to talk through their assessment practices in relation to a specific student text. The semi-structured format allows me to guide the interview and keep it on point, while also allowing the flexibility to follow unexpected or especially fruitful threads of conversation (Warren 87). Specifically, a semi-structured approach allowed me to develop new questions and revise existing ones based upon my analysis of the scholarship and assignment sheets. Furthermore, the think-aloud assessment component provided deeper access to the criteria being applied during the process of evaluating a student text (RQ1, RQ2, RQ3). The focus of the think-aloud assessment was not on the student's work, in that it is instead focused on the teacher's thoughts about the work. This not only protects students' anonymity, but it also helps to access the thoughts-in-progress of the teacher-scholar during the assessment process.

I began my Phase 3 analysis with the think-aloud assessment portion of the interview using the Phase 2 Coding Scheme. After memoing and discussion with my dissertation chair, I realized that a new category has once again emerged that the current coding scheme was not accounting for. In this case, we noticed that I was double-coding many items as both *Purpose* and *Audience*, resulting in an inflated code count for those two categories. To address this, I added the category 2.7 *Purpose AND Audience* to differentiate between the occurrences when *Purpose* and *Audience* were coded separately versus when

they were coded simultaneously for the same item. The result is the Phase 3 Coding Scheme

depicted in Figure 2.11. I then recoded the think-aloud assessments accordingly. As I

discuss in Chapter 5, this distinction allowed me to identify a new relationship between the

rhetorically situated concepts of purpose and audience as illustrated by the textual features

and composing practices my participants most value in new media texts. After coding the

think-aloud assessments, I went back and coded the remainder of the interviews using the

Phase 3 Coding Scheme. This allowed me to identify other instances during which

participants discussed in a more general sense what they value in students' multimodal

texts, as well as what they value in multimodal writing in general. This also allowed me

additional access to the ways in which they incorporate and push back against the

multimodal assessment scholarship I analyzed in Phase 1 (RQ1). I once again used *Skim* to

code the interviews.

A Note on Validity

In the tradition of Lincoln and Guba, this study's design was crafted with validity in

mind, using their four measures of validity in constructivist inquiry: trustworthiness,

credibility, transferability, and confirmability (Denzin and Lincoln 24). Lincoln and Guba,

among others, also emphasize the importance of reflexivity and triangulation to establish

reliability (Patton 544-6). By including three types of data, I have built triangulation, and by

extension trustworthiness, into the study (Patton 546). In addition, I have tried to be as

transparent as possible about my methods and include sufficient examples from the data so

that readers can see the source of my interpretations. Furthermore, the participant

selection criteria ensure credibility as I am seeking input from established, well-respected

teacher-scholars both within their organization/institution and in the field. In addition,

participants also represent a range of grade levels and institutional affiliations, allowing for greater transferability of the results. Finally, this study invites replication on a larger scale to both confirm and challenge the findings as more writing instructors embrace a pedagogy of multiliteracies, and the nascent field of multimodal assessment grows.

I also took additional steps to address and alleviate my biases and maximize validity throughout the study—research memos for myself and my dissertation chair and periodic reviews of my coding schemes (Fontana and Frey 696-7, 714-5; Dyson and Genishi 41, 55-8). To maximize reflexivity, I wrote regular analytic memos throughout the data analysis at all three phases that I shared and discussed with my dissertation chair. These memos provided the necessary reflective space to articulate the hows and whys of my approach to coding the data and constantly refocus on my research questions. A sample memo is available in Appendix B. In addition, I conducted coding checks at several key junctures to ensure that my coding of the data was transparent and reproducible. Such checks helped to ensure my analysis is based in answering my research questions, rather than justifying my scholarly opinions. Phase 1 and 2, in particular, underwent extensive coding checks. After developing my initial coding scheme, my dissertation chair conducted several rounds of coding checks to help me refine my coding scheme. Once we had done so, I then had another faculty person and committee member with expertise in new media conduct an additional round of coding checks.

<u>Conclusion</u>

My methodology was constructed to maximize my ability to answer my research questions as well as the validity of my findings. By putting the scholarship into conversation

with classroom practice, I was able to gain insight into what is happening in writing teachers' classrooms and the extent to which theory and practice align. I was able to describe how experienced teacher-scholars approach multimodal assessment and what their assignments and approaches toward assessment are actually valuing in students' new media texts. Finally, this methodology is a first step to better understanding multimodal assessment in situated classroom practice.

Figure 2.1: Participant Demographics

Participant Demographics	Grade Level
Julie Johnson	K-5 ELA
Kevin Hodgson	6
Dawn Reed	9-12
Jen Ward	9-12
Troy Hicks	undergraduate
Danielle Nicole DeVoss	undergraduate
Cheryl Ball	undergraduate
Jody Shipka	undergraduate

Figure 2.2: Literature Matrix

Author	Title	Date and Publication	Theoretical/Conceptual Framework	Hypo/ Thesis	Central Tenets/Ideas/Points	Similarities/Differences with Other Authors	What's being valued?
Ball, Cheryl	"Designerly ‡ Readerly: Re-Assesing Multimodal and New Media Rubrics for Use in Writing Studies"	(2006) *Convergence: The International Journal of Research into New Media Technologies*	NLG's six modes of communication (lingusitic, audio, spatial, gestural, visual, multimodal) K and V's *Multimodal Discourse* Manovich's *Language of New Media*	Writing teachers need rubrics or approaches to new media texts that help students/readers go beyond undertsanding the designer's process and help readers interpret texts, approaches that take into account the rhetorical situation.	The schemas provided by K and V, along with Manovic, fall short of offering a way for writing teachers to get at the "so-what?" in new media texts; their focus is a "how" instead of "why." Rhetoric is essential to that task; make use of all available resources. Rubrics must be flexible and account for each text's rhetorical situation Process-oriented and reader, hence student, centered	• rubric as heuristic, rubric as self-assessment; rubric as formative (Shipka, Whithaus, Penrod) • Focus on rhetoric using the language of design; Design as part of rhetoric (Yancey) • Media and mode separate (Wysocki) • Genre not the same as mode (Hicks) • Doesn't offer her own rubric/heuristic • Defines "design" as the "fulfillment of the rhetorical situation with the appropriate semiotic resources"	• Rhetoric: how a composer achieves their desired outcome through the design choices they make • Process as decision-making in a given rhetorical situation

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Figure 2.3 Initial Phase 1 Coding Scheme
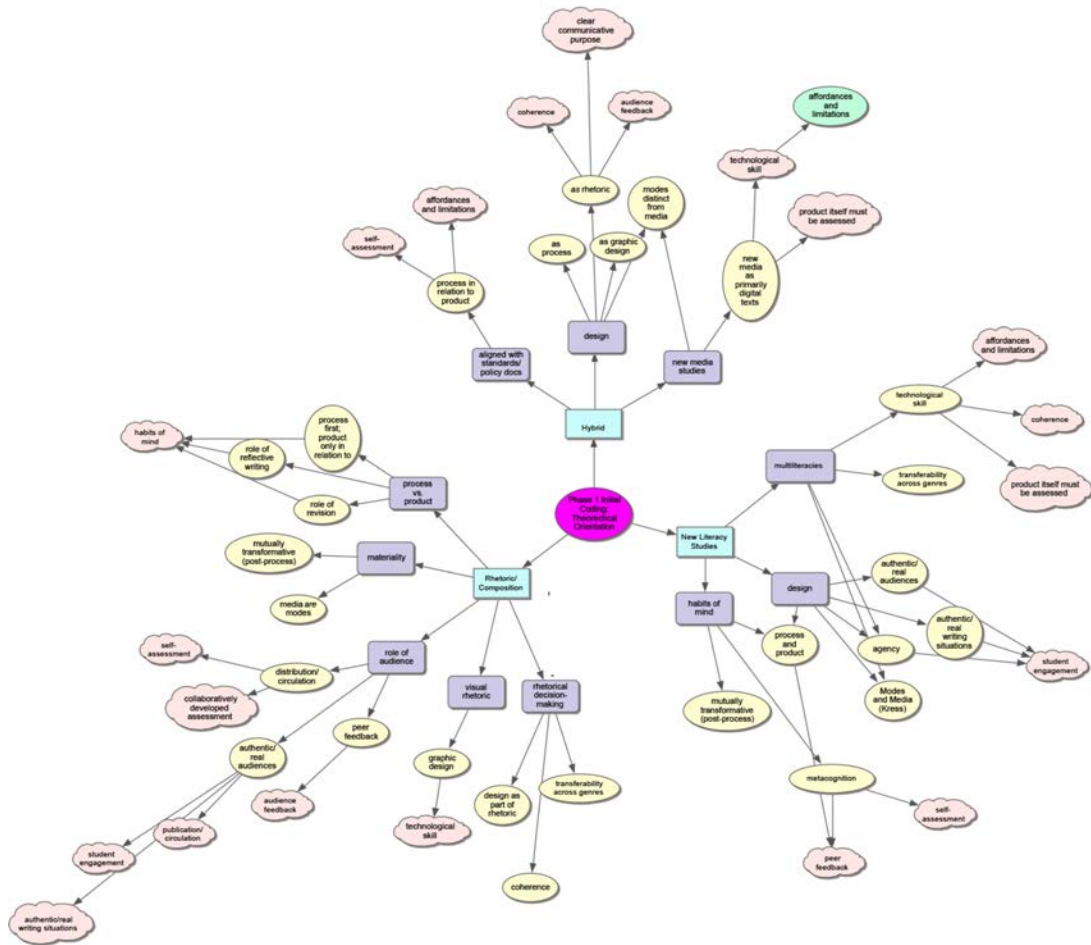
Figure 2.4 Final Phase 1 Coding Scheme (continued onto next few pages)

1. Multiliteracies/Multimodality	Multimodal assessment approaches with processes/criteria associated with multiliteracies and/or multimodal scholarship as seen, for example, in the work of the New London Group, Cope and Kalantzis, and Kress and Van Leeuwen.
1.1 Habits of Mind	Assessments value writers' ability to make explicit their decision-making processes, often using a process-based pedagogy. Coded as 1.1 when the primary goal of process-based pedagogy is developing/assessing writers' metacognitive awareness.
1.2 Agency	Assessments value and promote risk-taking and creativity in order to develop writers' agency, often using a process-based pedagogy.
2. Rhetoric & Composition	Multimodal assessment approaches with processes/criteria associated with Rhetoric and Composition scholarship as seen, for example, in

	the works of Yancey, Penrod, Whithaus, and the NWP *Digital Is...* MAP Group.
2.1 Visual Rhetoric	Assessments explicitly value aspects of texts that are explicitly drawn from the field of visual rhetoric.
2.2 Purpose	Assessments explicitly and/or implicitly value achieving and maintaining a clear communicative purpose/focus.
2.3 Coherence	Assessments explicitly and/or implicitly value establishing coherence between audience and purpose, and the chosen media for expression, and amomng textual features.
2.4 Process-Based	Assessments explicitly and/or implicitly value process writing and activities such as reflective writing, peer-review, and self-assessment. Related to 1.1 Habits and 1.2 Design. Coded 2.4 when process-based writing/activities are the vehicle by which a text is evaluated.
2.5 Audience	Assessments explicitly and/or implicitly value an emphasis on demonstrating audience awareness. Related to 1.2 Design in that writing for real audiences is a primary means of developing

	writers' agency and investment. Coded 2.5 when writers' ability to display audience awareness is primarily being measured.
3. Cognitive Psychology	Multimodal assessment approaches with processes/criteria associated with cognitive psychology as seen, for example, in the works of Odell and Katz, Shipka, and Reilly and Atkins.
3.1 Conceptual Processes	Assessments criteria and processes developed through the lens of cognitive psychology that leads to rhetorically aware texts (i.e. Odell and Katz).
3.2 Mediated Action	Assessments criteria and processes developed through the lens of Wertsch's mediated action theory as basis of assessment (i.e. Shipka).
3.3 Deliberate Practice	Assessments criteria and processes developed through the lens of Ericsson's "deliberate practice" (i.e. Reilly and Atkins).
4. Standards-based	Multimodal assessment approaches with processes/criteria aligned with standards-based writing assessments as seen, for example, in NCTE's *Framework for 21st Century Curriculum*

	and Assessment, NWP's *Because Digital Writing Matters* and Reed and Hicks.
4.1 Locally Situated	Assessments explicitly and/or implicitly value context-specific criteria and processes based upon classroom, programmatic, and institutional goals and policies as called for by Huot.
4.2 K-12 Policy Documents	Assessments explicitly value processes and criteria put forth in policy documents by influential organizations such as NCTE.
4.3 Prosumer/Maker	Assessments explicitly value criteria and processes based in the educational movement that argues students should be makers and creators, not just consumers. Different from Design in that it explicitly evokes this movement (e.g. Ward and Vincent).
5. New Media	Multimodal assessment approaches with processes/criteria associated with theories of new media of as seen, for example, in the works of Manovich, Bolter and Grusin, and Wysocki.

5.1 Graphic Design	Assessments explicitly and/or implicitly value criteria typical of the field of graphic design, such as CRAP.
5.2 Technological Skill	Assessments explicitly and/or implicitly value writers' technological sophistication and effective use of specific technologies, such as Photoshop, iMovie, and Dreamweaver.
5.3 Materiality	Materiality refers to the "stuffness" of a text, or the awareness of the inseparability of form and content on the part of writer and readers and as such how each coconstruct meaning. Materiality, at its core, is the understanding of the mutually transformative nature of form and content as shaped by the specific social, historical, and personal contexts in which a text operates.
6. Literary Studies	Multimodal assessment approaches with processes/criteria associated with literary studies as seen, for example, in the work of Sorapure and Ball ("Designerly"), specifically metaphor, metonym, and close-reading.

Figure 2.5: Hand-coded Publication

Progress in multimodal text-making is ~~marked by~~ ~~~~ ~~~~

(i) Decide on mode and content for specific purpose(s) and audience(s)

1.2.1 • choose which mode(s) will best communicate meaning for specific purposes
2.2 (deciding on words rather than images, or gesture/music rather than words)
• use perspective, colour, sound, and language to engage and hold a reader's/
2.5 viewer's attention
2.2 • select appropriate content to express personal intentions, ideas, and opinions
• adapt, synthesise, and shape content to suit personal intentions in
2.4 communication.

(ii) Structure texts

5.1 • pay conscious attention to design and layout of texts, use structural
devices (pages, sections, frames, paragraphs, blocks of text, screens, sound
sequences) to organise texts
1.2.1; • integrate and balance modes for design purposes
2.2 • structure longer texts with visual, verbal, and sound cohesive devices
2.3 • use background detail to create mood and setting.

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Figure 2.6 *Skim* Coding and Interface
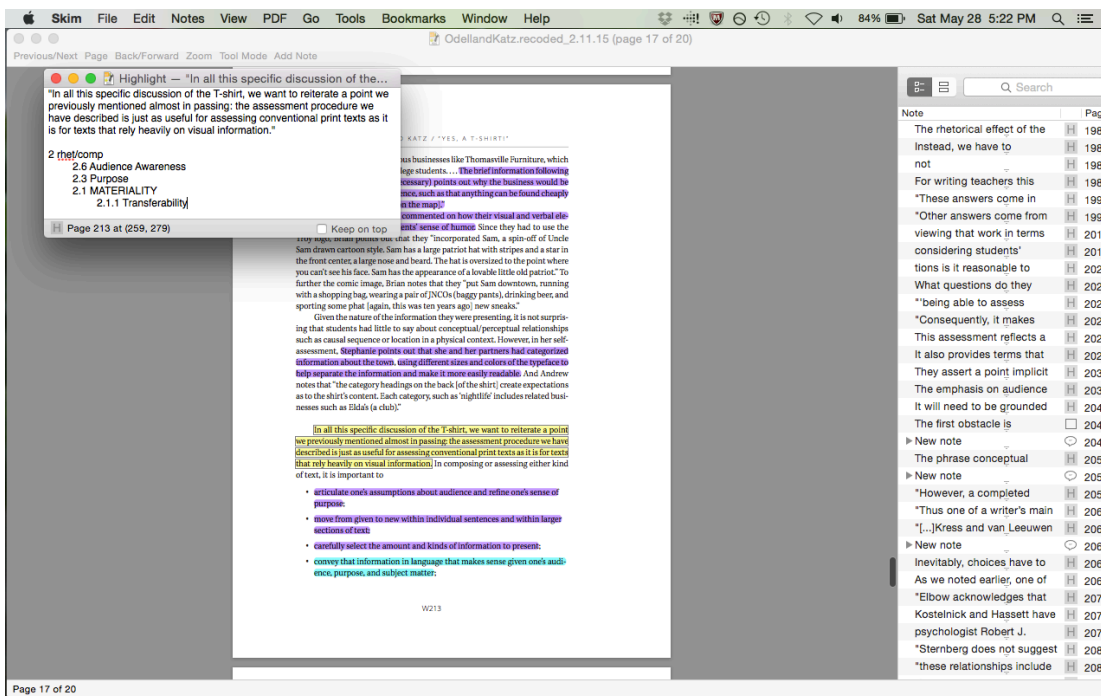
Figure 2.7 *Habits of Mind, Agency,* **and** *Process-Based* **Coding**

For whom? How? When? Why? And so on.

As ever, you are encouraged to structure and re-present (or contextualize and amplify) your data in a manner that compliments (or contrasts with) the word you have selected. To that end, you might let ideas for materials, genres and strategies guide you in your word selection from the start. The thing to remember is that at least three-quarters of your composition must be comprised of your *OED* findings. It is not enough to supply readers with one or two definition or allusions and then spend the bulk of the piece telling us what you, your friends and/or family thinks of the word. I am interested to see what you can do (or make) with the data provided by the *OED*.

**5.3
2.
2.
1.2
3.2**

A NOTE ON THE IN-CLASS WORKSHOP DAYS: Insofar as this task is engineered to provide you the opportunity to think about how your goal/purpose/argument impacts the data you choose to include, how you create a context for that data, and attempt to accomplish your goal/purpose/argument etc., each of you will need to come up with at least three ways to

2.4

goals was to entertain readers, how do the rhetorical and material choices you make in the piece serve those goal?) Also, since you won't be adding a lot of your own writing to the piece, the section of the chart that deals with rhetorical choices should focus on the way you selected and organized/arranged the data you took from the *OED*. To this end, take care not to just dump data willy-nilly in the piece. You need to think about how you are choosing, arranging and contextualizing the data to do certain things that other data, other arrangements would not afford.

**2.
5.3.
1.1**

51

Figure 2.8: Phase 2 Coding Scheme

1. Multiliteracies/Multimodality	Multimodal assessment approaches with processes/criteria associated with multiliteracies and/or multimodal scholarship as seen, for example, in the work of the New London Group, Cope and Kalantzis, and Kress and Van Leeuwen.
1.1 Habits of Mind	Assessments value writers' ability to make explicit their decision-making processes, often using a process-based pedagogy. Coded as 1.1 when the primary goal of process-based pedagogy is developing/measuring writers' metacognitive awareness.
1.2 Agency	Assessments value risk-taking and creativity in order to develop writers' agency, often using a process-based pedagogy.
2. Rhetoric & Composition	Multimodal assessment approaches with processes/criteria associated with Rhetoric and Composition scholarship as seen, for example, in the works of Yancey, Penrod, Whithaus, and the NWP *Digital Is...* MAP Group.
2.1 Visual Rhetoric	Assessments explicitly value aspects of texts that are explicitly drawn from the field of visual rhetoric.
2.2 Purpose	Assessments explicitly and/or implicitly value achieving and maintaining a clear communicative purpose/focus.
2.3 Coherence	Assessments explicitly and/or implicitly value establishing coherence between audience and purpose, and the chosen media for expression, and amomng textual features.
2.4 Process-Based	Assessments explicitly and/or implicitly value process writing and activities such as reflective writing, peer-review, and self-assessment. Related to 1.1 Habits and 1.2 Design. Coded 2.4 when process-based writing/activities are the vehicle by which a text is evaluated.
2.5 Audience	Assessments explicitly and/or implicitly value an emphasis on demonstrating audience awareness. Related to 1.2 Design in that writing for real audiences is a primary means of developing writers' agency and investment. Coded 2.5 when writers' ability to display audience awareness is primarily being measured.
2.6 Genres and Conventions	Assessments explicitly and/or implicitly value demonstrated attention to the rhetorical moves (e.g. organization, tone/voice/ethos, etc.) expected in a specific writing context, including grammar, mechanics, and citation practices.
3. Cognitive Psychology	Multimodal assessment approaches with processes/criteria associated with cognitive psychology as seen, for example, in the works of Odell and Katz, Shipka, and Reilly and Atkins.
3.1 Conceptual Processes	Assessments criteria and processes developed through the lens of cognitive psychology that leads to rhetorically aware texts (i.e. Odell and Katz).
3.2 Mediated Action	Assessments criteria and processes developed through the lens of Wertsch's mediated action theory as basis of assessment (i.e. Shipka).
3.3 Deliberate Practice	Assessments criteria and processes developed through the lens of Ericsson's "deliberate practice" (i.e. Reilly and Atkins).
4. Standards-based	Multimodal assessment approaches with processes/criteria aligned with standards-based writing assessments as seen, for example,

	in NCTE's *Framework for 21st Century Curriculum and Assessment,* NWP's *Because Digital Writing Matters* and Reed and Hicks.
4.1 Locally Situated	Assessments explicitly and/or implicitly value context-specific criteria and processes based upon classroom, programmatic, and institutional goals and policies as called for by Huot.
4.2 K-12 Policy Documents	Assessments explicitly value processes and criteria put forth in policy documents by influential organizations such as NCTE.
4.3 Prosumer/Maker	Assessments explicitly value criteria and processes based in the educational movement that argues students should be makers and creators, not just consumers. Different from Design in that it explicitly evokes this movement (e.g. Ward and Vincent).
5. New Media	Multimodal assessment approaches with processes/criteria associated with theories of new media of as seen, for example, in the works of Manovich, Bolter and Grusin, and Wysocki.
5.1 Graphic Design	Assessments explicitly and/or implicitly value criteria typical of the field of graphic design, such as CRAP.
5.2 Technological Skill	Assessments explicitly and/or implicitly value writers' technological sophistication and effective use of specific technologies, such as Photoshop, iMovie, and Dreamweaver.
5.3 Materiality	Materiality refers to the "stuffness" of a text, or the awareness of the inseparability of form and content on the part of writer and readers and as such how each coconstruct meaning. Materiality, at its core, is the understanding of the mutually transformative nature of form and content as shaped by the specific social, historical, and personal contexts in which a text operates.
6. Literary Studies	Multimodal assessment approaches with processes/criteria associated with literary studies as seen, for example, in the work of Sorapure and Ball ("Designerly"), specifically metaphor, metonym, and close-reading.

Figure 2.9: Hand-coded Assignment Sheet

2.3

CATEGORY	4
Voice - Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story. *2.3*
Soundtrack - Emotion	Music stirs a rich emotional response that matches the story line well. *2.3*
Images *2.1*	Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors. *6*
Point of View - Purpose	Establishes a purpose early on and maintains a clear focus throughout. *2.2*
Storyboard	Storyboard is easy to read and all elements are so clearly written, labeled, or drawn that another student could create the presentation if necessary. *2.5*

Figure 2.10: *Dedoose*-coded Assignment

Figure 2.11: *Skim*-coded Assignment

Figure 2.12: Phase 3 Coding Scheme

1. Multiliteracies/Multimodality	Multimodal assessment approaches with processes/criteria associated with multiliteracies and/or multimodal scholarship as seen, for example, in the work of the New London Group, Cope and Kalantzis, and Kress and Van Leeuwen.
1.1 Habits of Mind	Assessments value writers' ability to make explicit their decision-making processes, often using a process-based pedagogy. Coded as 1.1 when the primary goal of process-based pedagogy is developing/measuring writers' metacognitive awareness.
1.2 Agency	Assessments value risk-taking and creativity in order to develop writers' agency, often using a process-based pedagogy.
2. Rhetoric & Composition	Multimodal assessment approaches with processes/criteria associated with Rhetoric and Composition scholarship as seen, for example, in the works of Yancey, Penrod, Whithaus, and the NWP *Digital Is…* MAP Group.
2.1 Visual Rhetoric	Assessments explicitly value aspects of texts that are explicitly drawn from the field of visual rhetoric.
2.2 Purpose	Assessments explicitly and/or implicitly value achieving and maintaining a clear communicative purpose/focus.
2.3 Coherence	Assessments explicitly and/or implicitly value establishing coherence between audience and purpose, and the chosen media for expression, and among textual features.
2.4 Process-Based	Assessments explicitly and/or implicitly value process writing and activities such as reflective writing, peer-review, and self-assessment. Related to 1.1 Habits and 1.2 Design. Coded 2.4 when process-based writing/activities are the vehicle by which a text is evaluated.
2.5 Audience	Assessments explicitly and/or implicitly value an emphasis on demonstrating audience awareness. Related to 1.2 Design in that writing for real audiences is a primary means of developing writers' agency and investment. Coded 2.5 when writers' ability to display audience awareness is primarily being measured.
2.6 Genres and Conventions	Assessments explicitly and/or implicitly value demonstrated attention to the rhetorical moves (e.g. organization, tone/voice/ethos, etc.) expected in a specific writing context, including grammar, mechanics, and citation practices.
2.7 Purpose AND Audience	Assessments explicitly and/or implicitly value providing students with authentic purposes for composing, then distributing their work to real audiences outside of the classroom.
3. Cognitive Psychology	Multimodal assessment approaches with processes/criteria associated with cognitive psychology as seen, for example, in the works of Odell and Katz, Shipka, and Reilly and Atkins.
3.1 Conceptual Processes	Assessments criteria and processes developed through the lens of cognitive psychology that leads to rhetorically aware texts (i.e. Odell and Katz).
3.2 Mediated Action	Assessments criteria and processes developed through the lens of Wertsch's mediated action theory as basis of assessment (i.e. Shipka).
3.3 Deliberate Practice	Assessments criteria and processes developed through the lens of Ericsson's "deliberate practice" (i.e. Reilly and Atkins).

4. Standards-based	Multimodal assessment approaches with processes/criteria aligned with standards-based writing assessments as seen, for example, in NCTE's *Framework for 21st Century Curriculum and Assessment*, NWP's *Because Digital Writing Matters* and Reed and Hicks.
4.1 Locally Situated	Assessments explicitly and/or implicitly value context-specific criteria and processes based upon classroom, programmatic, and institutional goals and policies as called for by Huot.
4.2 K-12 Policy Documents	Assessments explicitly value processes and criteria put forth in policy documents by influential organizations such as NCTE.
4.3 Prosumer/Maker	Assessments explicitly value criteria and processes based in the educational movement that argues students should be makers and creators, not just consumers. Different from Design in that it explicitly evokes this movement (e.g. Ward and Vincent).
5. New Media	Multimodal assessment approaches with processes/criteria associated with theories of new media of as seen, for example, in the works of Manovich, Bolter and Grusin, and Wysocki.
5.1 Graphic Design	Assessments explicitly and/or implicitly value criteria typical of the field of graphic design, such as CRAP.
5.2 Technological Skill	Assessments explicitly and/or implicitly value writers' technological sophistication and effective use of specific technologies, such as Photoshop, iMovie, and Dreamweaver.
5.3 Materiality	Materiality refers to the "stuffness" of a text, or the awareness of the inseparability of form and content on the part of writer and readers and as such how each coconstruct meaning. Materiality, at its core, is the understanding of the mutually transformative nature of form and content as shaped by the specific social, historical, and personal contexts in which a text operates.
6. Literary Studies	Multimodal assessment approaches with processes/criteria associated with literary studies as seen, for example, in the work of Sorapure and Ball ("Designerly"), specifically metaphor, metonym, and close-reading.

CHAPTER 3

"DESIGN" AND THE MULTIMODAL ASSESSMENT LITERATURE

<u>Introduction</u>

In this chapter, I provide a synthesis of the pedagogical literature on multimodal assessment. This chapter presents an inductive analysis of the scholarship on multimodal assessment that was used to select study participants, to develop the coding scheme by which participants' assignment sheets were analyzed, and to inform the interview protocol. Beyond a traditional literature review, however, I then applied that coding scheme[6] to the scholarship explored here in order to provide a more systematic approach to the review of literature.[7] This rhetorical choice serves two functions. First, this process of looking at the scholarship, and also interviewing instructors/authors of that scholarship, allowed me to examine how theory and practice talk back to each other—a particular concern of my project. Second, this process intentionally reflects the study's purpose and design: to move from theory to practice, and to examine situated classroom practice in the theoretical context from which it emerges.

While many publications mention multimodal assessment in passing, fewer spend time developing and applying specific classroom-based assessment approaches. My study attempts to identify what writing teachers are valuing in their students' new media

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[6] See Figure 2.3.

[7] A detailed overview of the how the coding scheme was developed is presented in the methods chapter.

compositions by virtue of their approaches to multimodal assessment. With this aim in mind, the literature examined here was selected based on one main criterion: that it focuses on the application of approaches to multimodal assessment. The literature also includes writings by my study participants, such as blog posts and contributions to the National Writing Project's *Digital Is…* initiative, an online forum for teachers to share scholarship and resources for multimodal composing and assessment. The goal, then, is to uncover what teacher-scholars argue *should* be valued in students' new media texts and to explore the complications that arise in doing so.

The coding scheme I employed includes six primary nodes representing the main theoretical frameworks from which scholars draw to inform their approach to multimodal assessment. The six primary codes as explained in the previous chapter include:

1. Multiliteracies/Multimodality

2. Rhetoric and Composition

3. Cognitive Psychology

4. Standards-Based

5. New Media

6. Literary Studies

Of the six schools of thought above, three emerged through my analysis as the most prevalently evoked: *Multiliteracies/Multimodality, Rhetoric and Composition*, and *New*

Media.[8] The main features of *Multiliteracies/Multimodality* that emerged are *Design* and *Habits of Mind*. In *Rhetoric and Composition*, audience, purpose, and process-based activities featured heavily. In the category *New Media*, materiality and transferability across media were primary features. This is not surprising, nor particularly informative since these foci are typical of these schools of thought. What *is* informative is the extent to which the scholars included here agree on what they say should be valued within those categories. In the final section of this chapter, I provide a side-by-side analysis of three multimodal assessment approaches to illustrate that more commonalities than differences exist between practitioners who are informed by different theoretical orientations. That is, though they may approach multimodal assessment from different theoretical orientations, they put forth similar criteria by which to evaluate multimodal compositions. And they do so using different language to describe similar learning objectives. That said, each approach weighs those criteria differently depending on practitioners' individual learning contexts.

This difference in language presents a challenge in presenting my analysis by making it difficult to describe the commonalities between evaluative criteria. As is shown in the sections that follow, the multimodal assessment literature weaves together elements of *Multiliteracies/Multimodality*, *Rhetoric-Composition*, and *New Media* and shapes them to suit their pedagogical end. The very flexibility advocated for and enacted within the literature leads to slippery usages of terminology. Again, the same term is used to a different end. As discussed in the previous chapter, uncritical uses of terms like "design" do have potential implications, namely the artificial separation of form and content (Wysocki,

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[8] See Figure 3.1.

"awaywithwords"; Wysocki, "On unavailable designs;" Welch). However, I argue that there

is a place for the concept of "design" in multimodal assessment. In fact, "design"—when

critically and carefully defined—offers a unifying principle and anchor in the fast flowing

currents of multimodal assessment. In what follows, I do just that.

Design and Multimodal Assessment

In the last chapter, we saw how the concept of design has been taken up in varying

and sometimes conflicting ways. I showed how some iterations of design can lead to what I

argue is an artificial and dichotomous parsing of mode versus media and of design versus

rhetoric. In other works, I have asked, responding to James Purdy, what design offers

writers that rhetoric does not (Baldwin, "Assessing"). Through this study, I have come to an

answer, one reflective of how I present the literature that follows. Through critically

defining and engaging with design, I provide an analytic frame through which to explore the

messy complexity of the multimodal assessment approaches examined here.

Multimodality's fundamental concept of design allows us to examine how different

theoretical orientations inform, reinforce, and crystalize around several key assessment

criteria and the processes by which those criteria are developed and applied.

Inspired by Richard Marback's 1999 call for writing studies to fully turn to design,

Purdy's 2014 article, "What Can Design Thinking Offer Writing Studies?", traces

theorizations of "design" in four premiere Composition journals from their founding until

September 2011 in order to trace how the field has taken up "design"(614). Through his

analysis, Purdy identifies four influential ways "design" has been taken up in writing

studies. First, design is used "to conceptualize composing as multimodal" (615). All texts

are, in fact, multimodal. This also harkens back to George's call for a more critical approach

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to incorporating visuals into writing (616). Second, design is used to "recognize digital, multimedia compositions" (617). That is, design is used to extend the definition of writing to include digital texts and to apply what we know about digital composing to print-based texts. Third, design is used "to draw attention to the material conditions of composing" (618). Pointing to new media scholarship and Wysocki in particular, Purdy points to how design in this sense emphasizes the embodied nature of composing, "the human shaping of material" and "'the consequences' of how composers use a range of materials, 'including paper, ink, and pixels.'" (Purdy 618-19). Finally, design is taken up to address the field of design and the ways in which writing studies can draw from it (619).

Purdy's analysis provides us with a valuable view into how writing teacher-scholars have come to conceptualize and employ the notion of design. Design, when defined and theorized in these ways, also provide us a vehicle for exploration of the multimodal assessment literature. As I show in what follows, these four notions of design Purdy outlines flow through the multimodal assessment literature studied here. In other words, design is theorized around much of the same principles that inform multimodal assessment. To bridge theory and practice, I take up Purdy's work and apply it to multimodal assessment. That is, I use and expand Purdy's categories of design and its iterations in the field of Composition and Rhetoric, as opposed to Professional and Technical Writing or other fields that have also theorized design, to organize and define the chief characteristics of multimodal assessment in the literature analyzed herein.

In what follows, I break down "design" and define it in terms of the five categories my analysis found as most often valued in the multimodal assessment literature. Central to this task is weaving process throughout the resulting design-based multimodal assessment

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heuristic, rather than as a stand-alone category. Doing so is essential to signaling to all stake-holders—students chief among them—that process and process-based activities are indeed valued and integral to effective writing. I examine them as follows: Design and Rhetoric; Design and Agency; Design and Habits of mind; Design and Graphic Design; and Design and Materiality. These five manifestations of design represent how practitioners cross over and back between theoretical orientations to develop their assessment models. Within each category, I present the aspects of multimodal texts most attended to in the multimodal assessment approaches presented here.[9] These aspects are grouped according to the design category that they most closely align with. Important to note in what follows is that "design" is unavoidably used in several different ways: 1) as an overarching category as defined above; 2) as a subcategory of *Multiliteracies/Multimodality* as shown in Figure 2.3 and when invoking the field of graphic design, a subcategory in *New Media*. I argue that design, as an embodied, agentive, socially situated process, provides a valuable lens through which to develop robust, flexible, and ethical multimodal assessment practices. Design provides a unifying concept to anchor the theoretically-integrated nature of multimodal assessment. Finally, as a dynamic concept design encapsulates what my analysis here demonstrates: that multimodal assessment criteria cannot be attended to without also attending to the processes by which they are derived.

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[9] See Figure 3.2.

Category 1: Design and Rhetoric

My analysis of the aforementioned multimodal assessment literature highlights the extent to which characteristics primarily associated with the field of Rhetoric and Composition are invoked. As is shown in Figure 3.2, purpose, audience, and coherence are the traits mostly closely aligned with Rhetoric and Composition that appeared as top-tier concerns in the multimodal assessment approaches I studied. Design and Rhetoric, as I have defined it here, also often reflects the adaptation and application of print-based criteria in multimodal contexts. A central tension in multimodal assessment literature is the extent to which print-based criteria can be useful in digital writing spaces. The conception of Design and Rhetoric that I identify in the literature on assessment provides a bridge between print-based and new media texts; I will furthermore demonstrate that the criteria used to evaluate the two are not necessarily mutually exclusive. In fact, my analysis shows that rhetoricity remains at the heart of multimodal assessment even when texts are strictly digital. In this way, Design and Rhetoric represents the ways in which design is taken up and employed toward rhetorical ends, that is employed to develop writer's rhetorical savvy.

Claire Lauer outlines the adoption of the category of Design and Rhetoric by the field of Composition in "Contending with Terms: 'Multimodal' and 'Multimedia' in the Academic and Public Spheres." Lauer posits that the work of omposition scholars has made it clear that design happens within the context of a rhetorical situation: "Design is important to the composition classroom because it emphasizes the development of ideas (invention) and the engagement with a process by which students make choices, receive feedback, and revise those choices concerning arguments they are making *within a particular rhetorical context*" (236; emphasis added). Lauer's study shows how Composition scholars employ "design"—

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as an element of rhetoric. My analysis shows that new literacy-oriented practitioners also include design as an aspect of rhetoric (Bearne 22). In fact, Kress wrote, "Design is the servant of rhetoric […]" (*Multimodality, A Social Semiotic Approach* 50). The same activities employed to promote the second category, Design and Agency, discussed in the next section—peer response, self-assessment, distribution—are also used to assess the very rhetorical concepts of audience, purpose, and coherence. So while these strategies are used to develop and measure writers' rhetorical effectiveness, they are also used toward non-rhetorical ends. In what follows, I present the ways in which design is expressed as rhetoric: through an emphasis on demonstrating audience awareness, achieving a clear communicative purpose, and establishing a coherence between the two and the chosen media for expression.

As illustrated in Figure 3.2, attention to audience surfaced as the most often coded value for multimodal assessment across all the publications I analyzed. In addition, the importance of audience crossed all instructional levels. As we will see with Design and Agency, providing students with real-world writing situations is central to the pedagogical approaches to multimodality favored by scholars in this study. An integral part of that is a valuing of writing for authentic audiences, as we will also see not only in the publications but also in the assignment sheets and interviews examined later. In *The Digital Writing Workshop*, teacher educator Troy Hicks offers his adaption of Swenson and Mitchell's MAP heuristic in which the "A" is for audience. Hicks emphasizes using considerations of audience as an analytic tool *and* evaluation criterion to develop writer's sense of "author's craft"—to develop agency and promote student engagement, but also to develop metacognitive awareness (53, 56-9). Middle school teacher Kevin Hodgson describes the power of feedback from a real audience in his chapter on digital picture books and the role

the incorporation of that feedback plays in students' revision processes (58-9). First grade teacher Julie Johnson positions audience as central to students' ability to see themselves as writers by celebrating each writers' own interests, talents, and decision-making through writing workshops ("2010 NCTE"). For all of these writing teachers, attention to audience is a central assessment criteria.

To measure attention to audience, the publications present self-assessment, most often in the form of reflective writing, as the means by which a teacher can gain access to and evaluate a student's attention to audience. For example, Shipka's students are required to submit a "statement of goals and choices" (SGOC) document with their final product, detailing the ins and outs of their rhetorical decision-making process. Because the focus is on the processes undertaken to arrive at the product, students are graded on their ability to articulate and justify their rhetorical choices—including for whom they are composing and how that influenced their decision-making process (Shipka 113). For Jen Ward's high school students, audience guides the entire composing process as every text is written for a real audience with whom their work will be shared ("Banning Posters"). Reed describes the excitement her high school students derive from posting their "This I Believe" podcasts online to a national archive and share them a larger audience (133). Whithaus, Penrod, McClay and Mackay, among others, embrace a distributed assessment model that necessitates that audience play a primary role in the production and evaluation of texts. Ultimately, Lauer is right—Composition, and by extension multimodal practitioners, have taken up an approach that I have grouped under the category Design and Rhetoric.

After audience, having a clear communicative purpose is the most important criterion that I identified for evaluating multimodal texts. And in the case of multimodal

assessment, Design and Rhetoric includes for the scholars I studied a focus on students'

ability to convey a clear sense of purpose. Purpose represents a writer's ability to develop

and maintain a clear communicative goal. In other words, purpose is fulfilled when a writer

achieves their desired outcome; the intended audience comprehends and acts upon the

message sent.

As an often-intangible criterion, purpose is difficult to measure without help from

the composer (Whithaus 34; Shipka 53; Ball, "Designerly" 6-7; Moran and Herrington,

"Evaluating" 254; Johnson 3; Reed and Hicks 129). How do we know what a composer

intends without asking her? As with audience, the primary measure of purpose is taken

from self-assessment, peer/audience feedback, and other process-based, reflective writing.

Again, the assessment processes cannot be separated from the evaluation criteria. In the

distributed or networked multimodal assessment models discussed in the next section,

feedback from the intended audience is one way to evaluate purpose (Whithaus 97; Penrod

61; McClay and Mackay 127). In Shipka's SOGC document, the first question asks students to

articulate their purpose: "1) What, specifically, is this piece trying to accomplish—above

and beyond satisfying the basic requirements outlined in the task description? In other

words, what work does, or might, this piece do? For whom? In what contexts?" (114).

Yancey's model also asks for writers to make their purpose explicit (96). Selfe's model

rubrics likewise foregroundfront purpose ("Toward New Media Texts" 77-93). Even the

multimodal assessment models that evaluate product and a text's ability to stand on its own

without aid or explanation from the composer evaluate purpose as part of their approach

(Hicks 109; Eidman-Aadahl et al.).

Another highly valued multimodal assessment criterion in the publications I analyzed is coherence. Coherence is also another example of Design and Rhetoric. In particular, Yancey, Sorapure, and Vincent zero in on coherence as the true heart of rhetorically effective multimodal composing. Coherence is defined as "a function of a pattern that is created through the relationships between and among context, screen, image, the visual, the aural, the verbal, and with repetition and multiplicity as the common features" (Yancey 95). Further, Yancey and Sorapure tie coherence to purpose: we should measure how effectively student texts combined different semiotic modes for their intended communicative purpose (90; 9-10). Sorapure measures coherence via the rhetorical tropes of metaphor and metonymy (5-6). Vincent, much like Ball in "Designerly ≠ Readerly," takes up Kress' semiotic modes as a heuristic (54). Yancey also offers a heuristic that, as we saw with purpose, provides guidance in the form of self-assessment and reflection from the writer. And Yancey also uses the language of design as a synonym for processes undertaken in the production of a text: "The text has a design to it, a pattern, and to assess that pattern, we need assistance from the designer, much as we solicit information about the logic of a painting from an artist or about the interpretation of a novel from a novelist" (Yancey 96). Yancey's model asks students to articulate their purpose and intended audience as a way to gauge how coherent their product is. In this way, she reinforces the rhetorical principles that underlie the notion of design as rhetoric.

Ultimately, we see that many publications present multimodal assessment models that frame multiliteracies' notion of "Design" in all of its complexity squarely through the lens of Rhetoric and Composition's tradition of valuing audience awareness, purpose, and coherence in texts, including multimodal texts. And the ways in which these criteria are measured reflect Rhetoric and Composition's process-based pedagogical tradition and work

to develop the agency of writers. In this way, Design and Rhetoric Complements Design and Agency. As we will see, this connection holds in my analysis of classroom artifacts and interviews.

Category #2: Design and Agency

Design as conceptualized by Kress, along with other new literacies scholars like Cope and Kalantzis, ranked as a top-tier concern in all the publications I studied. Given multiliteracies' explicit emphasis on social justice, this is not a surprise. As the central scholarship on multimodality and as most participants make clear in their interviews, equity and expanding meaning-making potential for all writers are characteristics embedded within arguments for multimodality (Penrod 53; Whithaus xxviii; Van Kooten; Reilly and Atkins). In "Designs for Social Futures," Cope and Kalantzis write, "Thus, meaning-making involves Design in both its senses. 'Design,' [...] is structure and function [...]; and design in the sense of an active, willed, human process in which we make and remake the conditions of our existence, that is, what 'designers' do" (203). Design, in other words, is an agentive process through which we shape culture and the values enacted therein. The goal of multimodality, then, is to expand opportunities for all students, in the words of Cope and Kalantzis, to take part in designing their own social futures.

In the practices I identified within the Design and Agency category, design speaks to developing writers' agency during the composing process and through composing activities such as self-assessment, peer review, and collaboratively developed rubrics (Whithaus 51-66; Penrod 56-7; McClay and Mackay; Delagrange, McCorkle, and Braun). Multimodal assessment approaches that emphasize Design and Agency push students to go beyond the written word to employ the best, most appropriate media to achieve their communicative

goal in a given communicative context. Design, then, signifies writers taking an active role in

determining the form and content of their message. In this way, design is linked to habits of

mind and materiality discussed in detail later, in that it strives to make visible previously

invisible choices. In fact, it is the reflective practice central to habits of mind that is often

used to measure the writer's agency: is the writer truly taking ownership over her text,

message, audience, and context through conscious rhetorical decision-making?

One prominent aspect of design that directly seeks to promote such agency in the

publications I analyzed is the importance of recreating in the classroom as much as is

possible the pathways through which 21st century texts are circulated and consumed. As

such, an important classroom practice and element of formative assessment found in many

publications is the notion that multimodal assessment should also reflect the ways in which

texts move in the world and are taken up by readers. In particular, the concept of

"distributed" or "networked" assessment features heavily in the scholarship. In *Teaching

and Evaluating Writing in the Age of Computers and High-Stakes Testing*, Carl Whithaus

presents "distributed assessment" as a means of more accurately mimicking how texts

operate outside the classroom. Also put forth by Delagrange, McCorkle, and Braun and

McClay and Mackey, distributed assessment shifts the power of assessment from the

teacher to students and their readers. It also positions teachers as fellow learners (McClay

and Mackey 117-18). For example, Whithaus scaffolds repeated peer views and audience

commentaries on students' work-in-progress to guide the revision and assessment process

(94-8). Rather than relying on the teacher as the final say in assessment, these scholars

propose that students need to be writing for real audiences and it is those audience

members who should primarily do the evaluating. The assumption underlying this

approach is that by writing for real audiences that provide real feedback, students are more

engaged in the revision process and develop a clearer sense of purpose. In turn, students take greater ownership over the creation of the text. This ownership empowers writers (Whithaus 93; Van Kooten; Reilly and Atkins). Furthermore, such an approach reminds us that Design and Agency reflects a socio-cultural approach to multimodal composing and assessment, one that argues that a text cannot be removed from the contexts in which it was composed and consumed (Whithaus 35).

In addition, students should be actively involved in developing and applying the evaluation criteria and articulating the justifications behind their decisions throughout the composing process. Reilly and Atkins describes the benefits of their "aspirational assessment" model arguing, "Assessment processes should challenge students to go beyond what they already know while stressing the acceptability or even the expectation of imperfection. [...] Finally, the process of assessment should prompt students to embark on the path of lifetime learning required for the true acquisition of expertise." This multimodal assessment model encourages risk-taking and evaluates students not on where they end up, but instead on how far they've come from where they started. As such, developing writers' agency is central to this approach. It also includes students in the development of criteria. Underlying this kind of approach is the assumption that by including students in both the development and application of the assessment criteria, students develop greater sense of engagement and ownership over the composing and assessment processes—Design and Agency (Whithaus 93; Penrod 65).

Part of collaborative assessment used to promote Design and Agency is circulation. Though most often associated with Rhetoric and Composition, circulation in the context of multimodal assessment is part of the assessment processes in distributed or networked

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assessment models. And it certainly reinforces the rhetorical principles, such as audience

and purpose, that dominate the multimodal assessment approaches I analyzed. The

circulation of a text, or the actual sharing of a composition with the intended audience, is

central to developing a concrete understanding of audience's role in any rhetorical

situation. However, in the context of multimodal assessment that rhetorical awareness is

embraced as primarily a vehicle for developing writers' agency. For example, Johnson's

multimodal assessment approach includes regular sharing of work, which intentionally

positions her elementary students as "real" authors that are capable of composing a text

their intended audience will read with respect and excitement:

> Authors are honored in Room 14. We celebrate in small ways and we
>
> celebrate in big ways. Writing Workshop always ends in sharing. I may ask a student
>
> to share a "gem" in his writing. Another student might share something he tried
>
> based on our mini-lesson. Sitting in the author's chair is a coveted position (Johnson,
>
> "Graves").

Other approaches do the same by asking students to revise in response to a real audience's

feedback throughout the composing process. As a result, students are better able to

articulate composing choices and make more informed decisions across composing contexts

(DeVoss, Eidal-Aadahl, and Hicks 106; Hicks 56-7; Hodgson 58-9; Hicks and Reed 125-127).

Essentially, Design and Agency positions students as the authorities on their own

compositions and composing processes, a central tenet of a pedagogy of multiliteracies and

again emblematic of multiliteracies' commitment to social justice.

The desire to better emulate real-world writing and reading practices also shifts

multimodal assessment away from a deficit model as we saw in Reilly and Atkins'

assessment model. Rather than searching and penalizing writers for what is absent, distributed assessment seeks to reward writers for what is present (Penrod 55; Whithaus 38; McClay and Mackay; VanKooten). In addition, distributed assessment approaches highlight the materiality—another central theme in the scholarship that I will discuss in depth later—of all texts, calling attention to both how texts are produced and received, and to make visible the print-centric academic nature culture (Delagrange, McCorkle, and Braun; Van Kooten; Penrod 55; Ball, "Designerly" 4, 6; Whithaus 4).

Design and Agency, like Design and Rhetoric, is also illustrative of the crossing between disciplinary bounds characteristic of multimodal assessment scholarship. We see scholars primarily associated with Composition and Rhetoric, such as Whithaus, Penrod, Shipka, and De Voss, taking up aspects of multiliteracies and multimodality to support their rhetorically-driven multimodal assessment models. In the next section, the cross-pollination continues as I discuss the ways in which design is taken up and applied as Category 3: Design and Habits of Mind. Here again the complex and multilayered logic of multimodal assessment is clear, and the ways in which Composition teacher-scholars move between theoretical orientations is further evidenced.

Category #3: Design and Habits of Mind

Design, in this instantiation, becomes the ability to reflect critically on all of one's available choices (or designs) to select the most effective means (or modes and/or media) of expressing one's communicative purpose to an intended audience (Cope and Kalantzis 204; Kress and Van Leeuwen 56). In other words, "habits of mind" are the flexible, critical ways of thinking that allow writers to move successfully between rhetorical situations and composing media. In this way, this instantiation is directly connected to Design and

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Agency—cultivating writers' habits of mind is by its nature agentive. In addition, it is directly related to "design and rhetoric"—cultivating writers' habits of mind allows for rhetorically aware decision making. Furthermore, as I explain in a later section, Design and Habits of Mind also directly reinforces Category 5: Design and Materiality—developing writers' awareness of the "stuffness" of any text. Finally, Design and Habits of Mind reminds us that assessment processes must be attended to when examining assessment criteria and that the different theoretical orientations that inspire multimodal assessments enhance and reinforce each other.

The phrase "habits of mind" appears throughout both multimodal assessment scholarship as well as the policy documents explored in the last chapter. The CWPA, NCTE & NWP's jointly published *Framework for Success in Post-Secondary Writing*, a document several of my study participants point to as an anchor for their multimodal assessment approaches, presents "habits of mind" as a central element for developing "college-ready" writers. Chief among the eight traits the *Framework* identifies as aspects of "habits of mind" are creativity, engagement, flexibility, and metacognition—all aspects valued in the multimodal assessment literature. Further, such traits reinforce those discussed earlier and later: agency, rhetorical savvy, and graphic design and technological competence; they also again highlight the use of process-based strategies, such as self-assessment, collaboration, peer review, and reflective writing.

"Habits of mind" features prominently in the National Writing Project's multimodal assessment scholarship. In *Because Digital Writing Matters*, DeVoss, Eidman-Aadahl, and Hicks argue that habits of mind are essential to developing flexible composers, a quality essential to 21st century communication (100). As scholars from all theoretical orientations

explored herein posit, given the rapid evolution of technologies, the critical, production-level *thinking* necessary to employ a new technology is more important for students than mastering the technicalities of one specific technology (101). For others, like Bearne and Penrod, valuing habits of mind is necessary if writing teachers are going to fulfill multiliteracies' promise to value students' knowledge, experiences, and lives outside the classroom (31;15-16). In Eidman-Aadahl et al.'s framework, the domain of "Habits of Mind" embodies "the patterns of behaviors or attitudes that reach beyond the artifact being created at the moment. They develop over time and can be nurtured by self-sponsored learning as well as teacher-facilitated activities throughout the process." The MAP framework points to the use of VoiceThread, an educational multimedia platform, to choose visuals to accompany students' recordings of letters written from WWII Japanese internment camps as a way to position students as interned prisoners in *Farewell to Manzanar,* thereby potentially changing their attitudes and behaviors beyond the classroom. By including habits of mind in an assessment, teachers are measuring students' ability to make connections across texts and contexts. In this example, the goal was to demonstrate an understanding of how one's attitudes affect one's behavior in a historical context. "Almost all of the writers who participated in the Voice Thread show a focused consciousness of how their current activities fused with their current behaviors to create analyses of historical issues" (Eidman-Aadahl et al.). In this way, attention to habits of mind encourages students to connect their composing practices to the real world and the notion that writing can enact societal change. It also forefronts the importance of metacognition in achieving that end.

For Delagrange, habits of mind are an outcome of developing a collaboratively built rubric with students: "The sustained, collaborative focus on both formative and summative

assessment throughout the composing process strengthens the habits of engagement, persistence, responsibility, and 'thinking about thinking.' These qualities of mind extend beyond multimodal remix and enhance student experiences in school, at work, and in their communities." Ball employs a similar strategy, developing criteria for each group of students for each project ("Assessing" 9). Through an analysis of model scholarly webtexts, Ball and her students negotiate the assessment criteria that describe an effective scholarly webtext and will be applied throughout the composing process to their own and their peers' compositions ("Assessing" 9). Underscoring the emphasis on process-based activities such as peer review and self-assessment, Ball writes, "[...] it is more important to me that students can assess each others' work through the peer-review letters they write to each other after their rough draft workshops" than produce publication-worthy webtext ("Assessing" 15). In Ball's approach to multimodal assessment, we see the writing process as a means of developing and measuring writers' metacognitive awareness through conversations with other writers. And as we saw with Design and Agency the emphasis is not on the product, but instead on the composing process and writers' ability to demonstrate critical, flexible thinking.

Hand in hand with the notion of habits of mind is the prominence of process-based formative assessment. As a secondary-level code of "Rhetoric and Composition," "process-based" refers to a criterion based in the process and post-process traditions, meaning multimodal assessment approaches coded for "process-based" employed assessment activities as just described: reflective writing, peer review, and revision workshops in order to develop writers' ability to compose in a rhetorically-informed, reflective way. We saw earlier in Design and Rhetoric how process-based writings were used to assess audience, purpose, and coherence. We similarly saw process writing featured in Design and Agency. In

the multimodal assessment literature, process-based writing is most prominently employed, however, as a means of developing writers' habits of mind, the thought processes necessary to make agentive, rhetorically informed decisions. Reilly and Atkins persuasively articulate how Design and Habits of Mind and process-based activities should be valued in assessment:

> […] Our writing pedagogy values process; therefore, the process of
>
> developing, planning, and executing a digital project should be weighed as part of the final product. In the case of completing digital writing projects, this process generally involves risk-taking and experimentation, for which our assessment practices should also account.

Writing assessment scholarship makes clear that something must be evaluated if it is to be valued, thus the composing process itself must also be valued. In addition, as Reilly and Atkins make clear and as emerges from the interviews, risk-taking is only possible in an assessment environment that values process. By using process writing to value habits of mind in our multimodal assessment models, risk-taking can be better assessed. Here we also see the flip-side to Category 4: Design and Graphic Design and the careful balancing act of pushing students out of their technological comfort zone, while not letting the technology itself become the focal point of both the composing and assessment processes. By using process writing to value habits of mind in our multimodal assessment models, the product can be assessed in relation to the process.

Odell and Katz, Reilly and Atkins, and Shipka also place great value on Design and Habits of Mind and developing students' metacognitive awareness. And while all three multimodal assessment approaches privilege rhetorical principles, such as the importance

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of audience and purpose, they get to those principles through the lens of cognitive psychology, their strategy for forefronting habits of mind. For example, Reilly and Atkins take up Moe Field's conceptualization of "deliberate practice" as part of their multimodal assessment approach to nurture and measure habits of mind. They explain, "Deliberate practice is a long-term activity requiring effort and motivation to overcome obstacles. […] Deliberate practice emphasizes that sustained and directed efforts matter more than innate talent in developing expertise." For Reilly and Atkins, deliberate practice provides the space for and rewards student experimentation and risk-taking—both central to Design and Habits of Mind.

Similarly, Shipka adapts cognitive psychologist James Wertsch's "mediated action theory." Mediated action theory analyzes human actions—in our case composing multimodal texts—in relation to the complex processes by which such actions are performed, circulated, and consumed (Shipka 40). Thus, mediated action theory promotes a view of writing as an act in which the individual and the social, historical, and cultural contexts in which the text is produced—and by what means—are mutually transformative (Shipka 41). In this way, writing as mediated action allows writers to reflect on how they and their text interact with the larger society—highly metacognitive work. It also reflects multimodal assessment's focus on Design and Materiality discussed in depth in the pentultimate section. As seen earlier, Shipka's "statement of goals and choices" (SGOC) seeks to do both by asking students to critically reflect on every choice/action they made/took (or didn't make/take).

While developing writers' habits of mind is an element of the majority of multimodal assessment approaches studied here, and though a similar means is often

employed to do so, design as habits of mind demonstrates once again the extent to which different theoretical orientations complement and inform one another. Though the stated ends are slightly different, the means used and intended outcomes are much the same. Multimodality forefronts critical composing and agency; the field of Rhetoric and Composition forefronts engaging in an extended writing process to develop rhetorical thinking; the cognitive psychological approaches combine the two. All three, however, ultimately aim to extend critical composing practices beyond the classroom so students are prepared for the variety of writing situations they will encounter. In the next two sections, we see how theories of new media are taken up in multimodal assessment as a means to offer writers transferable processes to do the same.

Category #4: Design and Graphic Design

Given the emphasis in the multimodal assessment literature equating "composing" with "designing," multimodal assessment scholars at times use the term "design" to connote the field of graphic design and its values. This is especially true in multimodal assessment approaches that look to the work of new media scholars like Manovich and Bolter and Grusin. As with Kress and the work of other new literacy scholars, new media theory also influences what practitioners value in multimodal texts. Later, I will discuss the concept of materiality, one central to how writing teachers take up new media. What's of interest here is the extension of design to mean the technical details of a text.

Emily Wierszewski's recent study found that graphic design is a new criterion writing teachers are using to evaluate multimodal texts, one that does not translate from print-based approaches to assessment. What's potentially problematic is that many writing teachers do not possess expertise in graphic design (Wysocki, "Opening" 7, 23; Neal 92).

And as Diana George points out, the relationship between writing studies and graphic design is as of yet unresolved (25). Yet, graphic design, and by extension technological skill, are being assessed in students' multimodal compositions. In fact, as I will show in my analysis of the interviews and assignments sheets, sometimes graphic design and technological skill weigh more heavily in the evaluation than the practitioner intends.

A chief concern that spans across publications and instructional levels is the extent to which the use of technology itself plays a role in evaluating students' multimodal compositions. Access and equity, as discussed in Chapter 1, are primary tenets of a pedagogy of multiliteracies and multimodality (New London Group; VanKooten). As such, multimodal assessment seeks to maintain the proper balance between valuing the product and the process. There also exists a tension between the goal of exposing students to newer technologies, developing their agency that way, and ensuring technology does not become another barrier to self-expression and learning. This tension is also apparent in the interviews explored in a later chapter. Because effective graphic design is connected to one's technological skill, most approaches consider both. This proves to be true even in multimodal assessment approaches that are explicitly rhetorically driven like Zoetewey and Staggers and VanKooten. Though they are discussing the rhetoricity of graphic design choices, they nonetheless use the language of graphic design to do so. In Zoetewey and Staggers' grading criteria three entire categories are devoted to questions of graphic design or technological skill, yet those categories' names', such as "dramatic tension", include questions like, "Do the alignments of text or other items on the screen help create tension?", which reflect rhetorical effect (153). Likewise, technological skill is represented in "dramatic tension:" "Are there dynamic multimedia elements (sound, animation, video) that create points of tension?" Alignment is a central principle in graphic design, a measure of

technological skill is required to include multimedia elements, and audience awareness

(necessary to create tension) is central to rhetoric—Design and Graphic Design as rhetoric.

Again we see the theoretically integrated nature of multimodal assessment.

But how does one evaluate graphic design and technological skill? We saw with

Design and Rhetoric, Design and Agency, and Design and Habits of Mind that process-based

writing is central to valuing the composing process and developing students' agency, as well

as evaluating audience awareness, purpose, and coherence. With Design and Graphic

Design, we see attempts to evaluate not just the process, but also the product itself. The

necessity of assessing the product as well as the process is well established in the

multimodal assessment literature and advocated for in the policy documents discussed in

Chapter 1. (Eidman-Aadahl et al.; Bearne 20, 22; Ohler 65-7; Council; NCTE). In fact, Vincent,

among others, argues that unless we assess the products of multimodality as well as the

process, multimodality will disappear from the curriculum (52). Furthermore, assessing the

product is essential to aligning multimodal assessment approaches with state standards and

assessments, and departmental and course learning outcomes—a very big consideration for

writing teachers at all levels (Hodgson 61; DeVoss, Eidman-Aadahl, and Hicks 89-94;

Whithaus 2-11; Neal 23). We also see how design again works as a framing concept for

multimodal assessment since it allows one to connect the technical features encountered in

many multimodal texts with the rhetoricity of their effects.

To evaluate graphic design and technological skill while maintaining a balance

between process and product, many practitioners look to situate their evaluation of product

only in relation to process. For example, Eidman-Aadahl et al's framework presents five

domains to consider, the first of which is "Artifact." Their discussion of artifact makes clear

that it is evaluated within the larger context of the process as a whole and the rhetorical decision-making of the composer:

> The 'artifact' is the final consumable (readable/viewable) product that stands on its own, can travel across space/time, and offers readers a coherent message through an appropriate use of structure, medium, and technique. [...]

There is a chain-like relationship between the artifact's message, structure, medium, and technique where each link is equally important to the strength of the completed artifact, yet the links build off each other. The product, they (and others) suggest, should be factored into the assessment as it relates to the criteria described in Design and Rhetoric: audience, purpose, and coherence. Hicks adapts Swenson and Mitchell's MAPS heuristic—a rhetorically-driven model—and adds William's four principles of graphic design (55, 109). VanKooten's assessment model takes a slightly different approach by including "functional literacies," a term borrowed from Selber, to include technological skill as part of the evaluation, but in a way so as to encourage risk-taking and experimentation with technologies.

Reilly and Atkins' "aspirational" assessment model similarly fosters risk-taking with technologies through collaboratively developed evaluation criteria, interacting with and getting feedback from a real audience, and writing for a real purpose. For example, in her book cover design project Reilly uses process writing to assess the extent to which students were able to overcome technological stumbling blocks and improve their facility with the graphic design software *InDesign*:

[…] the blog and the final project reflections completed by students represent primary artifacts useful in assessing how they were challenged and worked to overcome any hurdles and to what degree the end products they developed fell short of their initial plans for the project. Such information proves to be invaluable in gaining insights into how much the students learned and how much effort was put into the project.

In this multimodal assessment model, students articulate both their initial intentions for their design and how the affordances and limitations of both the software and their level of experience with it affected their ability to fulfill their intentions. By taking into account process writing and the level of skill students brought to the project, Reilly can foster risk-taking, and by extension reinforce design as agency, as well as assess the product in relation to the process.

Design and Graphic Design, including technological skill, as a central tenet of multimodal assessment ultimately reflects the social justice values that undergird pedagogies of multiliteracies and multimodality and the notion of design as agency. The importance of providing opportunities for students to experiment and take risks when composing with technologies is emphasized not only in the publications analyzed here, but also in the interviews presented later. Design and Graphic Design also reflects multimodal assessment's tendency to take up design as it relates to rhetorical principles. Further, in many ways the strategies to prevent the focus of multimodal composing from becoming the technology itself also cultivate students' habits of mind. Finally, Design and Graphic Design is connected to new media's emphasis on materiality.

Category #5: Design and Materiality

Much as multimodality's tenets of agency and habits of mind, along with Rhetoric and Composition's notions of audience, purpose and coherence, echo through the multimodal assessment literature, the concept of materiality also reverberates in the literature. As shown in Figure 3.2, materiality, and by extension transferability, are the last of the top tier aspects of texts valued in the multimodal assessment literature I analyzed. In Chapter 4, we will see how materiality featured in participants' situated classroom practice. As mentioned briefly in an earlier section, materiality refers to the "stuffness" of a text, or the awareness of how form and content on the part of writer and readers allows them to co-construct meaning. We saw in the last chapter how the work of new media scholars such as Manovich and Bolter and Grusin have informed multimodality, and I argue by extension multimodal assessment. Kress and Wysocki alike position materiality as the embodied nature of all communicative acts, ensuring materiality is not erased (Kress, *Multimodality* 76-7; Wysocki, "Opening" 15). Design and Materiality, then, is essential to preventing the separation of content and form, of mode and media, that I, echoing Wysocki, warned against in the previous chapter: "By focusing on the human shaping of material, and on the ties of material to human practices, we might be in better positions to ask after the consequences not only of how we use water, but also of how we use paper, ink, and pixels to shape—for better or worse—the actions of others" (Wysocki, "awaywithwords" 59). After all, the lens of materiality, as presented in new media theory, aims to make visible previously invisible norms, expectations, conditions that affect our meaning-making processes. As such, Design and Materiality does well to reinforce habits of mind, agency, and rhetorically-driven composing practices. In addition, Design and Materiality speaks to multimodality's stress on transferability—writers' ability to move between rhetorical situations and writing tasks

with efficacy. By assessing Design and Materiality, students are trained to critically evaluate and select the best media given their purpose and audience. Design and Materiality's focus on asking students to demonstrate their awareness of the affordances and limitations of any given medium, like Design and Habits of Mind, enables them to move more adeptly between composing situations and technologies.

Materiality, at its core, is the understanding of the mutually transformative nature of form and content as shaped by the specific social, historical, and personal contexts in which a text operates. Writers, according to the multimodal assessment literature, need material awareness in order to become nimble, adaptable, empowered composers. In fact, according to Ball, Kress' argument that all texts are, in fact, multimodal was successful chiefly because it showed writing teachers that all texts are inherently multimodal by virtue of their materiality "because audiences typically read written text within the context of its larger materiality (e.g. via the paper on which it is printed; the screen on which it is distributed) (p. 184)" ("Designerly" 395). Here again we see a check to technology for technology's sake. A focus on materiality, rather than digitality, helps prevent the technology itself from becoming the means and end of multimodal composing. In fact, Shipka—along with Wysocki, Neal, and Ball, among others—argues that a primary goal of multimodal pedagogy is to make visible the often hidden and complex processes running through any communicative act, regardless of medium (84). The result is writers' ability to move across media and develop production-level, as opposed to only consumption-level, skills.

In Reed's high school classroom, students were able to literally see their voice in the podcast editing software they used, helping better identify and articulate the reasoning

behind their revision decisions in the process writing that factored into her assessment. Similarly, Hodgson's approach to assessing his digital picture book project focused on students demonstrating an awareness of how every aspect of the book affected meaning and how readers received the story. Odell and Katz describe a group of students' argument for the affordances of a t-shirt over other media in the required rationale justifying their rhetorical choices. Cutting to the heart of material awareness, Shipka's SGOC asks students to articulate the following:

> What specific rhetorical, material, methodological, and technological choices did you make in service of accomplishing the [rhetorical, communicative] goal(s) articulated above? Catalog, as well, choices that you might not have consciously made, those that were made for you when you opted to work with certain genres, materials, and technologies. (114)

Here, students are accounting for both those aspects of a text they do and do not have control over, putting the focus on the affordances and limitations of different media (and technologies). Again, the assessment processes are intertwined with the assessment criteria; the strategies of self-assessment, peer review, and process writing—discussed in all the previous section—are also used to measure writers' material awareness.

As an extension of materiality, transferability across media is central to multimodal assessment. Transferability across media is the ability to critically reflect on the choices present for a writer when deciding which media to employ. In the distributed or networked assessment models of Whithaus and Penrod, transferability is built through the self-assessment and peer review processes. As is also the case with Shipka, Whithaus' students are forced to choose their media carefully with their readers and the criteria they developed

in mind, "a significant rhetorical choice;" they must also be able to adequately defend their

decisions (47). In VanKooten's model, she assesses through students' reflective writing the

multi-faceted logic represented in the "layers of media" a writer did or did not choose to

employ through reflective writing. In other words, she is assessing how well a student

demonstrates an awareness of the affordances and limitations of different media. Once

again, we see the process-based activities of Rhetoric and Composition work to develop and

assess students' material awareness and by extension their ability to apply the habits of

mind and rhetorical awareness across communicative situations.

In Design and Materiality, we once more see how different theoretical orientations

come together to create multimodal assessment criteria as flexible as the writers they seek

to develop. Multimodality's goal of preparing students for all types of communication in the

21st century in order to allow them full access to and agency in "designing their own social

futures" necessitates assessment models that value the adaptability, and the transferability,

which material awareness provides for (Kress, *Multimodality* 18; Cope and Kalantzis 204).

Finally, the assessment processes are once again shown to be inseparable from the

assessment criteria themselves. In the next section, I present a side-by-side analysis of three

multimodal assessment models in order to further illustrate the cross-pollinated nature of

multimodal assessment and the integrated nature of assessment processes and assessment

criteria.

Comparing Three Models for Assessment

To further illustrate the overlapping of theoretical orientations in multimodal

assessment, as well as to demonstrate the fused nature of multimodal assessment processes

with assessment criteria, I compare three multimodal assessment models. This comparison

and contrast further demonstrates my earlier claim that despite being informed by different theoretical orientations and on the surface appearing very different approaches to multimodal assessment, the means used to assess and the aspects of new media texts they value are much the same. To this end, I selected three models that represent the range of existing models: Shipka's mediated action approach, VanKooten's rhetorically-driven approach, and the National Writing Project's Multimodal Assessment Project's (MAP's) situated-composing framework. While Shipka and VanKooten fell squarely into the Rhetoric and Composition category, MAP was situated almost equally within Multimodality/Multiliteracies and Rhetoric and Composition. Yet each of these multimodal assessment models draws from multiple theoretical frameworks, and each uses different language to describe the composing and assessment processes. Yet, in the end each values many of the same aspects of students' new media texts. However, the aspects of texts valued are weighted differently, reflecting how each approach's individual assessment approach takes up and applies the various theoretical frameworks from which they draw.

In her 2011 book *Toward a Composition Made Whole*, Jody Shipka presents a theoretical framework for assigning and assessing multimodal texts. Shipka argues that a primary goal of multimodal pedagogy is to make visible the often hidden and complex processes running through any communicative act, regardless of medium:

> If we are committed to creating courses that provide students with opportunities to forge new connections, to work in highly flexible ways, and to become increasingly cognizant of the ways texts provide shape for and take shape from the contexts in which they are produced, circulated, valued, and responded to, it is crucial [...]that we not limit the range of materials or

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technologies students might take up and alter in compelling ways. (Shipka

84)

Through the lens of mediated action theory, the materiality of a text, then, is a central focus of Shipka's multimodal pedagogy. In line with Wysocki's emphasis that multimodal need not be digital, Shipka takes issue with the often overly narrow definition of "multimodality" to mean digital. She points to Ball's study that found that 85% of respondents equated "multimodal" with digital (9). In order to provide the widest possible range of composing opportunities, Shipka presents us with an assessment framework, anchored in a sociocultural approach and adapted from mediated action theory. Mediated action theory analyzes human actions—in our case composing multimodal texts—in relation to the complex processes by which such actions are performed, circulated, and consumed (Shipka 40). Thus, mediated action theory promotes a view of writing as an act in which the individual and the social, historical, and cultural contexts in which the text is produced— and by what means—are mutually transformative (Shipka 41).

Mediated action per Shipka emphasizes the goal of developing versatile, materially-aware writers and presents writing as a situated activity, much as we will see in MAP's and VanKooten's assessment frameworks. Drawing from the work of James Wertsch (Mind as Action 1998), Shipka identifies the four characteristics of mediated action that "taken together, [...]provide us with a framework for tracing the situated and highly distributed processes by which texts are created, circulated, and consumed and for highlighting the complex interplay of the individual and social, the human and nonhuman, and of technologies both old and new" (44). Taken individually, those four characteristics are as follows: 1) "mediated action typically serves multiple purposes or goals;" 2) "mediated

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action is simultaneously enabled and constrained by mediational means;" 3) "mediated action is historically situated;" 4) "mediated action is transformed with the introduction of new mediational means" (Shipka 44-51). Ultimately, Shipka argues that this multimodal framework corrects the tendency in process-based pedagogies and research to treat, in the words of Syverson, "readers, writers and texts as independent objects" (51). In other words, a mediated action framework highlights the interconnectedness of all actors in a given rhetorical situation and the material nature of communication.

Inherent in this multimodal framework is a focus on the process itself—and an examination of the product only in relation to that process. Shipka's framework promotes metacognitive awareness and rhetorical sophistication, placing the bulk of responsibility on the student writer who is not given a predetermined genre or medium their writing must take. Instead, the writer must account for and justify the choices made; the students are responsible for determining their own purposes for their work and the best ways to achieve them (Shipka 87). A central feature of Shipka's multimodal assessment model is the "statement of goals and choices" (SGOC) document students are required to submit with their final product. Because the focus is on the processes undertaken to arrive at the product, students are graded on their ability to articulate and justify their composing choices, including "how, why, and under what conditions they made their rhetorical, technical, and methodological choices" (Shipka 113). Assessment in this multimodal framework developed via cognitive psychology, then, is based largely in the reflective or process writing tradition, Design and Rhetoric.

Similar to but more formal in nature than the reflective writings many writing instructors already use with traditional, print-based texts, the SGOC is a highly detailed,

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written document worth at least half of the grade and as much as the product itself. Though any additional questions change with the specific composing task assigned, Shipka provides the three questions her students must always address in their SGOCs (see Figure 3.3). As these three questions illustrate, Shipka is challenging her students to become rhetorically and materially sensitive composers (114). Question 1 is highly rhetorical, asking students to identify their purpose and audience, as well as the specific contexts in which their text is intended to operate. Shipka here forefronts the context specific and material nature of new media texts as related to their rhetoricity, both Design and Rhetoric and Design and Materiality. Question 2 further highlights these notions by asking students to catalog the affordances and limitations of their chosen media and make explicit how those choices reinforce their purpose and ability to reach their intended audience. Finally, question 3 connects all the dots by asking students to defend their choices and plan of action in relation to the other possibilities they had to choose from. The SGOC, then, foregrounds both Design and Rhetoric and Design and Materiality. Furthermore, the metacognitive piece fosters students' ability to move more freely between communicative acts and tasks they face both in the academy and the professions—a central concern in multimodality (Shipka 113). On the whole, Shipka's multimodal assessment framework is representative of the theoretically-integrated nature of multimodal assessment and the centrality of the assessment processes themselves. We see the same in the next example.

As part of a National Writing Project's Multimodal Assessment Group (MAP) lays out a multimodal assessment framework in "Developing Domains for Multimodal Writing Assessment: The Language of Evaluation, the Language of Instruction" from McKee and DeVoss' 2013 *Digital Writing Assessment and Evaluation*. The ten-person committee, including study participant Dànielle Nicole De Voss, outlines five assessment domains

meant to link "the language of assessment with the language of text creation," rather than impose "abstract outside standards" to shape the value of a text. MAP seeks to make "situated discussion of a work become the major determining factors when assessing a piece's value" (Eidman-Aadahl et al). MAP has resolved that the best approach to multimodal assessment comes from the classrooms and teachers where it is in use, rather than relying on decontextualized standards. The standards may dictate what is to be taught, but they do not possess the flexibility to determine how content should be assessed. As we see throughout the multimodal assessment scholarship, MAP presents a holistic framework to be adapted to best suit the individual teaching and learning context, including the technical proficiencies of the student composers (See Figure 3.4). This emphasis on flexibility is also representative of the inseparability of assessment processes from assessment criteria featured in all three assessment models examined here.

The first "domain" is *Artifact*, or the "final consumable (readable/viewable) product that stands on its own, can travel through space and time, and offers readers a coherent message through an appropriate use of structure, medium, and technique" (Eidman-Aadahl et al). As with Yancey, coherence functions as a rhetorical trope. *Artifact*, then, is looking to the end product in order to gauge how well the writer combines the various elements underlying a text, including their message, the media used, and audience awareness, for a specific, intended effect. In contrast to Shipka's assessment model, *Artifact* explicitly asks a product to be successful without the accompanying explanations of the composer since "[w]e can't generally accompany our pieces, explaining our intents or correcting others' readings" (Eidman-Aadahl et al). Also of note is the use of "media" as opposed to "mode." In fact, MAP highlights the interrelatedness of medium and message, the fact that content and form cannot and should not be separated (Eidman-Aadahl et al). MAP emphasizes, however,

that while the product itself is an important consideration it should not be considered

without also considering process. This reflects the argument made in much of the literature

that the product itself should be evaluated. But as we saw with Shipka's model, product can

only be assessed in relation to the composing processes undertaken by the composer.

The second MAP domain is *Context*, "the domain that helps us explain how the

artifact fits into the world [....] encourag[ing] us to ask about the environments surrounding

the creation of the artifact and how the artifact enters into that world" (Eidman-Aadahl et

al). In *Context*, the teacher may look to the product but should focus on the composer's

process writings to evidence how successfully he considered the sociocultural values and

expectations of the composing context and how those considerations evolved. "Context,

then, becomes a space for dialogue, a space where we want to see the assignment, the

brainstorming activities, and the 'final' artifacts as a developmental chain" (Eidman-Aadahl

et al). Similar to Shipka, the MAP domain of *Context* asks students to see themselves and

their texts as situated within the contexts from which they emerge. In this domain, we also

see the central role process writings play in multimodal assessment.

Next comes the MAP domain of *Substance*. *Substance* reiterates MAP's desire to

move away from traditional assessment models that separate form and content (or media

and mode) as articulated in Artifact. This can be especially important in multimodal pieces

where the artifact is technologically sophisticated, where the technology itself is may

distract an evaluator from what is actually being said. "Considering the substance of a piece

encourages us to think about four main areas: quality of ideas, credibility, accuracy, and

significance" (Eidman-Aadahl et al). *Substance* encapsulates the "boring" but vitally

important stuff of academic writing, the accuracy and relevance of the information, the

selection and application of sources, and documentation as they function to create a rhetorically effective text. *Substance* also reflects multimodality's role as integral to writing instruction, not simply fun, "creative" side projects with little intellectual merit.

Fourth comes the domain of *Process Management and Technique*, which "emphasizes planning, creating, and revising multimodal artifacts [...]" (Eidman-Aadahl et al). This domain also acknowledges the collaborative nature of many multimodal texts and the importance of teaching student composers how to "coordinate tasks, share knowledge, and take collective responsibility for achieving rhetorical goals" (Eidman-Aadahl et al). Here we have the first mention of rhetoric as opposed to design. MAP echo the 2007 work of Sonja C. Borton and Brian Huot arguing that all writing instruction, whether digital or non-digital, and all writing assessments should work toward teaching students how to employ the most effective and appropriate rhetorical principles. By asking composers to account for the decision-making process they went through while composing and how those decisions are reflected in the techniques employed, *Process Management and Technique* attempts to gauge the writer's developing skill as a rhetorically driven composer and technology user. This domain also speaks back to both Design and Agency and multiliteracies' emphasis on social justice by simultaneously promoting writers' confidence in their ability to navigate the processes and technologies they use; despite the level of technical expertise they initially bring to the project.

Finally, as is the case with Shipka, the MAP domain of *Habits of Mind*—foregrounded by MAP as its own category—seeks to emphasize the importance of developing the person, not the grade. *Habits of Mind* seeks to hold students accountable for their own learning, including resistance to learning. In this domain, "[...] students are challenged to reconsider

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their practices, behaviors, and intentions during the mental processes called into play by the learning experience" (Eidman-Aadahl et al). Students are evaluated on their critical reflective thinking and their ability to make changes to their individual learning practices and behaviors in order to create the optimal learning situation for themselves. Thus, this domain "foregrounds the student writer [...]" (Eidman-Aadahl et al). This domain also demonstrates the interrelatedness of Design and Habits of Mind and Design and Agency. The metacognitive work in MAP's *Habits of Mind* seeks to empower writers by positioning them as the ones capable of and responsible for making decisions about the what, why, and how of their learning— a chief characteristic of Shipka's SGOC and, as I will show, VanKooten's new media assessment model.

Ultimately, the MAP domains offer a malleable framework from which teachers may choose to focus on one or a combination of domains to suit the specific learning objectives of a given assignment. And while product is explicitly represented, they reiterate the notion that product cannot be evaluated on its own. With a rhetorical, process-based approach, the MAP domains forefront the need for multimodal assessment to be guided by the notion that multimodal composing is not additive and not "other." In other words, "[w]e now see that multimodal composing is composing, and needs to be seen in the fullness of its used and possibilities."

In contrast to both Shipka and MAP, Crystal VanKooten presents an explicitly rhetorical multimodal assessment model in "Toward a Rhetorically Sensitive Assessment Model for New Media Compositions" also from McKee and DeVoss' 2013 edited collection. Still, as we see with Shipka and MAP, VanKooten's model arrives at much the same place using similar means. However as previously noted, though they all value many of the same

features of new media texts, the emphasis shifts by virtue of what each model foregrounds. Shipka prioritizes developing writers' metacognition and material awareness, while MAP's model allows teachers to decide what should be emphasized in each writing situation. And as we will see, VanKooten forefronts developing, in Selber's words, functional and rhetorical literacies.

According to VanKooten, her model "offer[s] students and writing teachers a useful approach to valuing and evaluating a multi-part, complex composition process that includes pre-writing, multiple drafts, multimodal expression, critical thinking, collaboration, giving and receiving feedback, and publishing the product." Important to note is that unlike MAP, VanKooten, like Shipka, adopts Wysocki's definition of new media texts, in that the text's materiality and the composer's material awareness are the defining characteristics of new media texts and thus they need not be digital. Hence, in VanKooten's multimodal assessment model Design and Materiality is a given.

VanKooten pulls from several multimodal assessment theories and frameworks to develop her own (See Figure 3.5). Inspired by Selber's concepts of functional and rhetorical literacies and drawing from the work of Michael Neal, Paul Allison, and Eve Bearne, VanKooten presents a comprehensive assessment model that "emphasizes both the composition process and product," involves multiple self-assessments, "introduces and adapts terminology to describe composing in new media environments, and the assessment model uses its form as one way to communicate its meaning." VanKooten's multimodal assessment model starts by describing the three characteristics of a successful composition. First, she starts with the hyper-rhetorical concepts of purpose and audience: "has a purpose and is directed to a specific audience." Next, comes coherence described as a composition

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that "employs a multifaceted logic through the consideration of layers of media." This "multifaceted logic" is the writer's ability to consciously employ "(or consciously choosing not to employ)" "layers of media" toward a specific rhetorical end. This "consideration of layers of media" is representative of the reflective practice built into VanKooten's model. As such, Design and Habits of Mind features in VanKooten's model.

In fact, VanKooten's assessment process begins with the category of "reflect," asking students to set both functional and rhetorical goals at the outset that they revisit and revise throughout the composing process. Functional goals are those that focus on developing functional literacy, or the ability to successfully use the specific "hardware, software, technical effects, or the application of composing tools" for a specific effect. Here we see Design and Graphic Design as VanKooten's model explicitly addresses technological skill. Design and Graphic Design is also woven into rhetorical goals. For VanKooten, rhetorical goals are those that "address the way your composition communicates a message to an audience for a specific purpose and does this through its parts and as a whole." Her model, like Shipka's and MAP's, centers around the rhetorical aspects of a text, specifically purpose, audience, coherence. Like MAP, circulation is also part of the assessment process. And as in Shipka's and MAP's assessment frameworks, VanKooten's model places principles of graphic design such as alignment, contrast, and fonts and typography as embedded within rhetorical features. That is, VanKooten's assessment model—like Shipka's and MAP's—directly connects technical features of a text with its ability to achieve purpose and coherence for a given audience. This is representative of the desire throughout the multimodal assessment literature discussed earlier to ensure the technology itself does not become the most important aspect of a text.

In contrast to the purposefully open-ended nature of Shipka's model and to a lesser

extent MAP's, VanKooten provides her students with very specific guidance as to the

strategies they might employ to achieve purpose and coherence, and includes them as part

of the assessment process. She offers a list of eight rhetorical tropes and/or concepts to

guide their composing decision-making and present options she argues students may be

unfamiliar with: "metaphor, metonymy, or synecdoche;[10] juxtaposition or collage;

appropriation; musical rhetoric; persuasive appeals to *ethos/pathos/logos*; completion;

reinforcement; inclusion of counter-arguments." Students are encouraged to draw from this

list as they set and revise their functional and rhetorical goals. While Shipka and MAP see

presenting writers with endless options to choose from as means of developing Design and

Agency and Design and Habits of Mind, VanKooten's approach is much more directive,

providing a "metalanguage" for writers. However, the desired outcome is much the same—

students' ability to make purposeful, carefully articulated decisions throughout the

composing process. Students are required to answer a reflective prompt similar to Shipka's

SCOG, drawn from Neal's suggested prompt. And those writings are factored into the

evaluation of the product (VanKooten). The built-in reflective practice and their role in

evaluating a text places Design and Habits of Mind" as central to the assessment model, as is

also the case with Shipka and MAP.

In the end, VanKooten's multimodal assessment model is more similar than

different from Shipka's and MAP's. She foregrounds Design and Rhetoric, embraces the

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[10] With metaphor, metonymy, and synecdoche, we see Sorapure's influence and the limited
way in which literary studies has influenced multimodal assessment.

importance of Design and Habits of Mind, and places Design and Graphic Design, in Kress'

words, as a servant of rhetoric. Again we see process-based strategies at the heart of the

assessment process. The recursive nature of VanKooten's model, like Shipka's and MAP's,

reminds us of the impossibility of separating the assessment processes from the assessment

criteria. Finally, we see that at the heart of multimodal assessment is the goal of preparing

and empowering writers to critically compose in the variety of writing situations they will

encounter both inside and outside of the classroom.

Conclusion

In this chapter, I have argued that design, when critically and carefully defined, can

provide a valuable lens through which to view multimodal assessment by virtue of the

unifying framework it provides. My analysis has shown that while several different

theoretical orientations have shaped multimodal assessment, they end up valuing a similar

set of factors for assessment. Most importantly, I have also shown that one cannot attend to

the assessment criteria divorced from the assessment processes themselves. This, in my

mind, is the primary challenge and the primary strength in theorizing multimodal

assessment. Because effective, ethical assessment cannot be separated from the contexts in

which it occurs and because multimodal assessment criteria cannot be separated from the

assessment processes used to generate and measure those criteria, it is difficult—and this

research suggests even unwise—to attempt to privilege any individual approach to

multimodal assessment. And this is reflective of multimodal assessment's strength—the

adaptability required to both best support multimodal writers and practitioners, as well as

to provide multimodal assessment frameworks that can function in different educational

contexts and within the ever-changing technological landscape. Ultimately, approaches to

multimodal assessment hold to the best practices of writing assessment more broadly. That is they are locally-situated models that allow for teachers at all levels to adapt them to align with federal, state, and local policies, while attending to the particular learning objectives and needs of a single group of students. The process-based approaches to multimodal assessment explored here forefront formative assessment and the golden rule that the first job of assessment is to inform both teaching and learning (Huot).

In the next chapter, I take multimodal assessment to the classroom. Through an analysis of assignment sheets and interviews, I further illustrate how the flexibility so valued in multimodal composers is reflected in the flexibility of multimodal assessment itself. We see how theory is translated into practice and explore the successes, challenges, and potential pitfalls of multimodal assessment in action.

Figure 3.1: Total Code Counts

Phase 1 Total Code Counts by Parent Code

Literary Studies : 0.03 Percent

New Media : 19 Percent

Standards-Based : 0.03 Percent

Cognitive Psychology : 0.01 Percent

Multiliteracies/Multimodality : 28 Percent

Rhetoric and Composition : 47 Percent

- Multiliteracies/Multimodality
- Rhetoric and Composition
- Cognitive Psychology
- Standards-Based
- New Media
- Literary Studies
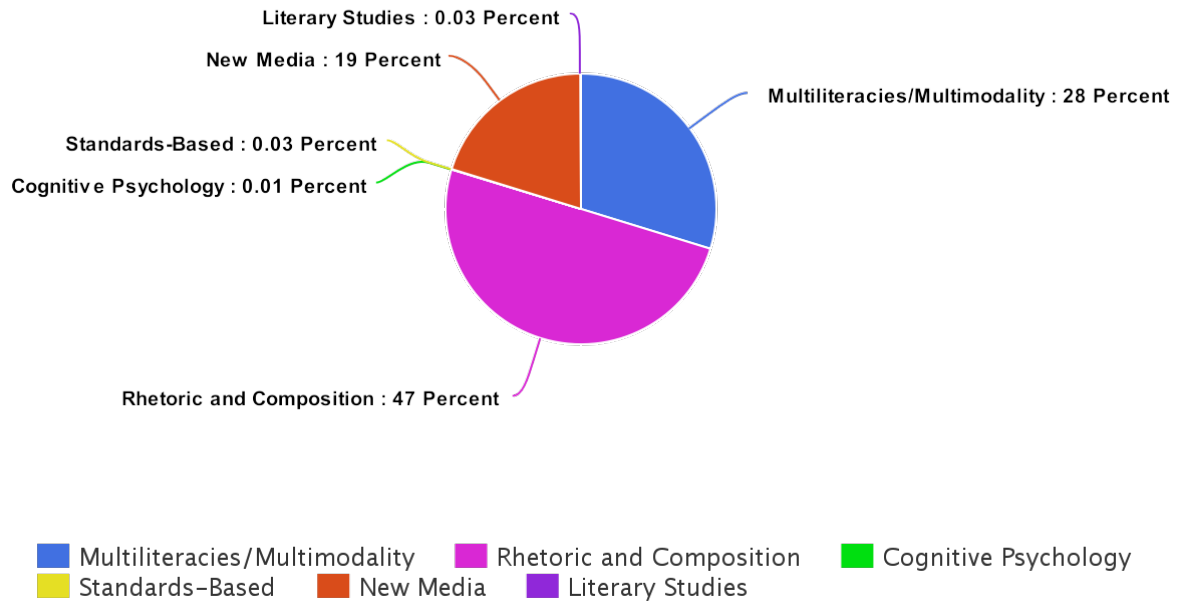
meta-chart.com

Figure 3.2: Phase 1 Most Prominently Attended Textual Features and Composing

Processes

Top Ten Code Counts_All Pubs

Top Ten Codes_All Pubs

meta-chart.com
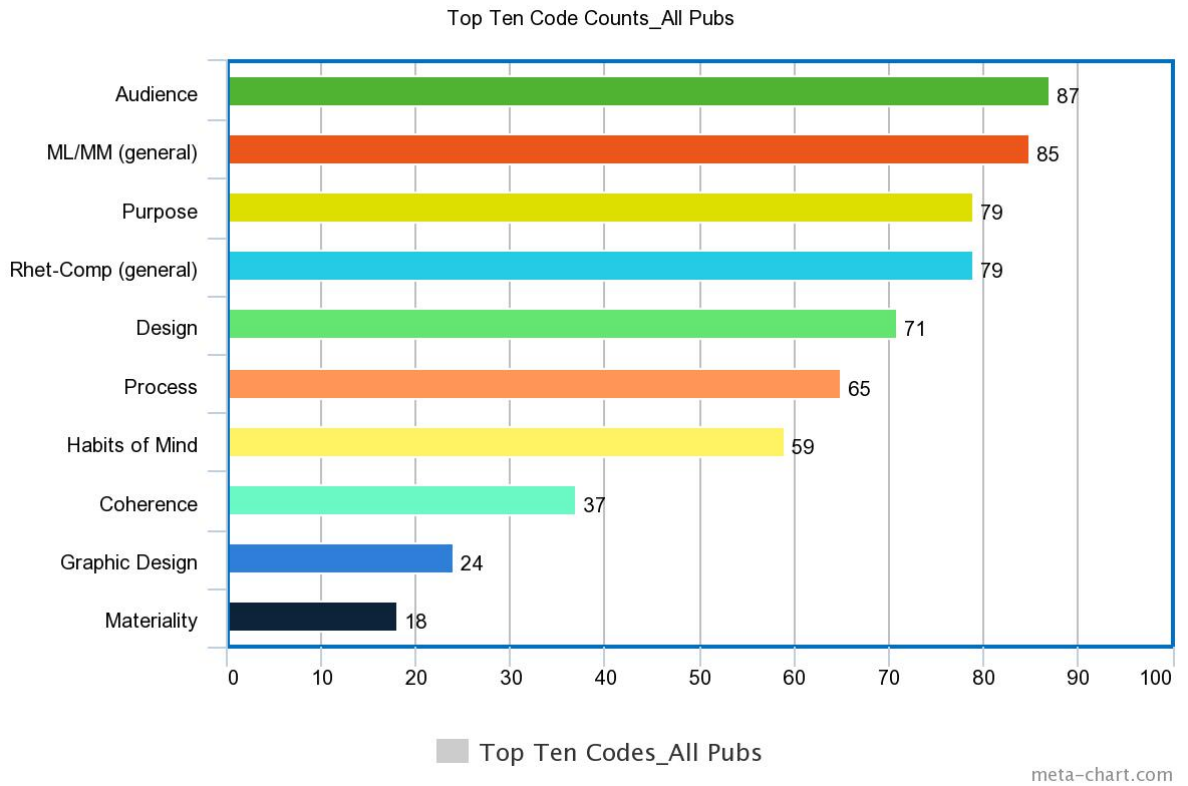
Figure 3.3: Shipka's Statement of Goals and Choices

1) What, specifically, is this piece trying to accomplish--above and beyond satisfying the basic requirements outlined in the task description? In other words, what work does, or might, this piece do? For whom? In what contexts?

2) What specific rhetorical, material, methodological, and technological choices did you make in service of accomplishing the goal(s) articulated above? Catalog, as well, choices that you might not have consciously made, those that were made for you when you opted to work with certain genres, materials, and technologies.

3) Why did you end up pursuing this plan as opposed to the others you came up with? How did the various choices listed above allow you to accomplish things that other sets or combinations of choices might not have?

Figure 3.4: Multimodal Assessment Project (MAP) Assessment Model

Figure 3.2 MAP Assessment Framework

The **artifact** is the finished product. Audiences expect artifacts to convey a coherent message with a clear focus created through an appropriate use of structure, medium, and technique. Artifacts incorporate elements from multiple modes, and are often digital, but do not have to be—they may be analog works (e.g., texts that incorporate both writing and drawing). They identify the connections among resources, composers, and ideas and may demonstrate habits of mind such as innovation, creativity, and critical stance.
Context is the world around the artifact, around the creation of the artifact, and how the artifact enters, circulates, and fits into the world. Authors attend to the context of a multimodal artifact when they make design decisions related to genre or to an artifact's intended uses. Given their purposes, authors consider the affordances, constraints, and opportunities, given purpose, audience, composing environment, and delivery mode.
As a domain, **substance** refers to the content and overall quality and significance of the ideas presented. The substance of a piece is related to an artifact's message in relationship to the contextual elements of purpose, genre, and audiences. Considering the substance of a piece encourages authors to think about elements such as quality of ideas, quality of performance, credibility, accuracy, and significance.
Process management and technique refer to the skills, capacities, and processes involved in planning, creating, and circulating multimodal artifacts. Creating multimodal products involves the technical skills of production using the chosen tools, but it also includes larger project management skills as well as the ability to collaborate with others in diverse and often interactive situations. Over time, individuals learn to more effectively control the skills and manage the processes of producing and circulating digital content.
Habits of mind are patterns of behavior or attitudes that reach beyond the artifact being created at the moment. They develop over time and can be nurtured through self-sponsored learning as well as teacher-facilitated activities throughout the process. Examples include creativity, persistence, risk-taking, mindfulness, and engagement. Habits of mind can also include an openness to participatory and interactive forms of engagement with audiences.

Figure 3.5: VanKooten's Assessment Model

New Media Assessment Model

Use the goal setting worksheet to **set, reflect on, and revise** functional and rhetorical goals

Participate
Contribute to class discussions and workshop, attend conferences, etc.

Reflect
Set and reflect upon goals, explain choices, and articulate ways to improve

Composition
1. Has a **purpose** and is directed to a specific **audience**.
2. Employs a **multifaceted logic** through the consideration of **layers of media**.
3. Uses **rhetorical and technical features** to achieve desired effect.

Produce
Pre-write, draft, collaborate

A **multifaceted logic** includes the consideration of **layers of media** and employing (or consciously choosing not to employ) any of the following:
- Metaphor, metonymy, or synecdoche
- Juxtaposition or Collage
- Appropriation
- Musical Rhetoric
- Persuasive appeals to *ethos/pathos/logos*
- Completion
- Reinforcement
- Inclusion of counterarguments

Rhetorical features such as achieving a purpose, demonstrating audience awareness, and using appeals to *ethos, pathos,* or *logos* can be realized through the use of **technical features**, which include but are not limited to
- Principles of design such as contrast, repetition, alignment, and proximity
- Fonts and typography
- Color
- Length
- Animations and movement
- Citation and attribution

Publish
Select medium, audience, and timing for publication

Revise
Make revisions, give and receive feedback, collaborate, edit, etc.

Figure 3.6: Design-Based Multimodal Assessment Framework

DESIGN-BASED MULTIMODAL ASSESSMENT FRAMEWORK
DESIGN AND RHETORIC
• Represents design taken up and employed toward rhetorical ends to develop writers' rhetorical savvy; • Emphasizes purpose, audience, and coherence—traits most closely aligned with Rhetoric and Composition; • Bridges strictly-alphabetic and multimodal texts, demonstrating that the criteria used to evaluate the two are not mutually exclusive.
DESIGN AND AGENCY
• Speaks to the attention given to developing writers' agency in line with Multiliteracies' concern with social justice; • Signifies writers' active roles in determining the form and content of their messages; • Links to habits of mind and materiality in that it strives to make visible often invisible choices.
DESIGN AND HABITS OF MIND
• Cultivates writers' ability to critically reflect on all of one's available composing choices; • Represents the flexible, critical ways of thinking that allow writers to move successfully between rhetorical situations and composing media; • Reminds us that assessment processes must be attended to when examining assessment criteria.
DESIGN AND GRAPHIC DESIGN
• Incorporates the field of graphic design and its principles, such as attention to contrast, repetition, alignment, and proximity (C.R.A.P.); • Addresses composers' technological skills and abilities to demonstrate growing technical expertise; • Attends to the product in relation to the composing processes.
DESIGN AND MATERIALITY
• Aims to make visible previously invisible norms, expectations, and conditions that affect our meaning-making processes; • Speaks to multimodality's stress on transferability—writers' abilities to move between rhetorical situations and writing tasks with efficacy; • Develops writers' awareness of how all aspects of composing contribute to the co-constituative process of meaning-among texts, writers, and readers.

CHAPTER 4

WHAT ASSIGNMENTS TELL US TEACHERS VALUE IN NEW MEDIA TEXTS

<u>Introduction</u>

In this chapter, I present my analysis of the assignment sheets. As a reminder, I collected 2-3 assignment sheets for multimodal writing projects from eight K-16 teacher-scholars. My analysis of these twenty assignments finds that more commonalities than differences exist between practitioners when it comes to what these experienced multimodal practitioners' assignments tell us they value in new media texts. That is, though they may approach multimodal assessment with different learning objectives, from slightly different theoretical orientations, and from different institutional contexts, they draw on similar criteria by which to evaluate multimodal compositions. Writing teachers weave together theories, terminology, and concepts from scholarship in Multiliteracies/Multimodality, Rhetoric and Composition, and New Media and shape them to suit their pedagogical ends. The focus in this chapter is on what my analysis of the assignment sheets can tell us about what writing teachers are valuing in students' new media texts in the K-16 writing classroom. In this chapter I explore two of the three research questions of this study: RQ1) What are K-16 writing teacher-scholars' approaches to assessment valuing in students' new media compositions and why?; and RQ3) What are the main similarities/differences in K-16 writing teacher-scholars' evaluations of new media texts and to what can they be attributed?

To answer those questions, I start this chapter by presenting the overall trends in multimodal assessment, uncovered through my analysis of the participant assignment

sheets as a whole. These six trends represent the specific textual features and composing practices the assignments as a whole suggest that the participants value in new media texts. Then, I explore the similarities and differences between and among the participants. This section demonstrates the range of multimodal writing assignments being used in K-16 writing classrooms, providing a window into how multimodality—and multimodal assessment in particular—is being incorporated into writing instruction. In addition, this section outlines what textual features and composing practices these writing teachers' assignments tell us are being valued in students' compositions (RQ1). These insights allow me to gauge the extent to which the participants value similar/different aspects of multimodal texts within the different assignments they provided me (RQ3). The analysis I have produced using the Coding Scheme presented in Chapter 2 (See Figure 2.7) shows that the assignments suggest that these experienced multimodal practitioners value similar features as those valued in the scholarship that I reviewed. I pause here to remind readers that this analysis is based solely upon the text of the assignment sheets that the participants provided. Thus, what I present in this chapter does not reflect the interview portion of the study and any insights into what these experienced teachers discuss their assignments value. The interplay of what is being valued during the think-aloud assessment of a student's' texts composed in response to an assignment is explored in the next chapter. The focus here is on what the assignments tell us writing teachers value in new media texts. This knowledge allows us to develop more effective multimodal assessment practices.

Trends in Multimodal Assessment[1]

As with the publications discussed in Chapter 3, the majority of coded items in the assignment sheets were textual features and composing practices typically associated with *Rhetoric and Composition*[2], comprising 62% of the total number of coded items for all participants (See Figure 4.1.). *Purpose*, *Audience*, and *Process-Based Strategies* dominate the *Rhetoric and Composition* category. Attention to the assignments' purposes ranks as most valued at 17% of total coded items with attention to audience with 12% and process-based activities 13%. To elaborate, attention to *Genre Expectations and Conventions* represents 8%, and *Visual Rhetoric* and *Coherence* round out the category with 6% each. These trends illustrate the carry-over of textual features and composing practices typically associated with print-based texts and established as central to effective writing assessment.

In addition to finding a prevalence of textual features and composing practices associated with Rhetoric and Composition in the collected assignment sheets, we also see the inclusion of textual features and composing practices typically associated with scholarship in *Multiliteracies/Multimodality* and *New Media*, each with 16% of all coded items. Here again we see the utility of the design-based multimodal assessment framework presented in Chapter 3 and developed through my analysis of the scholarship since similar textual features and composing practices emerge, particularly attention to *Habits of Mind*,

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[1] All of the participants' assignments are in Appendices E-X.

[2] I have italicized the names of the categories of my Coding Scheme, Figure 2.7, in order to differentiate theses instances from others that refer to the field of study as a whole.

Agency, *Graphic Design*, and *Materiality* (See Figure 3.2). Under

Multiliteracies/Multimodality, *Habits of Mind* comes in at 46% of items coded within

Multiliteracies/Multimodality. *Agency* is at about 47% of items coded within

Multiliteracies/Multimodality. Under *New Media*, *Materiality* ranks highest at 44% of items

coded under *New Media*. *Technological Skill* and *Graphic Design* comprise 28% and 18% of

items within *New Media*. The only outliers are Shipka's invocation of *Cognitive Psychology*,

and specifically *Mediated Action Theory*, with 3% of all items, and Ward's allusion to

Prosumer/Maker-Movement values with 1% of the total coded items (See Figure 4.1). This

suggests that any multimodal assessment framework has to be able to accommodate

differences between individual teacher and classroom contexts, while maintaining the

textual features and composing practices already recognized as central to effective writing

instruction and assessment as shown above.

Trend #1: Print-Based Textual Features

The large influence of the scholarship of rhetoric and composition is not surprising.

What is surprising is the extent to which participants, who teach at different institutions

and grade-levels, agree on which textual features and composing practices are most

important within rhetoric and composition, namely attention to purpose, audience, and

process-based activities. More interesting still, these textual features and composing

practices also reflect those typically valued by instructors in their students' print-based

texts. The dominance of textual features and composing practices typically associated with

the field of rhetoric and composition in my analysis of the assignment sheets demands a

multimodal assessment framework that can potentially account for all of the different types of writing our students do. This dominance also highlights the goal of transferability between writing contexts by signaling that multimodality extends, rather than replaces, traditional print-based compositions—a goal central to a pedagogy of multiliteracies. As such, I argue any approach to multimodal assessment must account for the textual features and composing practices associated with print-based texts.

Trend #2: Process-Based Activities

Process-Based activities, such as peer review, writing workshops, and generative writing strategies (e.g. Storyboard, brainstorming, listing, etc.), are featured in most of the twenty assignments across participants. Unsurprisingly, they are fore-fronted on the more elaborate, longer-term assignments. For example, as shown in Table 4.1, for Johnson's research-based website, *Process-Based* strategies exhibited in the generative writing exercises that are built in to the assignment comprise the majority of coded items for that assignment with 25%. Likewise, Ball's "Major Project," which takes most of the semester and includes layers of peer review and collaborative work, values *Process* at 23%. Shipka's writers are required to participate in extensive peer review workshops for all three assignments putting *Process* at 23% of all items coded for her three assignments. DeVoss similarly values process in all three assignments with 23% coded *Process-Based* across all three assignments (See Table 4.2). This demonstrates that product alone is not what is being valued in students' multimodal texts. Attention to composing processes plays a central role in multimodal assessment.

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Trend #3: Composing for Real Audiences and Purposes

Another overall similarity across participants' assignments is that most provide, as much as is possible, a real audience and purpose for their writers, and the coding of their assignments reflects this attention to *Audience* and *Purpose*. Johnson, Hodgson, and Reed's students share their texts with an online community of peers, placing extra importance on audience awareness. Reed's students publish their "This I Believe" podcast online at NPR with *Audience* coded at 11% for that assignment as shown in Table 4.1. With attention to *Audience* coded at 14% for this assignment, Hodgson's writers get immediate feedback from the *Gamestar Mechanic*[3] peer community to inform their video game design as well as in class during peer review. He instructs them to "see the game through their [classmates'] eyes." For Johnson's research website, *Audience* comprises about 20% of coded items for that assignment. In the "Planning my Webpage" generative worksheet she has students answer the questions, "Who is your audience? What do you want them to learn?" (See Appendix E). For the scholarly webtext, Ball's writers are encouraged to submit their webtexts to the journal they were composed for with the assignment sheet devoting 23% of coded items to attention to *Audience*, the leader in coded items along with *Process-Based* activities. Hicks' multi-genre assignment is being composed for future students and their parents, with *Audience* comprising 24% of total coded items (See Table 4.1).

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[3] *Gamestar Mechanic* is an online educational gaming community that teaches young people game design.

Intertwined with these teacher-scholars' push for authentic audiences is their desire to also provide a real purpose for writing. Hicks's pre-service teachers are preparing materials related to teaching writing to use in their future classrooms, thus *Purpose* ranks at 29% of coded items. They are creating documents they will actually use; purpose, in this case, acts as a motivation to write. Likewise, Reed's students are participating in a national annual activity used in classrooms nationwide and that is listened to by thousands of people; *Purpose* is valued at 17%. In her patent remediation assignment, Shipka's composers are pitching a prototype of a consumer product for a specified audience (*Audience is* 7% of coded items.) with *Purpose* at 10% of coded items for that assignment (See Table 4.1). Both Reed and Shipka's students have a specific audience with certain expectations to write for—purpose for an audience. These examples also show the multiple senses with which purpose is used: both as the motivation for the writer, as in Hicks' case, and as providing a specific kind of text fit for the intended audience. These examples also demonstrate the interconnectedness of purpose and audience, a connection explored in the next chapter's exploration of the interviews. As is often the case with print-based texts, attention to purpose and audience are interrelated in multimodal assessment as attention to one frequently means attention to the other.

Trend #4: Agency and Habits of Mind

Looking again to Table 4.2, within *Multiliteracies/Multimodality's* 16% of total coded items, attention to *Habits of Mind* and *Agency* represented 8% and 7% respectively. You'll recall that *Habits of Mind* characterizes *Multiliteracies/Multimodality's* concern with

cultivating writers' ability to critically reflect upon and articulate their decision-making during the composing process, while *Agency* emphasizes empowering writers through promoting student choice, risk-taking, and creativity. For example, a goal of Johnson's glog[4] assignment is to introduce her students to composing with technology, so *Habits of Mind* is highly valued with 25% coded references for that assignment. Johnson wants her K-5 writers to develop critical media awareness and consider how their writerly choices affect their purpose and audience: "What wallpaper did you choose? What does the wallpaper say about you?" (See Appendix F). Hodgson has a similar goal for his video game assignment with *Habits of Mind* referenced in 14% for that assignment: "You will periodically be required to reflect on the experience of creating a video game" (See Appendix I). Shipka requires the Statement of Goals and Choices for every assignment, asking her writers to detail their decision-making process. As a result, *Habits of Mind* comprises 57% of the total coded items within *Multiliteracies/Multimodality* for all three of Shipka's assignments.

Shipka's unconventional assignments also emphasize *Agency* by leaving the decision as to medium almost entirely up to individual writers. This element of choice is central to *Agency*, which makes up 50% of the coded items for all three assignments within the *Multiliteracies/Multimodality* category. Hicks provides choice of topic related to a specific aspect of teaching writing for his writers putting *Agency* at 14% of total coded items for him. Ball's "Self-Assessment" assignment, a reflection on students' learning for the semester,

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[4] A "glog" is a multimedia blog composed using the popular online platform called *Glogster.*

also emphasizes *Agency* (21% for that assignment) by virtue of putting students in charge of assessing their own learning.

The attention to these aspects of composing tells us several things. First, that these instructors believe that an essential part of writing instruction is teaching writers self-efficacy and to identify *as* writers. Central to that self-efficacy and identity creation are the willingness to take risks and try new things without fear of failure. Secondly, and at the heart of the matter here, this emphasis on self-efficacy shows that in these assignments the assessment of writing cannot and should not be separated from the composing process itself. For these teacher-scholars, the product is considered in light of writers' abilities to reflect on and adapt their approach to composing in light of the specific rhetorical situations they are faced with.

Trend #5: Graphic Design and Materiality

As shown in Figure 4.1, textual features and composing practices typically associated with *New Media* were equally weighted with *Multiliteracies/Multimodality* at 16% total, with 3% representing textual features and composing practices generally associated with *New Media* scholarship, specifically *Materiality*, *Graphic Design*, and *Technological Skill*. Within the *New Media* category, the subcategories of *Graphic Design* (4%) and *Technological Skill* (2%) were highlighted. Given that many of the assignments are explicitly digital compositions—with several having an explicit focus on principles of graphic design such as typography—this makes sense. These numbers also reinforce the view in the multimodal assessment scholarships that the technology itself is not what

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should be valued. Rather, writers' ability to make informed choices as to the affordances

and limitations of the design features of any technology is what is most valued; hence, the

focus on *Materiality* within the *New Media* category with 9% of total coded items and 53%

of those items coded within *New Media*. Material awareness in the context of multimodal

assessment is the awareness of how writer, reader, and text co-construct meaning through

alertness on the composer's (and ideally the reader's as well) part to the inseparability of

form and content. Looking back at Chapter 3 and my analysis of the multimodal assessment

scholarship, we are reminded how a focus on materiality reinforces the textual features and

composing practices typically associated with both *Rhetoric and Composition* and

Multiliteracies/Multimodality's values.

Trend #6: Shifting Objectives, Shifting Values

Participants differed in what they valued almost exclusively across assignments,

rather than grade level (See Table 4.1). That is, what is being valued shifts to meet the

learning objectives for the individual assignments in line with sound assessment practices.

This signals that any approach to multimodal assessment that can be utilized across

classroom and institutional contexts needs to be adaptable. In addition, one might assume

that New Media would be a primary concern given the digital nature of many of the

assignments. However, that is not the case. For example, Johnson's glog assignment places

more emphasis on Multiliteracies/Multimodality (25%) and none on new media. As I

describe in what follows, the lack of emphasis on *New Media* and textual features associated

with *Graphic Design* or *Technological Skill* makes sense. While she uses digital texts in both

cases (a glog and a website), for the glog she is more concerned with students' ability to maintain a clear purpose and target a specific audience with 75% of coded items for that assignment in *Rhetoric and Composition*, using process-based strategies such as peer review workshops and reflective writing. By extension of this emphasis on *Process* (19%), Johnson also forefronts the importance of developing writers' *Habits of Mind* (25%), their metacognitive writing awareness. For example, both assignments include a checklist that not only acts as a self-assessment of one's attention to purpose and audience, but also as a reflective space (See Appendices E and F). However, for the research website assignment— an assignment given later in the semester— she is concerned more with *Graphic Design* (9%), the look and features of the website, and does not give as much explicit attention to *Habits of Mind* (1%). These differences reflect the different learning objectives for the assignments, a factor across all of the participants. What my analysis of the assignment sheets and scholarship suggests is that any approach to multimodal assessment, as a result, must be adaptable enough to suit these different assignments employed for different learning objectives and different theoretical lenses.

For a further example, in Hodgson's sixth grade class assignments he emphasizes *New Media* at 11% and *Multiliteracies/Multimodality* at 13% almost equally with *Rhetoric and Composition* comprising about 70% of his focus (See Table 4.1). He, too, provides only digitally based assignments and is very consistent across all three assignments: a digital story, a digital poster, and a video game. The biggest difference is the extent to which his assignments value process-based activities for his video game assignment (See Table 4.1). Whereas the learning objectives for the digital story and poster focus primarily on Purpose within *Rhetoric and Composition* (31% and 33% respectively), the video game assignment

emphasizes *Process-Based Activities* such as a storyboard and peer review (32%). In line with this shift, Hodgson also foregrounds the importance of writers' *Habits of Mind* (14%) in this assignment and not in the others. Given that this is necessarily a more involved assignment composed over a longer period of time, that shift is not surprising. It takes longer to write a video game, and it requires more peer feedback given that it is being composed for an audience of peers within the *Gamestar Mechanic* community. His students are expected to revise with that peer feedback in mind. Again, the differences we see across participants are explained not by grade level as one might expect, but instead are explained by the shifting learning objectives for each assignment. Thus, a malleable yet robust approach to multimodal assessment is suggested by my analysis of what these teachers' assignment sheets say they value in new media texts.

As these six overall trends illustrate, my analysis of the assignment sheets reveals that they have more in common than one might assume by glancing at the individual assignments. At their core, the assignments prioritize aspects of texts and their production associated with *Rhetoric and Composition*, *Multiliteracies/Multimodality,* and *New Media*—just as the scholarship does. In this way, the assignments do align with multimodal assessment scholarship. In the next section, I provide a closer look at the similarities and differences across participants' assignments—and the textual features and composing practices they value.

What Assignments Tell Us Teachers Value: A Closer Look

In what follows, I provide a close-up look at the textual features and composing practices participants' assignments value. I do this by comparing and contrasting selected assignments that illustrate my argument that despite differing grade levels and theoretical leanings, multimodal practitioners are largely valuing the same textual features and composing practices. However, they do so in different ways. Ultimately, uncovering what these teacher-scholars' assignments value in new media texts offers lessons as to what an effective and comprehensive approach to multimodal assessment might look like.

Johnson, Hodgson, Ward, and Hicks'[5] research-based projects are four assignments that provide an enlightening look into the similarities and differences between participants' approaches to multimodal assessment. But more importantly, we can see the need for a multimodal assessment framework that can help writing teachers develop effective multimodal assessment practices that attend to not only product, but also the situated composing practices of writers. Furthermore, such a framework provides teachers with the ability to shift the focus of the framework to suit individual assignments. All four assignments ask student writers to conduct research, and then present their findings in a multimodal text. Johnson, Hodgson, and Hicks require a specific digital product—a website, a poster, and a magazine article respectively—whereas Ward leaves the medium up to the individual writers. The products composed in response to these assignments may be very

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[5] Hick's assignment calls for multiple genres. The focus here is on genre 1, an informational magazine article that incorporates course readings and an interview with an expert.

different. And each assignment, though a research project, has different learning objectives. But they do draw from the overall same textual features and composing practices as the scholarship.

Looking back to Table 4.1, Hodgson and Hicks both give more attention to textual features and composing practices typically associated with *New Media* (22% and 14%), whereas Johnson and Ward are not as concerned with that (8% and 3%). These differences can again be explained by differing learning objectives. Hodgson and Hicks both prescribe digital genres that necessitate attention to design choices; learning principles of graphic design is part of the overall learning objectives for the assignments. Johnson's website assignment, on the other hand, is focused more on the genre expectations and conventions of an informational text with web design as a lower-level concern. For example, Hicks' directions for the magazine feature article point his writers to specific design software, *Publisher*, which helps writers to "design an effective layout, including appropriate fonts, images, and colors" (See Appendix O). For his video game assignment, Hodgson, meanwhile, devotes a category of his holistic rubric for the assignment to "Design Elements," specifically "colors, obstacles, players[6] all contribute to the overall cohesion of game experience" and "thoughtful representation of game space" (See Appendix I). Hicks and Hodgson, then, forefront *Graphic Design*. Johnson's website assignment, on the other hand, is focused more on the genre expectations and conventions of an informational text

[6] By "players," Hodgson is referring to the avatars the game designers select.

with web design as a lower-level concern. Similarly, Ward expects her writers to determine

for themselves which media best suit their purpose and audience: "The most important

aspect to consider when planning your final product is that you choose a product type that

will be effective in reaching your identified audience" (See Appendix J). Since she will likely

receive a range of types of texts in response to this assignment, she pushes her writers

toward materially aware composing (3%) instead of focusing narrowly on graphic design:

Materiality is weighted more heavily in this case.

We see a range of attention to textual features and composing practices with

influence from *Multiliteracies/Multimodality*, too. As shown in Table 4.1, Hicks' assignment

has attention to *Agency* (14%) built in by virtue of the student choice of subject matter;

Ward (8%) and Hodgson (11%) similarly provide an element of choice to their writers.

Ward (3%) and Johnson (8%), in contrast, also build *Habits of Mind* into their assignments

through reflective writing and process-based strategies like generative writing exercises

and peer review, whereas Hicks does not. Again, the learning objectives and kind of texts

shift, likewise resulting in shifts in what is being valued in students' multimodal texts. For

Hicks, Ward, and Hodgson, *Agency* plays a more explicit role. For example, Ward explicitly

states her expectation that students will distribute their final research product to an

audience outside of their classroom (See Appendix J). By distributing their work to their

intended audience, Ward's students are positioned as writers with something valuable to

say. Whereas for Ward and Johnson, as seen in Johnson's checklists, *Process-Based*

composing practices also typically-associated with print-based texts (21% and 27%) are an

explicit focus. Any multimodal assessment framework, then, allows for these similarities

and differences by providing one framework that encapsulates the different emphases of similar textual features and composing practices.

Another pairing that reinforces the utility of an adaptable, yet comprehensive multimodal assessment tool is the two high school assignments composed in response to literature. Reed tasks her writers with a digital story about a social issue inspired by Walter Dean Myer's novel *Monster*. Rather than a creative literary response as we see with Ward's "Significant Quotations" assignment about *Night* by Eli Wiesel, Reed's students are asked to create either a one-minute public service announcement, a non-fiction piece about their community, or a fictional piece that comments on a social issue. In contrast, Ward's writers are asked to select a quote from the novel that connects to the larger theme and compose a "creative work that expresses the power and importance of the quotation to our lives today." Though the assignments are both in loose sense literary analyses, they place evaluative weight on different textual features and composing practices and serve different purposes in the classroom. Glancing back to Table 4.1, we see that Ward emphasizes *Literary Studies* and specifically thematic literary analysis (40% of coded items), whereas Reed's assignment is emphatically focused on rhetorical concerns (89%). Ward's "Significant Quotations" assignment values elements of *Multiliteracies/Multimodality* (19%), specifically *Agency* (10%) and *Habits of Mind* (10%). On her holistic rubric for the project, an "A" project "demonstrates both critical and reflective thinking" and "effort and creativity" (See Appendix X). She also places emphasis on *Rhetoric and Composition* (31%) with special attention to *Purpose* (19%) and *Genre Expectations and Conventions* (13%). An "A" project provides an in-depth analysis on the chosen topic, is "grounded in responsible, well documented, scholarly research," and is "formatted using MLA criteria." Though Ward also

gives some attention to *Graphic Design* (13%), Literary *Studies* is the focus as a large

component of the assignment is a traditional literary analysis. Reed's approach, on the other

hand, focuses on *Visual Rhetoric* (22%)— "slides use good visual design as images illustrate

AND enhance the text—" *Purpose* (33%)—"message is clear—" and *Process-Based* strategies

(22%)—like a storyboard (See Appendix L). These two assignments reinforce the notion

that any multimodal assessment framework has to be able to account for traditional print-

based texts alongside new media texts. Underlying both Ward and Reed's assignments are

the rhetorical principles typically associated with print-based texts. Again, Ward's

assignment includes a traditional essay component in addition to the creative piece. While

Reed's writers are not writing a traditional literary analysis to accompany their digital

stories, as we have just seen she is valuing many of the same textual features and composing

practices typically associated with print-based texts.

Jody Shipka's assignments provide another illustration of the usefulness of a multimodal

assessment framework that unifies the different theoretical orientations that inform

multimodal assessment. As discussed in detail in Chapter 3, Shipka is the sole participant

who draws from *Cognitive Psychology* to inform her approach to multimodal assessment at

38% of all the items coded in all three of her assignments (See Table 4.1).   To review,

mediated action theory focuses learning tasks on developing writers' ability to make

conscious, thoughtful, informed decisions throughout the composing process. For Shipka,

this means a detailed alphabetic document articulating why her writers composed what

they did, how they did (and not some other way), the Statement of Goals and Choices she

requires for all of her assignments. Shipka borrows the "Statement of Goals and Choices"

directly from mediated action theory and any mention of it is coded as such. The SOGC

inherently values both *Agency* and *Habits of Mind*; therefore, readers may assume that the percentages of coded items for *Mediated Action Theory* also function as attention to *Design* and *Habits of Mind.* This translates into the explicit valuation of textual features and composing practices captured in the *Agency* and *Habits of Mind* code categories, as well as a significant focus on *Materiality*. For example, in "Product Academe," Shipka's students are tasked with composing a "visual-verbal argument about some aspect of your identity as a student," resulting in a doll-version of themselves-as-student. These writers must create the packaging that would accompany their student doll; the doll itself is optional (See Appendix X). The focus on exploring their identities as students, and how they are constructed by and construct this identity, promotes *Agency* at 11% of coded items for that assignment (See Table 4.1).

In Shipka's other two assignments, we see similar textual features and composing practices being valued (See Appendices V and W). However, for "Target Reinvention" more attention is paid to *Materiality*. For this multimodal writing task, students are instructed to select an existing tool or artifact to repurpose for a new use and compose two "alternative patents" to explicate this repurposing for two different audiences. These patents should also reinvent, or repurpose, the patent genre (See Appendix W). Writers may, but are not required to, create a prototype of their reinvention. As is the case with the *OED* remediation assignment, Shipka's writers are responsible not only for the content, but also the form for each composition. For Shipka, form and content are inseparable, as is the importance of considering the affordances and limitations of a given medium. In fact, Shipka's assignments highly value *Materiality* with 23% of total coded items across assignments (See Table 4.2). This new media-esque focus on cultivating writers' material awareness also reinforces

Habits of Mind and *Agency* and highlights the need for a consideration of *Materiality* as part of multimodal assessment.

Both Cheryl Ball's and Dànielle Nicole DeVoss' assignments also explicitly privilege textual features and composing practices associated with both *New Media* and *Multiliteracies/Multimodality* as shown in Table 4.2. They do not, however, draw from *Cognitive Psychology*. Yet this major theoretical difference from Shipka does not by and large affect what they each value in their students' multimodal compositions. Instead, the goals for the individual assignments explain differences in evaluative emphasis. For example, DeVoss' typography assignment is explicitly designed to familiarize her students with document design in Microsoft Word (See Appendix Q). As such, the *New Media* category plays an outsized role with 50% of items coded for that assignment. Within this category, *Graphic Design* makes up 33%. She also forefronts, like Shipka, awareness of the interplay between form and content, attention to materiality: "[...] the design of the document should contribute to its message." By comparison, Ball's self-assessment assignment pays much less attention to *New Media* with 21% of coded items for that assignment. Instead, she values textual features and composing practices— *Agency* and *Habits of Mind*—associated with *Multiliteracies/Multimodality*. For example, the assignment states that an explicit goal of this assignment is "to focus on the course goals that you felt you made the most learning/progress on (and alternatively, on ones you felt you fell shy of making excellent strides in)." Given that the goal of the assignment is a self-reflection on one's learning over the course of the semester, it is not surprising that *Multiliteracies/Multimodality* comprises 50% of coded items with *Habits of Mind* and *Agency* both at 21%.

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Despite the influence of *Cognitive Psychology*, *New Media*, and

Multiliteracies/Multimodality apparent in Shipka's assignments, she remains committed to

valuing textual features and composing practices typically associated with *Rhetoric and*

Composition, too. Again, the usefulness of a protean multimodal assessment framework is

revealed. With Shipka, as with both Ball and DeVoss, all three of her assignments balance a

primarily rhetorical approach to multimodal assessment with *Multiliteracies/Multimodality*

and *New Media* (See Table 4.2). That is, for Shipka 48% of coded items across assignments

are coded under *Rhetoric and Composition* with 61% for DeVoss and 50% for Ball. Shipka

and Ball, however, give more value to attending to *Genre Expectations and Conventions*.

Ball's webtext assignment is explicitly designed to develop and apply the genre awareness

explored in earlier assignments; Shipka's patent assignment does something similar by

exploding the genre of the patent (See Appendices U and W). Shipka's writers have to

understand the patent genre before they can effectively manipulate it to their own ends.

DeVoss' assignments, on the other hand, focus more on *Audience* and *Purpose*. For example,

her rubric for the "Designing a Space" project asks "Does the presentation, overall, include

sufficient detail and description?". Her writers need to demonstrate they are helping their

audience understand the purpose and use of the space they propose (See Appendix R). As I

showed by looking at Johnson, Hicks, Hodgson, and Ward's assignments, an effective

multimodal assessment tool needs the ability to bridge print-based and networked texts. An

effective multimodal assessment tool also needs the ability to bridge the three bodies of

scholarship most evoked by my analysis of these teachers' assignments.

Conclusion

The assignments of the experienced multimodal practitioners featured here makes especially clear that an effective multimodal assessment framework allows writing teachers to employ a variety of assignments and evaluative emphases to best suit the needs of the course, the students, and the learning objectives for each assignment. As my analysis of the assignment sheets demonstrates, six trends emerged as central to what these writing teachers' assignments value in new media texts. By teasing out the textual features and composing practices most often valued in the assignments, several characteristics of an effective multimodal assessment approach have emerged. First, an effective multimodal assessment framework is flexible. In addition, an effective multimodal assessment framework accommodates print-based and digital texts, acknowledging that all texts are multimodal texts. As such, effective multimodal assessment values situated composing practices that seek to promote agency and metacognitive awareness. Lastly, effective multimodal assessment reflects what the multimodal assessment scholarship suggests we value in new media texts.

In Chapter 6, I will argue that my design-based multimodal assessment does just this. Before that, however, I will deepen my exploration of multimodal assessment by analyzing my interviews with the participants, including their think-aloud assessments of a student text. Now that we have seen what the scholarship and participants' assignments suggest is most valued in new media texts, the interviews provide an additional layer of data and analysis.

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Table 4.1: Phase 2 Code Count Totals by Assignment Sheet

CODING SCHEME	Johnson 1 (Site)	Johnson 2 (Glog)	Hodgson 1 (Digital Story)	Hodgson 2 (poster)
1 Multiliteracies/Multimodality	0	0	0	0
1.1 Habits of Mind	1 (8%)	4 (25%)	0	0
1.2 Design	0	0	2 (15%)	1 (11%)
Subtotal	1 (8%)	4 (25%)	2 (15%)	1 (11%)
2 Rhetoric and Composition	0	0	0	0
2.1 Visual Rhetoric	0	2 (13%)	2 (15%)	2 (22%)
2.2 Purpose	2 (17%)	4 (25%)	4 (31%)	3 (33%)
2.3 Coherence	1 (8%)	1 (6%)	0	0
2.4 Process-based	3 (25%)	3 (19%)	0	0
2.5 Audience	2 (17%)	2 (13%)	3 (23%)	1 (11%)
2.6 Genres and Conventions	2 (17%)	0	1 (8%)	
Subtotal	10 (83%)	12 (75%)	10 (77%)	6 (67%)
3 Cognitive Psychology	0	0	0	0
3.1 Conceptual Processes	0	0	0	0
3.2 Mediated Action	0	0	0	0
3.3 Deliberate Practice	0	0	0	0
Subtotal	0	0	0	0
4 Standards-based	0	0	0	0
4.1 Locally Situated	0	0	0	0
4.2 K-12 Policy Documents	0	0	0	0
4.3 Prosumer/Maker	0	0	0	0
Subtotal	0	0	0	0
5 New Media	0	0	0	1 (11%)
5.1 Graphic Design	1 (8%)	0	0	1 (11%)
5.2 Technological Skill	0	0	1 (8%)	0
5.3 Materiality	0	0	0	0
Subtotal	1 (8%)	0	1 (8%)	2 (22%)
6 Literary Studies	0	0	0	0
TOTAL # Coded Items	12	16	13	9

Hodgson 3 (video game)	Ward 1 (20%)	Ward 2 (Quotes)	Reed 1 (digital story)	Reed 2 (Podcast)	Reed 3 (Remediation)	Hicks (MGP)
0	0	0	0	1 (6%)	1 (7%)	0
3 (14%)	1 (3%)	1 (6%)	0	1 (6%)	2 (14%)	0
1 (5%)	3 (8%)	2 (13%)	0	2 (11%)	1 (7%)	3 (14%)
4 (18%)	**4 (11%)**	**3 (19%)**	**0**	**4 (22%)**	**4 (29%)**	**3 (14%)**
0	0	0	0	0		0
0	3 (8%)	0	2 (22%)	0	1 (7%)	0
3 (14%)	6 (16%)	3 (19%)	3 (33%)	3 (17%)	3 (21%)	6 (29%)
1 (5%)	4 (11%)	0	1 (11%)	2 (11%)	0	2 (10%)
7 (32%)	7 (19%)	0	2 (22%)	5 (28%)	1 (7%)	0
3 (14%)	7 (19%)	1 (6%)	0	2 (11%)	2 (14%)	5 (24%)
2 (9%)	0	2 (13%)	0	0	1 (7%)	1 (5%)
16 (73%)	**30 (81%)**	**5 (31%)**	**8 (89%)**	**12 (55%)**	**8 (57%)**	**14 (70%)**
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	**0**	**0**	**0**	**0**	**0**	**0**
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	2 (5%)	1 (6%)	0	0	0	0
0	**2 (5%)**	**1 (6%)**	**0**	**0**	**0**	**0**
0	0		0	0	1 (7%)	0
1 (5%)	0	2	0	0	1 (7%)	3 (14%)
0	0	0	1 (11%)	0	0	0
1 (5%)	1 (3%)	0	0	2 (11%)	0	0
2 (9%)	**1 (3%)**	**2 (13%)**	**1 (11%)**	**2 (11%)**	**2 (14%)**	**3 (14%)**
0	0	7 (40%)	0	0	0	0
22	**37**	**18**	**9**	**18**	**14**	**20**

DeVoss 1 (Audit)	DeVoss 2 (typography)	DeVoss 3 (Space)	Ball 1 (Pitch)	Ball 2 (Self-Assess)	Ball 3 (Major)	Shipka 1 (OED)
0	0	3 (16%)	0	1 (7%)	1 (8%)	0
1 (7%)	3 (17%)	0	0	3 (21%)	0	2 (11%)
0	0	0	0	3 (21%)	1 (8%)	2 (11%)
1 (7%)	**3 (17%)**	**3 (16%)**	**0**	**7 (50%)**	**2 (15%)**	**4 (22%)**
0	0	0	0	0	0	0
2 (14%)	0	2 (11%)	0	0	0	0
4 (29%)	1 (6%)	4 (21%)	1 (9%)	1 (7%)	1 (8%)	1 (6%)
1 (7%)	1 (6%)	3 (16%)	1 (9%)	1 (7%)	0	0
1 (7%)	3 (17%)	3 (16%)	4 (36%)	0	0	2 (11%)
2 (14%)	0	1 (5%)	2 (18%)	1 (7%)	3 (23%)	1 (6%)
3 (21%)	0	0	0	1 (7%)	3 (23%)	3 (17%)
13 (59%)	**5 (28%)**	**13 (68%)**	**8 (73%)**	**4 (29%)**	**7 (54%)**	**7 (39%)**
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	4 (22%)
0	0	0	0	0	0	0
0	**0**	**0**	**0**	**0**	**0**	**4 (22%)**
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	**0**	**0**	**0**	**0**	**0**	**0**
0	1 (6%)	1 (5%)	2 (18%)	1 (7%)	1 (8%)	0
0	6 (33%)	1 (5%)	0	0	0	0
0	1 (6%)	1 (5%)	0	0	1 (8%)	0
0	1 (6%)	0	1 (9%)	1 (7%)	2 (15%)	3 (17%)
0	**9 (50%)**	**3 (16%)**	**3 (27%)**	**3 (21%)**	**4 (31%)**	**3 (17%)**
0	1 (6%)	0	0	0	0	0
14	**18**	**19**	**11**	**14**	**13**	**18**

Table 4.1: Phase 2 Code Count Totals by Assignment Sheet (cont.)

Shipka 2 (Patent)	Shipka 3 (Product)		TOTAL
0	0		7 (2%)
4 (13%)	2 (6%)		27 (8%)
0	4 (11%)		25 (7%)
4 (13%)	6 (17%)		59 (16%)
0	0		0
0	4 (11%)		20 (6%)
3 (10%)	6 (17%)		62 (17%)
1 (3%)	1 (3%)		21 (6%)
2 (7%)	3 (8%)		46 (13%)
2 (7%)	3 (8%)		43 (12%)
5 (17%)	5 (14%)		29 (8%)
13 (43%)	20 (56%)		221 (62%)
0	0		0
0	0		0
4 (13%)	3 (8%)		11
0	0		0
4 (13%)	3 (8%)		11 (3%)
0	0		0
0	0		0
0	0		0
0	0		3
0	0		3 (1%)
1 (3%)	1 (3%)		10 (3%)
0	0		16 (4%)
1 (3%)	0		6 (2%)
7 (23%)	6 (17%)		25 (7%)
9 (30%)	7 (20%)		57 (16%)
0	0		8 (2%)
30	36		359

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Table 4.2: Phase 2 Code Counts by Participant

CODING SCHEME	Johnson	Hodgson	Ward	Reed	Hicks
1 Multiliteracies/Multimodality				2	0
1.1 Habits of Mind	5	3	1	3	0
1.2 Design		4	2	3	3
Subtotal	5 (18%)	7 (16%)	3 (5%)	8 (20%)	3 (14%)
2 Rhetoric and Composition					0
2.1 Visual Rhetoric	2	4	3	3	0
2.2 Purpose	6	10	9	9	6
2.3 Coherence	2	1	4	3	2
2.4 Process-based	6	7	7	8	0
2.5 Audience	4	7	8	4	5
2.6 Genres and Conventions	2	3	3	1	1
Subtotal	22 (79%)	32 (73%)	35 (64%)	28 (68%)	14 (70%)
3 Cognitive Psychology					0
3.1 Conceptual Processes					0
3.2 Mediated Action					0
3.3 Deliberate Practice					0
Subtotal	0	0	0	0	0
4 Standards-based					0
4.1 Locally Situated					0
4.2 K-12 Policy Documents					0
4.3 Prosumer/Maker			3		0
Subtotal	0	0	3 (5%)	0	0
5 New Media		1		1	0
5.1 Graphic Design	1	2	2	1	3
5.2 Technological Skill		1		1	0
5.3 Materiality			1	2	0
Subtotal	1 (4%)	5 (11%)	3 (5%)	5 (12%)	3 (14%)
6 Literary Studies	0	0	7 (13%)	0	0
TOTAL # Coded Items	28	44	55	41	20

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Figure 4.1: Phase 2 Code Count Totals by Parent Code

Figure 4.1: Phase 2 Assignment Sheets
Total Coded Items by Parent Code

Literary Studies : 2 %

New Media : 16 %

Standards-Based : 1 %

Cognitive Psychology : 3 %

Multiliteracies/Multimodality : 16 %

Rhetoric and Composition : 62 %

Multiliteracies/Multimodality   Rhetoric and Composition   Cognitive Psychology
Standards-Based   New Media   Literary Studies

meta-chart.com
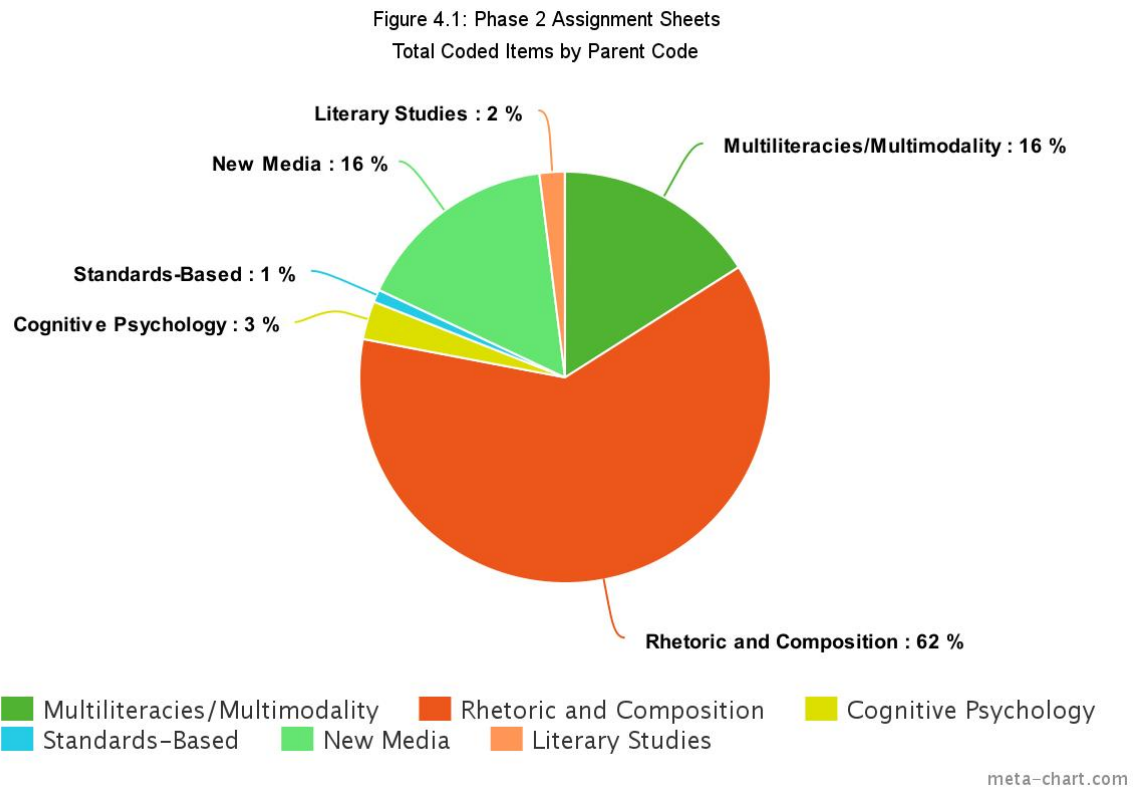
CHAPTER 5

MULTIMODAL ASSESSMENT IN ACTION

In this chapter, I present my analysis of the interviews. To review, I interviewed seven experienced writing teacher-scholars and multimodal practitioners. The goal of the think-aloud portions of the interviews is to see multimodal assessment in action, that is, how these teacher-scholars apply their multimodal assessment criteria to students' new media texts. Thus, each participant I interviewed talked through how they approach assessing one of their students' texts written in response to one of the assignments I previously analyzed. I selected the assignments based upon their ability to demonstrate the range of multimodal texts and rhetorical situations students compose in response to. As I have discussed in Chapters 1 and 3, much more scholarship exists proposing multimodal assessment approaches than does capturing how those same models are actually enacted in the classroom. Analyzing what writing teachers are actually valuing during an evaluation helps to better identify not only the success and challenges of multimodal assessment, but also to better describe the textual features and composing practices that we actually value in students' new media texts.

Through my analysis of the think-aloud assessments, I have identified several trends across participants' institutional contexts and theoretical leanings that are consistent with my analysis of both the literature discussed in Chapter 3 and the assignments sheets presented in Chapter 4. In the first section of this chapter, I present the overall trends visible in the think-aloud assessments. Then, I focus on the aspects of multimodal assessment not always visible in the assignment sheets but which my analysis of the think-

alouds reveals, especially the role of writing process and process-based activities that are integral to the situated composing practices of students. These often-invisible processes include what come forward as the key challenges of multimodal assessment: how does a teacher value risk-taking and creativity? Furthermore, how do teachers explicitly value, and therefore embrace, the notion that a "failed" text is often a more valuable learning experience than an empirically "successful" text?

Multimodal Assessment in Action: The Trends

Overall, the trends of what teacher-scholars value in students' new media texts are largely consistent with my findings in my analysis of both the multimodal assessment scholarship and assignment sheets. First, we see that the top three parent codes remain the top-ranked in my analysis of the think-alouds. Furthermore, we see that *Multiliteracies/Multimodality*,[7] *Rhetoric and Composition*, and *New Media* are importantly interconnected and that the coding categories *Cognitive Psychology*, *Standards-Based* approaches, and *Literary Studies* are less visible. Next, we see the central role textual features and composing practices typically associated with the scholarship from the field of rhetoric and composition occupy, specifically attention to purpose, audience, and process-based activities. Here we also see that purpose and audience are taken up in some slightly

[7] I remind readers that the categories from my coding scheme appear capitalized and in italics in order to differentiate the codes from other uses of similar terms. I also encourage the reader to review the Coding Scheme, Figure 2.12.

different ways in the think-alouds as compared to the assignment sheets and scholarship. In addition, the think-alouds suggest the difficulty of assessing writing process and especially a writer's habits of mind and agency. Finally, my analysis of the think-alouds brings up another central challenge of multimodal assessment, the role technology and technological skill play.

The first overall trend is that the three parent codes most applied in my analysis of the think-aloud assessments are the categories of *Multiliteracies/Multimodality*,[8] *Rhetoric and Composition*, and *New Media*. These three categories, in fact, are interwoven and interdependent, suggesting that any approach to multimodal assessment should be comprehensive and attend to textual features and composing practices beyond those typically associated with the field of rhetoric and composition. To illustrate this central finding, I provide an excerpt from one participant's think-aloud assessment. In what follows, Hicks conducts a think-aloud assessment of one of his student's websites, developed in response to his multi-genre project (Appendix O). This assignment asks pre-service elementary and middle school teachers to develop six different kinds of texts all about one specific aspect of teaching writing. In this case, the student focused on writing conferences and presents her six different texts on a website. Her primary audience for the website is

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[8] I remind readers that the categories from my coding scheme appear capitalized and in italics in order to differentiate the codes from other uses of similar terms. I also encourage the reader to review the Coding Scheme, Figure 2.11.

her future students' parents, who she wants to inform about her classroom and her approach to teaching writing. Hicks says:

> For the one I picked, it is an online portfolio of an online collection for the multi-genre piece. This particular student use[d] Weebly.com. It has one of the Weebly templates, which happens to have crayons, and she put in the banner that says "Back to school," and things like that. When you land on the homepage, all it says is "Welcome to my Weebly. This website is dedicated to my multi-genre research project [inaudible 00:46:05] of team on conferring with elementary writers." Immediately, I think like, geez, would you want to put your picture up there, or would you want to put something else that might be a little more welcoming if you were in fact going to use this for a school website? Again, I wouldn't ding her points on that. That would just be a suggestion like, "As you think about revising this for school, you might want to make the homepage a little more welcoming." ("Interview" 17)

Here we immediately see the interplay between the textual features and composing processes typically associated with the scholarship on Multiliteracies/Multimodality, Rhetoric and Composition, and New Media and seen in the assignment sheets. From *New Media*, Hicks points to the graphic design elements (*New Media*)—the banner and images this writer selected—as well as the technology used, Weebly. However, his critique comes from a rhetorical place by suggesting that she revise with the purpose

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of the site and the intended audience in mind. The student appears to be writing to her

teacher, rather than an audience of parents. Furthermore, his feedback is asking her to

reflect on the appropriateness of her graphic design choices speaking to

Multiliteracies/Multimodality's subcode *Habits of Mind*. As Hicks continues, he focuses

now on the first required genre, an interview with an expert on her specific topic

presented in the form of a magazine feature article. He again highlights textual features

that I place within the category *New Media*, specifically *Graphic Design*. But he also

speaks to how well the writer fulfills the purpose of the assignment and the elements

required to do so, as well as the organization of the information included, both

rhetorical concerns:

> I opened that up and I'm looking. […] In this particular one like she's included a
> pull quote from Lucy Calkins. She's got a full quote from the featured teacher.
> She's got quotes within the text from the featured teacher that she interviewed.
> Each are for subheadings. She actually phrases as one of her inquiry questions.
> […] She uses each of the subheadings to separate. It's a three-page document
> overall, I would guess. (Hicks, "Interview" 17-8)

This writer is thorough and included the required sources—*Purpose*—in an organized—

Coherence—and readable manner—*Graphic Design*. In addition, Hicks speaks to the

importance he places on his students reflecting upon how composing in these different

genres is different from a traditional research paper, including a consideration of graphic design. "Yes, this could have been a traditional research paper, but I want you to put it in this format and think about how to make it visually appealing and readable" (Hicks, "Interview" 19). This excerpt demonstrates that for Hicks, as well as the other study participants, *Habits of Mind* is directly linked to rhetorical concerns. And those rhetorical concerns are directly informed by *Graphic Design*. In other words, and as I explore in more depth in the sections to come, the textual features and composing practices typically associated with *Multiliteracies/Multimodality, Rhetoric and Composition,* and *New Media*, reinforce each other.

Another overall trend is that unlike the themes coded as *Multimodality, Rhetoric and Composition, and New Media,* the themes coded as *Cognitive Psychology*, *Standards-Based* approaches, and *Literary Studies* fall away completely in the study participants' evaluations of student work. The fact that Ward, whose assignment was primarily responsible for the inclusion of the Literary Studies category, did not participate in the interview phase of the study partly explains this shift. She was also the only participant to invoke the maker movement in her assignments. Thus, removing Ward from the equation, we can see that the prevalence of *Multiliteracies/Multimodality, Rhetoric and Composition,* and *New Media*, remains intact. Furthermore, *Cognitive Psychology*'s absence from the think-alouds can also be explained by the fact that Shipka's think-aloud focuses on the student's artifact itself, as opposed to mediated action theory's Statement of Goals and Choices that accompanies it. This is partly an artifact of my methodology, in that she was not explicitly instructed to discuss the Statement during the think-aloud assessment. Shipka does, in fact, place a lot of evaluative weight on the Statement when assigning a grade. One additional complication

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was the necessary addition of an additional subcode, 2.7 *Purpose AND Audience*, to account

for the frequency with which purpose and audience were coded simultaneously (see Table

5.1). I will address this change in greater detail in the section that follows.

Another trend I discovered is the increased emphasis in the think-alouds on

rhetorical concerns such as purpose, audience, and genres and conventions. Although

textual features and composing processes typically associated with *Rhetoric and*

Composition remain the predominate concerns for these teachers, we do see a decrease in

the frequency with which explicit evaluative emphasis is given to *Habits of Mind, Agency,*

Graphic Design, and *Technological Skill*. As shown in Figure 5.2, textual features and

composing processes typically associated with *Rhetoric and Composition* dominate with 124

of 165 total coded items in the think-aloud assessments, or 75%. This is followed by *New*

Media with 31 of 165 coded items or 19%. *Multiliteracies/Multimodality* follows both with

10 of 165 coded items or 6%. These last two percentages also represent a change—a

reduction in frequency—from my earlier literature review and analysis of the assignment

sheets. You'll recall that my analysis of the multimodal assessment scholarship put new

media at 19% and *Multiliteracies/Multimodality* at 28%, while my analysis of the

participants' assignment sheets showed them as equally represented at 16% each (Refer

back to Figures 4.1 and 4.2).

This decrease in attention to *Habits of Mind* and *Agency* suggests the difficulty I

discuss in detail later: how can writing teachers make sure to explicitly value habits of mind

and agency when assessing the text itself? While all six participants structure their class

time around extensive peer review and writing workshop, those activities are not always

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explicitly valued when the product is evaluated. In contrast to the multimodal assessment scholarship I discuss in Chapter 3 which advocates for the evaluation of the product only in relation to writers' composing processes, my findings suggest that is more difficult to achieve in practice. Though most participants spoke in their think-alouds about the process-based activities their students experienced as part of the composing process, activities that promote *Habits of Mind* and *Agency*, only 4% of coded items were coded Process-Based and only four of eight participants' think-alouds were coded for *Habits of Mind* and *Agency*.

Looking at Table 5.1, Rhetoric and Composition plays a central role in all six participants' think-aloud assessments with Shipka at the low end with 48% of coded items and DeVoss at the high end with 93% of coded items in *Rhetoric and Composition*. The predominance of textual features and composing practices typically associated with rhetoric and composition, such as attention to purpose, audience, and process-based activities, those that writing assessment scholarship makes the case for, supports the notion I discuss at chapter's end: that the false dichotomy between print-based and multimodal texts that sometimes prevents instructors from embracing multimodality is beginning to erode. In particular, the participants' attention to genres and conventions stood out as evidence that writing teachers' rhetorical training and knowledge has prepared them to assign and assess digital texts. Ball and Hodgson in particular pay special attention to valuing their writers' demonstrated attention to rhetorical genre awareness (See Table 5.1). And the goals of doing so for both speaks to their drive for developing students' ability to analyze and respond to a variety of different rhetorical situations, a goal central to multimodality. Focusing on the rhetorical work of the different genres and conventions of

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digital media positions digital writing alongside of, rather than as distinct from, print-based composing.

One final overall trend to note is the participants' emphasis in the talk-alouds on *Graphic Design* within *New Media*, which accounts for 8% of total coded items. Given that the learning objectives for several of the assignments explicitly focus on principles of graphic design—for example, DeVoss' typography assignment—this is not a surprise. In addition, *Technological Skill* and *Materiality* both account for 5% of total coded items in the think-aloud assessments. Here we see the clearest example of when theoretical orientation colors one's approach to multimodal assessment. As shown in Table 5.1, Shipka is solely responsible for that 5% of items coded *Materiality.* Both her application of mediated action theory and her definition of new media texts, as I presented in Chapter 3, are based in awareness of materiality. These theoretical leanings are also visible in the fact that Shipka is one of two participants (the other being Hicks) not to place any explicit value on technological skill. For all of the other participants, their approach to multimodality includes multiliteracies' emphasis on empowering writers through technology and media literacy. As I will demonstrate shortly, Johnson and Hodgson in particular make this goal explicit in their think-aloud assessments. However, both examples from Johnson and Hodgson are also illustrative of the shifting learning objectives we saw in the assignment sheets. They also—along with all of the trends we see in what these teachers are valuing in new media texts—reinforce the utility of my adaptable, design-based multimodal assessment framework.

In what follows, I delve deeper into my analysis of the think-aloud assessments and into three additional trends of note. Namely, I explore 1) the interconnectedness and importance of purpose and audience, 2) the role of genres and conventions, and 3) the careful balancing of writers' relationships with technology.

The Importance of Purpose AND Audience

Two specific rhetorical concerns, attention to purpose and audience, emerged as both highly valued and interconnected: a writer's ability to fulfill their purpose for writing given their intended audience. As I coded the think-aloud assessments, I quickly noticed that the subcodes of *Purpose* and *Audience* took on greater importance than in my analysis of the assignment sheets. In fact, many excerpts from the interviews were often coded as both 2.2 *Purpose* and 2.5 *Audience* (Review Figure 2.12). To review the discussion of this methodological choice I provide in chapter 2: I created a new category, 2.7 *Purpose AND Audience*, to avoid double-counting these two categories. Thus, the numbers presented in Figure 5.1 illustrate this new configuration. When an item is coded as *Purpose*, it coded only as such indicating that *Audience* was *not* mentioned in that item. Same with *Audience.* When an item is coded *Purpose AND Audience,* it was double-coded as both. This new category is helpful for reasons other than avoiding double-counting, too. By separating the occurrences of *Purpose*, of *Audience*, and of *Purpose AND Audience*, we see that these two assessment criteria are more often than not evoked in conversation with each other than alone. Participants' emphasis on providing their students with authentic purposes for composing, then distributing their work to real audiences outside of the classroom brings this link to

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the fore. In fact, *Purpose AND Audience* represents the largest parentage of total coded items within *Rhetoric and Composition* accounting for 24% of items coded under that parent code. This is significant because it captures participants' concern—one[9] expressed in their scholarship and assignment sheets, as well as their interviews—with creating writing situations whenever possible in which students are genuinely motivated by their purpose for writing. Integral to that concern is writing for a real audience that will actually read, and potentially even comment on, their work.

One example we see of this comes from Johnson's think-aloud assessment of one student's research website on Stonehenge. As a reminder, for this task Johnson's elementary school writers composed a website published on *Wonderopolis*, an educational web design platform (See Appendices E and F). Her writers selected and researched a topic to build an informational website around and share with the *Wonderopolis* online peer community. When evaluating the site on Stonehenge, she speaks of audience in relation to the text's intended purpose—to inform—again highlighting the interconnected role of purpose and audience in multimodal assessment. Johnson works hard to position her students as writers, and this comes through in how she approaches assessment ("Graves"). For example, Johnson praises this writer's attention to her audience in fulfilling the purpose

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[9] The one exception to this trend is DeVoss. While DeVoss provides an imaginary audience for her "Designing a Space" assignment, she tends to be more concerned with writers' ability to fulfill genre expectations and conventions. This also reflects the specific course this assignment comes from, which is explicitly focused on design. Again, we find an example of how different learning objectives influence assessment practices.

for composing and fulfilling audience expectations for that specific genre, to inform: "I definitely see that she's used what she's learned about how an informational writer sets up text to make it easy for his audience to read" (10). Johnson continues by observing how this writer's attention to her audience and purpose influence her selection of the images—pictures of Stonehenge that illustrate its actual scale and size—selected for her site: "The images that she's chosen are very appropriate and really give the reader the information, I think, that she wants her reader to have" (11). Again, the writer's ability to fulfill her purpose is directly related to attending to her intended audience. The immediacy of a tangible audience and purpose promote this writer's ability to contrast effective texts.

Hicks' multi-genre project and Ball's scholarly webtext project provide other compelling examples of how the multimodal practitioners studied here are linking purpose and audience as evaluation criteria for new media texts (See Appendices O and U). To review, Hicks assigns a six-genre project asking his pre-service teachers to develop materials for their classrooms related to teaching writing. During his think-aloud assessment, Hicks pointed to purpose and audience's interdependence in relation to more than one genre. For example, when evaluating a first grade teacher's in-class workshop on author's craft, he remarks,

> Again, she has chosen a text at the student's level, she's clearly scaffolding them into the process of looking at author's craft. […] She's does a really good job of finding out exactly where she needs to go with it [the lesson] and pulling out those examples from the text, and then also sending them [her students] off in the [right] direction at the end. ("Interview" 21)

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Hicks' student has effectively selected a text and scaffolding activity appropriate to her

students grade-level. In other words, she has effectively fulfilled the purpose for

composing—teaching author's craft—given her intended audience of first graders.

Similarly, Ball also speaks to how fulfilling one's rhetorical purpose is often directly linked

to one's ability to effectively attend to audience expectations. She, too, asks her students to

compose on a topic selected by the class and written for a real audience. In this case, her

students are writing for the editors and reviewers at an online scholarly journal appropriate

for their topic and kind of webtext. When talking through her assessment of one group's

webtext written for submission to *Kairos*, she comments on a sense of misfit or

misidentification of how the text fulfills its purpose given the audience's expectation for an

article of that type. "It feels more like this piece was submitted to *Inventio* section, but it

actually feels like a *Disputatio* piece, our manifesto section" (Ball, "Interview" 15). This

student text does not effectively match its purpose, the kind of text appropriate for the

section submitted to, with its intended audience, the editors who have specific expectations

for what a piece in that section should accomplish.

In sum, the think-aloud assessments highlight the importance these teachers place

on providing authentic purposes and audiences for composing. And by extension, attention

to purpose and audience as interrelated concerns become central to multimodal assessment

for these assignments. In the next section another top-tier concern is discussed that also

relates to a writer's ability to fulfill purpose and effectively attend to audience: namely,

attending to the genres and conventions of the kinds of texts the writer is composing. Like

purpose and audience, this, too, is a highly rhetorical concern that is also central to

successful print-based texts. Like purpose and audience, this, too, requires a protean

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approach to multimodal assessment that addresses textual features and composing practices of a variety of mediums and rhetorical situations.

The Role of Genres and Conventions

The subcode 2.6 *Genres and Conventions* accounts for approaches toward multimodal assessment that explicitly or implicitly value a writer's adherence and attention to the specific genre expectations and conventions appropriate to a rhetorical situation and/or communicative context. After *Purpose AND Audience*, this category was the most coded with 20% of total coded items (See Figure 5.2). As alluded to above, this category is related to *Purpose AND Audience* in that a specific genre may have a specified purpose, one that the intended audience expects to be fulfilled using the conventions of that genre. For example, Hodgson's video game assignment is described to his sixth graders as "a video game adventure" for which they start with a storyboard to map out the narrative structure of their game (See Appendix I). In addition, their video game is composed for a peer audience and the online community of *GameStar Mechanic*. During his think-aloud assessment on one student's game, Hodgson's comments, "For the design elements, certainly she's built a maze element. She's representing the bad parts of the cell, with different avatars. Represent that as best she can. She's put different text boxes at different points in the maze you have to find, in order to get the information and move forward. That's pretty good." Hodgson's writers, then, are expected to fulfill the genre expectations and conventions of both a video game—unlocking information to advance levels—and an adventure story—avoiding the bad avatars while navigating the maze. His students are also

expected to produce error-free prose because as Hodgson says, "The writing mechanics, too, is…we talk about audience big time there. They want to put their best foot forward there, around spelling and grammar. We have a lot of discussions around text speak. […] Sometimes that's acceptable and sometimes it's not. Here, it's not" (15). Because his students are publishing their work online, the expectations and conventions around writing mechanics takes on a rhetorical, rather than purely grammatical, role in guiding students' production of new media texts.

Another example of the role of genre and conventions in multimodal assessment comes from DeVoss' "Designing a Space" assignment (See Appendix R). For this assignment, DeVoss' students work in small groups to compete to design an on-campus space for student use. The culminating product is a stand-alone *PowerPoint* presentation for the donor funding the space. In her think-aloud assessment, DeVoss talks through her application of the rubric she uses, much of which evaluates the extent to which the groups fulfill the expectations, both rhetorically and designerly, for this type of text and genre. She remarks,

> "Kind of,[10]" for the introduction and one of my comments would be, "You
> guys launched really quickly in the inspiration, but it would have been helpful to
> have a little bit more contextual introduction like maybe an overview slide, or a key
> argument slide to tell people right up front, "This is what we are arguing for, here is

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[10] DeVoss' rubric has three categories: "Yes," Kind Of," and "No." She places a checkmark in the appropriate column for each assessment criterion.

how we are going to do it, look at us do it." Usually, presentations kind of beat people over the head with the content. (DeVoss, "Interview" 7)

In this slide, the writers do not adequately fulfill the expectation of the proposal presentation genre: being explicit about their purpose from the beginning. An example of where these writers succeed in fulfilling genre expectations and conventions is on the resources slide: "They do have—at the end where it should be—a resources slide that documents some of their quotes and some of the photos that they've integrated, free of technical errors. So, that's a 'yes'" (DeVoss, "Interview" 8). These writers provide the appropriate information, documentation of sources, in the expected place, at the end.

Ultimately, attending to genre expectations and conventions emerged as a central value for these teacher-scholars. We see it in the examples above, as well as in Ball's scholarly webtext assignment and Johnson's research website. In fact, only Shipka does not place great emphasis on conforming to genre and conventions. Given that the focus on upending genres is explicit in her assignments, this is not surprising. For everyone else, however, a rhetorical approach to genre and conventions is readily apparent.

Balancing Technology as a Means and an End

As the literature on multiliteracies and multimodality I examined in chapter 1 and 3 makes clear, a central tension in a pedagogy that incorporates digital and/or networked writing is the role of the technology itself. As Banks and many others warn, "access" and the

"digital divide" take different forms in different communities. While the scholarship and educational policy documents and position papers demonstrate that introducing students to digital writing is often a component in writing teachers' decisions to incorporate multimodal writing into their classroom curriculum, the participant interviews provide insights into both strategies for and the challenges of balancing the evaluation of writers' technological skill. Reed, Shipka, and Ball, in particular, illustrate the trend my analysis of the think-aloud assessments shows: that technology and technological skill play several roles in multimodal assessment and that multimodal practitioners strive to balance technology as both a means and an end. That is, technology can provide reluctant writers with extra incentives for composing, while providing them an opportunity to develop the technological skill necessary for our 21st century composing practices. The questions for assessment becomes: to what extent should technological skill be considered and to what end?

For Ball's "Major Project" assignment, the scholarly webtext, she is explicit that a goal of the assignment is "to practice applying your analytical skills to technical and rhetorical production of a multimodal text" and that "the goal for this project is for it to reach the level of being submittable to a journal editor for potential/actual publication" (Appendix U). The technology itself and her students' ability to translate analysis into production—including attention to the level of technological sophistication necessary for a text of this genre—is part of what's being assessed. In fact, the subcode of *Technological Skill* under the *New Media* parent category represents 24% of coded items in Ball's think-aloud assessment (See Table 5.1). In her think-aloud assessment of one group's project, she comments on the technical features of the student work:

I just found an external link, but I actually think it's linked to the original

WordPress version of this web text that the author filled in WordPress and then

ripped out into HTML[11] and she's not fixed all the links yet, so there's some

problems there. […] There's some basic navigational problems with this piece that

would have us [the editors] send it back. (Ball, "Interview" 16)

For Ball, as opposed to Shipka as we will shortly see, assessing technological skill is

not focused on an author's awareness of a text's materiality so much as fulfilling the

rhetorical genre expectations and conventions of the kind of text assigned. So while Ball is

assessing her writers' technological proficiency, she does so with an emphasis on rhetorical

savvy as opposed to assessing technological skill as an inherent criterion when evaluating

new media texts.

Reed minimizes the role the technology itself plays in her assessment of the

"Cultural Awareness and Analysis Unit Repurposed Multimedia Project" (Appendix M). For

this assignment, Reed's high school students are asked to remediate their traditional

research papers into a new medium for a new audience. Though her assignment sheet

specifies that her assessment will consider how students "employ visual and media

literacy," she takes an overwhelmingly rhetorical approach to assessing how well her

writers fulfill that criteria in the think-aloud with 89% of coded items falling under the

Rhetoric and Composition category. Discussing one writer's project on entertainment

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[11] Ball is referring to the writers' use of a Wordpress website template they then converted,
apparently somewhat incompletely, to HTML code.

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throughout history, Reed highlights the writer's attention to fulfilling her intended purpose and the role that technology played in helping her achieve *Purpose*:

It [The student's video project] was compelling because it definitely thought about medium, visual literacy were there because she was ... she showed video and visuals that represented entertainment in different time periods and contrasted them through the use of video. It was clear that she was showing different aspects of culture. You'll see it [the grading rubric] says, "Analysis of cultural artifacts and characteristics." (Reed, "Interview" 20)

Reed's focus on the rhetorical work of the technology, rather than the writer's technological skill, is reflected in my analysis of the think-aloud with only 6% of coded items coded as *Technological Skill*. When addressing technological skill, she states, "In terms of media it's a video. It has to work, it has to have the technology, the sound, all those pieces" (Reed, "Interview" 22). Reed expects that the selected media will function as intended: if it's a video with sound, then the video better play and the sound should work. But she's more concerned with using technology to advance her writer's rhetorical flexibility, especially in relation to fulfilling their purpose for composing. Furthermore, her attention to *Coherence* in the think-aloud with 13% of coded items reinforces this notion of technology as a vehicle for rhetoricity, "For me I'm really trying to get at both the thinking that went along into it, what that message shows, how the technology works, all those pieces that are there" (Reed, "Interview" 21). Reed, like Ball, considers the writer's intentions for the technology in addition to how well it functions.

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In contrast to Ball and Reed, Shipka places no evaluative emphasis on technological skill at all. Her focus in the think-aloud is, instead of the category of *New Media,* is on *Materiality,* with 29% of items coded as such. As we saw in Chapter 3, Shipka's approach to multimodality centers around making writers responsible for all of their composing choices, especially the medium or media they select. In addition, Shipka uses the Statement of Goals and Choices to inform her think-aloud assessment:

> […] also what I like about it is she talks about in the Statement of Goals and Choices, building it, and then all of a sudden realizing, "Oh, I should've done it in a different way, but this being the case, this is what I'm going to do." Thinking about the materiality of the disk itself, she wanted floppy disk, didn't have them, so this is interesting where it's like imagining, "I wish I had this, but I don't, so what am I going to do instead and what difference does it make?" ("Interview" 19).

It this writer's attention to materiality—how all of the choices a composer makes should reflect thoughtful consideration of intended purpose and audience—that Shipka is most impressed by. She continues explaining the importance of materially-aware composing practices: "You have to be aware of what you're trying to do and how do you help an audience get that. This student, for many reasons does a really, really great job in making this accessible to people […]" (Shipka, "Interview" 20). Regardless of what technologies writers employ, for Shipka, a successful new media text demonstrates materially-aware composing practices as they serve the text's intended audience, rather than demonstrate technological skill alone.

In the end, the think-aloud examples discussed in this section illustrate the larger

principle, espoused also in the scholarship: that when assessing multimodal texts a balance

is needed between assessing writers' technological skill and their ability to demonstrate

rhetorically-informed purposes for using it in the first place. In addition, this set of findings

from the think-alouds again substantiates the interrelatedness of the three theoretical

orientations that my earlier analysis of both the literature and assignments showed.

Developing writers' thoughtful, agentive, rhetorically and materially aware composing

practices is the ultimate goal of multimodality and, therefore, multimodal assessment.

Furthermore, the analysis presented here also shows how even the same evaluation criteria

can be taken up and applied in different ways that reflect the individual teachers'

approaches to multimodality and goals and learning outcomes set for their courses. Any

approach to multimodal assessment, then, must both account for these core values of

multimodal pedagogies and the different goals and applications of individual teachers. I

argue that my design-based approach to multimodal assessment detailed in Chapter 6 helps

to do just that.

Multimodal Assessment in Action: Two Central Challenges

In the section that follows, I explore a few central challenges in assessing new media

texts in an attempt to answer one of my primary research questions: what are the

challenges of multimodal assessment? To get at this research question, I looked to my

analysis of the interviews as a whole. Two primary challenges came through: 1) the

difficulty of assessing writing processes; and 2) the difficulty of promoting and assessing

risk-taking and creativity. First, I will discuss the prevalence of process-based activities and how these teacher-scholars attempt to make their value explicit to their students by virtue of their approach to multimodal assessment. Then, I explore the prevalence of risk-taking and creativity as virtues in student texts. Although similar challenges exist when assessing print-based texts, too, they take on extra importance in the context of multimodality as students explore communicating in new media, for new purposes, and for new audiences.

The Challenge of Accounting for Process-Based Activities

In Chapter 3, we saw that the multimodal assessment scholarship calls for assessments that value both process and product. The think-aloud assessments explored herein focus, in large part, on the product. This focus is both a natural limitation of the study and by design. I wanted to see how these experienced writing teachers apply the criteria set forth in the assignment sheets. But I also wondered how and/or if they would speak to their approach to valuing the writing process during their assessments. The reader will recall that my analysis of the assignments put *Habits of Mind*, the metacognitive awareness necessary to move effectively between rhetorical situations, at 8% of the total coded items. *Process-Based* activities, such as peer review, accounted for 13% of the total coded items in the assignment sheets. This shows that despite what the scholarly literature says, process coded relatively low in the assignment sheets. As Hicks acknowledges in my interview with him, the old adage "what is measured is treasured" holds truth. So, how do writing teachers account for process-based activities when assessing a student's new media text? The answer suggested by my analysis is: with difficulty. In fact, only about half of the assignment

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sheets have explicit evaluation criteria. Of those that do, only half specifically include *Process-Based* composing practices as an explicit evaluation criterion. As is the case with traditional print-based texts, teachers' desire to valorize attention to writing processes and the metacognitive work such reflection accomplishes is not always clearly expressed in our assessment practices. Thus, a central challenge of multimodal assessment, as with assessment of any kind, is how to assess process work.

One approach to value process that we see is from Shipka's adaptation of mediated-action theory's Statement of Goals and Choices, the 3,000-word document detailing the writer's decision-making process. But even with that document to accompany the product, it is still a challenge to achieve the full picture of a writer's composing processes. Shipka states,

> Again, it's so crucial in terms of understanding where people start off, where they end up. It's another piece of the assessment puzzle along with the Statement of Goals and Choices in this, but what were they thinking to begin with? What was the result of what was happening? That, I think, that those are all pieces that we need to and we should figure in when we are responsible, when we are assessing, even institutionally. ("Interview" 24)

Shipka raises a good point. It's difficult to assess a product without knowing where the writer started off. This is why we assign drafts of traditional alphabetic texts. Shipka—like Johnson, Hodgson, Reed, Ball, and DeVoss—uses in-class workshops and peer review to access and observe their writers' growth. Ball says,

I used to manage it by giving them constant in-class feedback. All of these

little assignments that they do, every single one, they'll look to the final project. My

policy is you have to do everything and do it on-time, because that's the way you'd

have to do it in a job and I'm going to give you immediate feedback and usually that

feedback would be in-class. ("Interview" 9)

They all also scaffold their assignments with generative writing, such as Hodgson's use of

story frames, or, as we see above with Ball, through a series of smaller assignments

throughout the semester that leads to a bigger project. But when we are assessing the

product, how do we account for the situated composing processes of writers? And if we are

not, do our students see their process work as being as valued as the final product? I posed

a similar question to DeVoss, asking how she makes the importance of process explicit to

her students given that it is not represented on the scoring rubric for the "Designing a

Space" assignment.

To some extent, but I'm not sure. That's a really interesting question,

because I do tell them, "I'm going to be in and out of Google Drive. I'm going to be

looking—part of the work of this is the process that you guys put to use, because

we're talking about creative processes." Oh boy, I really need to make that, I think,

more visible to them. I don't know if it needs maybe a chunk in the rubric or some

separate points category or some way to make them more aware of it. That's a really

good point. ("Interview" 6)

Her reply, I argue, is reflective of the struggle all writing teachers face for all kinds of

writing: signaling clearly to students that the writing process matters, even if it is not easily

quantifiable. In Hodgson's words, "How best to judge what a student has learned from the beginning to the end, has been really difficult I think, to try to figure out" ("Interview" 7).

The Challenge of Evaluating Risk-Taking and Creativity

A related challenge that emerged from my analysis of the interviews is the role of risk-taking and creativity in multimodal assessment. How does one measure those attributes? And if we value taking risks, how do we assess in such a way that does not unfairly punish "failures," experiments gone bad? What comes through in the interviews is that risk-taking and creativity are most often conceived of as synonyms for the composing practices laid out by *Habits of Mind* and *Agency*. Both attributes directly relate to the quandary just explored above: the importance and challenge of assessing metacognition and active decision-making. Part of the role risk-taking and creativity play, as revealed in the interviews, is to push writers to think beyond the confines of traditional alphabetic texts and explore new ways to best fulfill their communicative purpose. In this way, *Agency* as well as *Habits of Mind* is evoked by risk-taking and creativity. But part of taking risks and being creative is the possibility that the writer's agentive choices do not work to their desired ends. Reed touches on this, pointing to the *Framework for Post-Secondary Success*' emphasis on "persistence" as an essential characteristic in successful college writers. Reed argues that the shift to a pedagogy of multiliteracies entails more than just incorporating technology; it includes the challenge of developing appropriate responses to texts that don't work:

> Most people say it's technology, but there's a lot more in terms of shifting
>
> there if you're going to allow kids to try something and fail and then find out what

happens and technology pushes us to do some of those things a lot more and to

think about what is the accurate way to respond if something doesn't work or it

does work and all those things (Reed, "Interview" 13).

Part of effective multimodal assessment, then, is modeling for students how to learn

from and find value in "failures." Hodgson also addresses this challenge of valuing risk-

taking in relation to his video game assignment, saying:

[…] part of it is that, some students really do struggle with building a good

game, but their reflective practice is strong. That writing piece is just … That's

[more] important to me in a lot of ways, than the final game. We're trying to

encourage them to be thoughtful game designers or whatever it happens to be,

right? Being reflective in what they do, and trying to think about why they did what

they did. ("Interview" 10)

For Hodgson, the "Gamer's Journal" that his students keep throughout the video game

design unit is how he gains access to the thinking behind the game. Reed also uses an

alphabetic piece, the MAPS heuristic discussed in Chapter 3, to access thought processes

and intentions. Shipka requires the Statement of Goals and Choices for every assignment.

Ball's writers go through a rigorous peer review process and develop revision plans based

on those reviews, including "[…] this meta for me, where they take their Word document

and they make little bubble comments about here's why I made this recommendation or

here's the value criteria that I'm using when I'm talking about this recommendation"

("Interview" 13). What we see again, then, is the centrality of process-based writing and the

push to develop metacognitive awareness in cultivating writers' agency and ability to move

between rhetorical situations. Process-based activities are a primary tool for measuring and

rewarding risk-taking. But as we just saw, assessing process is a primary challenge of

multimodal assessment. It follows, then, that assessing risk-taking is just as difficult.

In addition to risk-taking, creativity emerged as a key characteristic these teacher-

scholars are looking for in their students' new media texts. "It's, am I seeing evidence of

creativity, innovation? Are they drawing on past processes of communicating their ideas?"

(De Voss, "Interview" 5). For DeVoss, along with the other participants, part of creativity is

the ability to transfer and adapt communicative processes to suit the current

communicative situation. While DeVoss does not explicitly include creativity on her scoring

rubric, the word "creativity" appears throughout the assignment sheet itself (See Appendix

R). Johnson also speaks to creativity in the generative writing activity for her research

website assignment, linking it to rhetoric: "Be Creative! How can you best share your

information?" (See Appendix E). But like DeVoss, her "checklist" does not speak explicitly to

creativity as an evaluation criterion. (Yet she does include "reflection.") Hicks, too, speaks of

creativity, along with risk-taking, as a way writers can demonstrate their knowledge of and

passion for the topic their texts address. "Then can you do it creatively? Can you put your

own little stamp on it? I'm always looking for them to try something different and take a

risk, and genuinely show that they're passionate about their topic" (Hicks, "Interview" 11).

In fact, one of Hicks' evaluation criteria is "Overall presentation and Creativity" (See

Appendix O). One important question the interviews raised is the extent to which risk-

taking and creativity must be made explicit evaluation criteria. As with process-based

activities, risk-taking and creativity risk being undervalued—by students, teachers, and

institutions—by virtue of their absence on any approach to multimodal assessment.
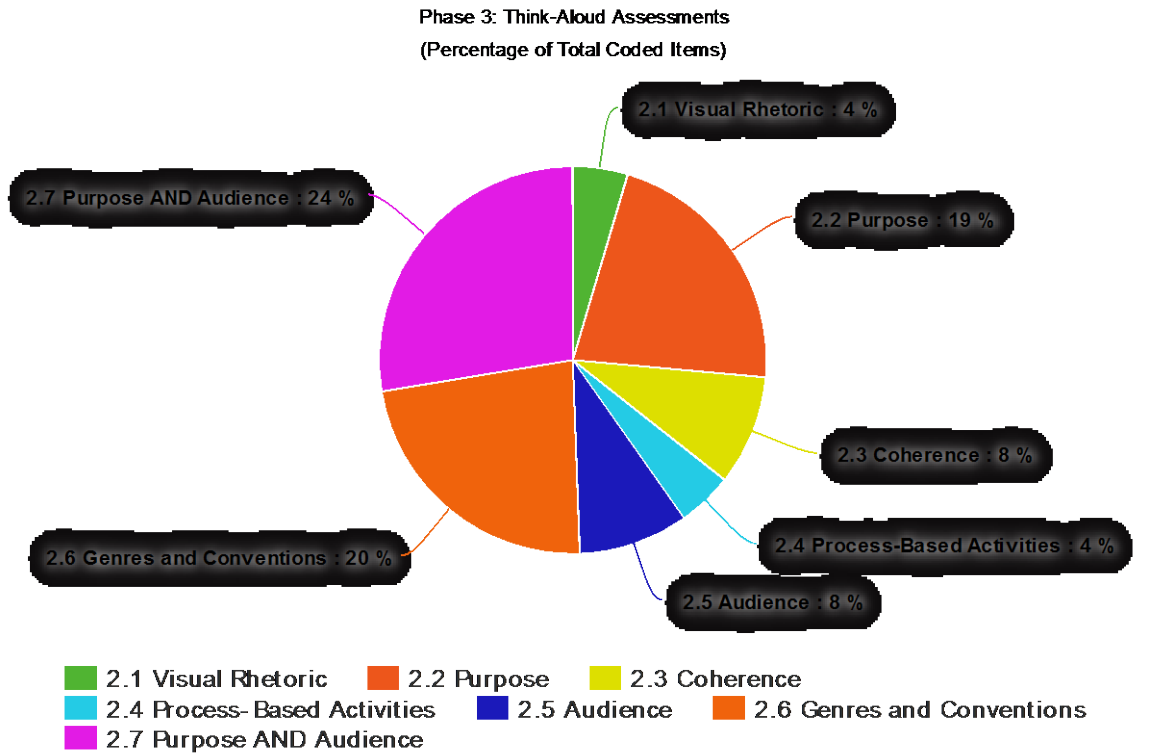
Conclusion

My analysis of the interviews shows that many of the same textual features and composing processes already championed in the assessment of print-based texts are also valued in multimodal compositions. This is important because it demonstrates that the divide between the two in terms of assessment as discussed in Chapter 3 is not as wide as once believed. It serves to reassure writing instructors that they are equipped to assign and assess multimodal texts. Additionally, in the interviews we saw a largely rhetorical approach to multimodal assessment, but one that also draws from the multiliteracies/multimodality and new media scholarship. However, we also saw the ways in which multimodal texts expand how we conceive of purpose, audience, genre and conventions, and process-based strategies to include the role of graphic design, materiality, habits of mind, and agency. In fact, we saw that these three schools of thought—and the approaches to multimodal assessment they encourage—work in tandem to promote and measure the textual features and composing practices most valued in the interviews.

Ultimately, my analysis of the interviews reinforces the need for an integrated approach to multimodal assessment: one that is flexible and accounts for both process and product, balancing technological skill with rhetorical savvy, and one that places explicit value in the situated composing practices of writers and allows for risk-taking and creativity. And, I argue, one that puts traditional alphabetic texts into direct conversation with new media texts. As I lay out in detail in the chapter that follows, I argue that my design-based multimodal assessment framework helps do this work.

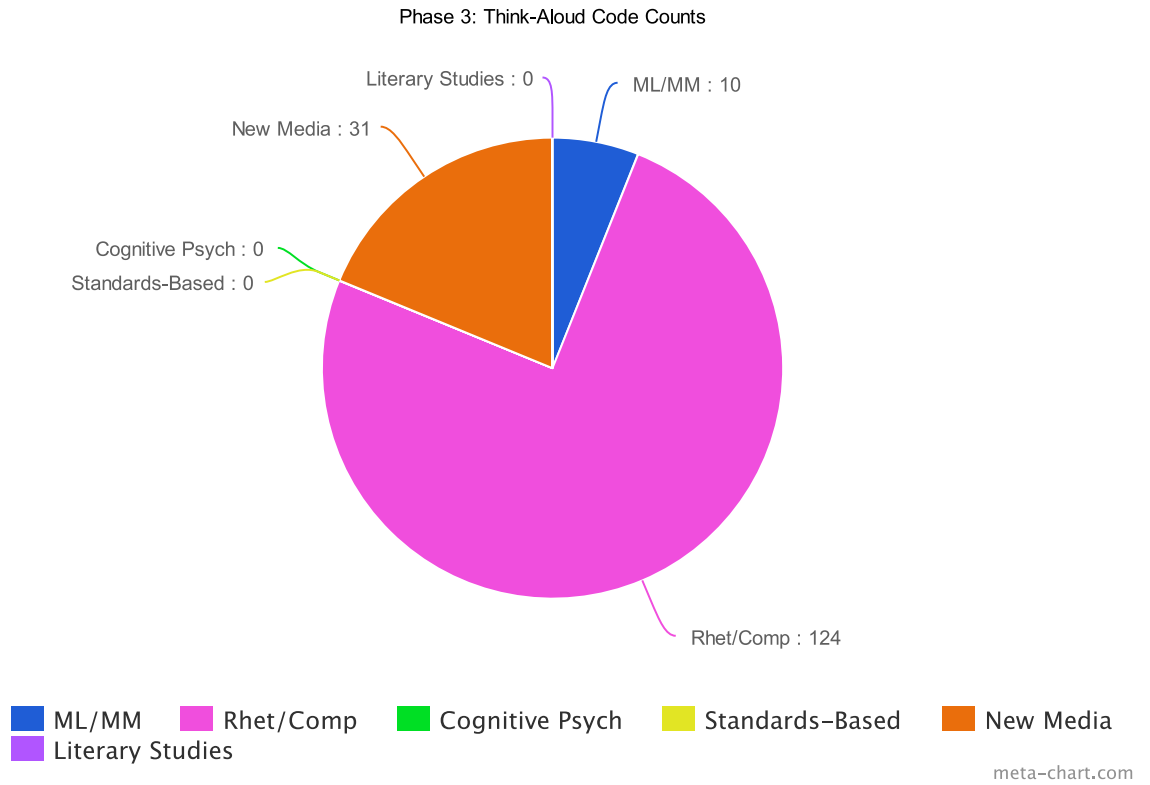## Table 5.1: Phase 3 Think-Aloud Assessment Total Code Count by Participant

	TOTALS	Johnson	Hodgson	Reed	Hicks	DeVoss	Ball	Shipka	TOTALS	
1 Multiliteracies/Multimodality										1 Multiliteracies/Multimodality
1.1 Habits of Mind	6 (4%)	0		1 (6%)				5 (71%)	6 (4%)	1.1 Habits of Mind
1.2 Agency	4 (2%)	2 (7%)		0				2 (29%)	4 (2%)	1.2 Agency
Subtotal	10 (6%)	2 (7%)	0	1 (6%)	0	0	0	7 (23%)	10 (6%)	Subtotal
2 Rhetoric and Composition	0	0	0	0	0	0	0	0	0	2 Rhetoric and Composition
2.1 Visual Rhetoric	7 (4%)	1 (4%)	1 (5%)	2 (13%)	0	3 (23%)	0	0	7 (4%)	2.1 Visual Rhetoric
2.2 Purpose	24 (19%)	2 (9%)	3 (15%)	6 (38%)	6 (25%)	2 (15%)	3 (23%)	2 (13%)	24 (19%)	2.2 Purpose
2.3 Coherence	13 (8%)	0	2 (10%)	2 (13%)	2 (8%)	1 (8%)	3 (23%)	3 (20%)	13 (8%)	2.3 Coherence
2.4 Process-based	7 (4%)	0	1 (5%)	0	0	1 (8%)	1 (8%)	2 (13%)	7 (4%)	2.4 Process-based
2.5 Audience	10 (8%)	0	2 (10%)	2 (13%)	4 (17%)	0	2 (15%)	3 (20%)	10 (8%)	2.5 Audience
2.6 Genres and Conventions	33 (20%)	8 (35%)	9 (45%)	2 (13%)	4 (17%)	6 (46%)	3 (23%)	1 (7%)	33 (20%)	2.6 Genres and Conventions
2.7 Purpose AND Audience	30 (24%)	12 (52%)	5 (25%)	2 (13%)	8 (33%)	0	1 (8%)	4 (27%)	30 (24%)	2.7 Purpose AND Audience
Subtotal	124 (75%)	23 (79%)	20 (87%)	16 (89%)	24 (83%)	13 (93%)	13 (62%)	15 (48%)	124 (75%)	Subtotal
3 Cognitive Psychology										3 Cognitive Psychology
3.1 Conceptual Processes										3.1 Conceptual Processes
3.2 Mediated Action										3.2 Mediated Action
3.3 Deliberate Practice										3.3 Deliberate Practice
Subtotal	0	0	0	0	0	0	0	0	0	Subtotal
4 Standards-based										4 Standards-based
4.1 Locally Situated										4.1 Locally Situated
4.2 K-12 Policy Documents										4.2 K-12 Policy Documents
4.3 Prosumer/Maker										4.3 Prosumer/Maker
Subtotal	0	0	0	0	0	0	0	0	0	Subtotal
5 New Media										5 New Media
5.1 Graphic Design	13 (8%)	3 (10%)	2 (9%)		5 (17%)		3 (14%)		13 (8%)	5.1 Graphic Design
5.2 Technological Skill	9 (5%)	1 (3%)	1 (5%)	1 (6%)		1 (7%)	5 (24%)		9 (5%)	5.2 Technological Skill
5.3 Materiality	9 (5%)							9 (29%)	9 (5%)	5.3 Materiality
Subtotal	31 (19%)	4 (14%)	3 (13%)	1 (6%)	5 (17%)	1 (7%)	8 (38%)	9 (29%)	31 (19%)	Subtotal
6 Literary Studies										6 Literary Studies
TOTAL	165	29	23	18	29	14	21	31	165	TOTAL

Figure 5.1: Phase 3 Think-Aloud Total Coded Items under *Rhetoric and Composition*

Phase 3: Think-Aloud Assessments
(Percentage of Total Coded Items)

2.1 Visual Rhetoric : 4 %
2.7 Purpose AND Audience : 24 %
2.2 Purpose : 19 %
2.3 Coherence : 8 %
2.6 Genres and Conventions : 20 %
2.4 Process-Based Activities : 4 %
2.5 Audience : 8 %

2.1 Visual Rhetoric
2.2 Purpose
2.3 Coherence
2.4 Process-Based Activities
2.5 Audience
2.6 Genres and Conventions
2.7 Purpose AND Audience

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Figure 5.2: Phase 3 Think-Aloud Total Code Count by Parent Code

Phase 3: Think-Aloud Code Counts

Literary Studies : 0
ML/MM : 10
New Media : 31
Cognitive Psych : 0
Standards-Based : 0
Rhet/Comp : 124

ML/MM   Rhet/Comp   Cognitive Psych   Standards–Based   New Media
Literary Studies

meta–chart.com

CHAPTER 6

CONCLUSION AND IMPLICATIONS

"I think there's so much it [multimodality] brings to it [writing instruction]. First of all, it opens up choice in what you can write and how you can write. That just opens a whole new world of possibilities for kids." (Johnson, "Interview" 4)

"We need to shift our focus from teaching them to craft a certain kind of final product to teaching them to identify and purposefully, strategically trade within a certain communicative practice or genres." (Shipka, "Interview" 9)

With the work of smart, innovative teacher-scholars like those featured in this study, multimodal writing is positioned to take a central place in writing instruction across learning contexts. Multimodality provides new, exciting options for student writers to discover the best available means to accomplish their communicative goals and reach their intended audiences. It pushes writers to explore media beyond the written word and experiment with different composing technologies. Multimodality expands the definition of writing to include the literacies students practice outside of the classroom and prepares students to be flexible, critical composers. And rhetoric remains at the heart of the matter. But in order for multimodal writing to become the rule in writing instruction, rather than the exception, writing teachers need guidance in developing effective approaches to multimodal assessment. That is where this study attempts to intervene. By analyzing the

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multimodal assessment scholarship, and by collecting assignment sheets from and through interviews with leading teacher-scholars and multimodal practitioners, I was able to gain insight into what we really value in new media texts. That is, I was able to see the trends, the similarities and differences, as well as the challenges of multimodal assessment.

In this last chapter, I present my argument for a design-based approach to multimodal assessment based in my findings. First inspired by my analysis of the multimodal assessment scholarship, then validated by both my analysis of the assignment sheets and interviews, my design-based assessment model provides a flexible, theoretically-grounded approach to multimodal assessment that reflects what this study suggests writing teacher-scholars most value in their students' new media texts. My design-based assessment model integrates the three primary theoretical orientations that most influence multimodal assessment: multiliteracies/multimodality, rhetoric and composition, and new media. It forefronts the importance of valuing students' situated composing processes and highlights multimodality's goal of developing writer's metacognitive awareness and sense of agency. A design-based approach to multimodal assessment emphasizes materially aware composing practices that introduce students to new composing technologies and the principles of graphic design, while not overemphasizing the technology itself. And it places rhetorical savvy as the primary objective. Finally, a design-based approach to multimodal assessment helps break down the dichotomy between print-based and digital texts, pushing writing teachers to embrace the notion that *all* texts are multimodal.

What We Really Value in New Media Texts: A Call for Design-Based Multimodal Assessment

In Chapter 1, I introduced "design" as both a potential point of cohesion and confusion in the search for effective approaches to multimodal assessment. More specifically, I point to the different—and sometimes conflicting ways—"design" is employed in the scholarship. My systematic analysis of the scholarship in Chapter 3, however, suggests that "design" as theorized by James Purdy may actually provide a useful framework for multimodal assessment organized around what the scholarship suggests we most value in new media texts. As I have suggested in Chapters 1 and 3, design provides a unique and useful lens through which to view multimodal assessment. Design, as an embodied, agentive, and highly situated construct provides a framework that unites print-based and multimodal textual features and composing practices, unites the three main theoretical orientations that inform multimodal assessment, and unites multimodal writing across institutional contexts and for different purposes.

Through critically defining and engaging with design, I provide an analytic frame through which to explore the messy complexity of the multimodal assessment approaches I examined. Design allows us to examine how different theoretical orientations inform, reinforce, and crystallize around several key assessment criteria and the processes by which those criteria are developed and applied. As I discuss in Chapter 3, Purdy identifies four influential ways "design" has been taken up in writing studies. First, design reminds us that all texts are, in fact, multimodal (615). Second, design is used to extend the definition of writing to include digital texts and digital composing practices (617). Third, design

emphasizes the embodied nature of composing, the "the human shaping of material" and "'the consequences' of how composers use a range of materials" (Purdy 618-19). Finally, design is taken up to address the field of design and what writing studies can draw from it (619). To bridge theory and practice, I take up Purdy's work and apply it to multimodal assessment. As a dynamic concept, design encapsulates what my analysis here demonstrates: that multimodal assessment criteria cannot be attended to without also attending to the situated composing processes through which texts are produced. Further, as demonstrated in Chapters 4 and 5, what is most valued in new media texts are textual features and composing practices representative of the theoretically integrated nature of multimodality—textual features and composing practices that directly influence and reinforce each other. Therefore, I argue that any approach to multimodal assessment must do the same.

Theoretically Integrated Multimodal Assessment

"I want them [my students] to understand that writing is not just linguistic. That it can take all these different shapes and that they can make purposeful multimedia content. That the skills that they need to write are about learning the situation. Learning the rhetorical context in every single new situation. Drawing on what they know and adding to it. I also want them to know that they can take some risks. […] What can you imagine? Okay, let's try to do it." (Ball, "Interview" 15)

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Looking back at Figure 3.6 my design-based multimodal assessment framework is broken into five categories. These categories weave together the different theoretical lenses of multimodal assessment to provide a theoretically integrated approach to multimodal assessment that represents what my findings suggest we most value in new media texts. "Design and rhetoric;"[12] "design and agency;" "design and habits of mind;" "design and graphic design;" and "design and materiality." "Design and rhetoric" represents the largest theoretical contribution suggested by my findings with special attention to the rhetorical concepts of purpose, audience and process-based writing activities. This category values writers' rhetorical savvy—their ability to attend to the different purposes, audiences, and genres they will encounter in school and out. This category also reflects the large extent to which best practices in writing assessment continue to apply in multimodal contexts, as I will discuss later. "Design and rhetoric" anchors multimodal assessment in writing teachers' expertise: cultivating rhetorical thinking, thinking reinforced by, as well as reinforcing, the rest of my model's categories.

The next two categories, "design and agency" and "design and habits of mind," represent multiliteracies/multimodality's instrumental contribution to multimodal assessment. As the work of scholars like Kress, Cope and Kalantzis, among others, makes clear, a central tenet of multiliteracies/multimodality is providing students from all linguistic and socio-cultural backgrounds with the tools and confidence to write with

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[12] Going forward, the categories from my design-based framework will appear in quotes to differentiate the categories from other uses of the same terms.

efficacy and authority. Integral to that is developing writers' ability to clearly articulate their decision-making processes, tasks intimately related to the aforementioned emphasis on process-based activities in "design and rhetoric." "Design and agency" and "design and habits of mind," by virtue of rhetorically-based generative and reflective writing (e.g. Shipka's Statement of Goals and Choices and Hodgson's storyboard) and peer review (e.g. Ball's editorial peer review), valorize the critical thinking, risk-taking, and creativity valued in the assignment sheets and interviews I analyzed.

The last two categories of my design-based assessment framework, "design and graphic design" and "design and materiality," fold in the influence of new media studies and its emphasis on borrowing from the field of graphic design and on materiality. "Design and graphic design" speaks to the role of incorporating principles of graphic design (e.g. DeVoss' typography assignment and Hodgson's video game) along with valuing growing technological skill. As is made clear in Chapter 5, the product must be assessed. However, the aesthetic quality and technological sophistication of a text should be assessed in light of the three prior categories. That is, any use of technology—however successful—should be well thought out with the affordances and limitations of media and their rhetorical effects thoughtfully considered. This goal is reinforced by "design and materiality's" emphasis on cultivating writers' awareness of the inseparability of form and content and how each part of a text contributes to how a reader interprets it. And many of the same process-based strategies that help teachers measure agency and habits of mind are also used to get at an author's material awareness.

The interconnectedness of the textual features and composing practices this study

uncovered as most valued requires an approach to multimodal assessment that splices the

different schools of thought that guide multimodal assessment in action. I argue that my

design-based multimodal assessment framework is one such theoretically integrated model.

Furthermore, as demonstrated in Chapters 3-5, multimodal products cannot be attended to

without also attending to the processes through which they were developed. Design

provides a unifying concept to anchor the theoretically-integrated nature of multimodal

assessment, allowing for greater permeability across institutional and individual classroom

contexts. Furthermore, a design-based multimodal assessment framework gives teachers

and students a common language to discuss and evaluate the textual features and

composing practices this research shows are valued in new media texts. Lastly, in doing all

of this, a design-based multimodal assessment framework helps to promote the

transferability—the ability to navigate the variety of writing situations one encounters,

including print-based texts—that is at the heart of multimodality.

Breaking Down Barriers Between Print-Based and Digital Texts

"If we're going to ask students to be thoughtful, critical, creative writers in today's

world, they have to understand digital writing. They do need to understand

arguments. They do need to understand narratives and information and all the other

big genres, but they need to do it in print and [with] the digital tools." (Hicks,

"Interview" 4)

In addition to pointing toward a theoretically integrated approach to multimodal assessment, the data also points to an approach that provides continuity to teachers and students, one that enhances writers' ability to move between the different writing situations and composing technologies they encounter. By building off what writing teachers already know about best practices for writing assessment, my design-based model remains rhetorically focused while also expanding our notion of what writing is and does in the 21st century by including the textual features and composing practices typically associated with the scholarship of multiliteracies/multimodality and new media that the findings suggest we most value. By extension, such an approach to multimodal assessment works toward tearing down the wall often erected between print-based and digital texts—a crucial step toward multimodality becoming an integral part of writing instruction at all levels.

Given the blended nature of my theoretically integrated, design-based framework, the multiliteracies/multimodality and new media scholarship does speak back to that of rhetoric and composition. As detailed in Chapter 5, composing with technology deepens the notions of purpose and audience as writers compose more often for real-world purposes and audiences. Purpose serves not only as the expectations one is expected to fulfill, but it also speaks to the writer's motivation for writing, the writer's agency. Audience becomes not only a writer's point of contact, but also a source of feedback during the composing process, cultivating the writer's habits of mind. Likewise, attention to materiality and the principles of graphic design push writers to explore the fusion between form and content and the role technical features play in rhetorically sound texts. I propose that a design-based multimodal assessment framework makes this interdependence explicit, making it easier for writers to approach every writing situation—print-based or digital—with this

interconnectedness in mind. By extension, this makes assessment slightly less complicated

for teachers as every text is approached with the same values in mind. That's not to say

every category will be weighted equally every time, and I will discuss the ongoing

challenges of multimodal assessment in the final section. Instead, this framework allows

teachers to mix and match the categories to suit their situated classroom practices. At the

heart of this flexibility is, once again, the notion that all texts are multimodal. By embracing

a design-based approach to multimodal assessment, instructors may be able to more easily

embrace this notion. Design as an organizing assessment principle, then, works to alleviate

the discomfort of reconciling print-based compositions with the variety of texts

multimodality makes possible.

The Ongoing Challenges and Opportunities of Multimodal Assessment

"The issue is, then you narrow your assessment focus so much, that you don't see

the bigger picture. The struggle is, 'How to pull all these strands together in a

meaningful way, that gives them feedback and also allows me to justify too, why

we're spending so much time doing this.' I think that tension between those two

things, remains unresolved a lot." (Hodgson, "Interview" 9)

While the findings explored in this project point toward a theoretically integrated, yet

flexible approach to multimodal assessment that breaks down division between print-based

and digital texts—one that I argue my design-based multimodal assessment framework

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helps achieve—they also point toward the remaining challenges and opportunities. One particular challenge stands out in the data that I collected and analyzed: the difficulty of assessing the writing process.

Assessing Process

Explicitly valuing the writing process and process-based activities has long been recognized as critical to writing assessment. However, how to actually do so in one's classroom practice remains a challenge. In Chapters 4 and 5, we saw several strategies to do so. And we saw that although every participant spoke to the importance of process, only about half explicitly valued it in their assignment sheets and think-alouds. Despite the limitations of the think-aloud discussed in Chapter 2, namely that it focused on a product, one might expect to hear more about how participants view the product in light of the process, especially since the scholarship suggests this as a core value in multimodal assessment. The extent to which process is absent reflects the extent to which assessing process remains a quandary. If these experienced teacher-scholars and multimodal practitioners struggle with assessing process, then the average teacher must also. What is the best way for a writing teacher to access and measure growth, creativity, and risk-taking? How does a writing teacher balance process with product? These challenges require further exploration.

Social Justice Goals and Assessment

Social justice is one avenue for future inquiry addressed tangentially, but not answered in this study. Social justice is a stated goal of multimodality, and I assert that effective multimodal assessment practices are central to fulfilling this goal. Though several

participants spoke to multimodality's power in inspiring reluctant and/or multilingual writers, the ways in which multimodality, and necessarily by extension multimodal assessment, actively do so requires more focused research. While I firmly believe that multimodality can work to create a more inclusive classroom that provides opportunities for students to express themselves in media too often not valued in the academy, I cannot prove this belief with the data herein. Furthermore, any explicit use of multimodal writing for social justice purposes must also address how the assessment practices further those purposes. Does the assessment value, and therefore validate, textual features and composing practices compatible with that goal? In addition, research into multimodal composing's utility in the foreign language classroom is blossoming; however, less is being done to examine how and if it provides the same learning opportunities for multilingual writers in the academic writing classroom and beyond. I posit that these are valuable questions to take up. Moreover, I argue that my design-based assessment framework, by explicitly valuing process along with product, may be up to the challenge of promoting social justice and better supporting multilingual writers.

Ongoing Challenges and Opportunities

I conclude with an explanation of how a writing teacher might apply the design-based multimodal assessment framework I am proposing. As the review of the scholarship shows, there are quite a few assessment templates available. And while some reflect the textual features and composing practices I found as most valued by the scholarship and experienced multimodal practitioners studied here, most reflect a fixed rhetorical situation

and a focus on evaluating the product. The assessment framework I propose—rather than operating as a checklist after the composing is done—works as a heuristic that informs not just how to approach the resulting text, but also works to inform assignment development and implementation. As such, it is a comprehensive approach to assessment as it guides both formative and summative feedback.

As an illustration, I point to how I am currently using this design-based framework to retool one of the multimodal writing projects I assign in my first-year writing classroom. I begin the semester with a soundscape project in which students are charged with describing and explaining the significance of a place that has influenced their identity for an audience of peers using only sound (e.g. Music, voiceover, ambient noise, sound effects, etc.). The goals for this assignment are several: 1) the soundscape serves as an introduction to writing rhetorically with audience and purpose in mind; 2) it serves as an introduction to writing as a process; 3) it serves as a community-building activity; and 4) it serves as an introduction to multimodal composing, and composing with technology in particular. I developed the assessment criteria depicted in Figure 6.1, using my design-based assessment framework as a generative tool to clarify the assessment criteria and align them with the goals for this assignment,

As you can see, I draw from each of the five iterations of design. In doing so, I better ensure that my assessment explicitly values all of the textual features and composing practices that reflect what multimodal assessment theory and practice suggest as best practices. For each category, I listed the specific criteria that match my goals for the assignment, the holistic criteria I will use to evaluate my students' soundscapes. Important

to note is that although all five design categories are included, they are not equally weighted. That is, some categories include more criteria to fulfill than others. This again reflects the specific goals for this one assignment at a specific point in the semester and the context of first-year writing. Finally, I highlight that both process and product, including process writing and peer review, are both explicitly valued, signaling to my students that I am concerned not just with what they produced, but also the thinking and composing processes behind that product. This is just one example of how a teacher might use the Framework. When developing new assignments, the Framework categories can prompt thinking about appropriate assessment criteria and in doing so, even help clarify assignment objectives. I envision future projects examining how and to what effects teachers use the Framework in developing assessments.

The scholarship and findings I presented make clear that multimodality has an important place in writing instruction and is, in fact, essential to preparing 21st century readers, writers, and thinkers. Central to effectively integrating multimodal composing practices as a natural extension of print-based composing is the development of multimodal assessment tools that allow teachers a comprehensive approach that reflects the scholarship, that adequately and explicitly values the writing process, one that expands the definition of writing to include digital texts and composing practices, and one that maximizes the potential for transfer across writing situations. I offer my design-based multimodal assessment framework as one such tool, a tool that requires further study. To that end, I close with call to action. Ongoing research into how any multimodal assessment framework, including mine, that actually works for both teachers and students in the classroom is essential to realizing multimodality's potential.

Figure 6.1: Soundscape Assessment Criteria

SOUNDSCAPE ASSESSMENT CRITERIA

DESIGN AND RHETORIC

- Fulfills the communicative purpose of both capturing the essence of the place (description) AND explaining the significance of the place to your identity (analysis);
- Attends to a peer audience's expectations and background knowledge;
- Brings together different sounds to create a clear and unified message appropriate for the intended audience (coherence).

DESIGN AND AGENCY

- Demonstrates an active decision-making process.

DESIGN AND HABITS OF MIND

- Participated fully in in-class and out-of-class peer review and revision workshops by being prepared, offering peers constructive criticism, and revising with feedback in mind;
- Demonstrates self-reflection and investment in writing as a process through assigned freewriting, reflective writing, the cover letter, and peer review.

DESIGN AND GRAPHIC DESIGN

- Demonstrates perseverance and problem-solving when working with technology;
- Produced an approximately 3 minute, working audio file in an appropriate file format.

DESIGN AND MATERIALITY

- Demonstrates a thoughtful consideration of how form and content intersect.

APPENDIX A

INTERVIEW PROTOCOL

Baldwin 2014   Multimodal Assessment in Action: What We Really Value in New Media Texts

Teacher-Scholar Interview Protocol

1) Are you currently using any multimodal approaches in your teaching? If so, how so? If not, why not?
   --What are you currently teaching?

2) What counts as multimodal? What counts as new media? How do you define those terms?

3) What do you think multimodality brings to the writing classroom? In other words, why should writing teachers assign new media compositions? What are the learning objectives you hope to achieve by assigning new media texts?

4) In your article/book, you wrote about X approach to assessing multimodal texts? Has your thinking since changed? If so, how? If not, why not?

5) You previously gave me an assignment sheet and/or rubric for a multimodal composition you have used.
   --Is this a typical assignment you might use? In what context/s?

   --Are these typical criteria you use when evaluating a multimodal text?
     If not, how/why?

6) In general, what characteristics do you most value in new media texts?

7) Think-Aloud Protocol:

   We are about to talk through an evaluation of a multimodal composition created by your student. Please do not share any identifying information about the student.

        --You previously gave me an assignment sheet and/or rubric for this multimodal composition. What were the learning objectives of this assignment, and how does it fit into the course as a whole?

        --Talk me through an evaluation of this piece. Please consider the following:
                -How would you evaluate this composition?
                -What criteria are you using in your evaluation?
                -What strike you as the strengths of this text?
                -What strike you as the weaknesses of this text? the opportunities?

        --Let's talk about your impressions of this composition, and your replies to the previous questions.

APPENDIX B

SAMPLE MEMO

Kathleen M Baldwin

Multimodal Assessment in Action

RQ's:

1. What is being valued in students' multimodal writing by the approaches to assessment being used in classrooms and why?
2. What are the successes, challenges, and opportunities of such approaches?
3. What are the main similarities and differences in the participants' evaluations of new media texts and to what can they be attributed?

Research Memo 1, 8/23/14
Phase 1: Publications

Principle of Selection

I have not to this point clearly articulated on the page my principles of selection for the pubs included in Phase 1. That's not to say, however, that I selected blindly. Using publications as data presents an interesting challenge as I must differentiate between what's appropriate and necessary for the lit. review versus as Phase 1 data.

The selections I have made thus far are based on several criteria:

1. They represent work done on higher ed and K-12 multimodal writing and assessment;
2. The focus of the article/blog/post/book be on assessment and exploring/critiquing/suggesting/reflecting on approaches to multimodal assessment, rather than merely mentioning it in passing.
3. Unless, they represent influential and/or highly cited pubs or pubs by Phase 2 participants that may inform their submitted assignments or other works.

Matrix Method

To organize the publications and place them in conversation with one another, I opted to use a matrix. The matrix includes: hypothesis, key points, similarities, differences, and implications for practice. The goal of the matrix is to begin developing potential themes for further coding and exploration. Once I have reread the pubs and filled in the matrix, I will complete an initial coding pass to pinpoint themes for further exploration.

The challenge I'm finding with this is that I have spent a lot of time already with most of the publications and have previously used them in seminar papers and/or my areas and/or my prospectus. This makes reading fresh a challenge, especially since I had to develop some initial categories/themes for my prospectus. That process was so labor intensive and consuming that
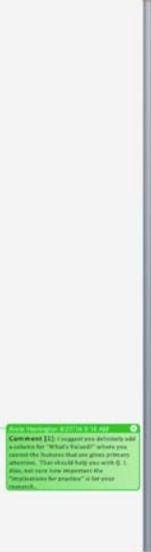
I'm finding it hard to not overlay those themes onto the publications this time through.

One thing that's helpful to this end, however, is using Readcube. Readcube, a PDF manager/database, does not allow notes previously made in other PDF readers to be imported with the PDFs. This forces me to mark up the readings and take notes anew. I thought that would be frustrating, but it's proving to be very helpful in reprocessing the articles. I'm approaching the reading this time with the idea that are in conversation with each other, which many literally are. But for those that are not explicitly so, I am reading with that notion of conversation in mind.

Initial Observations and Questions

- Kress, Kress, Kress (and van Leeuwen): The extent to which his work has been adopted and adapted for Comp is not surprising exactly. But what I do find surprising is the extent to which his work has not been fully examined in light of the potential implications for Comp. Other than Wysocki, few scholars seem to challenge his notions of media and mode, and the emphasis on design (product/on) rather than rhetoric (process). As Bal points out, his approach focuses on helping writers analyze other "designer's" work, not necessarily how to produce their own. And that runs counter to a prosumer model of multimodality. (NOTE: I have quickly read Purdy's CCC article and while he makes a compelling case for design, he does not address why rhetoric can't do all the same things. Rhetoric is largely absent for his article, except in an endnote.)
- New Literacy Studies?: Talking with folks in Education who work on multimodality, it's interesting how little cross-over there appears to be in the lit adopted by Comp. While Kress (and Cope and Kalantzis's) make appearances in Comp, there is otherwise little of that lit being drawn upon. And, likewise, they draw little from Comp. This seems like a missed opportunity for interdisciplinary collaboration that works toward the common goal of expanding the notion of what writing is and does.
- Qualitative vs. Quantitative Assessments: Even the works that directly address mm assessment often fall short of making clear how one eventually arrives at a grade. The focus on self-assessment, heuristics, and process make that an inherent challenge. I, like many writing teachers, would rather not have to come up with some numerical value. But that is the expectation, both from students and policymakers. So how can we translate qualitative descriptions into quantitative marks?

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PHASE 2 CONSENT FORM

CONSENT FORM for PARTICIPATION in a RESEARCH STUDY

University of Massachusetts Amherst

Teacher-Scholar Participants, Phase Two Classroom Documents

Study Title: *Multimodal Assessment in Action: What We Really Value in New Media Texts*

Primary Researcher: Kathleen Marie Baldwin, UMass-Amherst

Faculty Sponsor: Anne Herrington, UMass-Amherst

1. This consent form will give you the information you will need to understand why this study is being done and why you are being invited to participate. It will also describe what you will need to do to participate and any known risks, inconveniences or discomforts that you may have while participating. We encourage you to take some time to think this over and ask questions now and at any other time. If you decide to participate, you will be asked to sign this form and you will be given a copy for your records.

2. Though much has changed in the ways people use writing to communicate effectively in the 21st century--such as the proliferation of blogs, social networking, and tweeting, etc.--writing instruction has struggled to keep pace with the ever-changing landscape of writing technologies. Still, momentum has been achieved in incorporating multimodal composition into writing instruction as instructors, administrators, and policy-makers realize the importance of embracing a multiliteracies approach to 21st century writing instruction. One big obstacle in our way, however, is the uncertainty as to how best to assess the multimodal compositions our students produce.

I hope to learn how the leading experts in mulitmodal composing and assessment, at both the K-12 and higher education levels, approach evaluating students' mulitmodal compositions, texts that may be incredibly diverse even for the same assignment. I hope to learn how their scholarship and experiences in the classroom inform their assessment practices and to describe the ways in which theory and practice align. My research questions are as follows:

RQ1. What is being valued in students' multimodal writing by the approaches to assessment being used in classrooms and why?

RQ2. What are the successes, challenges, and opportunities of such approaches?

RQ3. What are the main similarities and differences in the participants' evaluations of new media texts and to what can they be attributed?

3. You are being asked to participate in this study because you are a respected teacher-scholar in the field of multimodal writing and/or multimodal assessment. For this study, multimodal assessment is the assessment practices used to evaluate student-produced multimodal compositions. By agreeing to participate in this study, you agree to share electronic and/or print copies of two to three assignment sheets (with a rubric, if applicable) for a multimodal composition you have used in your teaching. You may also be asked to take part in one, video- and audio-recorded Skype interview that will last approximately 90minutes.You will be provided with an additional consent form should you be asked to participate in the interview phase of the study.

4. The results of this study will be the basis of my dissertation project and may be used for scholarly publications and/or professional presentations. Though you may not benefit directly from this research, my hope is your participation will benefit the field of Composition, as well as teachers of writing and their students.

5. I foresee only minimal risk to you in this study, and then mostly in the form of time. This study seeks to uncover a set of common themes, as well as differences,

in multimodal assessment. As such, your scholarship and teaching practices are not the subject for critique. You may, however, reflect upon your teaching practices when selecting classroom documents to share. As with any reflection, discomfort may arise. However, you may also learn more about why you do what you do the way in which you do it.

You have the option of remaining as anonymous as possible. Should you choose to remain anonymous, your name will not be used. However, your anonymity cannot be guaranteed given the description of the type of institution at which you teach (e.g. private university, public middle school, etc.) and the positions on multimodal assessment you may have made public via publication. Your participation in this study is, of course, voluntary. If you agree to be in the study, but later change your mind, you may drop out at any time. There is no penalty or negative consequence for declining to participate in or drop out of this study.

6. The following procedures will be used to protect the confidentiality of your study records for this phase of the study. The researchers will keep all study records, including any codes to your data, in a secure location. The researcher will keep the classroom documents containing identifiable information in password protected files on password protected devices, and any paper copies will be kept in a locked file cabinet in my office. Only the principal investigator will have access

to the passwords. Research records, such as any spreadsheets, diagrams, and memos, will be labeled with a code. A master key that links names and codes will be maintained in a separate and secure location. The master key and the classroom documents, both paper and electronic, will be destroyed three years after the close of the study.

7. I will be happy to answer any question you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the principal investigator, Kathleen M. Baldwin 413-532-8575 or kmbaldwi@english.umass.edu, or the faculty sponsor, Professor Anne Herrington 413-545-2971 or anneh@english.umass.edu. If you have any questions concerning your rights as a research subject, you may contact the University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu.

I have read this form and decided that I will participate in the project described above. The general purposes and particulars of the study as well as possible hazards and inconveniences have been explained to my satisfaction. I understand that I can withdraw at any time.

Please carefully read the following options and indicate your preferences:

__ I agree to share classroom documents.

AND

__ I agree to be contacted regarding being interviewed for phase 3 of this study. I understand that, though I agree to be contacted, I may not be.

OR

__ I decline to be contacted regarding being interviewed for phase 3 of this study.

AND

___ I do NOT wish to remain anonymous for this study and grant the researcher permission to use my name and other identifying information as is relevant to the study.

OR

___ I wish to remain anonymous for this study and ask the researcher to conceal identifying information as much as is possible. I understand, however, that my complete anonymity cannot be guaranteed as explained above.

Signature: _____

Date: _____

Printed Name:_____

PHASE 3 CONSENT FORM

CONSENT FORM for PARTICIPATION in a RESEARCH STUDY

University of Massachusetts Amherst

Teacher-Scholar Participants, Phase Three Interviews

Study Title: Multimodal Assessment in Action: What We Really Value in New

Media Texts

Primary Researcher: Kathleen Marie Baldwin, UMass-Amherst

Faculty Sponsor: Anne Herrington, UMass-Amherst

1. This consent form will give you the information you will need to understand why this study is

being done and why you are being invited to participate. It will also describe what you will need

to do to participate and any known risks, inconveniences or discomforts that you may have while

participating. We encourage you to take some time to think this over and ask questions now and

at any other time. If you decide to participate, you will be asked to sign this form and you will be

given a copy for your records.

2. Though much has changed in the ways people use writing to communicate effectively in the 21st century--such as the proliferation of blogs, social networking, and tweeting, etc.--writing instruction has struggled to keep pace with the ever-changing landscape of writing technologies. Still, momentum has been achieved in incorporating multimodal composition into writing instruction as instructors, administrators, and policy-makers realize the importance of embracing a multiliteracies approach to 21st century writing instruction. One big obstacle in our way, however, is the uncertainty as to how best to assess the multimodal compositions our students produce.

I hope to learn how the leading experts in mulitmodal composing and assessment, at both the K-12 and higher education levels, approach evaluating students' mulitmodal compositions, texts that may be incredibly diverse even for the same assignment. I hope to learn how their scholarship and experiences in the classroom inform their assessment practices and to describe the ways in which theory and practice align. My research questions are as follows:

RQ1. What is being valued in students' multimodal writing by the approaches to assessment being used in classrooms and why?

RQ2. What are the successes, challenges, and opportunities of such approaches?

RQ3. What are the main similarities and differences in the participants' evaluations of new media texts and to what can they be attributed?

3. You are being asked to participate in this study because you are a respected teacher-scholar in the field of multimodal writing and/or assessment. For this study, multimodal assessment is the assessment practices used to evaluate student-produced multimodal compositions. By agreeing to participate in this study, you agree to take part in one, video- and audio-recorded Skype interview that will last approximately 90 minutes. The interview will include questions based upon the classroom documents you provided for phase two, as well as your published works on the subject of multimodality. The 90-minute interview will also include a think-aloud protocol during which you will be asked to evaluate a student composition resulting from one of the assignments you shared. You will not share the actual student text with me, and the student will remain anonymous. Instead, you will be asked to talk through your evaluation of the text. Your assessment of the text is the data of interest. You will not be asked to critique others' scholarship or teaching practices. However, you may be asked to clarify a perceived similarity or difference. You may skip any question you feel uncomfortable answering.

4. The results of this study will be the basis of my dissertation project and may be used for scholarly publications and/or professional presentations. Though you may not benefit directly from this research, my hope is your participation will benefit the field of Composition, as well as teachers of writing and their students.

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5. I foresee only minimal risk to you in this study, and then mostly in the form of time. This study seeks to uncover a set of common themes, as well as differences, in multimodal assessment. As such, your scholarship and teaching practices are not the subject for critique. You will be asked, however, to reflect upon your work and discuss the successes and opportunities you see. As with any reflection, discomfort may arise. However, you may also learn more about why you do what you do the way in which you do it.

You have the option of remaining as anonymous as possible. Should you choose to remain anonymous, your name will not be used. However, your anonymity cannot be guaranteed given the description of the type of institution at which you teach (e.g. private university, public middle school, etc.) and the positions on multimodal assessment you may have made public via publication. Your participation in this study is, of course, voluntary. If you agree to be in the study, but later change your mind, you may drop out at any time. There is no penalty or negative consequence for declining to participate in or drop out of this study.

6. The following procedures will be used to protect the confidentiality of your study records for this phase of the study. The researchers will keep all study records, including any codes to your data, in a secure location. The researcher will keep the interview video and audio containing identifiable information in password protected files on password-protected devices, and any paper copies will be kept in a locked file cabinet in my office. Only the principal investigator will have access to the passwords. Research records, such as any transcripts and memos, will be labeled with a code. A

master key that links names and codes will be maintained in a separate and secure location. The master key and the research records, both paper and electronic, will be destroyed three years after the close of the study.

At the conclusion of this study, the researchers may publish their findings. Information will be presented in summary format, and you will not be identified in any publications or presentations should you choose to remain anonymous. Excerpts from the interview may be used in transcribed form but the actual video and audio recordings will not be shared publicly.

7. I will be happy to answer any question you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the principal investigator, Kathleen M. Baldwin 413-532-8575 or kmbaldwi@english.umass.edu, or the faculty sponsor, Professor Anne Herrington 413-545-2971 or anneh@english.umass.edu. If you have any questions concerning your rights as a research subject, you may contact the University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu.

I have read this form and decided that I will participate in the project described above. The general purposes and particulars of the study as well as possible hazards and inconveniences have been explained to my satisfaction. I understand that I can withdraw at any time.

Please read the following options and indicate your preferences:

__ I agree to be interviewed.

AND

___ I do **NOT** wish to remain anonymous for this study and grant the researcher permission to use my name and other identifying information as is relevant to the study.

OR

___ I wish to remain anonymous for this study and ask the researcher to conceal identifying information as much as is possible. I understand, however, that my complete anonymity cannot be guaranteed as explained above.

Signature: _____

Date: _____

Printed Name: _____

JOHNSON RESEARCH WEBSITE ASSIGNMENT

Website Checklist:

You have done a lot of hard work on this research project. Now it's time for the final checklist. Read over your web page. See what you still need to do to complete it and ready it for final publication. Remember, this is going live on the Internet. We will be sharing it with Wonderopolis. We don't want there to be any mistakes.

Do I have?

_____ Title for my page?

_____ Introduction?

_____ Body divided up into sections with headings for each section?

_____ Headings in bold?

_____ Conclusion?

_____ Key vocabulary is highlighted and defined in some way?

_____ Nonfiction text features are used? Circle the ones you used:
- Bold print, italics, or underlined text
- Captions
- Images
- Illustrations (done on Google draw, Pixie, or hand drawn and photographed)
- Diagrams with labels
- Maps
- Charts
- Tables
- Cutaway
- Comparison

_____ Key words or ideas hyperlinked to another source?

_____ Reread out loud to make sure everything makes sense?

_____ Checked for capitalization, spelling and punctuation?

Reflection:

Tell about the decisions you made as a digital writer. Think about your layout, the images you chose, the hyperlinks you chose, your text, etc. Why did you make the choices you made? Please explain about 4 or more decisions you made.

JOHNSON GLOG ASSIGNMENT

For each picture you put in your glog, you should write a short

paragraph. (We need more than "I like cats." Here is an easy way to do it.

1. Sign into Google Apps.
2. Open your 4th Grade folder.
3. Create a document.
4. Title it "First name Glog." For example, mine would be Mrs. Johnson Glog
5. Type each paragraph in the document. You may either write it out first, or just type it into the document.

Then we will be able to copy and paste it into the glog.

Explore Glogster so that you can begin to make some decisions about designing your glog. Remember that the choices you make should tell us more about you. You will begin by clicking on Create Glog. (You will not be actually creating one right now).

1. Look at the wallpapers (this will be your background). You can get to the wallpapers by clicking on "Tools" and then "Wall" Choose one that fits your style.

2. Click on the graphics next and explore them. Choose 3 or 4 graphics that you think will add to your poster about you. Remember that you need to choose something that tells the reader more about who you are.

3. Look at the sample text features. Which ones will add to your poster?

Self-reflection for Glog

Glogster Checklist

Use this checklist as you complete your "All About Me" Glog.

- ❑   I used my first name only.
- ❑   I added a voice recording to tell a little bit about myself.
- ❑   I included 3 to 5 photographs.
- ❑   If I used photographs from the Internet, I cited them on my glog.
- ❑   I chose a background (wallpaper) that tells a little bit about myself.
- ❑   I included a drawing from Pixie.
- ❑   I included at least 3 graphics that tell about me.
- ❑   My reader will learn 4 to 5 things about me.

Answer these questions about the decisions you made as a Glog designer.

Who is your audience?

What did you want your audience to learn about you?

What wallpaper did you choose? (You can describe it). What does the wallpaper say about you?

What graphics did you choose? What will your audience learn about you from the graphics you chose?

What will your audience learn about you from your Pixie drawing?

What did you learn through this process?

What are you most proud of?

What would you like to do differently the next time you do a glog?

HODGSON DIGITAL STORY

Dream Scenes Project

This activity is designed to get you using technology and to share some of your own aspirations for yourself in the future. Your task is to create a Dream Scene project that answers three main questions:

- *What dream do you have for yourself in the future?*
- *Why is that dream important to you?*
- *What will you need to do to achieve your dream?*

Your first step will be to storyboard out your ideas, and then move onto the computers to work on your digital story project.

As you work on your project, consider how to best visually represent your dream and aspirations. Your audience is your classmates, and me, your teacher. I want to learn more about who you are and what your future holds for you.

And have fun with your Dream Scene.

- ■ Mr. Hodgson

Digital Storytelling : My Dream

Teacher Name:

Student Name: _____

CATEGORY	4	3	2	1
Voice - Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.	No attempt to match the pace of the storytelling to the story line or the audience.
Soundtrack - Emotion	Music stirs a rich emotional response that matches the story line well.	Music stirs an emotional response.	Music is ok, and not distracting, but it does not add much to the story.	Music is distracting, inappropriate, too overbearing OR was not used.
Images	Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.	Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.	An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical.	Little or no attempt to use images to create an appropriate atmosphere/tone.
Point of View - Purpose	Establishes a purpose early on and maintains a clear focus throughout.	Establishes a purpose early on and maintains focus for most of the presentation.	There are a few lapses in focus, but the purpose is fairly clear.	It is difficult to figure out the purpose of the presentation.
Storyboard	Storyboard is easy to read and all elements are so clearly written, labeled, or drawn that another student could create the presentation if necessary.	Storyboard is easy to read and most elements are clearly written, labeled, or drawn. Another person might be able to create the presentation after asking one or two questions.	Storyboard is hard to read with rough drawings and labels. It would be hard for another person to create this presentation without asking lots of questions.	Storyboard is hard to read and one cannot tell what goes where. It would be impossible for another person to create this presentation without asking lots of questions.

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HODGSON DIGITAL POSTER ASSIGNMENT

The Digital Life Digital Poster Project

The student is	Content	Design
Meeting the expectations	The digital poster: • Includes three or more distinct topics of the Digital Life study • Reflects strong understanding of the topics • Offers advice to readers about the topics • Has no spelling or grammatical errors	The digital poster: • Features a design that complements the theme • Is visually pleasing to the reader (ie, color choices, layout, use of space versus clutter, etc.) • Incorporates some multimedia (video, images, text art, etc.) in a thoughtful way
Progressing towards expectations	The digital poster: • Includes three topics or fewer • Reflects understanding of the topics • Offers minimal advice to readers • Has some spelling or grammatical errors	The digital poster: • Features a design that somewhat complements the theme • Is visually pleasing to the reader • Incorporates some media (video, images, text art, etc.)
Beginning to show understanding	The digital poster: • Includes very few topics • Reflects minimal understanding • Offers some advice to readers • Has many spelling or grammatical errors	The digital poster: • Features a design that does not complement the theme • Is not very visually pleasing • Incorporates very little media
Not meeting expectations	The digital poster: • Includes no clear topics • Reflects little understanding • Offers no advice to readers about the topics • Has numerous spelling or grammatical errors	The digital poster: • Features no clear design theme • Is difficult to read • Incorporates almost no media

HODGSON VIDEO GAME ASSIGNMENT

☀ Inside a Cell ✿

Designing A Video Game Adventure

The Task: Create a multi-level video game on Gamestar Mechanic that demonstrates your knowledge and understanding of cells. You will be required to create a narrative story frame for your game and to use at least five specific vocabulary terms from the cell unit in your game. You will periodically be required to reflect on the experience of creating a video game.

Level One: This is the brainstorming stage of game design. Here, you will brainstorm possible ideas for the story that will become the narrative frame of the game you are designing. The story is important, as it moves the player along. It could be an adventure story, a rescue story, a survival story or any other kind of story that allows the player to be engaged in the game. Remember: your story must have specific scientific vocabulary about cells, as your game should be both entertaining (fun to play) and educational (teaching the player about cells).

Level Two: In this level, you will be creating a storyboard for your game. The storyboard will be your guide when you begin making the game itself. Your storyboard should be designed with game levels in mind, and the storyboard should showcase the basics of the story and characters. A good storyboard is important for focus when designing a game. Think of the levels in your game as chapters in a book.

Level Three: Work on the prototype of your game. The prototype is a rough draft of your game. Play your game, tinker with the mechanics and settings, and check for spelling and grammar in your text.

Level Four: Find a classmate or two to play your game. Take notes as you watch them play. Figure out places where it is either too easy or too hard for them, and then remember to make adjustments. See the game through their eyes. Repeat this step as needed.

Cell Video Game Assessment Indicators

Game Design Project Criteria	Assessment Indicators
Scientific Concept	- Clear explanation of concept - Science is part of the gameplay element
Specific Scientific Vocabulary	- Five vocabulary words are used - Words are used in context of the science concept
Story Narrative	- Player is the reader of "the story narrative" - There is a: - beginning - middle - end
Writing Mechanics	- Minimal errors - Evidence of proofreading - Spelling, grammar, punctuation do not interfere with gameplay
Gameplay Elements	- Game is accessible, playable - Game finds middle ground between "easy" and "impossible"
Design Elements	- Colors, obstacles, players all contribute to the overall cohesion of game experience - Thoughtful representation of game space

WARD 20% RESEARCH PROJECT

Project Description

WHAT IS 20% ALL ABOUT?

The basic premise of the 20 percent time project is that it is student-driven, passion-based learning. The idea gained traction as more and more people read Daniel Pink's book *Drive*. Pink, a former speech writer for Al Gore turned author, cites an idea that started with the 3M company and was expanded by Google. Google encourages its employees to spend one day each work week, 20 percent of their work time, focusing on their own projects. Why? Well, it turns out that when people have autonomy over their work, time to master their skills, and a clear purpose, they are more motivated to learn. And scientific studies and research supports this claim. In fact, Google's philosophy of 20 percent time is how we now have Gmail!

DISCOVER ∽ QUESTION ∼ REFLECT ∼ TRANSFORM

THE PROJECT

What do you want to learn? Each Friday during the second quarter we will be using our time to research the topic of your choice. You goal is to become an expert on that topic. But this project is not just about researching...it is about doing something with what you learn. To complete this project successfully you will:

1. Pick a topic you are passionate about, something you want to learn. You may work alone or in small groups of no more than four students.
2. Find a book on your topic to guide your learning.
3. Pitch your project idea in a project proposal to the class for topic approval. You will submit both a written proposal and produce a video proposal to be posted to our class site for our community of learners to vote on.
4. Connect with an expert on your topic to interview.
5. Blog each Friday reflecting on your progress. Each post should also incorporate reflections on how your selected book is guiding your research.
6. Produce something - a presentation, a writing piece, a show, something tangible - that you share with people outside of our classroom.
7. Reflect on what you have learned in a TED-style talk.

This is not simply a research project. Once you've finished the research phase of this project, you must do something with your new found knowledge. Students will be creating products and presentations (either individually or in small groups) that will extend beyond the classroom, such as documentary videos for H-Vision, web pages, pamphlets, newspaper or magazine editorials, an article for the *Fordian*, letters, public speaking presentations, fund raising, music, plays...or whatever you can think of to best make our community aware of your research topic. The idea is to reach an audience outside the doors of our classroom in order to share your research.

EXPECTATIONS	COMMENTS
WRITTEN PROJECT PROPOSAL AND VIDEO PITCH: (40 points) • The student posed a thoughtful, creative question that engaged the student in challenging research on a topic of his or her choice. The topic selected contributes knowledge in a focused, specific area. • The student submitted a one to two page, double-spaced, typed project proposal that answers the following questions: Why are you interested in this particular topic, What question are you hoping to answer through your research, What will you need to research, Where will you find the expert and information you need; and What is your action plan? • The student submitted an engaging, well produced video pitch that was presented to classmates via our online class site. The video proposal answered all the questions presented in the written proposal in under two minutes. The design and production choices made by the student were well thought out in order to engage our specific audience.	
WEEKLY RESEARCH REFLECTION: (40 points) • The student selected an appropriate mentor text to use as a research guide for the completion of this project. The student then demonstrated his or her use of this research through weekly reflection blog posts. • The student completed a minimum of four blog entries, each demonstrating reflection on the progress being made toward the project's goals. Each blog post incorporates significant reflection on how the selected book is helping to guide the student's learning. • Each blog entry must be a minimum of two substantial paragraphs and incorporate specific details, examples, and quotations from the mentor text. • Additionally, the student gathered information from a variety of quality electronic and print sources, including databases. Sources are relevant, balanced and include critical readings relating to the thesis or problem. Primary sources were included (if appropriate).	
THE INTERVIEW/RESEARCH: (40 points) • The student researched and selected an appropriate expert to interview on their research topic. Prior to the interview, the student submitted between 7-10 well-worded interview questions to the teacher. Interview questions are thoughtful, well-researched, and open ended, allowing the interviewee to respond and elaborate with specific details. • Following the interview, the student posted the raw interview responses (either text, audio, or video file) to our class shared folder. • Using the feedback from the interview, the student posted a two page (minimum of four paragraph) reflection on the interview and information learned along with any supporting information (video or audio recording) to their project blog.	
THE PRODUCT: (40 points) • The product is a socially responsible reflection of the ideas and research gathered during the research process. The student effectively and creatively used appropriate communication tools to convey the ideas and conclusions gathered during the research process. • Product displays creativity and originality. • The creation of the product took into account the needs, values, beliefs, and ideas of a specific audience. The student produced a product that engages an audience outside of our classroom. • The student responsibly undertook all the steps necessary to present the product outside of the classroom. • The student documented all sources (including images, sounds, animations, graphs, information, etc.) used in the product. Sources are properly cited, both in-text and in a Works Cited page. Documentation is error free.	
THE PRESENTATION: (40 points) • The student planned, practiced, and presented a TED-style talk reflecting on what they learned during their research process. The well-rehearsed speech was approximately five minutes in length and incorporated a visual component that supported the presentation but did not heavily rely on text. • The visual aid supports the presenter and does not use more than 20 words in the entire visual presentation. The student made clear and appropriate design choices in order to engage listeners and not detract from the main ideas of the speech. The visual component of the presentation may have included video (either produced by the student or others), but the video did not exceed 2 minutes in length. Where images were used in the presentation, they were appropriately cited. • The verbal presentation is well-planned and rehearsed. The student used presentation time to describe his/her project, share the results of the research and interview process, and reflect on what was learned. The reflection component of the presentation was the focal point of the presentation. The student spent time developing analysis of what worked (and perhaps what did not) in an engaging way. • While presenting, the student used appropriate verbal and non-verbal communication strategies. The student's	

WARD SIGNIFICANT QUOTES ASSIGNMENT

Significant Quotations Assignment

As we have discussed Elie Wiesel's memoir *Night*, we've focused on a number of significant quotations you have pulled from our reading. These quotations have sparked a great deal of discussion as they have connected with a number of significant themes from our study. We've discussed and responded to questions about:

- the dangers of ignorance and apathy
- the effects of bystanders
- the issue of blame
- luck versus fate
- the loss of humanity

- the power of fear
- the group versus the individual
- the nature of evil
- the role of silence/inaction
- the nature of cruelty

As you read, you selected four quotations to record and reflect on in your "Making Connections" packet. Now it is time to do something with those quotations! We will be using the quotations in two ways. First, you will select one quote to serve as the anchor for a **creative piece**. Second, you will use the same quote in an **analysis essay** that connects the quotation to a theme of the text. Below you will find directions for both projects.

CREATIVE CONNECTIONS:

The creative piece is an individual creative expression of the significance of a quotation from our reading of *Night*. The quote you choose to use for this creative piece should be one that connects to a larger theme presented in the memoir. You will then use the quote to anchor a creative work that expresses the power and importance of the quotation to our lives today. You might consider:

- creating a mobile of images that connect the quotation to our world today,
- painting an abstract mural focused that connects viewers to the emotional impact of the quotation,
- writing a poem that incorporates the quotation,
- filming a short documentary about the quotation and how others interpret its significance,
- writing and performing a song built around the quotation,
- creating a diorama or 3-dimensional display that shows the significance of the quotation,
- creating a movie that includes images and music to help views connect to the quotation, or
- designing a creative collage to help viewers connect your quotation to their daily lives.

You are not limited to the ideas above. **Be creative!** A quality creative piece will: 1) demonstrate reflection on the significance of the quotation, 2) connect the quotation to a theme of the memoir, and 3) show the connection or importance of the quotation to our lives today.

GRADING OF CREATIVE PIECE: **50 points in Reading Critically Category**

Format -   The format chosen by the student to demonstrate the significance of a quotation from *Night* is both appropriate and well designed. The student uses creativity to showcase the quotation in an appropriate and original way. The student obviously spent time considering the format of the creative piece. The quotation is written and cited correctly somewhere in the piece.   (20 points)

Presentation - The student is able to verbally articulate how his or her creative piece demonstrates 1) the significance of the quotation in the reading of *Night*, 2) a connection to a well worded theme statement found in the memoir, and 3) connections of the quotation to our lives today.   (20 points)

Effort -   Obvious time and effort was spent preparing the creative piece; it is not hurriedly assembled. The piece does not contain any spelling or grammatical errors.   (10 points)

REED DIGITAL STORY ASSIGNMENT

Digital Storytelling

- Inspired by Steve Harmon's interest in storytelling through writing screenplays, the role of multiple genres in *Monster,* and Steve's interest in creating films about his community, you will have the opportunity to write and compose your own digital story.

- For the project, you will write a short piece. Your piece needs to be micro and should take about 1 minute for you to read (about 200 to 250 words or around 14-17 lines when typed in TNR size 12). Keeping that in mind, start thinking about possible stories you might want to tell. As inspired by *Monster,* your digital story may be about one of the following:
  - a public service announcement based on a topic that you care about and will research
  - a nonfiction piece about your community
  - a fiction piece that comments on a larger social issue

Some Ideas for Your Writing (we'll look at examples that may inspire you too!):

- Explore social issues that others should be educated about and create a public service announcement informing others about your topic

- Create a public service announcement about something that could or should change

- Write an informational piece about a community you belong to

- Write a thank you to a community you belong to, mention ways that the community offers you support

- Write a piece proposing (in a school appropriate manner) that a community you belong to could offer more support to you as a teenager in Okemos

- Tell a true story about something (school appropriate) that happened in your community and how that influenced you

- Explore a social issue through fictional writing, create a plot that weaves the social issue into your short story

Remember that you'll be using images also, so that might affect the type of writing you do.

- Then, you will collect **images** (by taking digital pictures, scanning pictures or from collecting them from the internet) and put it together

- You will then **read your story** aloud and record your voice.

- Ultimately, you will be creating a project that will combine your verbal story with visual images. That's the main idea, anyway.

Length of the project

- The projects will be short due to the amount of time necessary to create one, and due to memory limitations on the computer network. These projects take up a lot of memory, so they can't be very big.

- As a result, your multimedia projects will only be about one-minute long.

- One minute might sound short, but in multimedia storytelling, even making a short project can take time.

Movie Requirements

Your first image needs to be an introduction including your name. Your last image needs to be a credits image, where you put the websites of any images you use in your presentation.

(REMEMBER to keep track of the website's address for your credits slide).

Remember to save your work frequently. SAVE YOUR WORK!!!!!!!!!!!!!!!!!!

Optional: Show your movie to the class or link it to my website

Your final story will be evaluated according to the following criteria:

- ➢ *Text*: Story is compelling; message is clear; text was revised; vocals are clear = 25 points

  - Includes an easy to follow organizational style= 5 points

  - Includes a title slide (title and first name of student) = 5 points

  - Includes credits correctly cited = 5 points

- ➢ *Visuals* (photos, video) Slides use good visual design as images illustrate AND enhance the text = 20

➢ *Technology*: Followed directions; the story can be viewed like a video = 10

➢ *Effort & style*:   Used class and lab time well, includes transitions and other effects, correct grammar/spelling, attention-getting beginning = 10

➢ *Total* = 80 points

REED REMEDIATION ASSIGNMENT

Cultural Awareness and Analysis Unit

Repurposed Multimedia Project Assignment

In order to extend your thinking beyond one rhetorical situation (MAPS) for your research, you will have the opportunity to engage in synthesis related to sharing your work in a rich media format. You need to provide a purpose for your research, in which you will be informing an audience (your class and ideally a larger audience of your choice – an online audience would work too) about your research.

- **Mode:** an argumentative text related to cultural artifacts and characteristics

- **Media**: multimedia composition (video, web design with images and text, etc.

- **Audiences**: you, teacher, KQED conversation or another online audience (Youth Voices, Wikispace, etc.), audiences interested in your topic

- **Purposes**: all the same purposes that apply to your paper also apply to this work. The difference is that you also have additional purposes, as follows:

  o synthesize learning through use of media

  o consider different audiences and purposes for research work

  o develop your own project related to your inquiry conversation

- **Situation**:

- o Writer: You may work with others that have similar inquiry questions

- o Writing: Your composition should

  - explore your inquiry question

  - have a clear audience and purpose for the work

  - synthesize your research in interesting ways

  - purposefully embrace a digital component to your work (and select something for a real purpose)

A few ways you can approach this assignment include, but are not limited to the following:

- a documentary or other film modality

- an advertisement with clear consideration of visual design

- a TED or Ignite talk

- a website/wiki/blog

- a podcast or radio program

- an infographic (for data sets: see https://www.tuvalabs.com/datasets/)

Assessment will be based on the following:

- A multimedia project that addresses your inquiry question(s) in a compelling manner that employs principles of visual and media literacy, and demonstrates your analysis of cultural artifacts and characteristics.

- A complete description of the MAPS criteria related to the project. You will define your own mode, media, audience, purpose, and situation. (300-500 words)

- A reflection that describes the context of your project, an analysis of how well you feel you have met your MAPS criteria, and the ways in which your thinking about your inquiry topic has changed over the course of the unit. (300-500 words)

REED PODCAST ASSIGNMENT

Informative Speech: "This I Believe" Assignment

Objectives:

♦ Develop an informative speech drawing from your own knowledge of life through an informative statement of personal belief.

♦ Select a worthwhile subject of your "This I Believe" essay naming a specific belief. It should follow the "This I Believe" guidelines of being about a personal belief. Name a belief and show the importance of that belief through story or personal examples that you deem acceptable to share. The subject of your speech should be relevant, important, and of value to your audience.

♦ Present your speech through the recording of your essay.

♦ Engage in a speech genre popular to our society through development and delivery of your own "This I Believe" essay based on the National Public Radio invitation.

♦ Gain confidence with your potential as a speaker.

♦ Obtain a wider audience through the possibility of posting your speech online in an MP3 format for our speech class podcast.

♦ Collaborate with classmates to develop an introduction to your speech to be given by a classmate. Learn how to develop an introduction for another speaker.

Length:

*350 to 500 word essay

*Total length with introduction and additional editing: 4 to 8 minutes maximum

Requirements:

1. "This I Believe" essay (350 to 500 words). In typed format and recorded in audio as an MP3.

2. Essay follows "This I Believe" guidelines – focuses on a belief, represents a personal statement of belief, maintains positive tone, clear examples are given to support the belief.

3. Clear, specific, detailed information which proves the relevance of the belief to the speaker.

4. Logical progressions and clear transitions.

5. Appropriate and relevant topic.

6. Adequate preparation and information – speech should show time and effort.

7. Developed essay and introduction of a classmates essay is part of this speech project.

8. In class participation in responding to other speeches.

Informative Speech Evaluation

"This I Believe" Essay

Content (40)

_____/10   "This I Believe" essay (350 to 500 words). In typed format and recorded in audio as an MP3.

_____/10   Essay follows "This I Believe" guidelines – focuses on a belief, represents a personal statement of belief, maintains a positive tone, clear examples are given to support the belief. The essay provides a clear overall point or message.

_____/10   Clear, specific, detailed information which proves the relevance of the belief to the speaker are present in the essay and conveyed through the speaking voice of the presenter. The essay and performance has logical progressions and clear transitions.

_____/10   Developed essay shows speakers' unique style and voice. Essay is edited (Grammar, Usage and Mechanics do not disrupt readability)

Delivery (10)

_____/ 10   The speaker's voice shows interest and appropriate emotion to compliment speech.

Rate, volume and variety compliment the speech.

"This I Believe" Introduction

Content & Voice Delivery (10)

_____/5   Developed introduction compliments the speaker

_____/ 5   Voice shows interest to compliment the speaker

Response to other speeches

_____/10   Thoughtful and specific response to other speeches shared with speaker through a

blog comment.

Final Reflection on Podcasting Project

_____/ 15 Typed reflection explains what the speaker learned from sharing their work with a

larger audience, developing a speech focusing solely on voice, being a part of a

larger project through NPR's "This I Believe", recording, editing and podcasting a

speech.

_____/ 90 Total

"This I Believe" Informative Speech and Podcasting Reflection

Compose a 1-page minimum typed reflection explaining what you learned from the podcasting "This

I Believe" project. Be sure to consider the following: the assignment of writing a "This I Believe"

essay inspired by National Public Radio's "This I Believe" series to take part of a larger speaking

invitation, recording and editing in Audacity, the process of recording and editing your voice, the role

of pace and variety in speaking, developing a speech focusing solely on voice, sharing your speech

with a larger audience, and hearing your own voice on the world wide web. Be specific in your

response by using specific examples about the process and the product of your work. Also consider

how you would rate your own work according to the informative speech rubric for this project. You

may also address what you have learned about the role of technology in communication and

speeches in our world today.

APPENDIX O

HICKS MULTI-GENRE ASSIGNMENT

Learning to Teach Writing Multigenre Research Project

From the Syllabus

As a future teacher of writing, this assignment invites you to:

1. delve deeper into a topic of personal interest and

2. explore the topic in a manner that will be professionally useful beyond ENG 315.

You will develop a project that reflects your understanding of what it means to teach writing.

This will take the general idea of "doing" a research paper, integrating sources and your own experiences, but instead will be written in six different genres.

Rough Draft of Project Due:
Tuesday, March 19th
(Annotated Bibliography and Rough Draft of Interview)

Final Draft of Project Due:
Tuesday, April 2nd
(Multigenre Research Project Roundtable Presentations)

Framing Your Project

Melinda Putz, author of *A Teacher's Guide to the Multigenre Research Project: Everything You Need to Get Started*, describes the multigenre project in the following manner:

> In the multigenre research project, the student selects a topic and does research as if it were a traditional research paper: collecting information and recording it, synthesizing the information, then presenting it through writing. Instead of the single, extended prose piece of a traditional research paper, though, the multigenre paper consists of a number of creative pieces—poetry, advice columns, diary entries, news articles, lists, artwork, graphics, and alternate styles of writing—imaginative writing based on fact. (p. 2)

The idea here is that you begin with a question: *what do you want to know about the teaching of writing?* Then, you will collect a variety of artifacts that will help you answer that question, culminating in a project of your choosing that will be useful beyond our course. I ask you to gather information from a variety of sources, as outlined below, so as to develop as full and complete a project as possible and to write across a variety of genres.

Potential topics for this project must relate to the teaching of writing, and could come from the following:

- Managing the writing workshop
- Working with struggling writers
- Working with ESL writers
- Integrating technology

- Teaching grammar
- Teaching revision
- Writing across the curriculum
- Writing on demand

Over the course of your midtier, you will engage in a great deal of observation and interaction; you will focus your attention on the questions that you develop for your inquiry project. For instance, if you have a question about struggling writers, you would want to have an opportunity to work with some struggling writers in your classroom and interview your teacher about how he/she supports struggling writers.

Evaluation Criteria:

Criteria	Description
Overall presentation and creativity	The writer represents each piece in a manner that is suitable for the genre. The documents in the project invite the reader in with sensible designs that utilize appropriate fonts, colors, and technologies to create a cohesive whole. The writer has taken time to create appealing documents, both in terms of visual design and quality content that would appeal to students, parents, and colleagues.
Ideas related to central topic and elaboration in each genre	The writer of the multigenre inquiry project focuses on one major idea. While not necessarily stated directly in a "thesis" style statement, the topic of the project should be evident in thematic elements of each piece of writing. Across the six genres, this main idea is supported with examples from primary research (such as quotes from interviewees, samples of student work, reflections on lesson plans) and the readings (through the use of appropriate quotes and paraphrasing). The five genres and ideas presented in each one complement each other and combine to fully support the topic.
Organization of various genres	The writer utilizes specific features of each genre to sustain the major idea and contribute to the overall effectiveness of the project. For instance, a magazine article would follow the organizational pattern of the "inverted pyramid" and would have clear sub-headings to guide the reader. These elements of organization in each text allow the reader to see connections between major ideas across the five genres.
Stance as a writer in each genre	The writer recognizes different audiences and purposes for the different genres, and adjusts his/her overall tone to reflect those genres. The stance in each genre is unique, as the writer takes risks with both form and style to create five distinct pieces that approach the main idea of the project from different angles.
Effective use of vocabulary, sentence variety, and grammar	The writer chooses words that suit the audience and purpose of each genre, varies sentence patterns to suit the audience and purpose of each genre, shows clear control over conventions, often employing them for effect across the different genres.

Specific Project Requirements:
Your final multigenre project will be focused on one broad inquiry question and have six components, described in detail on the following pages:

- "Interview with an Expert" Feature Article
- Mini-lesson #1: Author's Craft
- Mini-lesson #2: Workshop Procedure

- A letter to parents about your classroom
- A classroom visual or tool
- A sixth genre of your choice

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Genre 1: "Interview with an Expert" Feature Article

Mode:	Feature Article
Audience:	Fellow Teachers
Purpose:	To investigate best practices in the teaching of writing and report your findings.
Situation:	You are creating a "feature article" of about 800-1000 words

A magazine-style, feature article that incorporates an actual interview with a teacher as well as supporting evidence from course texts and other references, formatted like newspaper article. This should be more than a Q/A, copy/paste interview via email. Instead, it should read like an article that integrates quotes from the teacher, makes connections to what you have read from other books and journals, and uses a program like Publisher to design an effective layout, including appropriate fonts, images, and colors. You should cite your other sources in this article.

Questions that can start your interview:

- Describe your general approach to the teaching of writing.
- What are some of the core principles that guide your writing instruction?
- What you see as the biggest challenge in teaching writing? The biggest opportunity?
- How do you approach individual writers and support them as they learn how to write?
- How do you integrate grade level content expectations as well as the common core standards into your writing instruction?

Additional questions that you will craft on your own, depending on the topic:

- Describe to me the ways in which you teach _?
- How do you know when your students really understand _?
- As one component of teaching writing, tell me how you think about in relation to the rest of what you do during writing workshop?
- What advice would you have for me about teaching _?
- What other professional resources including books and journals might I look to in order to better understand the teaching of ___?

Genre 2 and 3: Mini-Lessons

Mode:	Mini-Lesson Plan
Audience:	You (and, to some extent, other teachers)
Purpose:	To design an effective lesson for teaching:
	1) an element of author's craft and
	2) a procedure in your writing workshop
Situation:	You are finding a mentor text and creating a mini-lesson suitable for students

A clear and concise mini-lesson that connects broadly to your project's topic, incorporates principles of the writing workshop, and connects to CCSS. Using the template provided in class, you will create two mini-lessons. The first will rely on a mentor text and will teach "author's craft" (such as dialogue, detail, repetition, etc). The second will focus on a procedure for helping your students prepare for writing workshop time or to publish their work. I will give you a template for this, but remember that this is your lesson – not just one copied off the web from someone else. Good teachers borrow all the time. And, they give credit to one another.

Genre 4: Letter to Parents

Mode: Letter
Audience: Parents not familiar with writing workshop
Purpose: To describe what your classroom will look/feel like
Situation: You can connect to larger themes (and vocabulary) about teaching writing, yet this letter should be a single-page document that will be clear and concise without lots of "education-ese," about 300-500 words

You will craft a letter to parents that clearly and succinctly outlines what your writing classroom will look and feel like. This document should clearly outline your classroom's writing workshop structure – and include information about your particular topic of interest – for an audience of parents and students. You might include information about classroom procedures during workshop time, genres you plan to study, your expectations of writers in terms of what they write or other similar topics.
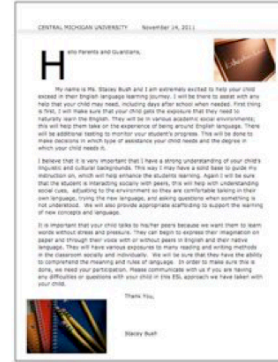
Genre 5: Teaching Resource – Classroom Visual/Tool
For this piece, you will create a poster, handout, notebook, game, or some other resource for your students. The audience is your students and the purpose is to use this tool for teaching. This resource very well might complement your mini-lesson.

Genre 6: Your Choice
This final genre is wide-open, with the only stipulation being that you create a piece of writing (broadly defined) that is immediately useful for your classroom. Some have created websites for their classrooms, and others have composed a creative piece of writing as a basis for studying author's craft with their students. You could also create a presentation for colleagues, write a book review of the additional professional book you chose, or develop a unit plan for teaching a genre of writing. For more ideas and examples:
http://eng315.wikispaces.com/ENG_315_Student_Samples

References
- MLA style works cited on additional page(s). A minimum of four kinds of references:
  - At least one from an **academic journal** (accessed in print or online) such as:
    - NCTE Journals: *Language Arts, Voices from the Middle, English Journal*
    - IRA Journals: *The Reading Teacher, Journal of Adolescent and Adult Literacy*
    - Others: *Journal of Teaching Writing, The Writing Lab Newsletter*, or state journals from MRA or MCTE
  - At least one reference from an **additional book** about the teaching of writing. Popular p Heinemann, and Stenhouse.
  - At least one reference to **a text we have used in class** (Calkins, Atwell, Ray, etc.)
  - At least one reference from **an interview that you conduct with a teacher** who is an expert on the topic.
- References are cited and annotated with a brief description (1-2 sentences) in MLA style on additional page(s).

DEVOSS AUDIT ASSIGNMENT
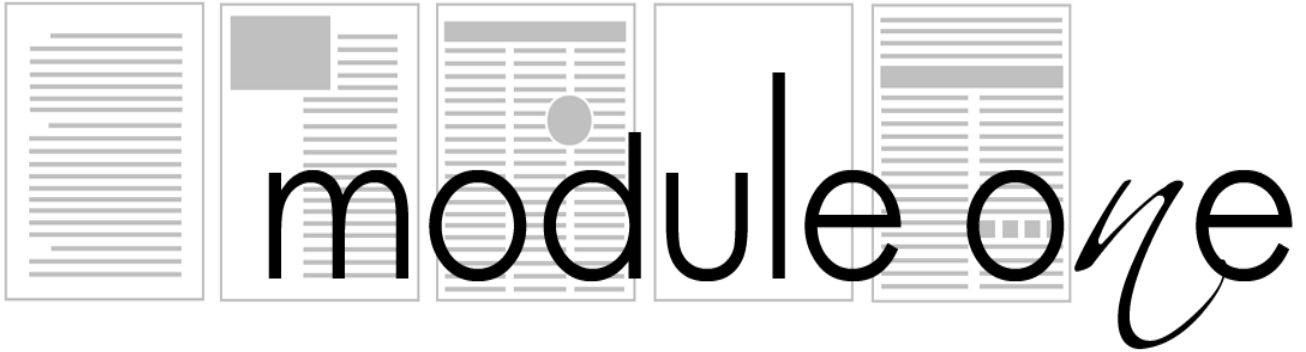
Your Name: _____

Organization selected and why you selected it:

_____

Documents collected and why you selected them:

_____

Analysis:

WHAT	WHERE	HOW	WHY
is it? what type of visual?	does it appear? in what larger content and context?	does it work? what does it do?	is it used?

Conclusions reached:

DEVOSS TYPOGRAPHY ASSIGNMENT

mod*u*le two

playing with words | designing with text
due by 5pm on Sat 2/8

PURPOSE OF THIS MODULE

The purpose of this individual module is to experiment with some of the document design and typographic principles we have read about and discussed in class. Specifically, you will explore the features **Microsoft Word** offers by designing the lyrics to a song or the words of a poem.

In your work, you must demonstrate attention to class discussions, especially our discussions of the CRAP (contrast, repetition, alignment, and proximity) principles and to our readings on text and typography (especially White's chapter on "Text").

There are two products for this module:

1. your designed song or poem, and

2. a brief (around 2 pages, double-spaced) summary document in which you explain and analyze the design choices you made.

No images—and this includes clipart, photographs, charts, diagrams, drawings, sketches, etc. This also includes font faces that are decorative or made up of symbols. You must make your arguments and articulate your choices using text, typographic treatments, and document formatting choices *only*.

NOTE **No color**, either—other than black, white, and grays.

GETTING STARTED

1. Take a look at some ways that people have designed their writing—this is a great way to find sources of inspiration. Some online examples include:

    poems / designs by or inspired by EE Cummings
        images.amazon.com/images/P/0871401746.01.LZZZZZZZ.jpg
        i48.photobucket.com/albums/f230/Moxxisaintclaire/EECummings.jpg

    work by or inspired by Ed Fella
        users.design.ucla.edu/~cariesta/designhistory/ninety/edfellla.jpg

    typestyler poem #3
        photos1.blogger.com/img/186/968/1024/Typestyler%20Poem%20%23%203.1.jpg

Development Aid
www.leeds.ac.uk/educol/documents/3137g12.gif
Epos
www.dichtung-digital.org/2003/parisconnection/epos.gif

Untitled
amazing-space.stsci.edu/resources/explorations/blackholes/lesson/whatisit/graphics/poem.jpg

Coca Cola
www.ubu.com/papers/images/tolman_cocacola.jpg

2. Select a song or a poem you'd like to design. You will need a digital version of the words, but you should not have to type them in—do a smart search on the web and you should be able to find the lyrics or words online and copy and paste it into a Word document.

3. Before you head into Word, think about what changes you might make to help articulate the meaning and feel of the poem or song you've chosen.

Think about the meaning and the emotions that the words evoke for you. Can you match typographic and formatting features to those emotions? Do certain alignments and/or line spacing help convey animosity? Beauty? Closeness? Distance? Agony?

For instance, does a playful font face like Kirsten or a tough, rough font face like XBAND ROUGH help visually articulate certain aspects or the overall meaning?

USING NON-SYSTEM-STANDARD FONT FACES

4. You will more than likely decide as you work on your poem or song that you want to explore different font faces (beyond the "system" or default font faces). There are a variety of sites online that offer free font downloads; three of my favorites are:

| Font Empire > Themeworld > Fonts | dafont.com | Abstract Fonts |
| www.themeworld.com/fonts/ | www.dafont.com/en/ | www.abstractfonts.com/fonts |

Once you've found a font face you want to work with, you will have to download it, unzip it, and install it.

NOTE

Complete instructions for downloading and installing new font faces are included at the end of this module (on page 4).

Once installed, you should be able to use the font faces you download and install in ANY of your applications—in this case, Microsoft Word.

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WARNING

You MUST save your work as a PDF.

Here's why: If I don't have the font face you've used, my computer will resort to a default system font. So, for example, if you've used CRACK BABIES and I don't have that font face installed on my computer, my computer will convert your text to Times New Roman—and thus I can't view the document as you designed and intended it.

WORKING IN MICROSOFT WORD

5.   Launch Microsoft Word.

6.   Experiment with different formatting, layout, type, and document design features.

Play first—get a sense of what Word can do.

You might start by pasting in some lorem ipsum text to a new document to play and experiment with:

- creating and using headings (Level 1, Level 2, Level 3)

- inserting footnotes and endnotes (References > Insert Footnote...)

- integrating headers and footers (Insert > Header)

- experimenting with arrangement (e.g., by creating columns or inserting tables)

- experimenting with alignment

- setting different line and paragraph spacing and/or breaks (Home > Paragraph)

- setting different margins (Page Layout > Margins)

- exploring different system font sizes, faces, and features

- downloading and experimenting with non-system font faces

- experimenting with different uses of blank or white space

- borrowing from the conventions of different genres (e.g., headings from resumes, lists from fact sheets, the layout of a brochure)

including
textboxes
and
breakouts
(Insert > Text Box)

7.   Once you've had a chance to play and experiment, work on the design of your lyrics or poem.

NOTE

In your reworked version, the design of the document should contribute to its message.

8. Once you are satisfied with your design, write a brief statement (no more than 2 pages, double-spaced) providing:

    •   **interpretation and explanation:** interpret and explain the song or poem (e.g., what you think it means, what it personally means to you, perhaps how others have interpreted it), and

    •   **analysis and reflection:** analyze and reflect upon what you decided to change, why you chose the design features you did, how the design features complement or extend the meaning, and what effect/s you think the design will have on readers/viewers; note that you may not be able to write about *every* change you made, so you might want to focus on the changes you think are most important.

    You can either integrate this statement into your designed song or poem, *or* you can send it as a separate document.

TURNING IN YOUR WORK AND GETTING CREDIT

Upload your document(s) to the "upload module 2 here" dropbox on our class D2L site.

Total points possible: 100.

DOWNLOADING AND INSTALLING FONT FACES

a. First, download the font face file to your machine (usually saved online for download as a ".zip" archive) and save it locally (I have a FONTZ folder on my desktop and I download all my fonts there so I don't have any trouble finding the files I've downloaded).

installing on a pc	installing on a mac
b. Find the downloaded .zip file.	b. Find the downloaded file, typically a .sit or .zip file.
c. Double-click on the downloaded zip file to "unzip" the font face files. (You should have an unzip program installed on your machine. If you double-click on the zipped file and *nothing happens*, then you need to download and install an unzip program—you can find a decent shareware/freeware one at download.com; I suggest winzip).	c. Double-click on the downloaded file to "unzip" the font face files. (You should have an unzip program installed on your machine. If you double-click on the zipped file and *nothing happens*, then you need to download and install an unzip program—you can find a decent shareware/freeware one at download.com; I suggest Stuffit Expander).
d. Once the folder is unzipped, a new folder should appear on the screen with files in it. One or more of them should be .ttf or True Type Font files—these .ttf files are actually the font faces.	d. Once the file is unzipped, a new folder should appear on the screen with files in it. One or more of them should be .ttf or True Type Font files—these .ttf files are actually the font faces.
e. Leave the folder with the font face files in it open.	e. Double-click on the .ttf file and a preview box should appear. Click on the Install Font button to install the font.
f. Head to My Computer, then Control Panel, then find and double-click on the Fonts folder.	f. If the font face has installed correctly, you should be able to view it in your Font Book.
g. Toggle back to the folder with the font face files in it, select *only* the font face files (e.g., not the .txt read me files), and drag the font face files into your Fonts folder.	

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DEVOSS DESIGNING A SPACE ASSIGNMENT

BACKGROUND

An anonymous donor has given MSU $4 million to create a dynamic, innovative, creative space on campus for students.

This space will be built as a new, partial floor to the MSU Union, and will take up approximately 2400 square feet. The space is entirely raw, meaning it is completely customizable (the overall floorplan, including windows, plumbing, electric, etc., are entirely open).

CONTEXT

The donor has required that students determine how the space be configured and how the money be spent.

The university has launched a Space Design Competition, and has invited entries from groups of students.

You and your creativity cluster are submitting an entry for the Space Design Competition.

- your group's entry does NOT:

  - have to include exact, specific CAD-rendered drawings, sketches, or floorplans;

  - have to attend to fine-grained details, like specific budget points (you don't have to list out specific costs at this point); or

  - have to name specific architects, designers, consulting, or construction companies (those will be chosen and decided later, in consultation with the winning student group)

PLEASE NOTE

The university committee—working with the donor—making the final decision wants to know you've done your research and wants background and rationale for what you're proposing.

That said, the donor has made it clear to them that he wants to hear from YOU—that your voices and your ideas are the most important in terms of how this space will be used. So make sure that although your research is the backdrop, YOUR ideas and your rationale are the forefront of your presentation.

Rubric

yes kind of no

☐☐☐Is a title slide included that introduces the presentation and presenters?

☐☐☐Is an introduction slide or slides included that serves to acclimate the judging committee to

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the group's presentation?

☐☐☐Is some overall rationale (justification, explanation) provided for the space design

suggestions? Does the rationale draw upon class readings and topics?

☐☐☐Are the space design ideas sequenced in a logical way?

☐☐☐Is some sense of how the space will be used included? Are there examples of the sorts of

creative, innovative work the space might foster?

☐☐☐Are some drawings, sketches, or photos that show the space concepts included?

☐☐☐Does the presentation provide some conclusions and/or sense of closure?

☐☐☐Does the presentation, overall, include sufficient detail and description?

☐☐☐Are any resources, sites, cites, quotes, etc., appropriately cited on a "works cited" or

"references" slide?

☐☐☐Is the work relatively free of any technical errors? (E.g., are any of the photos missing? Are any of the links broken?)

☐☐☐Is the work relatively free of grammatical, typographic, or spelling errors?

BALL PITCH PROPOSAL ASSIGNMENT

+ Pitch Proposal

Purpose: The **pitch** gives you a chance to formally present your Major Project idea to your classmates. Based on your pitches, the class will vote on each topic (choosing their top 3) to narrow the choices. Only 3-4 project ideas will be chosen, and students will choose and/or be assigned to a small group for each idea.

Goals:

- to create a concept for the webtext (e.g., Major Project idea) that practices the values and concepts you've seen enacted in other scholarly multimedia texts
- to coherently present your knowledge gained so far on the rhetorical situation of the particular journal (AND SECTION) you'd like to target for your project
- to focus your major project idea for this class and convey that information to your classmates and myself
- to practice your persuasive presentation & listening skills
- to convince your classmates that YOUR webtext idea is one that should be chosen to pursue

Due Date:

- Visual/Multimodal materials: 1pm Wednesday, October 12 (optional)
- Presentation: 2pm Wednesday, October 12, in class

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Pitch Instructions:

Each person in class will prepare your own pitch to present to your classmates, who are your primary audience for this assignment. Like the Tech Review assignment, you can use whatever modes, media, and technologies you need to convince your classmates that YOUR idea should be chosen as one of the group projects. (Only 3-4 will be chosen, by secret ballot immediately after the pitches conclude.) In your presentation, you should consider including the following information:

- a concrete description of your project
- which journal and section (if relevant) you think it would best fit into
- a description of how you think the project will look/function (including what technologies you might use to make it)
- discussion of how your project concept would meet the assessment criteria for scholarly multimedia that we have discussed in class
- why your classmates should choose your project

How you get that information (or other information, as needed) across to us is totally up to you. Keep in mind two things:

- your presentation can be no longer than 3 minutes (so make SURE you practice beforehand and revise/edit as needed)
- I will be asking for permission to film your presentation for use as possible examples in future classrooms

Turn-In Instructions: Upload your presentation to the /pitch/ folder in DropBox by **1pm**Wednesday, October 12, so I can retrieve them all from the instructor's station for quick presentation. If you don't have any sharable materials to show, then just be ready to give your pitch in class at 2pm.

+ Group Proposal

Purpose: The **proposal** is a collaborative, group document that outlines/describes how the project will take shape and be completed.

Goals:

- to practice initiating collaborative groupwork by establishing shared discourses, conventions, and governing rules
- to convey, in writing, your multimodal project idea to an audience of editors (and teacher-as-editor)

Due Date:

- 2pm, Wednesday, October 19, printed out and stapled.

Proposal Instructions:

As a group, you need to write a 2-page, single-spaced proposal (plus team contract) for your major project. This proposal should describe

- what your project is about in some detail (1-2 paragraphs),
- how you plan on designing it to support your argument,

- why that design is necessary to make your argument,

- what journal (AND which section of the journal, if that's relevant) you plan to submit it to and why that one is the best fit for your project,

- how your group will complete all of the components/criteria listed in the Major Project assignment description, and

- how your group will agree to complete that work, including

- documentation of each of your group members' roles, tasks, and responsibilities

- your work plan for completing the project by the due date,

- what research you need to accomplish

- what technologies you will need to learn or borrow to complete the project, and

- a signed TEAM-CONTRACT that each group negotiates.

The editors of the journal you are submitting to will be your audience for these proposals. (As an editor, I will stand in for these editors in giving feedback on the proposal. Do not actually send your proposals to the editors.)

Keep in mind that a proposal is just that — you're *proposing* to do something, which doesn't mean the proposal is a document written in stone but it should be concrete enough for me to see that you have a good understanding of what needs to be accomplished in the time frame. Use the proposal-writing process as a way to think through in depth what this project will look like/do and how you will all get it done. If it changes slightly (or even more than slightly) along the way, that is to be expected as part of the writing process.

Proposal Turn-In: Bring ONE PRINTED COPY to class for me to comment on. In class, we will workshop the proposals in a format to be determined (either us doing some together and some in small groups, depending on time). Everyone will receive feedback from me on your

printed copy by the end of that week, so that you can revise based on your classmates and

my feedback.

+ Self-Assessment (Ball MM 439)

Purpose: The assignment asks you to assess your own learning in this class by documenting how you achieved the syllabus's learning goals and outcomes over the course of the entire semester.

Goals:

- To focus on the course goals that you felt you made the most learning/progress on (and alternately, on ones you felt you fell shy of making excellent strides in.
- To prove your individual learning from the semester by demonstrating how you made progress on some of the course goals.
- To showcase your multimodal composition understanding by practicing your skills on an individual text.

Due Date: No later than the end of the exam period, Tuesday, December 13, 5:10pm, uploaded to the /self-assessment/ DropBox.

Description:

The assessment is a chance for you to tell me what you've learned over the course of the term, how the class goals will extend beyond this particular class, and what major items you want me to most know about your learning over the semester. Refer specifically back to the course goals, and

focus on one or two main points that you want to make about your learning in this class. This final text is a demonstration of your learning throughout the whole class, not just the final project.

Your self-assessment can be done in any medium you deem necessary to make your point. If you need to use clips or images or audio to provide examples of this learning, you should. I also expect you to be able to say or write or show in an intelligent way what you learned this semester.

Remember that I am your primary audience for this piece (read: academic/teacher). I take these assessments very seriously, and they are incredibly useful in my teaching this class and learning from students how to better teach this class. Check out student examples from last semester's 239 class (listed on our semester's first day: student reflection examples) — some are better than others, and I'm sure you can judge for yourself.

This piece should stand on its own rhetorically and might be the equivalent of 4 polished written pages, 2-3 minutes of audio, or 1-2 minutes of video. -ish.

BALL MAJOR PROJECT (WEBTEXT) ASSIGNMENT

Cheryl E. Ball | Multimodal Composition 239, Fall 2011 Illinois State University

+ Major Project

Purpose: This "major" project combines all your learning in the multimodal composition class into a set of scholarly multimedia texts for potential submission (and publication) to a digital media journal. Its function is as a "capstone" of your learning this semester.

Goals:

- to bring together learning outcomes from the sequence of assignments completed in class so far (literacy narrative, values/genre analysis, blog posts about peer-review, tech review, pitch) into one project

- to practice applying your analytical skills to technical and rhetorical production of a multimodal text

- to produce texts in response to a particular rhetorical situation that reaches a specific audience using multiple modes, media, and technologies

- to understand how multiple texts, create a "set" that often work together

- to apply the assessment criteria, we built as a class when making rhetorical choices that suit your scholarly multimedia text

- to practice collaboration skills necessary for producing scholarly multimedia

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- to "complete" a piece of scholarly multimedia ready for possible submission/review (and to understand the rhetorical contingency of "complete-ness")

- to come to a more thorough understanding of *audience* and trajectory of your writings

Due Dates:

- October 19 (group proposal due by start of class)

- November 30 (peer-review draft ready by start of class)

- December 13 (final version due Tuesday by 5pm)

Description: You will work in groups of 3 or 4 to complete a submittable draft of a scholarly multimedia text for one of the journals we have reviewed as part of class. A scholarly multimedia text–as we have discussed at length in class through your rhetorical, genre, and venue analyses– should use multimedia components to convey a scholarly argument. Groups will be chosen by the class based on the pitch presentations, and students will choose groups based on those projects we vote to proceed. (See Pitch Assignment.) Each group will be responsible for writing a more detailed proposal that contains the specifics of the project. (See Proposal Assignment.) Although our aim for this project is to have it reach the level of being submittable to a journal editor for potential/actual publication, you are NOT required to actually submit the project to the journal. You are, however, highly encouraged to do so, if you want. The journal editors would love that.

Accessibility & Archival Instructions: As much as is feasible given the kind of project you make, your scholarly multimedia text will need to be accessible for neuro- and ability-diverse readers, as we have discussed and will continue to discuss in class. In addition, your final projects must follow the accessibility/submission guidelines that your journal requires. For instance, all

projects must be archivable in a format that can be transferred in whole to the journal. (We'll talk about what this means in class.)

Turn-In Instructions: At the end of our exam period on Tuesday, December 13, your group project needs to stand on its own enough (e.g., work or function well enough) for readers to read it independently and for me to assess it using the in-class-created criteria. Every webtext needs to be on an HTML or similar page. This means that, when you "turn in" the complete/revised version, your group should provide me with two things:

1. Your submittal letter (see blog post for full instructions).
2. All of your webtext files (including accessibility documents) uploaded to a folder you create and identify/share with me in DropBox.

SHIPKA *OED* ASSIGNMENT

English 493	Invoice
Assignment: "in the beginning. . ." (an exercise in selective contextualization, amplification and accounting for goals and choices)	Invoice No: 000555
Pick Up: Address: Phone n/a	Drop off Dates In-class workshop: April 1&3 Due Date: May 8

TO EARN A PASSING (C-LEVEL) MARK ON THIS TASK YOU MUST:

☐ Collect data on one word using the online *OED*
☐ Create a 4-5 page or 1250-1500 word "component" (depending on how you contextualize your data, you may choose to have a series of components) comprised largely of OED data that you have amplified or selectively contextualized (i.e. 3/4 of those 1250 words must be the OED data that you will go on to re-contextualize to do specific work, in a certain way, for a specific audience, etc.)
☐ Compose a 2000 word statement of your goals and choices. (2700 minimum for B; 3300+ for A)

"in the beginning. . ."

was the word. Pick a word. Pick any work related to the content or themes of this course—play, creativity, composing, writing, game, frame, communication, sign, etc. You'll want to make sure that the word you choose has enough data to work with.

This assignment will require some outside research but it's the kind you may very well be able to do from your apartment or wherever you find a computer with Internet access. You will use the online version of the *Oxford English Dictionary* to aid you in researching the history and usage of a word. Try the following url: http://aok.lib.umbc.edu/databases/dblink.php?DBID=248 NOTE: If the url doesn't work, search OED from the library home page and that should take you there. Also, if you can't access the database from home, you will need to collect data on campus.

Once you have selected a word you'd like to research, you will need to begin collecting data from the *OED*. I recommend collecting more definitions and uses/allusions/quotations than you imagine you will need for the project itself so that when it comes time to re-contextualize and amplify your data you will have a richer assortment of data to choose from. To this end, make sure to choose a word that has more than enough to draw from. Newer words will not have the number of definitions and uses (quotations) you will need as a basis for a 4-5 page text. Once you have collected your data, the real work begins. Now you will need to start imagining both what you *can* and *will* do with the data you have collected. The key here is to begin building a context for the purposeful arrangement and re-presentation of the data: What work will it do? For whom? How? When? Why? And so on.

As ever, you are encouraged to structure and re-present (or contextualize and amplify) your data in a manner that compliments (or contrasts with) the word you have selected. To that end, you might let ideas for materials, genres and strategies guide you in your word selection from the start. **The thing to remember is that at least three-quarters of your composition must be comprised of your *OED* findings.** It is not enough to supply readers with one or two definition or allusions and then spend the bulk of the piece telling us what you, your friends and/or family thinks of the word. I am interested to see what you can do (or make) with the data provided by the *OED*.

A NOTE ON THE IN-CLASS WORKSHOP DAYS: Insofar as this task is engineered to provide you the opportunity to think about how your goal/purpose/argument impacts the data you choose to include, how you create a context for that data, and attempt to accomplish your goal/purpose/argument etc., each of you will need to come up with **at least three ways** to

approach this assignment. Not all the approaches need be "realistic"—something you could reasonably pull off in the time allowed—but your approaches do need to be fleshed out in time for the workshop. Don't get me wrong, this is not about having three full typewritten drafts for the workshop. Rather, it's about having three fully fleshed-out (and typed-up) plans of action in time for the workshop. Project notes, if you will. In order to receive full credit for the workshop, you must have a minimum of two full single-spaced pages of project notes. NOTE: You are not just to list ideas here, but to flesh them out in detailed paragraphs. You can respond to this in terms of working out tentative plans for three different words but this may not be as helpful as (and it certainly will be more work than) concentrating on the data associated with one word and coming up with three ways to enact specific chunks of the data collected on one word. One way into this task might be to begin thinking about the various arguments you might make (and/or various goals/purposes you might have) with the piece. For instance, let's say that you found the experience of researching words in the *OED*, at least for the most part, particularly boring or useless. One part of your goal might be to communicate that to readers. If this becomes one of your goals for the piece you might choose to focus on those definitions or allusions that are particularly boring, difficult or useless. The question then becomes: How might you arrange this data to convey this? What specific materials, context and/or rules for use might you employ to convey this argument or to achieve this goal? (Perhaps you would advise your audience to read a bit of your paper, stop to paint a portion of the wall and then return to your piece after they have watched paint dry—in other words, you might structure their reception of the piece in ways that would increase feelings of boredom.) Conversely, what if your goal was to represent the opposite argument? What would you need to do (translate/annotate the data? choose other bits of data?) to convince your audience that the *OED* is neither boring nor useless? **If you miss or arrive unprepared/under-prepared for the first workshop session, you will not be able to earn higher than a B for this task. If you don't post your ideas on Blackboard, you will not be able to earn higher than a B for this task. If you miss the first workshop and fail to post to Blackboard, the highest grade you can earn on this task is a C. <u>You must bring two copies of your project notes to the in-class workshop—one you will turn in to me, the other you will keep and refer to during the workshop.</u>**

A HEADS UP: The day the piece is due, you will also need to turn in a detailed statement that accounts for the goals you set and the choices you made for this assignment. This should include:

1. A statement of what, specifically, the piece is trying to accomplish (beyond, of course, simply researching the history/use of a word): What work are you doing here? How have you opted to contextualize the data? To what end? For whom? What argument about the data are you attempting to make? To this end, you would list all the goals or purposes you have imagined for the piece. (see sample statement)
2. A chart that contains all the specific rhetorical and material choices you have made in service of that work. NOTE: This should be the longest, most detailed part of your statement as it will catalog all the specific material and rhetorical choices made in support of your goals and explain how each choice explicitly connects to those goals. Your response to this question should comprise at least ¾ of your statement. Please use material and rhetorical/writerly sections/headers in your chart. Here, you should work to connect the info in the chart to the goals articulated in number 1. (i.e., If one of your goals was to entertain readers, how do the rhetorical and material choices you make in the piece serve those goal?) Also, since you won't be adding a lot of your own writing to the piece, the section of the chart that deals with rhetorical choices should focus on the way you selected and organized/arranged the data you took from the **OED**. To this end, take care not to just dump data willy-nilly in the piece. You need to think about how you are choosing, arranging and contextualizing the data to do certain things that other data, other arrangements would not afford.

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3. Briefly stated: An explanation of why you ended up pursuing this plan as opposed to others you have thought of. **[Refer here to any/all ideas you came up with for the workshop.]**
4. A detailing of who (and/or what) assisted you in the accomplishment of this piece.

Your statement of goals and purposes for the piece will mediate my interaction with your work and I will look most favorably upon those writings that are highly detailed—detailed enough to convey the sense that you have thought long and hard about the work you are doing and about the constraints and affordances of the specific choices you either made or might only have thought to make with the piece. Nothing is less impressive (or suggests that a piece has been poorly thought out and hastily composed) than reading something like: "My piece is representing the history and use of the word frog. I hope it works to get me a good grade. I just chose to represent a bunch of random data I found in a bunch of ways. I decided to do this because the other ideas I had during workshop would have been too hard to do."

Please remember to include word counts

APPENDIX W

SHIPKA PATENT ASSIGNMENT

<table>
<tr><td>

English 324
Task: Target Re-invention

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Invoice
Invoice No: 000144

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<tr><td>

Pick Up: Feb 2014
Address:
Phone n/a

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Drop off Dates
In-class Workshops: Feb 18 & 20
Due Date: March 13

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</table>

REQUIREMENTS: TO RECEIVE A PASSING MARK [C] ON THIS TASK, YOU MUST:

☐ Re-invent an existing tool or artifact (creating a 2-D or 3-D prototype is optional)
☐ Create an "alternative" patent for the invention—you are reinventing the genre here, so this SHOULD NOT look like a typical patent   (500 word minimum)
☐ Re-present (pitch, market, review, etc.) the item for *at least* two different audiences/contexts (300 words per each minimum)
☐ Detailed Statement of Goals and Choices (1800 word minimum for C-level, 2300 for B-level, 2800 for A-level work)

Target Re-invention

For this task, you will be asked to accomplish three interrelated communicative objectives: 1. re-invent/tweak an existing tool or technology and re-invent a patent for that invention 2. re-present that item for at least two different audiences *(and perhaps most importantly)* 3. account for the goals you set and the specific choices you made while accomplishing objectives 1 and 2.

Some suggestions about the how you might go about thinking through/accomplishing these objectives:

1. Choose an existing tool or technology that you can *imagine* tweaking/altering to make that item do better *or simply other kinds* of work. Since you will be required to create an "alternative" patent for that product or service, you'll want to take care that your re-invention has a history that you can refer to in your patent. [I am not requiring you to create a prototype of the re-invention or to include sketches of it in the patent but you may choose to do so.] **Whatever route you take with this first objective, your alternative patent must still do the kind of work you've seen standard patents do—but it <u>will not</u> at all resemble the patents you've seen online as you will be radically rethinking what the patent looks like, who it appeals to, how it is used, etc. Whatever shape the re-invented patent takes it must include a detailed description of what the re-vamped artifact will be/do (i.e. what it is and why it is necessary/valuable—how it will alter the work the tool does), and it must make reference to how this patent positions itself in relation to other patent designs.** There are many, many ways to describe your reinvention and to work in references to prior art—and you must reference **at least 6** instances of prior art taken from the government website in the alternative patent. For instance, your alternative patent might be a script for a talk-show or infomercial. The script of the talk show could be comprised of information about your reinvention and the commercials could showcase the prior art. Please include patent numbers, inventor name, description of product, etc. If you don't include at least six references to prior art in the reinvented patent, you can not earn higher than a B on this task.

2. Once you have determined what you will re-invent, how and why, you will need to come up with *at least two ways of representing/treating/pitching your re-invention.* (Hint: For those of you for whom this task appears to have no scholarly/academic equivalent, you might think of objective number one as the first phase of traditional essay production—that which involves

coming up with a topic/focus, finding out what others have to say on your topic, generating a thesis by explaining how/why your take on the topic contributes to ongoing conversations in the field.)

The same re-invented technology can be re-presented in markedly different ways (i.e. on different websites, with different images, for different audiences, for different reasons—to sell, to analyze/review, etc.). Think of this as your opportunity to illustrate, in concrete ways, the advantages and/or disadvantages of your re-invention for or from different audience perspectives. There are a number of ways to go about composing this piece of the argument. Say you invent an inexpensive cell phone that allows parents to track the specific locations of their kids. You might create one ad for the re-invention tailoring it to a specific audience (i.e. teen-age girls), and one ad for their parents. In each case, you will want to draw attention to one or more aspects of your invention/argument for one group and likely downplay those aspects for the other. Another way of going about this would be to create a review of the product from different consumer perspectives, or a series of complaint letters, or letters praising the re-invention, a chat space where people are debating the relative worth of the invention, coming up with alternate ways of using the tool and so on. Regardless of what you do, you'll want to have a clear sense of what each representation is trying to do/say about the invention. You'll also want to think about who the representation is marketed to (or authored by), where it would likely appear and why. (Think of this as the analysis portion of a traditional paper, the place where you point to your argument's strengths and/or anticipate potential objections to your argument.)

3. The most important part of this objective involves the composition of a detailed statement about your work that addresses the goals you set for your work along with the specific rhetorical, and material choices you made in service of those goals. (Think of this as a way of articulating what you did, how you did it, and most importantly, why you did it.) **If you are concerned about doing more than the minimum required to earn a passing mark on this task, I would advise that you really concentrate your efforts on this part of the task.** Otherwise put, I am not concerned that your re-invention is cutting-edge, cool, or "super-creative." Rather, I am more concerned with seeing and understanding that you made the various choices you did in parts one and two for very, very specific reasons and that you can articulate/imagine the specific consequences associated with those material and rhetorical choices. In other words, I want to see you accounting for what you did and why. More than this, I want to see evidence that you had considered what difference it might have made had you set other goals and pursued other choices with your work. Questions you must respond to in your statement of goals and choices:

- Briefly stated: Why did you decide to focus on the re-invention this particular tool/technology as opposed to the others you had thought of? [NOTE: For the in-class workshop, you will need to come up with at least two ideas for re-inventing something(s). You can focus on the same tool/technology and think about re-inventing it in two different ways or you can focus on two different tools/technologies.] Were you motivated to re-invent something based on need, making money, having fun with the task, etc. In other words, why did you choose to re-invent what you did in the specific ways you did?

- Briefly stated: When re-inventing the patent for this product, what did you decide to do and why? Who were you imagining for your audience? If you chose to create a prototype of your invention and/or to include sketches in the patent you will clearly have more to talk about here insofar as you'll address what you did, why, how, and so on.

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3. Briefly stated: An explanation of why you ended up pursuing this plan as opposed to others you have thought of. **[Refer here to any/all ideas you came up with for the workshop.]**
4. A detailing of who (and/or what) assisted you in the accomplishment of this piece.

Your statement of goals and purposes for the piece will mediate my interaction with your work and I will look most favorably upon those writings that are highly detailed—detailed enough to convey the sense that you have thought long and hard about the work you are doing and about the constraints and affordances of the specific choices you either made or might only have thought to make with the piece. Nothing is less impressive (or suggests that a piece has been poorly thought out and hastily composed) than reading something like: "My piece is representing the history and use of the word frog. I hope it works to get me a good grade. I just chose to represent a bunch of random data I found in a bunch of ways. I decided to do this because the other ideas I had during workshop would have been too hard to do."

Please remember to include word counts

APPENDIX X

SHIPKA PRODUCT ACADEME ASSIGNMENT

English 300	Invoice
Assignment: Product Academe	Invoice No: 000003
Pick Up: February 2014 Address: Phone n/a	Drop off Dates In-class Workshop: Feb 18 & 20 Due Date: March 13

FORMAT REQUIREMENTS:

☐ Visual-verbal argument about some aspect of your identity as a student
☐ Detailed statement of goals and choices 2300 words minimum (2800 for B-range; 3500+ for A-range).
☐ Research Required: Reflect on your history as a student and study the way artifacts are packaged—how they make specific arguments, how they persuade consumers
☐ *Creation of student doll optional. (This will give you much more to discuss in your detailed statement of goals and choice.)

Product Academe

In an essay entitled "Are you the Teacher?" Marian Yee argues for the importance of having students reflect on what it means for them to be students. This task asks you to reflect on one or more aspects of your student identity as a means of "composing" and then marketing yourself to peers and/or to a prospective instructor. As you consider the aspect/s of your student identity that you want to focus on here and the argument you hope to make, you might want to think about two or three aspects of your student hood that tend to compete with one another for dominance. The key here has to do with fragmentation and negotiation. How do seemingly dissimilar or incompatible qualities come together in one body? How do competing qualities figure in the choices you make as a student? Which aspects of your student-hood are foregrounded and which are backgrounded depending on the environment you find yourself in? Other questions you may want to consider: Do ways of being, knowing and doing associated with home or the workplace conflict with ways of being, knowing and doing in a scholastic environment? If so, how and to what end? Again, the key here has to do with fragmentation and negotiation. How do (assuming that they do) seemingly dissimilar or incompatible qualities come together in one body? How do competing qualities figure in the choices you make as a student? Which aspects of your student-hood or "home-hood" are foregrounded, backgrounded and/or erased, depending on the environment you find yourself in?

For this task, you will be required to design the packaging for your student doll. Please make sure to refer to Wysocki's excellent list of questions/considerations on purposeful visual/verbal design on pages 138-140 of WWD. To be clear: I will not be assessing your artistic ability. Rather, I will be looking for evidence of careful reflection on your part—as well as evidence of careful planning and execution of the project as a whole. I will be looking for evidence that you have spent enough time engaging with the questions above to come up with a provocative concept or ARGUMENT of self-as-student-hood. A beautifully or expensively designed package that appears thrown together conceptually will not be highly regarded. Also, make sure that you pay careful attention to the specific "moves" made by those who design product packaging. These "moves" include—but are certainly not limited to: 1. Giving the product a name or even the status of a "limited edition" 2. Listing (or representing) the product's special features 3. Listing any warnings associated with the product 4. Providing prospective buyers with an age-appropriateness guide 5. Referring to optional accessories for the product. 6. Referring to other products in the same line—numbers 5 and 6 are great cross-selling techniques! You might also want include the name of "your" production company on the box.

A NOTE ON THE IN-CLASS WORKSHOP DAYs: Insofar as this task is engineered to provide

you with opportunities to think about how the goals and purposes you bring to this task combined with the argument you hope to make about your student identity impacts the choices you make while attempting to satisfy those goals, each of you will need to come up with **at least three ways to** approach this assignment. Don't get me wrong, this is NOT about having three full typewritten drafts for the workshop. Rather, it's about having three fully fleshed-out (and typed-up) plans of action in time for the workshop. Project notes, if you will. You can approach this in terms of working out tentative plans for dealing with three different aspects of your identity or you can think about three different ways to re-present or package a single aspect of your identity as a student. Your single-spaced typed projects notes should be 2 pages long—a little over a half-page (single-spaced) for each idea or plan. **The project notes will be due at the start of class during the first workshop session. (To this end, please bring two copies—one to turn into me, one to refer to in class.) If you miss or arrive unprepared/underprepared for the first workshop session, you will not be able to earn higher than a B for this task. (NOTE: you will be considered underprepared if your projects notes are not minimum 2 pages long.) If you are not prepared for the first session, and don't post on Blackboard the highest grade you can earn on this task is a C.**

Remember: Each "thing" (cluster of words, image, choice of color, font, etc.) you place on the box allows you to do or say something that another "thing" would or could not. You need to keep this in mind as you think about the typed statement of goals and choices you need to create for this task. Here, you will be accounting for all the material and writerly choices you have made while designing your product. (see my sample statement.) Nothing is more disappointing than to find that a student has issued a really provocative warning and/or described an astounding feature only to have that student say—when asked why they chose to put it there—"Oh, I don't know—I just stuck it on the box." Think about your target audience *as well as* the "work" you want your product to do.

When I assess these projects, the first thing I will look at is the box itself. I will begin with the following questions: 1. Does it look like (or follow the genre of) a doll package? 2. Does it deal with student-hood? Following this, I will note (or begin asking myself questions about) the choices you appear to have made /with your product. When I begin reading your statement of goals and choices, I will expect that the choices you have made on the box will be accounted for there. Everything on the box should be mentioned in the statement and everything in the statement should be found on the box. If you get stuck and find that your statement is falling short of the page requirement, I'd suggest going back to the box and adding more features, warnings, etc. (Remember, not counting what you may or may not choose to do to the interior of the box, you have the front, back and four sides to work with. If you design your doll well, you should more than enough material to work with in the statement.) **Also, most importantly, the argument about your studenthood should (and must) be made on the box (in the packaging) itself. DO NOT pad the statement of goals and choices by fleshing out the argument in the statement. The purpose of the statement is to connect to your goals the impact of each thing that appears on the box. Otherwise put, the statement should focus on the work the various materials and words on/in the box do.**

A HEADS UP: The day the piece is due, you will also need to turn in a detailed statement that accounts for the goals you set and the choices you made for this assignment. This should include:
1. Briefly stated: What, specifically, you are attempting to say about your studenthood. What, in other words, is the argument you are making here?
2. Who, specifically, is your audience for the piece and what work do you hope to do? What, in other words, are your goals for the piece? (Think of as many goals as you can and provide these in a numbered list.)
3. A description of all the specific material and writerly choices you have made (or were compelled as a matter of convention to make) in service the goals articulated above. NOTE: This should be the longest, most detailed part of your statement as it will catalog all the visual and verbal choices made in support of your goals and explain how each

choice explicitly connects to those goals. Your response to this question should comprise at least ¾ of your statement. This must be done in chart form with each section labeled according to the side or surface of the box you are referring to. Remember, as you compose your statement one of your goals will be to connect the info in the chart to the goals articulated in your response to question number 2.

4. Briefly stated: An explanation of why you ended up pursuing this plan as opposed to others you have thought of. **[Refer here to any/all ideas you came up with for the workshop.]**

5. A detailing of who (and/or what) assisted you in the accomplishment of this piece.
   Please include a word count for your statement of goals and choices.

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