

THESIS

MULTIMODALITY ACROSS THE CURRICULUM

Submitted by

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ABSTRACT

MULTIMODALITY ACROSS THE CURRICULUM

This thesis explored the connection between multimodality and writing across the curriculum (WAC) to learn what characteristics of multimodal activities, documents, and pedagogy could be used to increase the effectiveness of a WAC program. The thesis is based on a study during which 46 participants were surveyed and 16 of those participants were interviewed. Two leading WAC programs' websites were analyzed to determine the role multimodality played in each program. The surveys and interviews were analyzed using a grounded approach. The research supporting this study looked at WAC pedagogy—specifically writing to learn, writing engage, and writing in the disciplines—to learn what skills students are being asked to learn. Scholarship from WAC was also used to learn what WAC programs are currently doing with multimodality. From this research and study, seven principles were developed for WAC programs that seek to incorporate and implement multimodality.

Keywords: Multimodality, WAC, writing across the curriculum, WTL, WTE, WID, critical thinking, accessibility, pedagogy

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Chapter One: Situating WAC and Multimodality

This chapter aims to make connections between the writing across the curriculum (WAC) movement and work being done in multimodality. By providing context to my interests in both WAC and multimodal scholarship, I outline the similarities the WAC mission and multimodal learning outcomes have in common. This is done through a deep dive into the literature surrounding both WAC and multimodal pedagogy as well as some of the work that has informed the decisions I made when designing an exploratory study to learn if a multimodal WAC program is a possibility and what that would take to make a reality. It concludes with an overview of the study that informs the basis for this thesis.

Exploring the Intersections of WAC and Multimodalities

How did I discover WAC?

I first learned about WAC from Mike Palmquist. If you know about WAC, you may have heard about him (cough, cough, The WAC Clearinghouse). Going into Palmquist's WAC seminar, I had no idea what WAC was or who Palmquist was. But my mentor during my undergraduate days had seen the classes that were available and mentioned that it would be worth taking the course.

I don't know what I expected, but it wasn't a new love of getting people to write as a tool for learning. As I learned the history of WAC, I couldn't help but want it to be implemented everywhere. WAC has so many benefits for students that I wanted everyone to be a part of a WAC program. You, of course, can imagine what a shock it was to find out how hard WAC administrators have it when trying to start a program. As I learned the different challenges from getting faculty to incorporate writing to getting funding, I understood the challenge was to not only implement but to maintain and grow a WAC program.

As I learned more, I couldn't help but wonder what would help a WAC program do these things. As a class, we were learning about the history of WAC; and there is over 50 years' worth of history. WAC began in the 1970's when Barbara Walvoord questioned the quality of students writing (Bazerman et al., 2005; Palmquist et al., 2020). When it comes to writing studies in general, this seems to be the start, noticing something about students writing and how it could be taught better.

Now the WAC movement, as it's called, is nothing new as it is about looking at classroom writing students are asked to do, this is not specific to the English discipline as writing takes place in all kinds of classrooms (Russell, 2002; Palmquist et al, 2020). But when it came to what we now know as the WAC movement, it could be boiled down to the return of veterans to university setting as the GI bill encouraged said veterans to go back to school (Palmquist et al., 2020).

WAC programs began to pick up after the article "Johnny Can't Write" was published, as parents were concerned that their children weren't learning how to properly write (Palmquist et al., 2020). Elaine Maimon led one of the first ever WAC

programs, making sure English composition courses were at a manageable size and looked at writing across the curriculum regardless of discipline (Palmquist et al., 2020). WAC began picking up steam across the country and Maimon's success allowed for others to see how it could apply to their institutions.

As my class learned the history of WAC, I couldn't help but be excited to learn what we were currently doing. WAC had its own publishing house, its own conference and a large community of scholars who care about WAC. It grew to have more focused areas like writing to learn (WTL), writing to engage (WTE), and writing in the disciplines (WID), which all correspond with the goals of a WAC program. These goals can be found in the "Statement of WAC Principles and Practices" (<https://wac.colostate.edu/principles/>) and are as follows:

- To sustain the writing of students across their academic careers.
- To increase student engagement with learning.
- To increase student writing proficiency.
- To create a campus culture that supports writing.
- To create a community of faculty around teaching and student writing.

These goals interested me as I had never thought of how writing could actually help students learn information. I often reflected on some of my favorite and least favorite writing instructors during this class. As I did, I realized the most impactful were the ones who aligned more with WAC principles and goals than those who followed a more traditional, grammar focused approach.

As the semester came to a close, I couldn't help but ask, "Mike, what is WAC doing with multimodality?" Palmquist was able to shed some light but, in summary, he

knew they were doing something with it and dedicated a class's reading to it. I thoroughly enjoyed reading what Mikovits and Fodery (2020) did at their institution, but I wanted to know more. Deciding I wanted to learn more about the overlap, what I found for my class project was well ... pitiful.

That's not to say that WAC hasn't been doing things that are multimodal; it's just that there wasn't much research out there about WAC programs intentionally implementing multimodality. Nor was there much research on what multimodality might add to a WAC program. Either way, I knew that WAC needed an upgrade. I see multimodality as something everyone, regardless of their discipline, does in their field. By expanding the meaning of *writing* then maybe faculty would be more interested in a WAC program.

So, I dedicated my class project to WAC and multimodality. I looked at how we could encourage a STEM instructor to incorporate more WTL into their classroom. It was a shorter research period, so what I created was adequate but not comprehensive. But this project planted the question, what would a WAC program need to successfully implement multimodality into a program?

How did I discover multimodality?

I was introduced to multimodality thanks to my mentor Ben Harley. He often used this as a pedagogical approach to his teaching. When I mentioned my desire to teach, Harley took me on as a teaching assistant and started to introduce me to the theories of teaching composition. One book in particular, *Towards a Composition Made Whole* by Jody Shipka (2011), was what we focused on during the majority of my internship hours.

For a while I saw both this book and Shipka herself almost as a prophet for the future of writing. I couldn't believe how wonderful this was.

Much of my understanding of multimodality, that I brought to Palmquist's class, came from Shipka's work. Shipka gives the definition as:

A composition made whole recognizes that whether or not a particular classroom or group of students are wired, students may still be afforded opportunities to consider how they are continually positioned in ways that require them to read, respond to, align with—in short, to negotiate—a streaming interplay of words, images, sounds, scents, and movements (2011).

Shipka's definition is about an embodied experience with writing. It goes beyond the traditional alphabetic text and in turn moves to focus on the entire experience, from the classroom to the final product. Moreover, as I will later discuss, her approach is about making composition documents and pedagogy accessible, something that traditional composition pedagogy doesn't really allow for.

I can speak from experience as I often felt alienated in my early years of my composition studies. It was hard for me to understand issues with my writing as I personally never really understood what I was doing wrong. But the classrooms were also set up in a way that didn't quite fit the needs of students like me, whose minds would wonder when staring at just text on a page, feeling unengaged over the whole thing. It also felt as though what I was learning, anything from Shakespeare to argumentative papers, wouldn't help me in potential careers that weren't academically

based. As someone who went to college with no end goal in sight, the skills I was learning didn't really show me how they would transfer to other contexts.

Shipka's (2011) introduction to her book demonstrates a need for "new media writing" as more contexts outside of academia show the need for skills that expand what we mean by writing. Moreover, she says "digital compositions then bring us together in new ways" (Shipka, 2011; p. 9). Such a definition is clearly robust enough to point to, if not explicitly to include expressions, relationships, texts, and contexts that are not wholly or even partially digital. This gave Shipka the reason to move her work and classrooms to be more holistic in its approach to writing.

While Shipka's work gave a holistic approach to using multimodal pedagogically (and will be something I will use later on), her approach has one flaw. It's made for a classroom approach. Now as awesome as I find Shipka's work, knowing what I know now, I laugh at the idea of having enough resources to even attempt to implement multimodal pedagogy at some institutions. The workshops, training, and technology you would need for faculty and students--let's just say it isn't possible for everyone to implement. However, what Shipka gets at is important: writing is much more expansive than what is originally thought, and students NEED these skills for future endeavors, whether it be for reading and designing their own graphs for a research project or doing a social media campaign, we need to teach student how to write for new media.

Along with the various genres that continue to come out, new media writing asks us to do something completely different, digital storytelling (Fulwiler & Middleton, 2012). What digital storytelling does that traditional alphabetic texts do not, is show us that the process of creating is not always linear. Fulwiler and Middleton write, "A linear model

that always begins with 'write' and ends with 'edit' presents composing as a discrete and bounded, rather than as a synchronous, dynamic, and simultaneous act of composing with a variety of modes. Furthermore, this model of video composing can too easily neglect the meaning-making potential of images and sounds by reducing them to mere 'translations' of a written script" (2012; p. 42). It is not just about the genres themselves, but how we are teaching them, which may not be linear. Shipka, in her classroom allows for students reflections and process to somewhat mimic this but it is not as explicit in her approach (2011).

One thing I really appreciate about Shipka's approach to multimodality is that it is done with intention, treating composition as "content and as a dynamic act or process" (2011, p. 26). From the start of the process to the end of the process, students are designing their documents with intention, constantly questioning, and reflecting on their process of recreation. While Shipka's work is not something WAC programs can replicate, as it was not designed for this type of program, this part of her pedagogy truly sticks out among pedagogies offered by other scholars of multimodality.

What Shipka was doing was distinct as she put this premise of adaptability, flexibility, and accessibility into the classroom, but she is not the first to move composition to be more expansive. Gunther Kress and Theo Van Leeuwen moved multimodality to be less about technology and more towards "a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible that for music to encode action, or images to encode emotion" (2001, p. 2). Kress and Leeuwen demonstrate that the way we are literate in one modality can be and is usually overlapped with other semiotic modes (2001). What

they pushed for was what Shipka was able to achieve in her approach to process, to show how meaning exists in every mode and at any level during the creative process.

Kress and Leeuwen's definition of multimodality is similar to Shipka's, but it doesn't extend as far as hers. "We have defined multimodality as 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" (2001, p. 20). Again, this is about a process of overlapping creation, not the creation of a single document that requires a formula of success.

While Shipka brings up the fact that "new media" writing is necessary, Joddy Murray (2009) points out that the digital tools that have been made available make it easy for multimedia texts to be produced. In her book *Non-discursive Rhetoric: Image and Affect in Multimodal Composition*, Murray says, "We must continue to teach students to become adept at writing discursive text with its sequential structures, disciplinary expectations, and ultimately, nonaffective tone; we must also teach students to become adept at 'writing' non-discursive texts with its layer, images, and, without a doubt, pervasive affectivity" (2009, p. 8). Reinforcing the idea that we aren't asking students to forget traditional alphabetic texts, but rather moving to allow students to be able to create with elements that are not typically considered when writing.

Murray points out that "our works is experienced in multimodal ways, and as such, as humans, our texts must both acknowledge and grow out of this messy yet generative collection of multi-sensual images that surround our everyday experience" (2009, p. 57). Having students prepared for what they are going to encounter, and probably already do, is something that I often consider when I create my lesson plans

as a graduate teaching assistant. Current composition classrooms reflect an approach that doesn't always reflect the world students are in—or about to enter. We make assumptions on what they need to be literate and knowledgeable about, yet we may not make the connection of classroom to the real world with our assignments as transparent to our students as we might hope to do.

Bridging the Multimodal Gap: From Theory to Practice by Rick Wysocki and his colleagues, is an excellent resource for those who are interested in getting into multimodality. Written in 2019, it brings multimodality into more a modern context. I am particularly interested in two of the tenets put forward by Wysocki and his colleagues. First, they write, “technology is not an end but rather a pedagogical means” (2019, p. 19). This was not something that was stated bluntly in the other works I have read. Something I have encountered in my time working on this project, but also as a student, is instructors' hesitancy to use technology in both their pedagogy and assignments. It's not to say they don't use technology, but rather that what they do use is based on a limited view of the potential of information technology.

Much like Murray and Shipka, Wysocki and his colleagues also agree that students engage with technology regularly but again assert that students *need* to learn how to properly engage with technical aspects of work but also “in critical analysis of that media” (2019, p. 19). It's not just about being able to learn how to use technology, but also to think critically about what others do with that technology as well as the choices we make with that technology. Shipka, later in her book, talks about the reflection she has her students do throughout the creative process, where students traced their semiotic environments of creation (2011). Students reflected on not just

their decisions, but the environments they created in, making for a holistic understanding of how their process works. We can apply something similar to what Wysocki and his colleagues are talking about with critical analysis.

When it comes to reflection, Shipka is far from alone in emphasizing its importance. Reflection as a part of the creative process is key to being more intentional with the choices we make as authors (Nelms & Dively, 2007; Palmeri, 2012). Reflection is also key to many other concepts I will in later chapters discuss, such as transfer, because the metacognitive act of reflection allows students to reflect on the skills, they are using rather than just the choices they've made (Nelms & Dively, 2007).

In *Multiliteracies for a Digital Age*, Stuart Selber (2004) considers the differing levels of literacies we need to learn about to be able to teach students about digital media. What Selber (2004) concludes is that functional, critical, and rhetorical literacy are the stages students learn literacy. What Shipka, Selber, Wysocki and his colleagues are asking instructors to do is get students to think about the documents they are creating critically and rhetorically. This in turn not only allows for deeper understanding of the material and themselves but also helps them understand how their document will be received by the audience. They can then start to think about moves and steps that can allow for a more embodied learning experience for their audience as well as a more accessible document.

I've mentioned a few times the concept of accessibility. It is inherent to multimodality that what we make is accessible. There isn't much on disability and pedagogy, something that "fundamentally challenges" what we want for our students and what they are capable of (Walters, 2010, p. 432). To illustrate this, I ask you to take

a step back from the literature for a moment and consider an example. Most people when they think about multimodality focus on its digital aspects, so we'll go with that. A video is visual and auditory, but it also may have captions and perhaps a transcript (depending on the subject matter). Here we have something that is made accessible for different types of people. They can hear, see, and read all at the same time, but if someone with a disability were to interact with that video, they would still be able to get a similar interaction, as it has different modalities. But what if I said we could make it even more accessible.

A video may already be considered multimodal, but with intention being stressed from the beginning of the process, a student may do other things. If we stress audience needs, a student may design a script beforehand and pace themselves to get more accurate captions. This would allow for a more enriching experience for various audience members—like a non-native English speaker or hearing-impaired individual—to interact with the content in the video. That purposeful and intentional design would need to be stressed from the beginning, but in doing so, something like this video would be more accessible to all audience members.

Now for some of my readers, you may be nodding along going, well duh, especially those who are more familiar with universal design learning (UDL). When multimodality is used with intention, the overlap of UDL concepts and multimodal pedagogy are almost inseparable. It “offers students and users with a range of dis/abilities multiple means and methods for expressing information” (Walters, 2010, p. 437). Elizabeth Kleinfeld (2019) spells this out as UDL allows for all students to benefit from the accessible forms available, much like multimodal documents do for students.

What Kleinfeld (2019) points out is that multimodal pedagogy, due to its nature, also tends to be accessible. The flexibility of allowing students to choose the modes they use for their projects, something Shipka allows her students to do, allows them to use technology that is accessible to them. I want to push this idea even further, as by using UDL, students with or without accommodations would be able to have the resources necessary to succeed without feeling alienated about how they produced their projects. What I mean by this is students who may not feel comfortable telling their peers or instructor about a disability (whether that be physical or learning) no longer have to have that feeling of dread when the first day comes around. It also benefits students who, for many reasons, may not have a formal diagnosis, but would still be able to do well in a class.

Now I want to be clear: multimodality is no substitute for proper accommodations that some students very much need. However, it offers a more welcoming and inviting experience for students who feel less pressure to perform in a standardized way. It shifts the focus from grades and test outcomes and moves onto what they got out of the course and assignments. It doesn't fix everything, but it does offer students the opportunity to exist the way they need to in a class.

That said, there are a couple of concerns about the use of multimodality. Scholars who write or use multimodality often write it in a way that makes it seem like a utopia. I may even be guilty of this as you read. Multimodality is something that is inherent to people's work, but it is not the solution to everyone's problems. There are things that can't be fixed with multimodality when it comes to university settings. However, multimodality offers an opportunity for new and adaptable pedagogical

approaches to writing. While implementing it may be a bit slower, doing so is easier than most people may think.

That is the other issue with multimodality; some people who hear, read, and/or interact with multimodality may be unaware what the possibilities are. I can preach all day every day about multimodality but that doesn't matter if a faculty member has no clue as to how to start. It can be overwhelming and a lot to ask of a faculty member to learn a whole new pedagogical approach. But what multimodality offers is an opportunity to bring what they already know about technology and different modes and teach students to create with them critically and rhetorically.

When I was in my elective seminar, learning about WAC, I couldn't believe WAC programs weren't more popular. But as I learned more about WAC and WAC programs, I realized that there was such an emphasis on traditional linear documents that it made sense that there would be hesitancy from faculty members who may not see writing as a large part of their work. That's not to say there isn't writing as a part of a discipline, but if you asked a first-year student in engineering how important writing is to an engineer, they most likely would say it wasn't that important. This could be because of their limited understanding of writing and the narrow conception some people have of writing. But as WAC and writing studies scholars know, writing is expansive and transformative. When learning about WAC, I became frustrated as I knew how beneficial it would be for WAC programs to include multimodality in their initiatives. Thus, my inspiration for my thesis was born.

Defining Multimodality

Based on my own learning and reflection, I believe it is important that I clearly define what I mean by multimodality. It is important as a rhetorician that I am saying what I mean, but I also want to be clear for you, the audience, about what I mean. As I have said before, multimodality is a word people have heard before, but often are unsure of exactly what it means. So let me be clear: for me, multimodality is using a combination of audio, text, spatial, gestural, and visual modes when you are creating and being rhetorically aware of and intentional about your process of creation.

I also want to be clear that I will be using *multimodality* instead of *multimedia*. Before starting this endeavor, I was unaware of the controversy about the choice between these words. But of course, as a composition and rhetoric scholar, it is never that simple. Instead, the choice to use either *media* or *modality* depends on the rhetorical situation. However, I have come to find that *multimodality* is more commonly used in scholarly literature (Lauer, 2009), which has influenced my choice on the matter. That said, it is important for those who teach writing to acknowledge both terms, as they are often used interchangeably in less formal contexts (Lauer, 2009).

What the difference boils down to is the image it creates in your head. Multimedia, the term attributed to Paul Briand, refers to more media-based documents such as film, tape-recordings, television kinescope, slides, teaching machines, and so on (Lauer, 2009). When we think of media, this often translates to some form of digital media that we may use in the classroom. Multimodality started being used in the classroom as well. For example, Cynthia Selfe and Pamela Takayoshi used it in the context of preparing “intelligent citizens who can both create meaning in texts and

interpret meaning from texts within a dynamic and increasingly technological world” (qtd. in Lauer, 2009, p. 227).

While there are many benefits to using them both interchangeably, the reason I am sticking with *multimodality* is because of its emphasis on modes. This goes beyond technological modes (visual, audio, text) and goes to “semiotic channels” that are not always digital (spatial and gestural) (Lauer, 2009, p. 227). This reflects my goal of showing you, the reader and instructors, that you are in fact multimodal. What I am asking WAC programs to do is nothing new; I want people to do multimodal work with purpose, whether it involves more traditional ways of thinking of multimodal documents—video or audio essays—or less traditional ways of thinking of multimodal documents—a dance showing the student’s process of creating.

Multimodality is about putting students’ choices first when it comes to the creative process. Its pedagogical approach emphasizes being flexible with not only the genre of the assignment but also with how students approach the creative process. It also emphasizes being intentional with each choice you make and about how that would influence your audience and your final product. It is reflective in nature so that students become actively aware of the choices they are making. Multimodality goes beyond just the product itself; it also considers the rhetorical moves and situation it exists and circulates in. This is why I have chosen the term *multimodality* over *multimedia*, as not everything students create is going to be a form of digital media. I am making this distinction in order to not only clarify to you the reader what I mean, but also because I want to encourage a shared knowledge and language of what multimodality can be within different communities.

WAC Meets Multimodality

WAC and multimodality, in my opinion, belong together. Both are used to help students learn, but in slightly different ways. Indeed, there is more overlap than you would realize. Multimodality, however, adds to WAC by offering more options and flexibility that may not be emphasized in WAC missions and programs. In this section I will make clear how multimodality is the next step in the evolution of WAC.

WAC programs want writing in the classroom, as writing has been proven to help students take in information but also help students build critical thinking skills. As more communication occurs on a digital level with a global audience, finding ways to incorporate writing, and thinking through a different lens is becoming an important and almost indispensable skill. Writing as a discipline and skill is constantly evolving in response to the needs of the public. It only makes sense that writing programs evolve as well.

As much as I would love to say that students really enjoy academia and want to continue learning, for the most part that isn't the case. Most students come to college because a degree is necessary to begin working in their chosen field. So, when it comes to educating and helping students, figuring out what skills they will need is incredibly important. Writing instruction that focuses on text-based documents is no longer sufficient to prepare students for the challenges they will face as communicators. As Shipka has said, we should be doing more with new media writing. The way we teach skills needs to evolve. Certainly, some composition scholars might respond to this observation by saying, "Woah there. Are you sure about that?" My answer is "Yes, I am." Teaching text-based documents and assignments is still important, and it always will be,

but having a student understanding how to create various documents for different types of audience is just as important.

As we make this move toward a greater focus on multimodality, we must consider the three primary focuses or categories of WAC work: writing to learn (WTL), writing to engage (WTE), and writing to communicate, which is often referred to as writing in the disciplines (WID). Each area focuses on different areas of concern for a student. WTL focuses on prior knowledge assessment, but also allows for different processes for thinking.

As teachers we can choose between (a) sentencing students to thoughtless mechanical operations and (b) facilitating their ability to think. If students' readiness for more involved thought processes is bypassed in favor of jamming more facts and figures into their heads, they will stagnate at the lower levels of thinking. But if students are encouraged to try a variety of thought processes in classes, they can, regardless of their ages, develop considerable mental power. Writing is one of the most effective ways to develop thinking. (Kiefer et al., 2021)

WTL gets students thinking about the material and if we were in a classroom, would be the first step in WAC. The next is WTE, which is about getting students to engage with the material with critical thinking (Palmquist, 2020). An instructor might use WTE activities and assignments after students have gained a functional understanding of the material. Once students are thinking more critically about the material and engaging with it rhetorically, then we would move into WID. WID assignments focus on

the kind of writing students will do in their chosen disciplines, as Kiefer and her colleagues (2021) note:

Without doubt, the single most important reason for assigning writing tasks in disciplinary courses is to introduce students to the thinking and writing of that discipline. Even though students read disciplinary texts and learn course material, until they practice the language of the discipline through writing, they are less likely to learn that language thoroughly. In addition, teachers cite other specific advantages of WID tasks, large and small. Such writing helps students to:

- integrate and analyze course content
- provide a field-wide context to course material
- practice thinking skills relevant to analyses in the discipline
- practice professional communication
- prepare for a range of careers in the field

WID gets students thinking about how the skills they are learning in one class may apply to a variety of different classes or situations in the future. This is where WAC emphasizes the real world aspects of writing, and it goes beyond just the classroom. The emphasis on the real world demonstrates a need for a change in curriculum design that reflects the ways in which people do reading, writing, and knowledge-making in the real world.

Now I have broken down a bit about WAC's history and the core ways it teaches writing. However, the question is now: how does multimodality fit into these different

stages of writing? In the following sections I will draw connections between how WTL, WTE, and WID fit within multimodality pedagogy, activities, and assignments.

WAC goals

Writing to Learn

When it comes to introducing writing to students, WTL activities are a smooth transition to small and low risk assignments. It also may serve as a great way to assess prior knowledge. We could also think of this as what functional literacy do students have? When it comes to digital spaces, which many automatically think of when it comes to multimodality, the different kinds of literacy are important.

Selber (2004) wrote *Multiliteracies for a Digital Age*, with the intention of clarifying the literacy needs of students in a digital age as what instructors need to teach students about digital spaces has often been assumed. When we think about younger generations, we often assume that because they're submerged in technology, they know how it works and how to effectively use it. Well, as a first-year composition (FYC) instructor, I can confirm that is false. Many of my students have never used Word and were taken aback when I asked them to use this software. Even asking students to go do things on the internet seems like I am talking to a wall. This could be for various reasons, like students having technology come to them rather than searching for it like we had to. Whatever the reason, one thing I did was assume my student's functional literacy of certain software.

Selber first says that functional literacy is "the ability not only to write and read on a minimal, survival-oriented level but also to construct new meaning through literate

practices” (2004, pp. 33-34). It is that basic level of literacy practices that instructors assume students have. But it’s not just reading and writing in the academic sense but also in the social sense. Selber also pointed out that when instructors assume students’ functional literacy, they may not be aware of the different aspects computer literacy has (2004). Functional literacy is not limited to the classroom as it is influenced by social and cultural aspects that have been often thought of as removed from technology when it plays heavily into technology (Selber, 2004).

It is important to note that I am not asking instructors to become experts in digital technology; that is quite frankly above my pay grade and that of most instructors. What I am saying is that technology is heavily influenced by the world around it, and we need to take a step back to see what students already know. Choice and flexibility are inherent to multimodality, allowing students to use their prior knowledge and experience for an assignment. The literacy I am asking instructors and WAC programs to teach is that of digital literacy. With new media becoming more prevalent—the Council of Writing Program administrators has come out and said we need to teach this (Hembrough & Jordan, 2020)—this type of literacy is important because it has implications for people’s attempts to explore their “past, their current place in the social grid, and their future potential” (Hembrough & Jordan, 2020). With WTL activities, we are asking students questions to allow them to begin to think about the material and how it may apply to them. Wouldn’t it make sense to allow them to think about the answer using whatever modes work best for their situation?

Now some of you may be saying, well Tony, I get what you’re putting down, but don’t I have to teach them the conventions of each mode, so they know? The answer is

no. As Kristin Arola and her colleagues have noted, “our job was not to teach the discrete conventions of each mode, but to help students consider which modes were most appropriate in a given circumstance, how they might be integrated, and how they might be leveraged to achieve the desired impact on a target audience” (2014). In other words, instructors are showing students how their prior knowledge can be built upon. The danger of functional literacy is assuming we know what students know (Selber, 2004), which is even more important as digital literacy is sometimes assumed even though students may not have the resources to use digital spaces (Hembrough & Jordan, 2020).

In addition to focusing on learning, WTL also focuses on the basic moves involved in communicating your thoughts to an audience. It helps students begin to consider who they are as an author. Multimodality is inherently rhetorical in its reliance on reflective processes (Arola et al., 2014), to build students’ understanding of their audience and own composing process. Many of our students know the conventions associated with text-based modes of expression, but they are less aware of the importance of context and audience. Writing to an audience will expand their understanding of what might work best for a project; having students choose what is best for them will allow them to start to think about how it may apply to others (Sheppard, 2009). We then get students thinking of themselves as authors and creators, which makes reading and viewing the documents students create a more dynamic experience than is typically the case with a static text.

WTL activities from WAC programs often rely heavily on traditional alphabetic genres, such as journaling and summary/response logs. However, what students may

communicate may be better expressed in a video, in an audio piece, or in person.

Increasing their awareness of these options can help students think more deeply about the rhetorical situation they've entered, which in turn can lead them to consider how they can best communicate information to others. It lays the foundation for the thinking about thinking we ask students to do with WTE activities.

So far, I have positioned this argument in the idea that instructors have already introduced writing to students. However, as a FYC instructor at a STEM heavy university, getting students motivated for my class can be a challenge. What I am currently teaching is mostly alphabetic texts, which my students do not seem to find all that exciting. As Yancey (2004) points out, making students do writing is not something that works well. Allowing students different genres/modes for students to do writing assignments, she argues, brings in a motivation to the assignment as students can express themselves more freely.

Examples of WTL

Table 1, examples of WTL activities for four different disciplines.

	WTL
Comp	Synthesizing Journal Articles
Bio	Read news articles on COVID-19
Art	Peer Discussion on techniques
Pre Med	Case Studies

Write to Engage

WTE is something that is a bit newer to WAC programs. Back in the early 2000s, WAC programs had WTL and WID assignments which require two very different intensities for thinking (Palmquist, 2020). There was no in-between which led students in the middle of their academic careers having a hard time with the low-stakes versus high-stakes assignments they were being asked to do (Palmquist, 2020). What Palmquist found in his research was that WTL activities asked students to do anything from remembering to reflecting while WID assignments asked students to do anything from analyzing to creating something (2020).

With WTL, writing may be broader in the concepts students are engaged in. But WID narrows down quite a lot and students are asked to engage in high levels of thinking and writing. This difference in the kind of work we are asking students to do would be challenging for anyone. So, what Palmquist (2020) found was a need for a space between the two extremes. These activities and assignments would engage students in a deeper level of critical thinking than WTL activities and assignments typically offer, while allowing for content that was not as disciplinarily focused as WID activities and assignments (Palmquist, 2020). Using WTE as an intermediate or bridging concept would also give more definition to the different purposes of WTL and WID activities and assignments (Palmquist, 2020).

The critical thinking that Palmquist saw students needing to engage with differently can be thought of as an “act of transformation” (Palmquist, 2021). Critical thinking sometimes is thrown around like it is a keyword that might fix everything, or in WAC’s case, be the common ground that faculty members across the curriculum can

agree is important; but writing and critical thinking have always gone hand in hand (Rademaekers, 2018).

We can think of critical thinking as,

the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations (Rademaekers, 2018; p. 120).

In summary, critical thinking is engaging with material on a deeper level than we may ask students to do in the beginning. As Palmquist (2021) says, drawing on work by Scardamalia and Bereiter, it's an act of transforming knowledge. We are thinking about how others may understand or interpret the information or knowledge there and start to think about how we may apply it.

Critical thinking plays heavily into the literacy multimodality want students to gain when it comes the digital aspects of multimodality (Selber, 2004). Just as WAC moves from WTL to WTE activities to develop different skills, the literacy we ask students to perform with multimodality also changes from functional to critical. Critical literacy is moving from understanding what a document is made up of content wise into what a document is made to do—i.e., “design cultures, use contexts, institutional forces, and

popular representations” (Selber, 2004, p. 75). In other words, we start to think about the spaces in which these documents exist to bring the documents to life. We can think in terms of the rhetorical situation, that they are moving from understanding themselves as authors and onto understanding the contexts in which they are working and the purposes they are pursuing.

Critical literacy/thinking moves students to also begin to think about what skills they have built in other courses or situations (Palmquist, 2021; Selber, 2004). Students may start to think about how the skills they are building here could also be applied to other courses— transferability, if you will (Shipka, 2005). While Shipka focused more on the task-based event of multimodality, it doesn’t remove the fact that multimodality is often used as an assignment to transfer skills from one context to a very similar one, something that I will cover more extensively later in this chapter.

Examples of WTE

Table 1.1, continuing the previous table with WTE activities.

	WTL	WTE
Comp	Synthesizing Journal Articles	Reflecting on authors rhetorical moves
Bio	Read news articles on COVID-19	Comparing student’s interpretation of a graph to author’s
Art	Peer Discussion on techniques	Critique of work/reflecting on critique
Pre Med	Case Studies	Evaluating different methods used in case studies

Writing in the Disciplines

When it comes to writing, sometimes we only think about developing critical thinking skills. We often stop at just that and say job well done. However, students at higher levels of their academic career need more. As Palmquist (2021) points out, this is a spectrum of learning. With critical thinking, they are slowly getting to that point of understanding more deeply the material they are learning. It may be bold of me to say it, but I think what we want from our students is to go beyond that. Once students are used to critical thinking about the material, it's time for them to think about the context it's being created in and how they might create something with what they have learned.

WID is quite interesting as it's about getting students situated in their discipline. In the beginning, I wasn't used to the dense language of rhetoricians; even though I knew the words, it felt like I was slogging through swamp to get an understanding of what they meant. Now, however, it's something I have learned how to read and write, something I have come to expect. In its own way, it has its own language and I imagine other disciplines are quite similar. With WID, what we want students to be able to do is:

- integrate and analyze course content
- provide a field-wide context to course material
- practice thinking skills relevant to analyses in the discipline
- practice professional communication
- prepare for a range of careers in the field (Kiefer et al., 2021)

In more basic terms, we want students to be able to integrate themselves into their chosen field and be able to effectively communicate in those fields.

What I'm getting at is the need to see the real world merging with the academic world. We want students to be prepared to enter the real world. I work with many students who don't want to take on the financial burden of graduate school, as many disciplines can't provide the substantial funding necessary. But there are also those who just want their degree and to leave and continue with their lives, which I very much respect. So, in a way, WID is preparing students to not just be students. Many disciplines inherently do this with some of their upper-level classes, but they may not see how writing will play into the class.

This is where WAC would come in and suggest some assignments like a full-semester project, a design critique, comparative reports, or an integration paper (<https://wac.colostate.edu/repository/resources/teaching/intro/wid/widassignments/>). These assignments tend to be longer and require more of a process for students to work through. What we see with these kinds of assignments is also a requirement for students to build on their critical thinking skills to employ the rhetorical skills necessary for them to understand how to create on their own. In multimodality terms, we're talking about rhetorical literacy, in this case, of the discipline itself.

Rhetorical literacy is the final stage in students' learning, one that requires a good foundation of both functional and critical literacy. Selber (2004) defines a rhetorically literate student as one who has the skills to persuade, deliberate, reflect, and engage in social action. Each skill is neither easy to obtain nor easy to enact due to its complexity. Knowing how to properly and effectively do each of these skills is something that takes a good understanding of how to write and how to think critically about the problem itself, and then to understand where to go from there.

Now how does multimodality offer the opportunity to enact the skills I listed above? Well, in some of the type of assignments I offered, most were centered around alphabetic final products. While this can make sense for some disciplines, for many it is not what the audience needs. Many of the writing assignments made in a WID course could, as a result, be inherently multimodal. And many are, even if the goal is not necessarily to be multimodal. I believe that multimodality is well situated, both because of the contexts for which the writing is intended and because of the creativity of our students, to be at the center of WID and WAC more generally. It is about what the student needs and finds helpful.

Kohnke and his colleagues (2021) created a study to learn if multimodality helped ESP learners in English courses that were discipline specific. This was in hopes to help student “improve English language proficiency through a variety of text types” (p. 1). This was important as “in a digitally dominant world, instruction needs to acknowledge the importance of DMMC (digital multimodal composition) and prepare students to become digital writers. Consequently, integrating multimodality to aid students’ development of multimodal competence and facilitate transfer of skills to real-world situations is crucial” (p. 3). When used in this way, multimodality helped second language learners communicate more effectively in their disciplines and gave them opportunity to use other modalities to translate their meaning and “express the development of their ideas” more effectively (Kohnke et al., 2021, p. 7). For these students, Kohnke and his colleagues found that not only were students able to engage more with each other and the material in a new way, but also it gave them confidence for their learning, which is crucial for ESL learners.

Similarly, Allan's (2013) study looked at how multimodal assignments would help students communicate orally, more effectively during oral presentations and critics. One of the assignments I mentioned, which is very much multimodal, is a design critique. But how can we ask students to perform this when they may not have the skills to translate what is in their head to the audience they have?

Both of these studies asked students to learn how to be rhetorically literate, use their skills to be persuasive to their audience, deliberate with classmates about their choices, reflect on said choices to decide what to do next, and decide what action is needed for the audience's (social) context. Both studies said students felt like they were more prepared for what they would be creating in a "real life" context.

This may be why I find multimodality so intriguing—its real life aspect. Whether it be at the beginning of the process or at the end, what students bring into the learning process or take from it is hopefully something they can use in their real life. I want my students to be prepared for the world they are entering and to have fun while they do so. It is my hope that there are those who read this who want the same thing.

Examples of WID

Table 1.2, continuing previous table with WID assignments.

	WTL	WTE	WID
Comp	Synthesizing Journal Articles	Reflecting on authors rhetorical moves	Review of Literature
Bio	Read news articles on COVID-19	Comparing student's interpretation of a graph to author's	Lab Notebook
Art	Peer Discussion on techniques	Critique of work/reflecting on critique	Display plates for work they have created

Pre Med	Case Studies	Evaluating different methods used in case studies	CME Project
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The Overlap

Before I move on to the next section about WTL, WTE, and WID, I want to note that these instructional approaches are not that distinct. I do not want to suggest that these activities are fragmented from each other. Perhaps there are some WAC individuals thinking this. In fact, WTL, WTE, and WID overlap with each other and play heavily into each other. Let's go back to Palmquist's article in which introduced the concept of WTE. In his article, "A Middle Way For WAC: Writing to Engage," Palmquist (2020) offers the term WTE but also includes an image that will shows how WTL, WTE, and WID overlap.



Figure 1. A graphic showing the overlap of WTL, WTE and WID.

Each activity has the purpose to enact a different skill for students. You may want students to remember an idea—WTL would be most appropriate for this—or you may want students to apply what they learned—WTE would be most appropriate for this. However, there are goals you have students that overlap within these activities. If you wanted students to reflect this could be both WTL and WTE. If you wanted students to analyze a text, this could be both WTE and WID. There may be no clear distinction

when it comes to some activities and assignments instructors may ask them to do. What is important is understanding what purpose WTL, WTE, and WID would serve in different types of courses and how they will scaffold into each one.

What has been studied?

When I began my study, there wasn't much published research available about WAC programs explicitly implementing multimodality. While many programs may have been doing so, there were only a few articles that explicitly named and defined multimodality for WAC faculty. Certainly, there are WAC scholars doing work with multimodality; however, when it comes to articles about programs doing this, I could find only four articles. This means that, if a WAC program were interested in implementing and incorporating multimodality into their program, it would have about four articles to help them learn about the different variables and resources they may need to provide to do this. That, in my opinion, is not enough to help WAC programs with this type of program. That said, I want to acknowledge the work that has been done to put multimodality and WAC programs in conversation with each other.

Elizabeth Allan's (2013) ethnographic study on an architecture class is a great example of outside disciplines not only encountering a WAC initiative but also a WAC program wanting to adopt multimodality. This example shows how an instructor can adapt their current pedagogy to what is being asked of them. Architecture is already a very visual and gestural discipline, so rethinking how multimodal documents fit into an architecture classroom was a matter of learning additional composing, designing, and presenting skills.

There were two areas that the multimodal WAC initiative was asked to help with: oral presentations and their “lifeless” technical writing (Allan, 2013, p. 2). In both cases what was required was helping students learn how to tell a story in the different modalities their work may be used in. What was interesting about Allan’s work is that she went to see what other disciplines were also doing, a move that focuses on the cross-section of what they had in common. When it comes to multimodality, it’s not about being separated into your own disciplines, but rather about skills you need that can be applied in other situations. While speaking is not often associated with architecture, that skill was needed for students to be successful outside of academia. What we can take from Allan is that, while the skills students need may not be what is typically associated with the academic space, they should still be incorporated into the curriculum as they may be needed for other situations.

There were aspects of this classroom that you would not find in a typical writing classroom, such as critique. Critique closely resembles a peer review workshop, where students and the teacher give feedback on a student’s project. However, if you have ever taught first year writing you know this can have its challenges. Students may not yet have the skills to give proper critique and can fail to look at the final product rather than the process. Even some instructors may do this as, depending on what they were taught, the final product may be the most important issue. However, when multimodality is introduced and the skill of communicating critique is taught, this can go differently. Students can tell the story of their process and ask questions relating to it. For this architecture class, the feedback shifted from a focus on the final product to a focus on

the skills they learned and how they were going to apply those skills to the next project or what they would have changed about this project (Allan, 2013).

What was so important about this change in the classroom was the emphasis on rhetorical choice—in particular, on the choices made by the student and what were they thinking when they made these choices. This allowed students to better articulate their process of creating as well as why they made the choices they made during critiques as well as in their technical writing and presentations skills. While this was a success for this class, we can attribute the smooth transition to the visual literacy that was already being taught in architecture. However, if we were to apply this to other disciplines, seeing what their discipline teaches as literacy could help with this transition.

An article by Bridwells-Bowles and her colleagues (2005) focused on a communication across the curriculum (CXC) program initiative that responded to the rise of digital communication and media, which demonstrated a need for a change in the curriculum. The way the project was being created went beyond just visual and textual based documents; instead, it was a more embodied experience. While the types of documents students were producing played a role in the decision-making process to include multimodality into this initiative, in 2005 there was a writing crisis in which non-English major students found themselves needing to develop skills in various forms of media that were not always found in the traditional alphabetic texts students were being asked to create.

When working with their faculty on introducing the CXC curriculum that puts an emphasis on Web 2.0, the faculty members made comments and observations about how this program would benefit their courses. Many of the faculty had never considered

incorporating multimodal documents in their courses before as they weren't sure where to start or didn't know how it would fit into their course. By making available all of the resources' faculty were shown during workshops in preparation for this transition, faculty were able to successfully use the resources available to them and were much more willing to participate in the initiative.

What faculty noticed with their students and the use of technology was an increase in students' ability to interact with literature outside of their discipline, allowing for more interdisciplinary conversations to happen between students. Moving on in 2008 to a class of engineering students, the use of multimodality allowed students and faculty to better support each other as students' communication skills become stronger. What Bridwells-Bowles and her colleagues found in their work is that many of the skills students are being asked to learn are skills they have built outside of the classroom. For Bridwells-Bowles and her colleagues, it was a matter of figuring out with faculty how to bring those skills into the classroom and into their work. These skills help students not only to complete projects but also to present their ideas and work with other disciplines as their communication allowed for common ground and students were able to find common skills to use for their work.

Reid and her colleagues (2016) surveyed faculty members across the curriculum who were implementing multimodal communication in their courses. While similar to what I have done in my study, their efforts involved studying what faculty members had been doing to incorporate multimodal documents into their courses. Interviews with these faculty members reveal that one of the hardest parts of the transition was getting started—mostly due to concerns over their ability to teach something like video editing

or an audio essay as they weren't sure how to build a rubric for it. An even bigger concern was how multimodality mattered to their discipline and knowing where the skills being asked would work in their writing classroom.

What Reid and her colleagues found was that faculty need workshops to first understand what multimodality even is. As I conducted my own interviews, this is something that I can attest to; faculty don't feel comfortable teaching what they can't exactly identify. While this can be problematic with such an expansive genre like multimodality, showing faculty some ideas of what multimodal communication can look like and how you to go about teaching it helped sooth worries faculty had.

While workshops help faculty in the beginning, during the teaching process, faculty found that emphasizing rhetorical choice and the rhetorical situation not only helped them make their lesson. Reid and her colleagues also explained to students how the choices they make go beyond the classroom when it comes to the skills they were learning. But what is interesting about the surveys is that faculty in the sciences were more likely to include multimodal documents in the courses than those in the humanities and social sciences.

This could be attributed to more visual literacies being more prominent in the sciences than in the humanities. Either way, Reid and her colleagues encountered issues of faculty resistance to change in the humanities as faculty were already doing writing and did not see the connection to multimodality when first introduced. However, after workshopping there was some change, but the majority of faculty in the humanities and social sciences still used a large amount of traditional alphabetic text-based documents as assignments in their courses.

Perhaps most notably, Fodery and Mikovits conducted a study in 2016 on WAC faculty to help develop project designs for multimodal documents. Transfer of skills like critical thinking, deeper learning, and communication were important to Fodery and Mikovits. In particular, mutt genres became a center point in their work. They wanted to focus on rhetorical exigence and genre to help students of all disciplines in first-year writing courses have a meta-awareness of the writing they were being asked to do.

I should admit that the term *mutt-genre* rubs me the wrong way. In particular, I don't quite understand the distinction Fodery and Mikovits made in their work. I don't view what multimodality does as mashing two genres together. Rather, it is acting as a transformative agent to allow students to address their audiences' needs. But outside of this, their work addressed two of the points Reid and her colleagues raised in their study. Faculty members, first and foremost, need support from the beginning. Helping faculty figure out what multimodality looks like is critical for them to even start using these types of documents in their courses. Fodery and Mikovits's workshop focused on three key domains: (1) subject matter and discourse community knowledge, (2) rhetorical and genre knowledge, and (3) writing process knowledge.

Much as we may assign a prior-knowledge task to our students, Fodery and Mikovits conducted a prior knowledge assessment of faculty members during the workshop to show that faculty members were already using multimodality, whether they intended to or not. From there, they worked to demonstrate how multimodality fits into the faculty member's discipline and how to create a multimodal project that would work with the current pedagogy. What seemed to make the most difference were speakers

talking about the theory and current practices in multimodality so that faculty understood how multimodality fit into the academic sphere.

While each of these articles are a great example of convincing faculty and students that multimodality works, I want to move past this. Hopefully, through this review of literature, you have seen where I come from. Multimodality is just the next step in composition practices as writing has expanded to include genres that are not solely text-based. But what bothers me about these articles is that this was already taking place in established programs. Moreso, while the activities and assignments do somewhat introduce the knowledge-making and writing processes students would encounter in their chosen fields, this was not emphasized explicitly. Each article seemed to isolate their departments—which would make sense in the beginning—but I asked myself if it would have been helpful to those faculty if they were connected with other departments to help build a shared network between each other of possible activities and assignments and how to implement them.

This shared network pushed me to realize I was missing something. Several of the articles talked briefly about assignments and emphasized the importance of acknowledging rhetorical situations and communicative elements needed for each discipline. There seemed to be a missing link, however, between WAC and multimodality that was not being explicitly named. This missing link that could help with not only the transition from traditional alphabetic texts and multimodal documents but also WAC programs and multimodal pedagogy is genre. If we are to incorporate multimodality into our writing instruction, we need to understand the ways in which multimodality transforms existing genres and creates new ones.

The Missing Link: Genre

When I began this journey of learning about multimodality and WAC, I pondered on why this wasn't being implemented. I mean, only four articles have been written, as far as I am aware, about WAC programs and multimodality. I hope, as you have read the previous sections, you will see how useful they are and how well they complement each other. As I read them, I often wondered what the connection between the WAC movement and the multimodal approach was. It dawned on me that the missing link was in fact genre. Genre is the key to understanding the possibilities of integrating WAC and multimodality. More specifically, the concept of remediation of genre introduced by Bolter and Grusin in 1999 is what can make this integration successful.

Remediation would be the easiest way for WAC administrators to go about explaining how multimodality fits into their discipline. It also is what makes multimodality distinctive. For example, let's think about the modes of books. How many people are reading books for fun—for example, physical books? Gabriella M. Hancock and her colleagues (2016) found that e-books have become preferred among publishers and readers. The environmental impact—it has helped with deforestation—and the economic value—less money for publishing houses to use for printing and less cost of buying an e-book on average—make the mode more appealing for readers and publishers (Hancock et al., 2016). More so, new genres such as fanfiction are starting to be taken more seriously, especially as more and more readers and writers are investing time into them. The emergence of new genres is something that multimodality produces even as it changes existing genres.

Remediation is not the only reason we need to be considering multimodality in terms of its relationship with genre. We should also consider the real life implication of the relationship between WAC and multimodality. Jobs like social media managers are becoming more popular and the results of scientific studies are being made more widely available to the public. It would be a disservice for our students if we didn't teach them the basic skills necessary to be successful writers in whatever context they may work in. Multimodality may seem unfamiliar or too much work to learn, but in reality, it's simply another skillset. The skills you have just need to be applied (we might say "remediated") to a different modality. More so, and hopefully through the examples I have shown, it may be something you already do, even if it's not academic.

What is genre?

Genre is incredibly important when it comes to teaching writing. It is also key to when we move into critical/rhetorical literacy. More specifically, teaching genre is more about figuring out what would best serve your students in the long run for their needs. When it comes to teaching writing, most of the time we have focused on the outcome of what people have discovered rather than what they do, which is why understanding genres has slowly become more and more important (Beaufort & Williams, 2005). When people have focused on genre, they didn't look at "what rhetorical purposes are common or expected in discourse community" (Beaufort & Williams, 2005).

We don't often teach disciplinary-specific genres, which may make it hard for students to see how this will apply to themselves. When teaching, I often flip my classroom for my students to teach me. When I pose the question of what genre is, all I get are blank stares. Now, I do teach freshmen, but I will occasionally have older

students (for whatever the reason). Presumably, they should know what genre is, yet they seem unsure of it.

When it comes to the history of genre, we can go all the way back to Ancient Greece, but for my purposes that seems irrelevant. I want to point out why we have started to really get into genre. While it was always there, the switch to process writing allowed genre to gain attention. We moved into process writing as “they [modes] turn the attention of both student and teacher toward an academic exercise instead of toward a meaningful act of communication in a social context” (Herrington & Moran, 2005, p. 4). But again, these modes focused on form rather than the community they exist in, which while has benefits for beginners, lacks what we hope students to eventually achieve (Herrington & Moran, 2005). Eventually our understanding of genre moved into the understanding it was a social action—sounding familiar I hope (Herrington & Moran, 2005).

Genre in WAC

Now this is all good and dandy, but my focus is on WAC and multimodality, so what do they have to do with it? Well for WAC with creating WTL and WID, genre took on a different level of importance (Herrington & Moran, 2005). As Herrington and Moran noted, “‘writing to learn’ pedagogy came to be characterized by a focus on the value of writing for the learner and less so for its social function for readers, which meant a de-emphasis on genres and an emphasis on exploratory writing to a teacher in an assumed audience role as participant in a ‘teacher-learner dialogue’” (2005, p. 8). For WTL, it was about getting a chance to be a learner, not a writer, thus allowing for

experimentation to occur and placing less stress on the form it takes. It's more for your students' benefit than the instructors.

WTL is about displaying the knowledge you have, but it is more than just memory, though it doesn't hurt to have something in your memory (Bazerman, 2009). WTL also does more for genre as it teaches students the language of the discipline. Bazerman said, "at first we learn these technes in our schooling somewhat clumsily in interaction, with scaffolded definition, identification, application, and practical use. These themselves are embedded within particular genres of rules, explanations, textbooks, and school exercises" (2009, p. 290). WTL is low-stakes writing that is closer to functional literacy than more formal types of writing, and in this we see how genre may start to take shape without being explicit about it. In a way we are initiating students into the community as experts (Moyano, 2009).

For WID, "genre represents an important concept for planning curriculum and writing assignments and for learning" (Herrington and Moran, 2005, p. 9). Genre again focuses on students needs rather than what the correctness for the outside world is. Russell and his colleague's idea that "genres are 'typified rhetorical actions based in recurrent situations'" (2009, p. 163) is another way we could think about genre, as we are in that higher level of thinking with WID. We are asking students to think rhetorically, and thus it would make sense that the genre is transformed with what we are asking students to do. We might also ask students how the different genres they encounter in academia are related to one another, which in turn would help them with the transition into their discipline (Moyano, 2009).

While genre is something that does play a role in writing and teaching writing, it is a backside driver more than anything else when it comes to WAC (Herrington & Moran, 2005). Genre is not put at the front with describing assignments which—in my opinion—doesn't make much sense. If we want students to learn more and encourage them to have these higher levels of thinking, then shouldn't genre be stressed more? With the social action that both genre and rhetorical literacy ask of students, it would make sense to think about how genre plays a large part in our students' writings. And that is where multimodality fits in.

Genre in Multimodality

Genre plays a large role in multimodality because multimodality does some weird stuff to genre. It's not always explicitly talked about but, because of the digital aspect people often associate with multimodality, new and changing genres tend to emerge from the use of multimodal materials in a given genre. The emphasis both multimodality and WAC put on preparing students for the real world is something that I have hoped to establish within this chapter.

To be part of these social areas, where language is constitutive of the activities with some participation of multimodality, the students need to know what kind of practices, relationships between participants and different kind of texts take place in each area, and what resources of language are available to construe meaning.

(Moyano, 2009, p. 448)

Social action is a big part of writing, so getting students to understand the social areas is part of the conversation. Genres themselves can be described as “chains,

colonies, repertoires, sets and systems, and ecologies” (Prior, 2009, p. 17) that seem to be expanding and changing. With multimodality and its “chain of genres” (Prior, 2009, p. 18), the creative process may require the use of different genres to accomplish the writer’s goals. With genre and multimodality, the composing process needs to draw on strategies that differ from those used in the creation of alphabetic texts, since they may be received differently than traditional text-based genres. In other words, because of the way it is created, the genre is up for interpretation based on the community that views the final product and there could be many different interpretations for one product (Prior, 2009). In this way genre becomes messy because it may not always be clear what it may be intended to be, so in a way viewing it as a system makes it a bit easier to understand how genre functions with multimodality (Prior, 2009).

The people who work with, whether intentionally or accidentally, multimodal work can be described as activity systems as the hyperlinked genres that make up multimodal work give us the knowledge to create and circulate work in more or less regular ways (Russell & Fisher, 2009). It is the circulation that makes multimodal documents so interesting as they are not as static as traditional alphabetic documents are. I say *static* because in a way traditional alphabetic documents tend to just be on a page, making it harder to interact with if you aren’t interested in the text to begin with. Multimodal documents are more interactive as they take into consideration the audiences’ various needs, making it seem more dynamic—at least to me.

Since we are working with systems (whether it be genre or individuals), it makes transfer slightly easier for students. They may be transferring their prior knowledge into the classroom or taking what they learn from a multimodal assignment and moving it to

other assignments (either in that class or other classes they may have). The reason we teach for transfer is to “provide linguistic resources that students are assumed to then use in new contexts” (Russel & Fisher, 2009, p. 165). This is very much needed as technology is constantly evolving.

Cheryl Ball and her colleagues (2013) considered what it was like to compose multimodal projects in a time when technology and media were changing. One of the students, Tyrell, brought his high school experience to compose videos, as YouTube was starting to gain popularity, for the classroom. He was able to be successful in creating videos (something that was still new to academia) because of the skills he learned in Ball’s class, even though those skills focused on blogs. Ball and her colleagues attributed this to the curriculum being flexible and scaffolded in a way that allowed Tyrell to creatively experiment with different genres.

Transferring knowledge and composing process from alphabetic texts and other forms of expression is an important aspect of composing multimodal documents. It also allows us to teach the various types of genres we want students to see as part of the systems/disciplines they hope to join. The transfer of knowledge plays a large role in writing classrooms in a university setting (Nelms & Dively, 2007). To be able to also transfer this information from not just a writing context, but also a mode context is what would make the difference for some students (especially those who may not understand why they are taking composition in the first place). One of the most popular ways to do this is through remediation. Not only is it a way for instructors to scaffold skills for students to learn, but it also is a very visual way to see how information can be transformed from one genre to another.

Remediation

Multimodal documents focus not only on audience needs but also on students' individual needs and their processes (Shipka, 2011). What is seen in both scholarship and in the experiences of instructors is the importance of remediation. For multimodality, this is a highly valued skill that helps writers figure out how to take one (or multiple) mode(s) and create a document and then change that document into something else. It is also, as I have said, a great way to visually show how skills are being transferred and get students to practice transfer. Knowing how to transform information into various modalities allows for not only a versatile individual, but also allows for a deeper understanding of the material.

To understand more about remediation, we can look at Bolter and Grusin's (1999) book *Remediation: Understanding New Media* for a better understanding. Now this book was published one year after I was born. A lot has changed with technology, but Bolter and Grusin's understanding of remediation still holds up in today's digital world. Remediation is described as "borrowing 'repurposing': to take a 'property' from one medium and reuse it in another. With reuse comes a necessary redefinition, but there may be no conscious interplay between media... only for the reader or viewer to know both versions and can compare them" (Bolter & Grusin, 1999, p. 45). However, it has been used in the educational context to mean "to express the way in which one medium is seen by our culture as reforming or improving upon another" (Bolter & Grusin, 1999; p. 59), though it was originally used by educators to signal that "lagging students" needed to bring up their performance in school (p. 59).

The basics of the idea is to take a document and turn part of it into something new. But why does remediation even happen? This is not something new, even going back to before the digital spaces Bolter and Grusin (1999) describe. What drives remediation is *immediacy*: the need “to multiply its media and to erase all traces of mediation: ideally, it wants to erase its media in the very act of multiplying them” (Bolter & Grusin, 1999; p. 5). Immediacy is that urgency to create something new and exciting. It is paired with hypermediacy, a desire to erase the past if you will. Focusing on immediacy, it is a desire to create new and improved experiences that also give way to platforms for new technology—creating new genres with it.

Hypermediacy, while it reflects a desire to erase the past, is necessary to remind us of the medium being used and our want for immediacy, a cycle that is continuous if we want to create with others (Bolter & Grusin, 1999). But immediacy is what “leads digital media to borrow avidly from each other as well as their analog predecessors such as film, television, and photography” (Bolter & Grusin, 1999, p. 9). This is what we could see as that system, or in this case network, of genres combining to create something.

Remediation just as I have mentioned with writing, multimodality, and genre, is a social action. Firstly, remediation “operates under the current cultural assumptions about immediacy and hypermediacy” (Bolter & Grusin, 1999, p. 21) as it heavily relies on the past, present, and future mediums being created. It relies on the past as much as it relies on the present as it is a result of circulating information “because practitioners in the new medium may want to claim the status of those who worked in an earlier medium” (Bolter & Grusin, 1999, p. 69). In a more modern example, social media

influencers follow the same trends as the original creators in hopes of being just as successful and may even add a twist in an attempt to make it more exciting for the viewer.

This phenomenon is related to the network of creators or, in Bolter and Grusin's (1999) explanation, a "network of self." This network of self "is constantly making and breaking connections, declaring allegiances and interests and then renouncing them" (Bolter & Grusin, 1999, p. 232). This is complicated by the fact that the network of self is also one that works with others even as it has other identities that exist simultaneously (Bolter & Grusin, 1999). It is both a social act to remediate and an individualistic one as the digital space is both a social space but also an isolated one.

Now, that was a lot of... theory, but what does it mean for you and me? The way in which we understand remediation to be used in the classroom is one that understands that our students creative process is a network stemming from previous creators, their interactions with their peers, and themselves. It is both an isolated and social act that is not as simple as we hope it to be.

Remediated documents are often still situated to have an alphabetic text-based design. I say this as it has been my experience as both a student and an instructor to have an alphabetic text remediated into something with some other modes within it, but still focused on the alphabetic text genre. For example, in the curriculum I teach, the last unit is dedicated to remediating the previous unit's assignment. The original assignment is an argumentative essay that students can use to create either a proposal or an infographic. However, based on my discussion in this chapter of multimodal documents, the limited choices do not take into consideration the social aspect of the audience. The

parameters of both the original and the remediate prompt are both still alphabetic texts with some visual aspects. This may not work for some audiences and lead them to be ineffective for the students' purpose and audience. Given more choices for genre possibilities, would allow students to evaluate the rhetorical situation more in depth. I do teach first year students but giving them structure for those choices would help alleviate potential feelings of being overwhelmed. To demonstrate this further, let's take table 1.2 and remediate the activities to be more multimodal.

Table 1.3 Remediating Activities and Assignments

	WTL	WTE	WID
Comp	Synthesizing journal articles	Reflecting on authors rhetorical moves	Review of literature
Bio	Read news articles on COVID-19	Comparing student's interpretation of a graph to author's	Lab notebook
Art	Peer discussion on techniques	Critique of work/reflecting on critique	Display plates for work they have created
Pre Med	Case studies	Evaluating different methods used in case studies	CME project
	WTL: Multimodal	WTE: Multimodal	WID: Multimodal
Comp	<ul style="list-style-type: none"> • Audio recording questions they have about an article • Drawing their experience reading articles • Making a visual of what each article is about • Discussion board with videos of students talking and responding about the articles 	<ul style="list-style-type: none"> • Drawing the rhetorical triangle and filling in the blanks • Class discussion on the rhetorical moves • Discussion board with videos of students talking and responding about the articles • Students move around the room writing on note 	<ul style="list-style-type: none"> • Making an audio recording of how they would implement these moves themselves • Audio essay discussion the main themes in each article • Video of a literacy narrative of the articles

		<p>cards what they think each move is</p> <ul style="list-style-type: none"> • Making an audio recording of how they would implement these moves themselves 	
Bio	<ul style="list-style-type: none"> • Comparing News stories videos and articles about COVID-19 • Discussion board of students sharing videos of what they think on the article and how it connects to their experience • Dissecting a graph on COVID data 	<ul style="list-style-type: none"> • Discussion board of students sharing videos of what they think on the article and how it connects to their experience • Dissecting a graph on COVID data and comparing it to the original authors interpretation • Making a comparison of what articles are saying and sharing memes that they see circulating on social media platforms 	<ul style="list-style-type: none"> • Visual abstract on the research they have looked at • A social campaign to dismiss misconceptions on COVID • Lab notebooks with audio annotations from students' observations • Lab notebook with an several images
Art	<ul style="list-style-type: none"> • Video discussions on different techniques • Drawings that reflect on their feelings on certain artworks • Going around campus or classrooms to find art that uses techniques learned 	<ul style="list-style-type: none"> • Drawings of reflections of critiques • Practice of critiques/oral presentations • Sketching using techniques learned from previous classes 	<ul style="list-style-type: none"> • Oral presentations of their work • The artwork created from learning about techniques • Having a visual display of how they went about implementing and creating the artwork
Pre Med	<ul style="list-style-type: none"> • Taking notes with voice recording as they read through case studies • Class discussions on how to assess a medical 	<ul style="list-style-type: none"> • Video discussions of different methods and choices made from physicians in case studies • Simulating different 	<ul style="list-style-type: none"> • Oral presentations of their projects • Discussions and critiques on the charts they create

	condition from different case studies <ul style="list-style-type: none"> • Reading social media posts from different patients' experiences 	situations with patients <ul style="list-style-type: none"> • Reflecting with peers on information they would include in charts 	<ul style="list-style-type: none"> • Simulating different situations with patients and reflecting on the choices made
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Remediation does not have to be limited to changing existing text-based assignments as that may not be what the community needs. By this, I mean that we need to communicate with our students to learn what they need and what their disciplines need. We need to have our assignments and activities reflect what that discipline's reading, writing, and knowledge-making look like in the field. Instead of pigeon-holing an assignment or discipline, we instead, can take advantage of the transformative nature of multimodality to expand our understanding of writing. But I want to be clear when I say this: I do not mean it to focused solely on digital materials, as that is only part of what multimodality involves.

Conclusion

People have always been multimodal (Palmeri, 2012). It is not always apparent, but when we look at the writing process we ask students to follow—like multiple drafts, something necessary for creative composing and multimodality—what is currently being asked of them is more passive than the active reflection multimodality asks students to do (Palmeri, 2012). I want people to see that multimodality is not just a new thing, but something that is already happening. The creative process involved in creating multimodal documents is slightly different than what most writers may be used to, but it asks writers to bring in their network of knowledge into our composing processes.

However, what I want and what is possible are two very different things. To find out if WAC programs could realistically incorporate multimodal assignments, documents, and pedagogy into their programs, I created a study to find out. I believe WAC already faces challenges in its efforts to establish and sustain a program. I see multimodality supporting WAC's mission by allowing community to be developed through shared knowledge. The overlap I see between multimodality and WAC has hopefully been conveyed throughout this chapter, but I may be making assumptions on how much overlap there is in the field based on the scholarship I have outlined.

I wanted to develop a study to explore whether faculty and WAC scholars were already using multimodality in their work. If they were, I wanted to understand how they saw it playing out in their own classrooms and what it meant for them to be doing it. I also wanted to understand how different it would be for them to implement multimodal pedagogy, assignments, and activities in their classroom from their current pedagogical approaches. I also wanted to gain an understanding of faculty and WAC scholars' language and knowledge of multimodality. This is due in part by the debate over whether to use the terms *multimodal* or *multimedia*. This divide doesn't support the development of shared knowledge as individuals may be talking about the same thing but are unaware they are doing so. I want to bring awareness to what language is being used in the hope of creating a shared language for WAC program administrations who want to implement multimodality into their program to have at their disposal when approaching their faculty. In the following chapters, I describe my methods of designing and carrying out my study, report on what I found, discuss the implications of my

findings, and outline an approach WAC programs could use as a guide for incorporating multimodal activities into WAC courses.

Chapter 2: Methods

My research question asks, “What are the characteristics of multimodal assignments, documents, and pedagogy that WAC programs can effectively incorporate and use?” To examine these characteristics more rigorously, I developed six questions that also helped operationalize my study. These questions are:

1. How familiar are participants with multimodality?
2. Do participants have hesitations about using multimodality? If so, what are these hesitations?
3. How does multimodality fit into a classroom and/or WAC program?
4. To what extent do instructors in a writing and/or WAC classroom already use multimodality?
5. What supports/resources do the participants imagine are needed to implement multimodality into a WAC program successfully?
6. How do/do they see multimodality fitting into a WAC mission?

I began this study with many assumptions about how multimodality works and how it could fit into a WAC mission. To address these assumptions and to make sure they did not cloud my coding of the data, I created these operational questions. These operational questions were used to help create a survey and interview questions. Additionally, these operational questions pointed out the necessity to look at established WAC programs to understand the role multimodality played in the mission of each

program as well as the learning objectives each program had established. In the following sections I discuss my position as a researcher to give insight to how I am interpreting the data I collected. I then describe the participants in my study, describe and discuss my methods, and describe how I analyzed my results.

Position as a Researcher

In many ways, I'm still a growing scholar. I was first introduced to multimodality in one of my last years in my undergraduate program. I learned about WAC from Mike Palmquist about a year ago of working on this methods section. To put this in perspective, that's about three years of learning about multimodality and one year learning and working with WAC. So, when it comes to this project, I am coming to it with a fresh perspective. As I conducted my review of literature, I acknowledged the diverse definitions and names of multimodality WAC scholars may associate with the term. Following this format of addressing others' understanding of multimodality, a question that occurred in both my survey and interviews was: how do you define multimodality? This fresh perspective has given shape to my approach as many participants and WAC scholars may not view what they do as multimodal work.

In addition to new to exploring questions related to multimodality, I am also coming at this project through the lens of accessibility. That is, I view multimodality as providing opportunities for unconventional students—e.g., students over the age of 25, queer students, neurodiverse students, working class students, veterans, first generation students, and students of color—to interact with the classroom in a more accessible and equitable way. When it comes to students, there are more

unconventional students entering the university than ever before, whether it be because they are now allowed to or could finally attend (perhaps because they couldn't afford to), or to finish what they started and have the resources to do so. The sense that I have gathered from my studies in multimodality is that it engages students more deeply and aligns with the previous skills they have built. As a result, integrating multimodal pedagogy, activities, and assignments into a WAC program will help students have better success in navigating future university classes and contexts outside of academia.

While all these identities are important, there are few that I am specifically using as a researcher to view, interpret, and code my data. First, I am a White transgender man, so I do not, nor will I ever be able to learn what it is like to be a student of color. I also made the decision to follow a more traditional trajectory of learning, continuing my education at 18. So, I do not have the experiences to be able to speak to this experience of non-traditional students. I do have several family members and friends who have this experience, but currently I do not feel comfortable looking at this study through the lens of non-traditional students. I am also not a veteran and do not have a diagnosis for any neurodiversity (but I have my suspicions). That leaves a queer, working-class, first-generation student which is what I will be using when coding and interpreting my data.

When I use the word queer, it is intentional as it encompasses both my sexual and gender orientation. As a transgender queer man, I have found myself treated differently from my peers. Sometimes I was the token identity to speak for the LGBTQAI+ community as their representative, or the instructor made it seem like I was

lacking something, something that wasn't the norm and I often pointed out the gaps in pedagogy. There was something that I lacked and therefore emphasis was put on it during my schooling. Even now with the literature I have found with unconventional students, pedagogical approaches match my experience of instructors retrofitting my identity and others into the class, making me and students feel as though our experience was just tacked on at the end, a last-minute thought if you will. Therefore, when carefully considering the approach I create, I do not seek to retrofit my approach to existing programs. I do not look for what students and/or are deficient in but rather what prior knowledge they have that can be incorporated into what I am asking faculty and students to do. By striving to emphasize a practical approach, I can consider the various conditions faculty members could implement multimodality and writing into their classroom as well as the various ways students may engage with the different activities and assignments. I know through my own experience what it feels like to read, hear, and/or interact with material that wasn't made with me in mind. This material, while malleable, was often not accessible nor equitable for unconventional students, so by being practical in my approach what I learn from my study can then be carried over to students.

Along with being a queer student, I am a first-generation student who comes from a working-class background. In my immediate family, my sister and I will end up with the highest level of education, both of us have had to learn to navigate higher education without help. This fact, which proved to be a hurdle in my undergraduate career, also allows for me to constantly question why things are the way they are. I have gotten comfortable not knowing how things work and poking at them until I do. Not

knowing has helped shape the study I conducted. I picked the participant demographics because I needed to know certain things that were not obvious to me as well as to discover what other things I had not considered. It has been incredibly important in the writing of this thesis to make sure that I maintained a focus on integrating multimodality into WAC, while also keeping track of what questions are left unanswered so I can explore them in future studies.

A final lens through which I approached the information I collect in this study is my working-class background. While there are people in my family who had white-collared jobs, most of the family members I'm close to have blue collar jobs that don't pay much—not to mention I have three siblings, who were all close in age, and my parents' jobs often fluctuate. College was a huge risk for me because I knew going in that I would have student debt by the end of it. My working-class background taught me that I needed to utilize all opportunities at my disposal, while giving opportunities to others as everyone should benefit from what is offered, especially in higher education. My background is a reality that many other students deal with, so I want to provide opportunities for building on prior skills that can be applied inside and outside of academia. Staying in academia is not every student's desire, but going into a career that requires digital skills to communicate a message is becoming more and more common. Multimodality is the cross between physical and digital communication and the main goal is how to get these skills to be transferred to several contexts. It's an opportunity of learning that every student should have access to so that they can be successful in whatever field they decide on. Students' success, regardless of career

path, is a core value for me as an educator that has shaped the approaches I have taken when designing, conducting, and analyzing my study.

My main motivator for taking on this project is to have WAC programs that are already doing great work with writing include an expansive conceptualization of writing that gives every student an opportunity to be successful inside and outside of the university setting. My working-class background allows me to think beyond the theoretical, to ask what is realistically possible for a WAC program with different sets of resources available to them. This is a question I have and will continue to ask myself as I go forth with this project. I also will acknowledge when something is more of an ideal than a reality, as I know that what I am asking of WAC administrations to do may not be possible at this moment. The point, for me, is that using multimodality is a practical way to have an expansive definition of writing that engages faculty and students more deeply. Both WAC and multimodality value transferability and flexibility, something that is also a core value for me as an educator.

The lenses I have discussed have informed my approach, but they also play a huge role in my identity. When I read scholarship, it is with this identity. When I write it is also with the intention of being as accessible as possible. Throughout this thesis, you may notice that I have embedded audio into it, as I want the participants to speak for themselves as their identities also shape their experiences and understanding of the world around them. I will never be able to truly represent what they say, so in spirit of this accessibility and topic of multimodality I have included their voices so they can speak for themselves instead of me speaking for them.

Study Participants

I recruited 18 individuals as study participants. They were drawn from three groups: (1) WAC program administrators at two leading WAC programs, (2) journal and book series editors associated with the WAC Clearinghouse, and (3) faculty members at my own institution who use writing in their classes. The latter group includes both faculty members who teach composition courses and those who teach courses in the STEM disciplines.

Participants Group 1: WAC Program Faculty

- Dr. Jo An: Clemson
- Al Farabi: Clemson
- Graham: GMU

Participants Group 2: WAC Clearinghouse Editors

- Justin
- Zain
- Jenni
- Chris
- Leo

Participants Group 3: Faculty at CSU

- Heather: Instructor
- Freddy: GTA
- Mason: Instructor
- Aria: Instructor
- AJ Smith: GTA

- Jessie: GTA
- Jenny: Tenured Faculty Member
- Anita: STEM
- Chloe: STEM
- Jim: STEM

To protect the privacy of my participants, the only identifying information I gathered was their job title (i.e., GTA, instructor, editor, author, so on). I did not collect or store any other identifying information. All interview participants were given a pseudonym for me to use in my thesis; participants either chose this for themselves when they signed the consent form, or I assigned one to them. Consent forms were kept either in a paper form and stored in a locked cabinet that only I and my thesis advisor, Mike Palmquist, had access to; or they were saved digitally in a password protected external hard drive. All emails sent between me and participants, once the interview was scheduled, were deleted. All surveys were saved onto an external hard drive and deleted from anywhere they may have been saved.

Interviews were recorded through either Zoom or the Voice Recorder recording app on my phone. Audio files were saved on my hard drive. If a participant indicated that they did not want to have their audio used in my thesis, I deleted the audio after transcribing the audio. I transcribed the audio through Microsoft Word 365 and inserted pseudonyms for each participant and the date of interview. These transcripts were saved on an external hard drive, and any transcripts that were printed were kept in a locked cabinet. Any time I listened to the interviews or looked at the transcripts of the interviews from participants, I was alone or with Palmquist. The following section

describes in more detail the methods I used to collect data as well as the questions I asked participants.

Methods

I used three primary methods to collect the data for this study: (1) surveys that were given to all participants, (2) interviews of all participants, and (3) information collected from George Mason University and Clemson University's WAC programs. These three methods were implemented to gather information on what a WAC program looks like, existing attitudes on multimodality, experiences with using multimodality, and comfortability with technology.

Surveys

Each participant was sent an email message that described my study and provided a survey link. The survey email message also served as a consent form as the survey gathered some preliminary information about the participants' demographics. I did not collect any identifying information besides their job positions. The completed surveys I collected are based on a convenient sample—basically, people to whom I had access through my position as a graduate student at Colorado State University, through my advisor's work at the WAC Clearinghouse, and through my advisor's connections with scholars at leading WAC programs. Since this was an exploratory study, I did not attempt to cast a wide, representative net. The survey also served as a recruitment tool by asking if the participants would like to do a follow-up interview. The survey questions for each group are found below.

Survey Questions for Instructors

1. What is your current or past position at Colorado State University?
 - a. GTA
 - b. Instructor
 - c. Tenure track professor
 - d. Non-Tenure track professor
 - e. Tenure Professor
 - f. Other
2. What technology do you use in everyday life? Click on all that apply.
 - a. Phone
 - b. Social media
 - c. Word
 - d. PowerPoint
 - e. Streaming services
 - f. Other
3. What modes of media do you use in your personal research/publications? Click on all that apply.
 - a. Text
 - b. Video
 - c. Audio
 - d. Gestural
 - e. Spatial
4. What technology do you utilize in your classroom? Click on all that apply.

- a. Computer
 - b. Projector
 - c. Lights
 - d. Internet
 - e. Streaming services
 - f. E-books
 - g. Platforms like YouTube
 - h. Captions
 - i. Other
5. What best describes a typical assignment in your classroom?
- a. Research paper
 - b. Creative document
 - c. Lab report
 - d. Test that consists of short answer
 - e. Other
6. What other modes of media have you used in your classroom? Click on all that apply.
- a. Videos
 - b. Music
 - c. Podcast
 - d. Books
 - e. Art
 - f. Other

7. Has a student ever asked to use different modes of media for an assignment?
 - a. Yes
 - b. No
 - c. If you answered yes, please describe the request. [text box]
8. Could you define multimodality?
 - a. I am not able to define multimodality.
 - b. [text box]

Survey Questions for Authors/Editors at the WAC Clearinghouse and WAC Program Faculty at George Mason University and Clemson University

1. What best describes your occupation? Click all that apply.
 - a. Author
 - b. Editor
 - c. Instructor
 - d. Tenure track faculty member
 - e. Non-tenure track faculty member
 - f. Tenured faculty member
2. What technology do you use in your everyday life?
 - a. Phone
 - b. Social media
 - c. Word
 - d. PowerPoint
 - e. Streaming services
 - f. Podcast

- g. Other
3. What modes of media do you use in your personal research/publications?
 - a. Text
 - b. Video
 - c. Audio
 - d. Gestural
 - e. Spatial
 4. What writing assignments do you recommend to instructors in a WAC program
 - a. Final term papers
 - b. Short answer
 - c. Shorter essays
 - d. Research papers
 - e. other
 5. What kinds of technology do you think could be utilized more in the classroom?
 - a. [text box]
 6. What modes of media do you think would benefit today's student population?
 - a. [text box]
 7. Have you seen a rise in multimodal documents being published in WAC circles?
 - a. Yes
 - b. No
 - c. [text box]
 8. Could you define multimodality in your own words?
 - a. I am not able to define multimodality.

b. [text box]

Interviews

After receiving responses from the surveys, I set up interviews with participants who indicated they were interested in a follow-up interview. These interviews were conducted as a one-time occurrence and scheduled to be up to an hour long; however, it should be noted that some interviews ran longer than an hour as some participants' answers were longer than others. These interviews were conducted in a neutral space and participants chose to have the interview in-person or over Zoom. Below are the set of questions I created for each group of participants.

Interview Questions for Instructors

1. How would you describe the role technology plays into your pedagogy?
2. In your experience, what types of documents do you create in your own research? Do they ever have elements such as visual, audio, gestural, spatial, and text?
3. Have you ever considered bringing these elements to your classroom?
4. What challenges have you had when incorporating different elements into your classroom?
5. What type of support would you need to incorporate multimodality into your assignments?
6. How would you go about evaluating a student's project that has these elements in the document?
7. What role does reflection play in your pedagogy?

8. How do you think incorporating multimodal assignment changes (or might change) your current teaching practices?

Interview Questions for Authors/Editors from the WAC Clearinghouse:

1. In your experience, how would you define a multimodal document?
2. How have you seen multimodality implemented in scholarly publications? Does this reflect your experience using multimodality, if you use it?
3. How would you describe a successful multimodal document?
4. When working with multimodal documents, whether your own or others, do you find yourself reflecting on your own process of creating?
5. What challenges have you seen with WAC scholars implementing multimodality into their work?
6. If you're able, can you describe the current trends of multimodality in scholarship?
7. If you're able, can you describe how you have seen multimodality evolve in scholarship?

Interview Questions for Faculty at WAC programs:

1. How would you describe the current mission of the WAC program at your institution?
2. How has your WAC program changed over the years?
3. What would you describe to be the biggest challenges your program faces?
4. What kinds of support does your program offer to instructors?
5. Can you describe the different assignments you encourage instructors to use in their classroom?

6. Has your program considered using multimodality? If it already uses multimodality, how is it used? If not, why have you not incorporated multimodality into the program?
7. What resources do you think your program/instructors would need to incorporate multimodality into it?
8. What challenges have you encountered when introducing WAC to instructors at your university?
9. Do you see similar challenges if you were to incorporate multimodality into your program? Are there other challenges you see arising?

As the interviews were conducted, I made sure to take notes to be an active participant in the conversation. I made notes of themes that I had already heard in other interviews as well as follow-up questions that I wanted to ask participants. I made sure to take time before asking a follow-up question and in particular to reflect on whether the question was a leading question. The experience and reflection participants offered provided insight into what participants believed WAC programs need to do to be successful when using multimodality. They also provided insights into their understanding of multimodality and, more generally, the role of technology in writing courses, WAC programs, and WAC scholarship. As I conducted interviews and surveys, I also collected documents from two WAC programs in order to learn more about the missions and operations of those programs.

WAC Programs

When considering which WAC program to analyze for my study, I wanted to look at successful programs. George Mason University (GMU) has a long-standing WAC program that has been going on for over 20 years. Along with GMU, Clemson University was recommended to me by Mike Palmquist, so I investigated the program. Five years ago, they restarted their WAC program and are doing some interesting moves with it. Clemson had a break in their timeline, unlike GMU, which allowed for them to have more freedom in how they have changed their program from when it started. Comparing these programs revealed different approaches to the WAC mission, they also offered diverse experiences on how to make do with the resources available to them. Using each WAC program's website and mission, I used their information to gain an understanding of how multimodality might/currently fits into these programs.

Data Analysis

When it came to coding the data, first I read through the interviews. I then coded the interviews in two ways. First, I did a textual analysis of the interviews by creating a list of keywords to learn what participants were talking about regarding WAC, multimodality, and their understanding of the relationship between WAC and multimodality. I used a thesaurus and variations of keywords to create an initial list, then used an open coding judgment to adjust the list and add as I coded.

After creating a list of keywords, I went through the transcripts and highlighted each word in a different color. I created a table to keep track of the color associated with

each keyword. After highlighting each keyword, I counted the keywords used (in either natural language or as an entry in the thesaurus) for each participant. For each participant, I created a table into which I put the numbers for each word. I carried out this process manually as some keywords have several definitions, like the word *mode*. I also counted the keywords that had to do with the definitions given in my literature. I also noted which words were not mentioned in the interviews.

After counting the keywords I then divided the passages into distinct topics. I subsequently identified passages that included multiple keywords. I then examined each passage to see how keywords were put into conversation with each other. I also took note of which words were not in these topics, making note of the keywords participants were not putting into conversation with each other. Along with looking for connections among the keywords, I also wanted to see what each topic was about. To keep track of the connections among keywords, I created a one-word summary for each passage. I then used the summaries to see what themes emerged.

Second, I examined the original transcript, without topics, to see how participant's answers to my interview questions corresponded to the operational questions guiding this study. I copied each answer and pasted them into an excel sheet under the question they fell under. As these answers were complex, I put the answer under each operational questions to which they corresponded to. After organizing the interview responses, I analyzed the participants' answers to create themes that responded to the operational questions.

Finally, after coding the interviews, I put my findings into conversation with the survey responses and the documents I had collected from Clemson and GMU. I used

my operational questions as guidelines to conduct a comparative analysis. I treated each question as a separate entity to figure out what information needed to be compared to answer each question.

As I went through the coding process, I used a grounded approach as I did not want to be fixed in what I was looking for. I wanted the data to speak for itself, which allowed me to revise my coding scheme and widen what I was looking for. Using a grounded approach allowed me to go through the information several times to see if anything else needed to be included, that wasn't the first time. I relied on work from grounded theory to inform my analysis and my grounded approach.

While grounded theory wouldn't quite fit my goal, as I am not looking for a theory to emerge from my data (Khan, 2014), I instead wanted to keep myself open to what the responses were telling me rather than focusing on my own assumptions (Markey et al., 2014). By centering the data and deriving meaning from it rather than applying meaning to the data (Backman and Kyngas, 1999). So, while I did not center grounded theory as my approach, the work in grounded theory was valuable in ensuring my emerging understanding of the topics and themes were ever evolving along with my interpretation of the participants responses.

In the next chapter, I report and discuss the results from the data I collected. In much the same way that I discussed my data collection and analytical methods, the following chapter will first look at the textual analysis of the interviews and then move into each operational question that informed my study using the data that was appropriate for that question.

Chapter 3: Results

As I reviewed the data I had collected, I was concerned first with what my participants focused on in their survey responses and interviews. How were they talking about multimodality and WAC? Were they putting the two into conversation with each other? What connections were the participants making?

To understand what participants were saying, I created a list of key terms that evolved as I coded. These key terms were then highlighted to keep track of and counted to see how often they were mentioned. From there I created distinct topics from each participants response and selected the topics that had more than one key term in the topic.

In the following sections, I discuss the frequency of key terms used, as well as how often they were used together. This allowed me to learn what participants did and didn't say in relation to my understanding of the published literature. From there, I address my operational questions to dive deeper into the participants' responses to learn what characteristic of multimodal assignments, documents, and pedagogy WAC programs could effectively incorporate and use.

Findings: Themes

I identified nine themes:

- Pedagogy
- Final Product
- Multimodality
- Cognition
- Rhetorical
- Process
- Community-building
- Designing
- Engagement

These themes appeared with different frequencies for each group of participants: WAC program faculty, WAC editors and authors, English instructors, and STEM instructors.

As we can see in Figure 2, the most common themes that participants talked about were the final product, pedagogy, writing, and process. In the following sections, I provide context for each theme's definition.

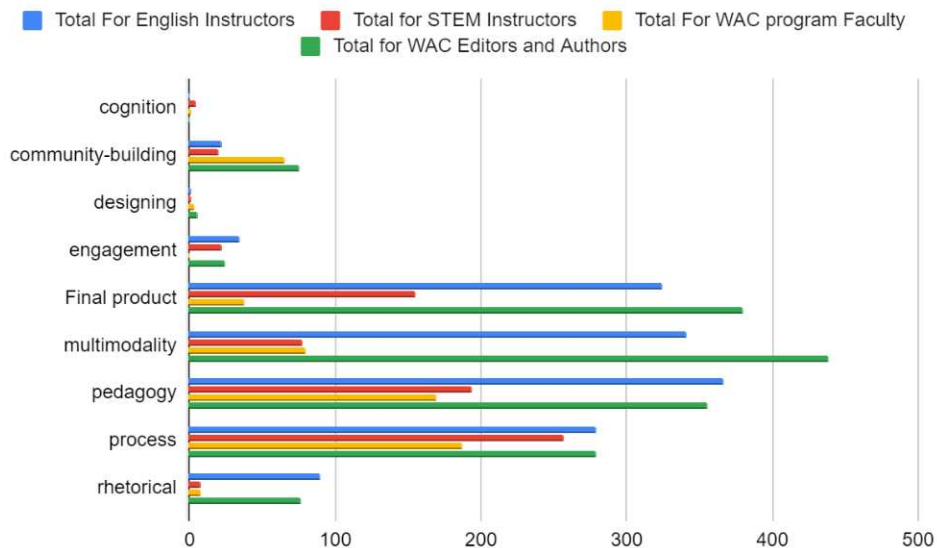


Figure 2, a graph showing the frequency each theme appeared in each participant group's responses.

Pedagogy

In this context, *pedagogy* is defined as the methods and practices of teaching, as well as what participants bring to the classroom. WAC pedagogy was emphasized within this theme. Interestingly, no participants mentioned writing to engage (WTE) when discussing WAC pedagogy. However, some participants did describe WTE activities without naming them WTE explicitly.

When answering my questions, English instructors talked mostly about their pedagogical approaches to their classes and mentioned the curriculum specifically. Following English instructors in frequency were WAC editors from the WAC Clearinghouse. They often discussed how their experience and scholarship informed what they did in the classroom and how the classroom influenced their decisions in their studies. This was also the group that had criticisms of bringing multimodality into the classroom. These criticisms of multimodal pedagogy are important for the following chapter.

Final Product

In this context, the theme *final product* is defined as the assignments and products students and/or participants produce. During the interviews, participants often discussed the final product students produced and briefly talked about how the process informed it, but there was not an emphasis on it when it came to answers about the assignments themselves.

WAC editors talked mostly about final products as they discussed the scholarship they produced or edited, often noting that it was not multimodal or discussing how

multimodality was seen in publishing. English instructors also talked about their assignments, reflecting on the assignment and what could be changed about it. STEM instructors were a smaller group, but they mainly talked about the final product. With some prompting, they talked about the process, but it was not as important as what the students produced and how to evaluate it.

Multimodality

Multimodality in this context is defined as intentionally using audio, textual, gestural, spatial, and visual modes in the documents students and scholars produce as well as in instructors' classrooms. Again, WAC editors and English instructors talked most about this theme. When talking about multimodality, modes often came up: what made up the document was the main theme, which is how most participants mentioned mode. The most mentioned mode was visual, and the least was gestural and spatial across all participants.

When it came to the theme of multimodality, it was often looked at as a connection to assignments, more specifically the final product students created. English instructors were more likely to talk about the classroom multimodal experience. The times gesture and spatial were mentioned was by English instructors and WAC editors.

Cognition

In this context, *cognition* refers to the critical thinking skills that instructors want students to develop to encourage transfer knowledge to other contexts. STEM instructors were the group that discussed this concept the most, as their courses are built on a foundation of knowledge that builds from one class to the next, making transferability important for student success.

In addition to STEM instructors, WAC program faculty emphasized critical thinking as a key goal for working with students. Encouraging students and faculty to think about writing and its role in transferring knowledge is an essential part of many WAC missions. Creating a curriculum that enables knowledge transfer across classes is also a significant aspect of writing instruction.

Rhetorical

Rhetorical in this context refers to the rhetorical skills instructors want their students to learn and build. There was an emphasis on audience, as many participants mentioned asking students to think about their audience as the main rhetorical element to reflect on. Rhetorical analysis of genres was also discussed. English and WAC program faculty participants both named or used similar language to talk about this. STEM instructors did not use this language but instead used terms like *dissect* and *break apart* when referring to rhetorical analysis.

As different genres have different conventions, understanding who the audience is important to understand their needs. Many of the English instructors allow students to choose a genre based on the audience's needs, and some WAC editors made a similar move when talking about their classroom experience.

Process

Process in this context refers to the reflection and writing process instructors encourage students to carry out. This may also include multiple drafts, peer review, or going to the writing center. Process is linked to writing itself and therefore was emphasized throughout their responses.

STEM instructors did need to be prompted on process, but it seemed they did not have the language to explain it as clearly as the English instructors. Once prompted, however, they were able to articulate their experience with students, though it seemed some used it, but it is not emphasized during lectures or the initial assignment. It seemed lower-level classes like CO150, a first-year composition course at Colorado State University (CSU), only asked for reflection at the end of assignments, but many English instructors indicated that they tried to encourage it throughout the process. One thing I noted about this theme was that no participant mentioned their process for designing curriculum but instead focused on the students' process. Some mentioned how they reflect, but it was not tied to how they might use that in teaching.

Community-building

Community-building in this context refers to the community participants create or wish to create among instructors and students, students and students, instructors and other instructors, WAC programs and disciplines, and disciplines with other disciplines. All groups mentioned communicating and they emphasized how necessary it is to have clear and concise communication among groups. English instructors mentioned how the assignment should communicate a clear message, but they did not mention how the prompt may need to do the same thing.

For STEM instructors and WAC editors, having a clear message communicated to your audience was something they stressed for disciplinary writing. WAC program faculty, on multiple occasions, mentioned how important it was to connect with departments to see what their needs actually were rather than making assumptions.

Designing

In this context, *designing* refers to the act of creating a multimodal document and the choices an individual makes in doing so. When considering this theme, it became apparent that instructors' concern is often whether they know how to use certain software for designing a document. WAC editors emphasized the importance of designing with intention, as the multimodal elements should be integrated in such a way that, without them, the meaning would change.

WAC program faculty mentioned the need for support for students and faculty to do multimodal assignments. English instructors were more concerned with incorporating multimodality and the writing process, but the designing aspect was only mentioned by those who had experience with multimodal documents.

Engagement

Engagement refers to engaging with the content of a class or engagement in the classroom. Engagement was a concern for all participants, but what engagement referred to differed. For the instructors (both English and STEM) engaging with the content was more important.

For STEM instructors, who work with a combination of large class size as well as a lack of familiarity with writing pedagogy, engagement was a large concern for them. Making sure students are engaged and taking away the material to be transferred later was important to the participants. English instructors were worried about engaging students, as not all students are excited about writing. Getting students to be motivated in their class when the students may not want to be there in the first place was a large concern for English instructors.

Findings: Implications

Participants are aware of the digital aspect that makes up some multimodal work. While this is good, as I say in the *multimodality* section, gestural and spatial modes were the least mentioned out of the five aspects of multimodality. Visual was the most mentioned out of the five followed by text. Because of the digital understanding of multimodal assignments and activities, it is understandable why visual and then text were the modes mentioned most often by participants. Much of their reflection had to do with assignments that had textual, audio, and visual aspects. However, the lack of gestural and spatial terms may indicate that participants were unaware of the multimodal pedagogical approach in the classroom. This could also indicate that some participants do not use this terms when considering multimodal pedagogy or their own pedagogy. For example, none of the STEM instructors talked about how lab work may impact their students, just that they had a lab sometimes. There was real potential for multimodal work within labs, but the participants' knowledge of multimodality seemed to be focused on the digital aspects of multimodality. For WAC programs, it would be important to build a shared knowledge of multimodality that extends beyond just assignments. WAC administrators may also want to consider what language their faculty use instead and look into their faculty's pedagogical training to learn what information would be relevant for different participants.

So while there was not a shared language among participants, there did seem to be a shared understanding of what I was hoping to learn from each participant. While STEM instructors did not talk much about classroom experience, they were the only participants to stress and raise concerns over teaching non-traditional literacy, mostly

visual literacy—specifically the ability to read, interpret, and interact with graphs and figures. Other participants brought up literacy as well, but their focus was on traditional forms of literacy and the lack of literacy when it came to multimodal documents from tenure and promotion committees and journal editors. So there appears to be a desire to better students understanding of non-traditional forms of knowledge-making but there also seems to be a lack of shared language and understanding of multimodal pedagogy. This could also be true for some WAC pedagogy, as no participant named WTE outright, though what some of their assignments described align with WTE (and WTE is a relatively new concept). Developing a shared language and knowledge-base for faculty regarding both multimodality and WAC would allow instructors to make informed decisions for their own classrooms.

The themes that emerged from the surveys and interviews indicate that participants have a good understanding of what they are doing in the classroom and what they want to accomplish. Participants' responses to a multimodal WAC program indicate a positive attitude, but there were indications of hesitation among participants who said they were not familiar with multimodal pedagogy, assignments, and activities. These participants indicated that they wanted more support and interaction with the WAC program, while those who were familiar with multimodality expressed a desire for individual development.

All of my participants had teaching experience. When asked what support they wanted, the most often discussed it in terms related to students and their needs—and this coincided with participants who expressed they were unfamiliar with multimodality. However, those who were unfamiliar with multimodality expressed a need for

pedagogical support as, for these participants, it would be hard to focus on students first when their students in turn were learning a new way of thinking about writing. There was, however, an interest in community building with faculty, which leads me to believe that faculty support need not be as traditional as we have typically understood it; in addition to workshops and faculty development, faculty may need to support each other. There was no explicit mention of faculty support as a term, but participants who were very new to teaching (the GTAs and some non-tenure-line faculty members) named resources and support just for faculty.

What I found interesting, as a first-generation student and someone who isn't in the complete know about administration and funding, was that the first participants I interviewed were hesitant to name resources and support for themselves. I adjusted the question to be set in an ideal world with unlimited funding, which allowed for less hesitation and more creative answers. This adjustment allowed me to know that participants are aware of the limitations of funding which leads me to believe that WAC programs—with limited funding—may want to consider more creative ways to support faculty. Having them interact with each other may be an avenue that would be more cost effective. But funding is something my participants are aware of and seemed very resistant to do unpaid work. Coming from a working-class background, I understand this concern and have taken it into consideration as I thought through an approach for WAC programs.

This seems to be a theme among themes: participants not using certain language. This could be attributed to be a disagreement of terms, a lack of knowledge, or different terms being used. Some participants seemed to be unaware of how they

were using multimodality in their assignments or the multimodal pedagogy they were implementing. Some were more aware but seemed to lack some confidence in their approaches as they felt they needed to learn more about multimodality. Participants described very cool assignments and approaches to their classes which aligned with multimodal pedagogy. While they did not use certain terms and language, there was indication that they are doing multimodality. In the following section I dive into each of my operational questions to learn what would be necessary and unnecessary for a WAC program to adopt multimodality.

Operational questions

To gain a deeper understanding of the participants' perspectives on multimodality, I broke down my initial research question into six smaller operational questions. I then analyzed the participants' responses from the interviews and surveys, along with mission statements from established WAC programs at Clemson and GMU. In the following sections, I discuss each operational question and the corresponding data that addresses it. With each section I use quotes from the participants and include the audio from participants who gave consent. The quotes have been modified from the original audio. Throughout the following sections you can find URLs to the audio clips from participants who have given permission to have their audio used.

How familiar are the participants with multimodality?

To find out how familiar participants are with multimodality, I looked at their survey answers. For this I looked to survey question 8 (see Figure 3):

8. Could you define multimodality?

☐ No, I am unable to define multimodality.

☐ Yes I am able to. Please write your definition of multimodality below.

Figure 3. Screenshot of question from the survey.

Of the participants who work in the English department at CSU, 83% were able to define multimodality, while 17% of the members of this group were unable to define it. Among the 83% who were able to define multimodality, 60% of the participants provided a definition. In contrast, all participants who work as STEM instructors at CSU were unable to define multimodality. The final group of participants, which included WAC program faculty and WAC editors, were all able to define multimodality and articulate their definition. Below are examples of definitions of multimodality that participants provided.

English Instructors Definition:

The participants who were English instructors, their definitions fell into three categories: communication, technology, and pedagogy. What I mean by communication is instructors said that multimodality involves using multiple modes to communicate a message. For example, one instructor said, “I think of multimodality as a central aspect of communication via text. Connecting with readers in the modes alphabetic, graphic and other visual elements, audio, and other modes can enhance communication and address many rhetorical dimensions of language use.”

When it comes to technology, these instructors mention technology being used to create. For example, one instructor said that creating a multimodal document involves “using multiple means of technology (tools, more broadly) to transmit information and create knowledge.” They may have also mentioned the different modes but put emphasis on the digital side.

Finally, multimodality to some instructor meant that it could involve documents in addition to learning modes. For example, one instructor said, “I’m assuming in this context it means providing multiple options for the modes of learning in the content, process, and products aspects of teaching.”

WAC Editors and Program Faculty

For WAC participants, their definition of multimodality was more unified. Many focused on larger concepts such as genre or rhetorical elements. For example, a participant said that multimodality involves “the use of appropriate media and modes of communication, drawing on rhetoric and design for producing said communication.”

Several participants also focused more narrowly, such as on the modes that make up a multimodal document or on the writing process. For example, one participant said, “All writing is multimodal, entailing some combination of textual, visual, gestural/embodied, and spatial communicative elements.”

Implications

For those who define multimodality, the lens through which participants viewed and understood multimodality was different. WAC participants (editors and program faculty), for example, focused on concepts like genre and rhetoric or the modes that make up a document. English instructors, in contrast, focused on the documents and

how they might play into pedagogy. What is interesting about both groups is that there was still an emphasis on final products, not on the process of creating. While some did mention process, it had more to do with the communication process, still dealing with the final product and its circulation. However, there was no universal definition of multimodality; what was consistent with the definition was the use of various modes in the work they were producing.

In the interviews, most participants were able to give a definition (apart from Jim, who felt uncomfortable giving a definition as he was unfamiliar with multimodality). What we can derive from these responses is that participants are familiar with the end product of multimodal documents. However, it seemed that pedagogical approaches that focus on embodied experiences were missing from their definition. This may be due to my questions or it may be due to a different set of terms being used by participants. There was also no mention of intention or flexibility. Shipka (2011) described successful multimodality to focus on student choice—which is where flexibility comes in—and being intentional with the choices students make. Kress and Leeuwen (2001) mention the overlap of semiotic modes, which emphasizes designers to be intentional with the overlap.

Considering the literature and participants definitions, we can assume that while participants were familiar with multimodal documents, they may be more unfamiliar with multimodal pedagogy. As I will later talk about in the following section, participants were concerned with “how to do it”—meaning how to scaffold multimodality into the classroom. Again, because of the diverse backgrounds of each participant there may have been different names and knowledge about this pedagogy that was not expressed

in the interviews. Taking this into account, I can assume the participants were somewhat familiar with multimodality, but there may be areas that would need to be better explained or supported for those who are familiar with and/or feel unconfident with implementing a multimodal approach in their pedagogy.

Do participants have hesitations about using multimodality? If so, what are these hesitations?

Participants were quite aware of their hesitations. Towards the end of each interview, I asked each participant if they would have any hesitations or concerns if a WAC initiative, with multimodal emphasis, came to their university. While some raised concerns throughout the interview, this question allowed participants to articulate those concerns more fully.

Accessibility

Throughout the interviews, participants mentioned a desire for accessibility; these concerns ranged from curriculum design and equity issues to making sure students could complete the assignments and instructors could teach it. As Aria, a non-tenure-line English instructor, explained:

This is my hesitation—its also why I'm trying to read a little bit more on supporting neurodivergence right just because I want to implement multimodality to the extent that it's helpful, but I don't want my traipsing about in multimodality to be more disruptive than it is more helpful, right?

(Audio available at <https://youtu.be/yN1Tq3qTNkU>.)

Making sure that not only are we being accessible, but also having the knowledge to not be disruptive, as Aria puts it. If instructors don't feel comfortable and/or confident using multimodality, how will the students? Making sure multimodality was accessible to students while also making the information available to instructors was also stressed in the interviews.

Assumptions of Students' Skills

When teaching, instructors may make assumptions about students' ability to complete a task. The term *digital native* is one that came up in several interviews. Chris, a WAC editor, in his interview said that students are assumed, because of their connection to phones and technology, to be digital natives: "I mean, yeah, just because you're a digital native doesn't mean you know it any better than I do." (Audio available at <https://youtu.be/BLuqFpbwrSE>.)

Just because someone is a "digital native" does not mean we should assume students possess functional literacy. Students may not be digital natives for several reasons. AJ, an English GTA, spoke from her experience about why we shouldn't assume students' familiarity with technology: "In the district that I worked in, students you know like would do their homework on their moms cracked iPhones." As AJ pointed out, students may not have access to certain technology for various reasons. Students' home life may impede their ability to use technology.

We should ensure that the assignments we give students include options for those with different technology experiences and resources. For instance, Al Farabi, a WAC program faculty participant, created a video tutorial to help his students complete

an assignment. “I made a video of myself making it [a presentation],” he said. “And I showed them the video. I speed it up dramatically, but you could see how I made it.” (Audio available at <https://youtu.be/83Mu5yRGLrU>.) Al didn’t want to assume what his students could use certain software and made a tutorial. However, he acknowledged that some instructors may be limited in their ability to do so, either because they are not familiar with the technology, they are asking students to use or because they do not have enough time to create a tutorial.

Because of the assumptions of students’ capabilities with technology, the participants were hesitant to incorporate more technology-based assignments into their classrooms. Some participants also expressed concern that some extra support be provided for students.

Building a Community

Building a community is important for a classroom to build a rapport between students and instructors, but this is not the community the participants were most worried about. When it came to community, it was with the faculty and disciplines that participants wanted to see built first before getting into a program.

For example, Anita, a STEM professor, said, “Yeah, if yes, if somebody coming in doesn't understand how that particular field communicates their findings... The field [STEM] is changing so quickly.” (Audio available at <https://youtu.be/8PaVHXxzMsU>.) Understanding the needs of that discipline is the first step in knowing how to approach those faculty members. This knowledge would allow departments to feel more seen and building a relationship with a community would be easier for a WAC program.

All participants mentioned that building a connection to the WAC program was important, and they expressed interest in having their voice heard. Participants were concerned that a WAC initiative would move in and not be concerned about what faculty had to say about the program. Moreso, for STEM participants, they did not want someone inexperienced coming into their disciplines as it would most likely impact the relationship between the program and the department they were working with.

Confidence and Knowledge with Multimodality

When it came to how participants talked about multimodality, more specifically writing, there seemed to be a lack of confidence for the participants who were most unfamiliar with it. For example, Heather, a non-tenure-line English instructor, said, “Yeah, the fear of judgment on my lack of familiarity and just probably the lack of use in my personal life too.” (Audio available at <https://youtu.be/QPeK-UHAcIw>.) Several other participants expressed similar sentiments when reflecting on their understanding of technology and multimodality.

However, this may be due to a discipline not using writing pedagogy. Chloe, a STEM professor, said, “I don't think this is true of all engineers. But talking with students, talking with my colleagues, I don't think that anyone who picked an engineering major wanted to write. And we write all the time.” (Audio available at <https://youtu.be/rhEQemHhRvw>.) Chloe expressed deep frustration with her students' writing but wasn't sure what to do as she was not knowledgeable in her options for writing assignments or how to give them helpful feedback.

This question of the basics and what to do in the classroom was part of the hesitancy to implement it, aka how do instructors scaffold it into a class. As Freddy, an

English GTA, said, “I mean, I think the only thing would be sort of like. If there is any hesitancy or perhaps like an initial concern, it would just be like ensuring like smoothness of transition in the classroom between different modes.” (Audio available at <https://youtu.be/t-e7-fTCK8w>.) Making sure it appears seamless and can build up through the semester was a concern Freddy and other participants spoke on.

Designing Curriculum

The CO150 curriculum was clearly designed by PhDs, not by educators. And that's the thing that we don't talk about enough as far as like the pedagogy of universities in general, and like learning at the university, most of the time curriculums are designed and delivered by PhD's.

As AJ expressed her frustration about the CO150 curriculum, she also pointed out that we do not center humans when designing curriculum. Who was designing the curriculum and how it was designed was also a concern for some participants.

Some participants were concerned about making changes in the curriculum because they felt less powerful or didn't have time. Jessie, an English GTA, wanted to do more but, as she said, she felt lacking in experience and didn't want to upset anyone in the program: “...not wanting to step on toes because like I just started here, I'm in my 6th week. How much leeway can I get [changing the curriculum]?” (Audio available at <https://youtu.be/rZGZazMtxls>.)

It is hard to stomach the idea that some instructors who are inexperienced or are in a vulnerable position, would feel like they couldn't make changes to their classes. There is a power dynamic between graduate teaching assistants and those who design

the curriculum, which may make inexperienced or vulnerable instructors feel like they are unable to make changes to their classes. Aria emphasized also the time aspect in her response: “The only other hesitation is the like peripheral, but central at the same time, hesitation of time and pay.” (Audio available at <https://youtu.be/EaZQ5ZT0Jlw>.) Making sure that instructors, who are already unpaid, are doing work that does not pile onto what they are already being asked to do is a concern that should be listened to.

Discipline Writing

I mentioned discipline writing before, but there may also be an issue of instructors changing curriculum that may affect their desire to incorporate multimodality. Graham describes a situation at GMU’s WAC program that he encountered as a faculty member.

I was eavesdropping on a conversation between somebody from computer science and the former WAC director. And the computer science person was saying we don't know how to implement like, what should we have our students write like? If we don't want them writing like an essay about like the importance of you know, computer science, then what kind of writing should we be doing? And they were kind of brainstorming, and since I was there, I was like, well, you know, what about you know code documentation? Your students are writing code, shouldn't they be documenting it?... Uh, but I have to say I was super disheartened to find that the response to that was like, well, we don't really teach them to do documentation anymore... Yeah, I was kind of really floored by

like what, why are you not doing this? (Audio available at <https://youtu.be/T5MMGJfzofg>.)

Graham went on to say that they were focusing on individual students rather than the group effort that this sort of writing plays into. So sometimes the hesitations are from previous curriculum changes and not wanting to change the curriculum again.

Graham also stated that multimodality doesn't fit into some disciplines. This may be true for some multimodal assignments, as the STEM participants did mention mostly alphabetic text-based assignments and exams. However, Anita did give examples of assignments that were multimodal, like dissecting graphs to understand them. So, it would be important for WAC administrators to understand discipline specific writing before entering a conversation with those departments or trying to implement writing in courses.

Engagement and Class Size

Engagement in any class can be a challenge for instructors. For Freddy, engagement was part of his goals: "My goals are twofold, to like one effectively engage the students and another sort of way of being like just trying to be effective in the classroom." (Audio available at <https://youtu.be/1zihm5yKU7k>.) Other participants, particular English instructors, reflected on how they could better engage students in their classes.

But this may not be as straightforward as it might seem, since a larger class size may inhibit instructors from implementing multimodality. Anita said, "I have 240 students trying to learn a deeply complex quantitative area of study without additional support." (Audio available at <https://youtu.be/afqoxjV5Ye8>.) With larger class sizes that are typical

for research institutions, especially STEM majors, means that engagement will need to be thought differently.

With engagement also comes motivation, like Chloe explained, some students are in majors that don't want to write or become writers. Making sure students are motivated to come to class and also complete the assignment would be important and could be encouraged by using an assignment they are invested in. The angle of encouraging students to be writers may not be the best method, depending on the discipline's typical attitude towards writing.

Funding and labor

Another hesitation that WAC programs are familiar with is the funding that is needed for the program itself. As AJ pointed out, "Totally, but like if you don't have the funding, how the hell do you get someone excited and wanting to do this with unpaid labor? And I just don't think that's fair, particularly when it comes to GTAs, because they're students as well." Making sure people are compensated was something many of the English instructor participants brought up saying something similar to AJ.

Graham pointed out similar funding issues with WAC programs, saying that depending on where the program was located and who was running the program would affect funding. He expressed his frustration with funding when considering who would fund training for multimodal pedagogy. "Why is it coming out of this little pocket of underfunded space, already underfunded space, right? So, resourcing is a super big challenge for us." (Audio available at <https://youtu.be/-JNR3MHAMI4>.) Where the money to pay for resources is an issue that may fall to the WAC program which may already be underfunded.

In addition to issues of funding and compensation, there may be an issue of labor. AJ continued to think on the training needed for this type of program and from her experience of being a GTA said that: “Well, there's only so much [unpaid labor] I can possibly stomach.” Freddy made a similar remark: “I just go off what they give me, mostly because I don't have the time or capacity to do more than what is given to me.” (Audio available at <https://youtu.be/g3yayfYeRNq>.) Freddy said that if he was paid more than he would be more than happy to do more.

Both AJ and Freddy are GTA's who seemed to struggle learning how to balance being a student and a teacher but had the desire to improve on the curriculum. However, due to their time strictions and lack of pay, the motivation to research and do more is not there. These are valid hesitations. Jenny, a tenured English professor, pointed out another hesitation other tenured participants mentioned:

If I were untenured, I would really question it, because it's going to take a lot of time to get familiar with that lab with this new multimodal classroom. And you know, there's still an old-fashioned evaluation system that relies primarily on paper-based publication. And so if you're playing around in your multimodal classroom all the time, that is not going to help you get tenure.

Learning new pedagogy would eat up time that for some, like untenured professors, could be dedicated to other research that would be considered for tenure. There also may be a risk that it would not count towards tenure, so why would untenured professors or faculty members in non-tenure-lines investigate something else?

Grading and Evaluation

Grading was a hesitation almost all participants had. One of the main issues brought up about grading came from participants with writing pedagogy experience, and who were not fans of grading in the first place. Al's statement sums up these participants' attitudes towards grades in a writing classroom. "Grades are gross, but they tend to distract people too much. If you know, if you're worried about the grade you're thinking about the wrong thing." (Audio available at <https://youtu.be/5SovHcDg49o>.) Making sure students are focused on learning instead of grading was something that many of these participants also expressed.

Chloe expressed the most hesitation and issue with the act of grading. "So, I have a really hard time actually grading because I want to grade on their writing and communication skills, but I'm not actually trained to do that." (Audio available at <https://youtu.be/qlOdJSHtKZ0>.) Throughout the interview Chloe's frustration with the process of grading and giving feedback that would help students writing. Similarly, those who had little to no formal training in writing pedagogy expressed frustration with the time commitment and methods required to use writing assignments effectively. Jim, a STEM professor, expressed an issue with large classes, pointing out that students weren't getting the best feedback as possible from peers and himself due to the class size.

Grading for multimodal assignments may be a bit different from traditional methods due to the individuality of student assignments and the subjectivity of the assignments—an issue noted by several participants. Participants had questions on how evaluation works with these types of assignments. For example, Freddy said, "I

think there's been the grading question has sort of been raised and the kind of equity or parity between people who are responding to different modes. If they're doing more subjective, reflective assignments." (Audio available at <https://youtu.be/Gt7cj35wEt0>.) The logistics of grading were raised as a hesitation and many participants expressed concern with how long it may take to grade and provide feedback for these assignments. This may cause an issue for faculty similar to Chloe, who already had issues with grading writing.

Multimodality Being Experimental

"You know [the journal I edit] not especially known for like encouraging what I would call maybe this experimental multimodal text." (Audio available at <https://youtu.be/yEVhn5iluz0>.) Chris was not the only one to say something similar to the idea that multimodal documents were seen as experimental. As I talked about with participants' definitions, WAC program faculty and editors, saw multimodality as a part of writing. Yet when discussing the publication of multimodal scholarship and tenure publications, it was seen as experimental by the participants.

It seemed the reason for this was because people do not know how to read them. Jenni, a WAC editor, mentioned in her interview this was an issue with peer reviewers and editors. However, the experience Chris shared with his tenure and promotion committee was an example of what instructors might encounter with submitting multimodal work.

I won an award for this a long time ago for an article that I published. Best award of the year in the field and it was a native hypertext. And the tenure committee did not know what to do with

it. They're like we really can't count this because we can't print it out and read it. And I was like, you know it won the best award in the field and it doesn't count—interesting. (Audio available at <https://youtu.be/fOVQTQYpBDI>.)

The literacy required to compose multimodal document can be different from that required to compose traditional alphabetic texts as multimodal documents don't always follow a linear sequence. There may be different ways to interact with the document that traditional alphabetic texts do not allow for. The ability to read and interact with multimodal documents is needed to be able to teach multimodality. We have seen this with Shipka's work, and the workshops she speaks of—many faculty who attended said workshops were resistant to multimodal documents for several reasons, one was the ability to read it (2011). If faculty can't read it, it would be understandable that this type of document may be perceived as experimental. But this hesitation may lead to less willingness to produce and/or ask for the production of multimodal documents—just as Chris experienced with his tenure and promotion committee.

With multimodality potentially being seen as experimental by some tenure, promotion, and merit evaluation committees, it is safe to assume that others may also see it as experimental. One of my participants, Jenni, spoke about issues with publishers not being able to sustain multimodal documents.

But there's a lot of publication venues out there that don't have sustainability mechanisms in place for publishing multimodal scholarships. But they accept multimodal scholarships. And the editors—how do I put this? I've been at this game long enough to

have seen a lot of mistakes. Mistakes that our journal has made.

Mistakes that other journals and publishers, not just journals, but

book projects too have made. In terms of not preparing their

publication venues for the long haul. (Audio available at

<https://youtu.be/fGcA6vwxH3o>.)

With journals being unable to sustain a multimodal document or not considering it as

Jenni says, then it would be hard to have examples or literacy in these types of

documents. But it would be hard to want to learn multimodality if you can't publish or

have your work last. If instructors aren't encouraged to publish and use multimodality,

then they may be hesitant to bring it into the classroom as they aren't familiar with it. It

may also be quite the risk to ask instructors (especially non-tenure-line faculty

members) who have never created multimodal work to do so just for the sake of

teaching it.

Technology

Technology was the most common concern among participants. For example,

Mason who is an experienced multimodal instructor at CSU said, "My new fears are

how fast technology moves and the capabilities that students have that I have to keep

up with. There's new apps that are always being made, you know, stuff that would take

me hours [to learn]." (Audio available at <https://youtu.be/Xr0D6YoN94I>.) Many

participants who were more experienced with technology voiced similar concerns with

how fast technology is evolving and changing. Even when giving examples of

multimodal work they had done, some participants mentioned that the name of the

program probably changed since they used it last. Keeping up was a hesitation. Jenny

even said that if she had to keep up than she would be less inclined to participate in this type of program.

Several participants, along with Jenny, expressed hesitation about technology use in the classroom for several reasons. The quote from Heather about being unfamiliar and not wanting to be embarrassed was similar to those of several other participants who are less technology inclined. They indicated that they didn't want to change with technology. Moreso, their perspective had to do with an unwillingness to become familiar with more technology. Some, for the reasons given above, including those offered by Heather, pointed out that technology tends to fail occasionally in their classes. "Every semester someone tries to draft in the website and something happens that they lose all their work. Just the glitches are a huge concern with that." (Audio available at <https://youtu.be/ZLJ6t5IRyCE>.) Heather continued to speak on how technology is not always easy to navigate with so many different systems, that she goes out her way to make Mac documents and turn it into something she can access. Several other participants voiced similar experiences. AJ said that with travelling from classroom to classroom it was hard to know if technology would be working in a classroom or not. As a result, she was more hesitant to rely heavily on technology.

Along with these concerns, some participants like Anita, feel that some technology, like social media, doesn't serve the same purpose that she is looking for in her class.

"It's not, I'm not trying to make something cool for my students. I don't integrate Twitter in my class. I know some people have their students write tweets, but to me it's not important that they know

how to synthesize something into a short little statement. Instead I want them to understand the parts of an argument that's like more [important]." (Audio available at <https://youtu.be/1IUOWi5KsBg>.)

Again, the theme of relevance appeared in these conversations. Participants like Anita didn't want to be forced to include technology that wasn't relevant or wouldn't make a contribution to their class.

Vulnerability for Students

Many participants focused on the digital side of multimodality. AJ and Mason both pointed out how having digital assignments may cause problems. For AJ, some students may feel being on camera to be a difficult thing. "Like people don't feel good about themselves and that can be really disengaging of like record a video of yourself and like you know people who are struggling with any number of issues or just like being a human right like that is like disengaging." Some assignments that include visual aspects can be an issue for some students. As a transgender man, I appreciated this as, before transitioning, it was quite hard to hear myself in audio recordings. Being asked to participate in certain activities may be asking students to be vulnerable and may require discussions before the assignment. It's certainly the case that being aware of this may make a difference for students, and not having this conversation or being aware of this potential issue can lead for unnecessary discomfort from students as AJ described.

Along with students potentially being disengaged because they feel vulnerable on camera or listening to themselves, there is also the importance of privacy and the digital footprint people may leave on the internet. "The Internet and privacy and is a big

issue. And I think multimodal projects lend themselves to electronic forms, not always, obviously, but in a lot of aspects.” (Audio available at <https://youtu.be/IOT2plb7ZGw>.)

Mason’s perspective led him to spend more class time talking about this with his students, being transparent of what it means to be on the internet. But he continued to say that those who are experienced may not consider this in the beginning.

Being aware of how the assignment goes beyond the classroom is important, especially for the embodiment multimodality asks of the people using it. Teaching students how to be ethical but also giving options for students in vulnerable positions is important for these types of assignments.

Implications

Participants’ hesitations revealed three main issues WAC programs need to address or be aware of if they were to include multimodality as part of their initiative. Many of the hesitations seemed to be tied to the logistics of multimodality--that is, how to do it. There seemed to be a lack of shared knowledge between the participants, with some having more experience so their concerns were not about how to engage in multimodal composing. For participants less familiar with multimodality, it appeared to be based on knowing what multimodality is and how to do it and how to grade it.

This leads me to the next concern: many participants seemed concerned about the idea of including or doing things that would not fit their pedagogy. This idea of one way to multimodality or a universal expectation of multimodality appeared mostly in the conversations about technology. However—going back to my first chapter—there was no universal definition of multimodality. Because of the emphasis on flexibility and student choice, there is no single right way of doing multimodality (Shipka, 2011; Kress

& Leeuwen, 2001; Murray, 2009; Wysocki et al., 2019; Nelms & Dively, 2007; Palmeri, 2012). However, what may have led my participants to this thought process was the proposition of a WAC program that may try to enforce universal guidelines and ask all faculty to do the same thing. If this was the case, then it would not be true multimodality.

Finally, and this is a large hesitation, particularly coming from non-tenure-line participants, several participants were concerned about the idea of unpaid labor. There is a risk for non-tenure-line faculty members whenever they are asked to do something new. Because of their lower wages, resistance to more work that is unpaid is a logical concern. I am still learning about unpaid labor in a university setting and, coming from a working-class background, I tend to view a salary of anything over \$30,000 a year as a quite a large sum of money. However, if a WAC program were to ask their instructors to do faculty development or workshops or implement multimodality with no training, I would say no. It would not be fair on the instructors to do this. If a WAC program were to implement multimodality, there would need to be conversations about funding and pay to avoid this.

How does multimodality fit into a writing classroom and/or WAC program?

I have been working under the assumption that multimodality does have a place in a writing classroom. While there is scholarship depicting this, participants may see it differently. There may have been disagreements to how it fits and therefore, it was important to ask. In this section, I looked at the hypothetical's participants put forward as

well as some experience in the past to see how multimodality fits into a WAC program and/or writing classroom.

Programs Do Exist

There are many different WAC initiatives that currently exist and many of them are adapting multimodality into the creation or its current program. Chris reflected on some scholarship on WAC and multimodality bring up a program. “I think it was in New Orleans or in Louisiana, LSU, maybe it was LSU. You know and what they were doing with multimodality in their WAC program or with you know with the electronic communication in their WAC program.” (Audio available at <https://youtu.be/J51jCPbgVxl>.) Similarly, Leo, a WAC editor, said, “You know our program is the steward of the E-portfolio project at [my university] ... so you know we’ve been promoting e-portfolios for years.” (Audio available at <https://youtu.be/yIB-3neITXk>.) Leo continued to say this has helped with encouraging different types of assignments across the university. As I will discuss later, Dr. Jo An, from Clemson’s WAC program, discussed her WAC program, which has a digital aspect to it as well. These programs tend to be discipline-focused. In the last question, I explore this in greater depth.

Classroom Engagement

As I have mentioned and will continue to mention, engagement is an important concept the participants care about. For the participants multimodality was seen to have the potential to engage students and themselves with the content of the class differently. Focusing on the instructors first, multimodality offers a chance to engage with their teaching material differently. For example, Jessie responded by reflecting on how multimodality could engage the classroom with variety and elaborated saying:

Well, yeah, that's why I think I might have like confused like when I said multimodality like to give it flavor in the classroom. I think like just getting out of that text-based system was really beneficial to our students and their learning, so that's what I mean by like flavor and spice like it's just more than what they're—the traditional sense of like you said. (Audio available at <https://youtu.be/bf6yL13MPIk>.)

Along with engaging with teaching differently, it may also allow for students to engage with multiple modes allowing for different learners to interact with the material as they need to. Non-native English speakers would be able to engage with the material. Heather said, “My background is in TEFL/TESL, so we talk a lot about different methods of communicating, having written and verbal instructions for students, so kind of gearing more toward universal design.” (Audio available at https://youtu.be/Hj_vVA9Qzfk.) Heather also reflected on how she engaged with multiple modes by having a PowerPoint in the background, stating it helps non-native English learners and helps with students who struggle with eye contact. “I think some students who are intimidated by eye contact—giving them a safe place to look that's not right at you.” (Audio available at https://youtu.be/3QqIEPD_Skk.) For some international students and neurodiverse students, eye contact can be overwhelming and sometimes offensive. Giving them something else to focus on can allow those students to feel more comfortable in the classroom (Kleinfeld, 2019).

With larger universities and online classes, multimodality can offer a chance to engage students differently. For example, Anita spoke of a time that she had to figure

out how to engage in an online class because of the pandemic. She changed her lecture to have more creative prompts that didn't have a right answer. Her students were quite receptive to the change. "It worked so well, students loved it. I got really positive feedback from 240 students, and I taught this class online during the pandemic. And they were engaged." (Audio available at <https://youtu.be/LRLXgnkXczg>.)

Process

Multimodality pedagogy, when done correctly, moves away from final product and instead focuses on individual process. For the participants, this focus on process allows students to think differently about the prompts they are being asked to answer. For STEM instructors this means students about able to see there isn't a right answer. Jim talked previously about getting students to see interpretations of different professional science literature and a struggle he has with students.

Yeah, I think one thing within the STEM field that students struggle with is their idea of there being unanswered or a right answer...

But the practice of STEM. When you actually become someone who engages, that is, there's rarely ever a correct single answer.

There could be multiple answers. There could be an "if but" type statement associated with them. I think something like writing allows students to explore that space a lot more. (Audio available at <https://youtu.be/4GTjZchys0s>.)

Getting to different solutions or thinking more creatively about the problem would help students later in their academic and professional careers when they start designing and creating their own experiments.

Students may start to look for different meanings when creating. Justin, a WAC editor, talked about the large multimodal assignment he does with his class that is split into several stages. “[Students] Reframe it [the assignment] in different ways based on what they're trying to say at the very end... they have to look for what the meaning is in the prior work that ties it all together.” (Audio available at <https://youtu.be/fnCw90k4Sb8>.) This meaning is done through stages and requires Justin’s students to be reflective.

Multimodality could potentially show that instructors value their students’ choices and decisions for their own assignments. AJ talked about the hypothetical chance of adding multimodal options to the curriculum would show this rather than just saying instructors care for student choice.

So that way, even if it's not on the same content, students are being exposed to different ways of thinking through ideas. And I think that when people are able to see that their ideas have value. They are more likely to engage with the community and show up and be willing to try and like bear their humanity instead of just like not coming to your class at all.

This focus on student choices and moving away from a ‘there is a right answer’ model of teaching moves students into meaning-making creation and rhetorical literacy. Justin talked about what changed when he gave the genre choice and focus to be on process. “But they write in the genre that's best suited for the audience they're trying to reach. So they develop a project and the only guidelines I give that are like large guidelines is

that—they have to produce three products as a result of what they research.” (Audio available at <https://youtu.be/TIJSfpTJllc>.)

To encourage students to build rhetorical skills some participants asked their students to pick a part example rather than replicate them to learn the rhetorical moves made. As Jim experienced: “We’ve found previously that students will just parrot the examples. So you know, we all have discussions about the purpose of a poster, the parts, what parts go in where, when, when diagrams are better than a verbal description.” (Audio available at <https://youtu.be/bqSXZQkgPg>.)

Breaking the example up allows for students to critically think about the rhetorical elements and transfer it to their own work. Jim and other participants reported seeing this happen when they moved away from just showing examples and instead worked through them. Students were able to learn about the genre conventions. Zain, a WAC editor, spoke of how his university composition program does a rhetorical analysis to focus on process, but it is not across the curriculum. Having this as part of a WAC program would be beneficial to students as Zain pointed out.

Content and Classroom

Fitting into the content of a writing classroom, several participants mention the potential of different options of low-stakes assignments would be beneficial. Anita mentioned that it could easily work for writing to learn (WTL) activities and/or reflection assignments. Due to multimodality being reflective in nature, as its focus is on process, students can reflect and bring in prior knowledge they may have to help them design and create. Jessie, when discussing her wishes for curriculum changes said, “Not that it’s not connecting, but I feel like it’s not acknowledging like their previous experiences

or their prior knowledge.” (Audio available at <https://youtu.be/Awy8Ysvn4vQ>.) When asked about multimodal reflection, Jessie mentioned it could help instructors to check in with students: “Of like how do you feel like? Especially after the first major one [assignment] like how do you feel about like what you wrote?” (Audio available at https://youtu.be/HDA0mN_k70.) These check ins may also lead to an embodied experience in the classroom as students may need to move around. Aria, when reflecting on the potential for gesture in the classroom said, “So if they're [students] tired if they're like midterms or like stress, whatever the situation... you can increase their ability of transferring that content and engaging that content by engaging the body.” (Audio available at <https://youtu.be/0Yw-3EtYGHA>.) Aria was one of the few participants who reflected on movement with her teaching.

In addition to reflection, participants saw the potential for transfer of prior knowledge to content. For example, Jessie talked through reflection her students could do that would emphasize this.

I think looking back on what you produced is usually where that comes from, at least in the classroom. Like what did I just make? How did I learn from that? How could I move forward with this? But I think like even when you're not like if there's not a product involved, I think in real life too. Like what happened? Like what did I see? What did I learn? Like verbally, I think that's kind of how it looks outside of the classroom. (Audio available at https://youtu.be/YeR86mS_G24.)

Reflecting on their prior knowledge, but also their experience outside of the classroom would give a more meaningful experience to the assignment at hand.

STEM instructors specifically mentioned how multimodality may be used to teach visual literacy as Jim spoke about previously. Anita also described how she found out students were skipping over figures and graphs because they weren't sure how to read them.

And I discovered from the students that they were skipping over that part [visuals] because they were so overwhelmed and I realized—so that was the piece that they found most helpful and informative and eye opening of making it accessible like not—like demystifying it. (Audio available at

<https://youtu.be/SCOAk3LNLJ4>.)

Being able to interact with the scholarship students are reading would be more meaningful to them and understanding the text. It would also help students have confidence when trying to produce their own visuals.

Students' literacy would allow for them to break expectations of genres as they would be more intentional with their creations. For example, Justin reflected on how many don't have the literacy for multimodal documents. But when considering that work and bringing it into the classroom, students could see the possibility of for genre but also "breaking the assumptions of what academic work looks like in the classroom."

(Audio available at <https://youtu.be/FAVE1aFvbGA>.)

Showing students what they can do with genre and expectations can create rich and more meaningful experiences in the classroom (Lauer, 2009). Moving with genre, participants also said that multimodality allows for flexibility with what genres an instructor may bring in as disciplines have different needs. For example, Justin spoke about how he allows his students to choose their genre but asks students to learn about the genres they choose. All of this—flexibility, choice, reflection—is combined with the desire for students to bring in the real world, as many participants spoke about students being more than just students in these types of classrooms.

Bringing real world material into the classroom may also move students to be seen as more than students in these types of classrooms. What this means is as AJ put it: “One thing that I hate is that we teach writing. We teach science. We don't teach writers. We don't teach scientists... Like for me, the human is like very central in that and so like how do I teach a writer?” Participants, like AJ, wanted students to be taught in a way that moves beyond the classroom. Participants saw this as an opportunity that could allow them to incorporate more of the real world into their curricula. This would include not only reading but also writing that occurs outside of traditional modes of academic writing.

“Yeah, no, absolutely. I think finding any way to make the curriculum applicable to their life. They're all from different ages. Not all of them like writing... what they learn in the classroom to either apply to like outside life or like further down the line.” (Audio available at https://youtu.be/xcYY_jiua60.) As Jessie said, making the curriculum apply to the students' lives could be better for them in terms of motivation and relatability to the material students interact with. This flexibility and focus on student

choice would motivate students from a diverse student population to attend composition courses.

Opportunities

The participants also mentioned that skills learned from multimodality would give opportunities for students outside of the classroom. Chris told a story of a past student who was able to use skills they learn in his class in a different context.

I had a student who did that [multimodal] course with me one year and then the following fall she was working in a research lab—in a Cancer Research lab. [She] was working on co-authoring a paper with her professor, who was the leader of that lab. She was a science major working in the lab. And the professor came up with like we need a gif image... And she's like, oh, I can make that, and she made the gif. (Audio available at <https://youtu.be/mN3UzESP9IQ>.)

This opportunity a student took was one because they learned techniques and technology to make that gif. One that most likely wouldn't have been there if Chris didn't teach multimodality.

It also gives opportunities to expand the classroom beyond the classroom space. For example, Jenny had her graduate students go outside to experience writing across. "We have to walk. I said, well, I don't want to be ableist, but you have to you know, go 5-10 minutes down the road." Her students were able to engage with the environment differently and have a deeper sense of what the concept of writing across was.

It also gives opportunities to use the real world as examples in class. For example, Anita brought in examples of COVID to show her students to help them not only practice visual literacy but see how it could be applied in the real world. As I said in the previous section, participants expressed a desire to bring real world into the classroom to help students better connect with the material they were learning. Jenny gave an example of teaching her students genres they would interact with outside of the classroom. “Everyone wrote emails to an administrator, typically on campus, asking—essentially a letter of complaint. And I've got to grade those, and then they'll send them—not grade them but comment on them. So, then they can fix them and then actually send them out to people.”

Participants also mentioned that multimodality allows for accessibility. Leo reflected on himself and how multimodality would allow for accessibility.

I probably would say it's an unreflective ableism, right? Folks like me that's never been in need to think about accessibility because I can, I'm an able-bodied you know, white man so I can interact with the text with no problem. But I think we all need to do a better job of keeping in mind the needs of lots of different kinds of users who are going to be interacting with our texts. And it also creates all kinds of really cool opportunities, right? (Audio available at https://youtu.be/Jb_Q2wHxs0c.)

Like Leo, other participants mentioned accessibility being a concern. But if instructors learned how to implement multimodality, they would be able to bring in accessibility to their classrooms with minimum effort as it had already been put in.

One hesitation that participants had that I mentioned above was technology. Leo, along with talking about accessibility continued to say, “I think that's kind of the overarching systemic issue, and then I think stemming out of that is just people haven't been trained to do it. They don't know how they're not aware of it maybe a little bit of technophobia potentially.” (Audio available at https://youtu.be/w8AoIYDsC_8.) Multimodality offers a chance for instructors to get over that technophobia and learn what works for them. This would need to be supported but having a WAC program and/or writing classroom with multimodality in mind would help with that transition into technology.

Participants mentioned wanting the opportunity to build community with other faculty. For example, Jessie said that it would be good to have a meeting with other instructors to get “a different perspective. I think like having those meetings where we can all give our experiences of like I've been incorporating this.” (Audio available at <https://youtu.be/S6HXOa84-w0>.) Connecting with faculty to problem solve and reflect together would give opportunities to build a better connection between departments, but also learn from each other, something that in a later section will be mentioned as a resource participants would be interested in.

Implications

As I have walked through the potential of multimodality in writing classrooms, I think it is safe to assume that my participants did see multimodality having a place in the classroom. There were participants unfamiliar with the WAC program, but there was no definite “absolutely not” from my participants. Whether participants used the word multimodality to describe what they were doing or not, there were several examples’

participants already using multimodality. Looking back at my definition of multimodality, they used several modes in their teaching and their students produce work using these modes. There were several places in which participants mentioned using rhetorical moves to create but also understand multimodal documents.

So, in addition to participants seeing multimodality working, they also saw an opportunity to bring the real world into the classroom. In a way, because of the expanding genres of multimodal documents, participants saw an opportunity to bring in reading, writing, and knowledge-making that occurs outside of academia. If it was not apparent in previous chapters, this is something that I very much care about. I wasn't sure if academia was where I was going to continue my career. Making sure that there is opportunity for students who are not going to continue in academia has been a focus in my own pedagogy. It was interesting to see this reflected in my participants' responses.

To what extent do instructors in a writing and/or WAC classroom already use multimodality?

I wanted to learn how participants would articulate their own use of multimodality, if they were using it. First, looking at the surveys, English instructors all indicated using technology in their classroom, with laptops and projectors being the top forms used. The assignments they used were mostly alphabetic text-based documents, with only two participants saying other assignments that included multimodal elements. What was

interesting is that 78% of English instructors said they used visual elements in their own scholarship.

Of the STEM participants, all participants indicated they only used text in their scholarship. Computers were the number one technology used in the classroom and their assignments consisted of exams and computations. WAC editor and program faculty participants indicated they were more multimodal in their work with 75% using visual and 50% using audio in their own scholarship. When it came to assignments, they were asked a slightly different question: what assignments they would recommend to instructors. 75% said that it depended on the program and discipline while the other 25% recommended short answers and short essays.

In WAC editor and program faculty participants' survey answers, while their personal scholarship may be more multimodal, what they were bringing or suggest bringing into the classroom is alphabetic text-based documents. This was similar to English participants' survey responses, however, English instructors indicated a desire to bring in real world reading and writing. Based on their responses to assignments, there was some contradiction as they indicated some of the assignments to be multimodal.

Now, the surveys were a small glimpse and were quick to take. With the interviews, participants were able to reflect more on their responses and were asked follow-up questions. Their interviews did reveal something different to their survey responses. In the following three sections, I bring in participants explicit and implicit mentions of multimodality. There are some places where participants didn't say what

they were doing was multimodal, but according to my own definition I have defined as multimodal.

Pedagogy

The participants approached the classroom and their assignments in various ways. In the beginning of this chapter, I stated that the most frequently mentioned mode for participants was visual. So, when approaching the classrooms, multiple participants mentioned bringing in visual aspects to the classroom to be interactive. More specifically online and digital aspects as a part of those visual elements. For examples, AJ said, “Well, I mean, I guess as an instructor I would say like in a really basic sense, yes, because like most of the time, the documents that I use in class are like slides with visuals.” Similarly, AI filmed himself making a video of how to create a presentation. Another example comes from Aria who said she brings in PowerPoints with visuals and videos embedded in them. Chris also mentioned he would be doing a podcast class the next semester, which would focus on storytelling.

The participants all used some sort of technology in their classroom, some relying on it more than others. PowerPoints, videos, and podcasts were the most listed in participants interview responses. Outside of technology, some participants would bring in art or borrow from art pedagogy to show students different options. For example, Dr. Jo An said, “So, if we're talking about a subject, I'm sorry. I don't mean to get in the weeds here, but if we're [her class] talking about it, it's like Orientalism. I will ask them to find an image of Orientalism. I will ask them to make a creative response [to the image].” (Audio available at <https://youtu.be/eKVMmscONdQ>.) But Dr. Jo An isn't

alone. Similarly, Mason said he brings in mood boards to help with students' creative processes.

Along with the visuals of technology and art, some participants model for their students what they want students to do. For example, AJ said she: "Also really try to model for them... I try to just like model live for them like what a thinking process looks like." For participants like AJ, they model in the hopes to make it more tangible for students. In Anita's case, she specifically used modelling and multimodality to help students "understand[ing] the nature of science." (Audio available at <https://youtu.be/pnL8dSmT-28>.) Certain concepts and theories can't just be spoken but need to be presented in different ways.

Along with what they brought into the classroom, some participants used multimodality to help develop their pedagogy. For example, Dr. Jo An's WAC program at Clemson used reflection specifically to help GTA's better their curricula and pedagogy. "Now they [graduate students] will do several assignments that they will be able, hopefully, to think about and take into their own classroom. At the end we do a portfolio project where they revisit their assignments and reflect on what you know the usefulness, what they'll be able to take forward into their classroom." (Audio available at <https://youtu.be/EMdswuNoBm8>.) So, it's not just students who are doing the reflection, but instructors as well.

Classroom

Above I discussed what participants brought into the classroom, but what they do in the classroom has a slightly different purpose. Participants used multimodality to

create connections between the content of different units. AJ is an excellent example of this.

I'm really interested in like how to get them to critically think about like connections and so like doing that in, OK, in the CO150 classroom being limited by assigned curriculum makes it a little bit harder, but any way that I can ask them to critically engage with things like large webs of information and making connections like between self and world and text and whatever. Like making as many connections as possible, and so I'm very like open to different ways of doing that.

These “webs of information” as AJ put it, create connections between content, but also what is happening inside and outside of the classroom.

While visual was the most frequent mode used by participants, some participants, particularly the GTA's of the English instructors, use other modes including writing on the board. Freddy said he: “Tend to be pretty limited in the technology that I'm using. I'm relying mostly on, I think, like the oral and bodily performance.” (Audio available at <https://youtu.be/zh--n47oWp0>.) Along with this performance Freddy said he liked to bring in music however, for some students they found it to be distracting and he stopped playing it in class. AJ also mentioned bringing audio, like music, to help set the tone of the class. “I play music with a playlist that we co-created together and things like that.” Being mindful of the rhetorical situation for each student's needs allows for instructors to adjust as the class as needed, like we see with Freddy and AJ.

The English instructors also try to move away from lecture, as their discipline has more freedom with that, by engaging with small groups. Aria was hesitant to mention it but said, “Man, now that I'm thinking I'm not exactly sure if this qualifies but small groups, small group work.” (Audio available at <https://youtu.be/3cuZeuVAdV4>.) This would be considered multimodal, if we considered how the small groups are formed and move within the classroom.

Several participants also mentioned a combination of digital aspects and physical movement in the classroom. For example, going back to Freddy, he moves around the classroom, mostly sticking upfront and near the board. Heather, similarly, when talking about her presentation and reasoning mentions moving around the room and being mindful of this. Aria also mentioned moving around the classroom when it was appropriate to the content as well as the students in a class:

My goal is to do more spatial like let's move around the room and actually have an activity for that tomorrow that I've never done. But it's the like hanging your inquiry question on the wall. Don't know if you read about that option in one of the core curriculum things, and then students go around it and write on each other's notes on each other's inquiry question. But it's a movement around the whole room where you go around and look at everyone's inquiry question that they've pasted on the wall. Uh, so I'm going to try that tomorrow. (Audio available at <https://youtu.be/gGeStlu9EIA>)

Along with this assignment and teaching, as I mentioned before, eye contact was something Heather considered to be important when teaching, allowing students to look away if necessary. Participants actively considered these modes do so to help build class community with their students.

But for STEM, while they did not mention this as multimodal, many of their students have labs that take part of their class time that is not dedicated to lecture. For example, Chloe, when discussing the style of her classes and limited lecture time, mentioned different types of writing her students do. “Then they write lab reports. And usually, those lab reports are written as like a letter format.” (Audio available at <https://youtu.be/bWbFkW9m9DQ>.) There were different ways the other STEM participants mentioned lab reports being written but there seemed to be a disconnect between lecture and time in the lab as there was no reflection between the these two.

Dr. Jo An also mentioned some of her classes were taught in a digital classroom. “I worked in a in a beautiful technology classroom. Where all of the technology, of the incoming students that were dialing in, was literally on the walls behind the students that were sitting there.” (Audio available at <https://youtu.be/la3yvxFRuMI>.) This classroom set up would have contributed to the ability to do more of the digital multimodality many of the participants spoke of. No other participants mentioned a classroom set up during their interviews.

Assignments

When it comes to the assignments themselves, the work involved was a bit different to what the surveys suggested. Firstly, it seemed that some participants were

more processed focused. Heather described how she worked through the process of remediation with her students. She focused on audience to help with this shift.

AJ focused on process to get away from grades. “You know that final product, because yeah, grades are stupid, you know. Yeah, like God, how do you assign a number to an essay? Like it's just dumb. Yeah, OK, so process so I always start the beginning of the semester and then I said a lot of like we're all learners here.”

Moving into process, moves away from final product and focus on building rhetorical skills as well as storytelling (Fulwiler & Middleton, 2012). For example, Justin explained that for one of his multimodal assignments, he encouraged “embed testimonial or narrative” (Audio available at <https://youtu.be/5Vuy8IH9mHM>.) even when making a scholarly argument as this allowed for smooth communication between the reader and the author.

Peer review played a role in most participants' assignments. For example, Jim said, “We also dedicate a lot of class time for iterative feedback. So, you know one section might go through a bunch of students for feedback.” (Audio available at https://youtu.be/6_HGIga2FqQ.) However, because of Jim's classes size, he unfortunately couldn't include reflection in his peer review. Freddy commented on how peer review played into the reflective process. “I mean, they reflected a little bit, on peer review, I guess.” (Audio available at <https://youtu.be/ePJl7-XBn60>.)

Moving on to other types of assignments, Anita tried to get creative with her exams to help encourage critical thinking and reflection.

So, I started implementing exams and critical thinking... Like you know, read these two instructional approaches of what do you-

what would you anticipate might be the outcomes? How might you resolve it? You know? So, they were thinking about practice, but they [exams] weren't asking them how do you feel about things.

(Audio available at https://youtu.be/He_tUjvGA9s.)

This move for more creative prompts was also shared by Jim, as previously stated, wanted students to not think there was a right way of solving a problem. He tried to give assignments like looking at a graph or getting an image to represent a concept they were learning about, to show how interpretations may vary depending on the audience and the author.

Digital and visual assignments were very popular among those who did multimodal projects and/or e-portfolios. These assignments also leaned to focus on communication rather than following a specific mold. Some participants described multimodal projects as delivery systems and moved students focus to be on more than the final product.

These assignments varied as some participants wanted lower-stakes assignments to be focused more on the discipline. For more high-stakes assignments, reflection played a key role for participants. This can be seen in the previous response from Freddy and how reflection played a role in the process for his students learning and peer review. Another example is when Aria used reflection to connect to learning goals of individuals students or the class.

“And so, like when we're talking about a certain kind of concept or a new learning goal, I like to bring it into a concept and a tangible understanding for my students in my class, right? So, I feel like

the ways that I will give an example... And so in that example, encouraging them to learn new terms by reflecting and engaging on the things they already know.” (Audio available at <https://youtu.be/DmhhyMf6oFY>.)

For participants like Jenny, assignments tended to reflect on what students may be asked to do careers.

So, its [multimodality] not a ton. It primarily comes into my composition courses and right now I'm teaching CO 300 which is writing arguments and I have my students do Kickstarter campaigns... They have to create an actual campaign and so they will have the same features in their text as well. I try to teach them to understand these different modes as rhetorical opportunities and as places and instruments—my goodness—places, and instruments. That can help them achieve a rhetorical purpose, and especially in arguments.

Along with the assignment, Jenny stated her purpose was for students to produce a campaign that could be published. Students needed to reflect and think about their choices so that they could meet this goal.

When it comes to multimodal assignments, participants who had done multimodal assignments were asked what students' attitudes were towards them. Mason's responses gave insight to the other participants responses. “I, for the most part, there's a lot of excitement. I think students, when I do early on you know the first couple of weeks of class when I'm talking about the class structure and reading through

the syllabus and class expectations, and they do run across these ideas. They're very excited.” (Audio available at <https://youtu.be/C9rnY-dFpNY>.) Mason said the excitement allows for motivation to be there throughout the semester.

However, Jenni does heed a warning when multimodality is not done with intention. “And I’m like stop that you’re, you’re undercutting yourself. You’re undercutting your students, and now you turn multimodal things. The things that the students actually get excited about, right into a chore. Into punishment.” (Audio available at <https://youtu.be/5JoYrAVKSiM>.) When instructors just throw in multimodality, it can make what could be an exciting and new skill for students to develop, instead students may resist these kinds of assignments.

Implications

Participants did use multimodality. What they explicitly identified as multimodal was mostly digital assignments and documents. For participants perceptions of their use of multimodality, it seemed they had a deep understanding of the digital aspects of multimodality. Only a few participants named the physical side of multimodality. From this it can be assumed that instructors may not need as much support in knowing the digital side of multimodality. Rather it is the physical side of multimodality that instructors may need more support and understanding of this side of multimodality.

This support would be needed as multimodality needs to be done with intention (Shipka, 2011; Nelms & Dively, 2007; Palmeri, 2012). Bringing attention to the other modes of gesture and spatial may be needed so that instructors can implement multimodality with intention outside of activities and assignments. This may also help

instructors make connections to different genres that are not traditional alphabetic-text based documents that students could produce.

So to answer the question more explicitly, I would say participants use multimodality within their assignments, but most did not see multimodality used outside of their assignments. A prior knowledge assessment may need to be implemented for WAC programs to assess the extent their faculty used multimodal pedagogy. It would be important to assess not just the assignments as the classroom experience may lead to conversation and connections that may not have been as investigated as previously. Having an embodied experience with multimodality would lead to more successful attempts at multimodality (Shipka, 2011; Bridwells-Bowles et al., 2005).

What support/resources do the participants imagine are needed to implement multimodality into a WAC program successfully?

Making sure that instructors can do their jobs while changing the curriculum is important to making a smooth transition. To learn what would help the participants if a WAC program was implemented, I asked participants what support and/or resources would they need to feel successful. I also want to say before getting into the responses, this question was set in an ideal world, where WAC programs would not worry about funding or resistance, to see how far they wanted to go.

Well Researched and Established Program

The participants who were unfamiliar with WAC wanted to make sure the program was vetted and well researched in multimodality and the disciplines they would be working with. AJ produced the idea: “Totally, I think the first thing that comes to mind is just like a list of like vetted program like and by vetted like at the university level.”

Participants also want the program to be able to explain what multimodality was in order to help educate them in the pedagogical approach and assignments. Anita gave a good metaphor:

Well, if it's the choir singers, then it's just here's some cool new tools. If it's the choir listeners, it's you know, showing how people have used them. So not just a cool tool but saying here's a cool tool that so and so is used in their class and look how they've used it. If it's the people who are like, not even you know they don't even know the choir exists, it's about saying here at the data that demonstrate that doing this actually has positive outcomes for learners. Because—so it matters who your audience is and what the purpose is. (Audio available at <https://youtu.be/vBGp8GCCNog>.)

To educate people on what multimodality is or to continue instructors understanding of multimodality, participants mentioned workshops.

Professional Development

Along with workshops on educating faculty about multimodality, participants also wanted workshops in technology and overall professional development to help them with the transition. Graham, someone working in a WAC program, said:

I think kind of like workshops or opportunities to—so the pieces that would need to be in place, I think are pedagogies, right? How do we structure pedagogies? How do we teach students about how to perform multimodal writing within these disciplinary context-like contexts, right?... And then the second component of that for faculty is? How do we assess it? (Audio available at <https://youtu.be/hjAuxZ1QY68>.)

Some of the participants suggested doing a mentorship or partnership with faculty across the campus and the program itself to help each other out. Aria when explaining her desire for resources said, “And in that same way like building relationship [between faculty and WAC program] ... These are the people you can get into contact with your regional thing. Stay in touch. Give feedback let's build this kind of together.” (Audio available at <https://youtu.be/1fJDlr85uqU>.) Having a partnership with the program would help establish trust and for the participants, allow them to feel heard.

As I also mentioned before, participants wanted a relationship with faculty. Jessie recommended a mentorship where faculty would have: “[A meeting] like a good like once a month or like every couple of months like whatever they do in pie... And I think like having those—like a good old support group [to hold] people accountable.” (Audio available at <https://youtu.be/dHYyeXLZcxQ>.) This support group and/or mentorship

would, as Jessie suggested, would hold people accountable but also allow people to share ideas on what they were doing.

There would also be an opportunity for outside speakers to come and talk about multimodality if a program was still learning about multimodality. Jenny suggested as a possibility: “We’d have a lot of guest speakers come in and talk about the way in the workplace—the way they’re making their decisions and using different technologies.” Other participants recommended having speakers, as their previous experience of professional development had the biggest impact when a guest speaker was there.

Dr. Jo An specifically mentioned having talks on what writing is as certain writing, like videos doesn’t feel writerly. “So, I think that that even sort of the philosophical discussions about what writing is,” (Audio available at https://youtu.be/HQ-if_Y_P5s.) This would be beneficial for instructors who are unfamiliar with how expansive writing is. Having these conversations with instructors can open the way we think about assignments and the approaches taken for writing.

Pedagogical Support

One of the first times I heard of pedagogical support was said by Graham. “Before that, you need the pedagogical support on how to teach this stuff to the students and integrate it into the curriculum that you have.” (Audio available at https://youtu.be/Tw9mhLG_fh4.) He suggested the instructors would need specifically pedagogical support as the pedagogy might be new to them.

Much like professional development, having workshops for pedagogy may be one way faculty would like that support. Another would be: “Instead of prescribing everything so much like if we had a menu of like these are the kinds of things you can

use.” The menu of activities, as AJ said, would be a way to help with the curriculum design other participants mentioned wanting. Freddy agreed: “I think probably just like having the stuff prepared right for the curriculum, like having you know, some sort of module or some sort of assignment constructed with that already in place.” (Audio available at <https://youtu.be/kugwZ5Zwf1U>.)

Along with having options for instructors to choose from, Chloe was excited by the idea of a program at the University of Michigan did, co-taught classes.

So, they you know, 20 years ago, Michigan is like our students can't write. And they decided to teach these first-year classes that are co-taught by an engineering faculty member, and, uh, like a communications person and I think they have like a department for technical communication inside their college of engineering... And it was just like Oh my God, this is amazing because of faculty. They like proposed it like they find a partner and they propose this class... And so, the communication segments are really tailored to whatever the design context is. So that I think would be the ideal.

(Audio available at https://youtu.be/937TSXZgG_Y.)

This could be a good resource for those faculty who are new to grading or writing pedagogy. It would also give opportunities to build community with other faculty and/or disciplines.

On Campus Resources

Knowing not only the resources but what is available to you, or your students, was something that participants thought of as well. Dr. Jo An voiced an issue that many

participants had, which was knowing what resources were already on campus. Heather suggested having a list of resources in the form of a flow chart. “Even just a list of resources... I like flow charts a lot like if this is your problem, then these three resources and if this then the next bubble and I find those to be really helpful.” (Audio available at <https://youtu.be/4XFFZYqzGUI>.) So, having a list of resources that already exist would be helpful even if there wasn’t a WAC program. We often don’t talk about what resources are there and have to chase it down.

Along with resources, creating a strong relationship with the writing center and offer training and technical support, especially since they will be working on the assignments with students. Zain acknowledged this need as he reflected on the role writing centers play with student writing.

But I think that [IT support] that's necessary and useful no matter what it is that we're doing in the writing center, but it might be helpful if there is some kind of at least basic training for some of the tutors who are likely perhaps to be presented with texts that incorporate visual images. Either, you know static visual images, graphic images, texts, tables, charts, what sorts of things should they be thinking about? What kinds of questions should they ask? You know how can they help students to think about the best ways to incorporate a video clip in their document or in their project? (Audio available at <https://youtu.be/4hmu396CdvC>.)

Making sure the writing center understands what the assignments are would be some additional training, but as Zain later explained, wouldn't be any different than what they do now.

In addition to the writing center, having technical support for issues with technology was desired by almost all participants. Zain emphasized the importance of technical support: "So just like you know, students have to learn how to use these technologies and how to think about incorporating them in their own projects. Faculty needs help in thinking through those issues as well." (Audio available at <https://youtu.be/2ZuKTUCkJ7o>.) Heather described when there was technical support because of the pandemic: "Through the pandemic, I feel like there was a lot of technological support." (Audio available at <https://youtu.be/yrG20ZMUcol>.) However, since the pandemic "ended," Heather noted that this support had stopped.

Keeping in theme with technology support, some of the participants mentioned having the equivalent to a multimodal lab. Jenny said, "Yeah, yeah, it'd be really cool we have the grad lab right next to the multimodal classroom. Because then there'd be a natural exchange of ideas and an exchange of expertise." A multimodal space, whether it be classroom or lab, does exist in some programs. Jenni mentioned briefly a university having a Digi lab to help students develop their projects. It was like the writing center in its design, but a space like this would present an opportunity for students to work and develop new skills as well.

Support

In addition to what I have discussed above, having adequate support to make sure that they are able to be successful was mentioned by all participants. The most

mentioned support instructors wanted was technical support. For these participants who are unfamiliar with multimodality and/or technology, having that support would very well help with the anxieties some participants expressed. Some instructors may be hesitant to use digital aspects in their classroom due to their 'technophobia' that may stem from unfamiliarity or inexperience. As mentioned in a previous section, technology has evolved at an extreme rate that makes it hard to keep up. Making sure people are supported when they have questions or concerns is important.

The other support that was named was accessibility support. For example, Jessie said, "I think that the only support that I would really need is like am I making it accessible to my students." (Audio available at <https://youtu.be/q4AkeEUyixl>.) Making sure that your course are accessible is beneficial to all students. But it does require knowledge that not everyone is taught or thinks about. Again, this may be tied into technophobia that some instructors have, or a difference in understanding about accessibility. Either way, having support to check and offer suggestions seemed to be something participants were interested in.

Funding

Now for this last section, funding. It is something that WAC programs struggle with. I set the question in a perfect world, so that funding wouldn't be an issue to see what the participants would mention. However, it was acknowledged by the participants that for most of the resources and support participants mentioned, funding is key.

Participants wanted funding to get their students access to software that they couldn't afford themselves. For example, Justin said, "I've had to send some students to the photography there, you know to go work in that space because of what they're

working on. They need the Adobe software, and that's not necessarily in my classroom.”

(Audio available at <https://youtu.be/g24gHvQPUCs>.)

Other participants knew funding would help them with their own professional development like Mason. “For example, the English department offered a stipend to buy an online tutorial that went through the Adobe Creative Cloud. I think it was called Adobe Suite back then. In detail, it was these learning modules that you could do at your own pace, and I took them over a summer and that was a huge breakthrough in my comfortableness dealing with a lot of these applications.” (Audio available at <https://youtu.be/cnj4OS0fuhk>.)

Funding is also important as people need to be compensated for their time and effort, leaving it for them to figure out may allow gaps to open from not knowing, or people unable to do what is being asked of them. Zain reflected on a WAC initiative he was a part of and remembered some of the difficulties.

That's right, and that's why you know one of the arguments that was made very early on in some of the earliest literature about writing across the curriculum workshops and faculty training was, if you pay them, they will come and it doesn't have to be a lot. You know, if you're asking them to devote 5 full days of their time. You know, learning about WAC and writing about WAC and incorporating WAC in their classrooms. You know you have to give them some sort of compensation to do that, and it doesn't always have to be a lot. (Audio available at <https://youtu.be/r1vDUwyt1eo>.)

The participants showed a willingness to be a part of a WAC initiative and to learn multimodality, but wanted to make sure they were compensated for their time and effort.

Implications

Participants were well aware of the support they wanted; sadly, some of what they suggested may not be as accessible to some WAC programs due to funding. But what was interesting is that what they seemed to want was a shared knowledge-base not just of multimodality, but also of what was available on campus already. Establishing a base for what your faculty know and what your university has at its disposal may provide new ways of thinking and different resources for a program. Moreover, having this shared knowledge-base could address several of the hesitations mentioned earlier in this chapter.

What seemed to also be important to my participants was choice. They did not want a universal way of doing WAC and/or multimodality; individuality was what important to them. For multimodality to be successful, there can't be a universal way of doing it—it goes against the very foundations of the approach. Giving options for faculty members may be important to each program, so establishing a shared knowledge-base may help with forming these options.

To get this shared knowledge-base, community would need to be established. While my interviews were one on one, it would have been interesting to see what conversations would emerge in group interviews. Participants seemed to express a desire for a community within the departments but also within the department and the program and potentially across disciplines. The creation of community across campuses may promote more willingness to participate but also a support system for faculty to rely

on. This could lead to various opportunities, but mostly it could help strengthen the WAC program as there would be support across the campus for a program.

How do/do they see multimodality fitting into a WAC mission?

For this last question, most participants who were in the instructors' groups, did not seem to object to this kind of program or mission. Some were unfamiliar with WAC and therefore did not have an opinion. To answer this question, I looked at the WAC editors and WAC program faculty.

There are many programs that are already using multimodality in it. Clemson also explicitly has started to use it. What Dr. Jo An said about the program was:

So, most of our classes are hybrid options that we're offering now, though we have a preference I would say maybe because of post pandemic urge to be back in person... We asked students [GTA's] to do that singular problem assignment in a 3-to-5-minute video where they outline the problem. Here are some solutions and then it can be posted online for their students to access when they are thinking about making that problem that error again. (Audio available at <https://youtu.be/bRT7QjRTrlk>.)

These rhetorical artifacts are more like resources for students to access when doing multimodal projects and assignments.

For context, Clemson restarted the program five years ago, focusing on working with graduate students who are in the classroom. In their mission statement it states:

Writing Across the Curriculum programs work to ensure that Clemson students are prepared for writing in a wide variety of academic and professional settings. WAC often involves writing to learn—informal writing that helps writers explain their reading, their observations and their own thinking to themselves. WAC can take the form of field notes, lab notes, journals, lecture summaries, reflection papers and many other familiar forms. **Writing in the Disciplines** introduces students to writing for a particular field: its conventions, practices and formats — all the requirements for joining a disciplinary conversation. WID can take the form of journal articles, masters theses, doctoral dissertations, grant applications and technical documents for a variety of science and engineering fields. **Communication Across the Curriculum** ensures that Clemson students are prepared to express themselves in modes of communication other than writing, including the visual rhetoric and information design needed for posters, presentations and visual productions (<https://pearce.caah.clemson.edu/programs/waccac/>).

Clemson's focus on getting students to write in various settings as well as some of the documents they listed like lab reports, have multimodal aspects to them. Preparing students to write in this way was important for the new WAC program.

While I'd like to say that GMU feels the same way, unfortunately they do not. When asked about multimodality, Graham said GMU doesn't really do it due to their writing intensive framework.

One of the things we want to do that we haven't done as much is to allow for more different avenues right? So, to allow for a multimodal understanding of writing, which pretty much everybody on the committee and everybody who runs the WAC program here already has that understanding. But how to convey that across disciplines in a way that doesn't undermine the whole purpose of the writing intensive framework? Is more challenging, right? Yeah, because folks in these other disciplines don't necessarily like see like a video or audio as a form of writing, right?... There's a tension between that kind of expression as writing and the kind of expression as writing that actually happened in the workplace or in the discipline, many of which also aren't really oriented toward multimodality. (Audio available at <https://youtu.be/ksS4zYzxAUw>.)

Multimodality was not built into the program—though some faculty do some multimodal aspects to their intensive writing—and Graham expressed the issue with incorporating it. Not to mention, when talking about faculty resistance, Graham even suggested that a struggling instructor in the computer science department could use multimodality in an assignment and was shut down, which was previously discussed in the hesitations section.

GMU current mission states:

The WAC Program at George Mason University holds as a core belief that, at heart, all campuses are communities of writers. Course assignments, grant proposals, research articles, social media posts, and annual review portfolios: Mason's faculty, staff, and students are frequently writing. The WAC program upholds this campus-wide "culture of writing" via a commitment to student writers, faculty writers, and writing-rich coursework across all disciplines (<https://wac.gmu.edu/masons-wac-program/>).

While on their website, social media is mentioned, Graham said that alphabetic texts are more common at the moment.

Graham also said, "Our WAC program went through a couple of different iterations of where they're located and who's in charge. But the most recent one is that they're located within our Center for Teaching and Learning." (Audio available at <https://youtu.be/LhuvQRiGOp4>.) Who is running the WAC program and where it is situated will affect what is incorporated into the program. In order to change the WAC program at GMU to be explicit about multimodality would be a fundamental change in the program itself.

And it's not that we're opposed to it. I think the, you know, office and committee are both interested in pushing this forward. It's just that one of the things that happens is if we change the requirements, they have to be voted on and approved by the faculty Senate. So, there is a kind of bureaucratic process which is not very quick. (Audio available at <https://youtu.be/stuH37UjZII>.)

For GMU to have multimodality explicitly apart of the program, it would need to be changed at its core, which as Graham points out, would take time for some WAC programs.

Discipline Writing

Both Clemson and GMU's mission statements stress the importance of discipline writing. This was not just the mission statement's emphasis, but also among participants. For example, earlier I mentioned Anita wanting WAC programs to know the discipline as the field is evolving constantly. Jim also said something similar:

If I were in your situation, I would ask is what is the role of writing within your discipline? Where, you know, someone who becomes I'm going to pick something where I don't work like someone who becomes a statistician, you know, professional statistician? What role will writing play in their career? Now it's my personal bias that you know writing is important in any STEM career because someone's going to give you resources and you have to tell them what you did with those resources. (Audio available at https://youtu.be/XWE_-0I3fX0.)

Leo, who worked with the WAC program at his university, said, "When I do work with faculty in disciplines on integrating e-portfolios and other programs, you know I'll share our learning outcomes, but then I'll say but what are yours, right? What do you want students to accomplish?" (Audio available at <https://youtu.be/zWnwBnsRHbw>.) Leo experienced less resistance when he approached it in this way. If WAC were to incorporate multimodality into the program, understanding and need for flexibility with

each discipline would be necessary to allow for departments to flourish rather than feel it going out of the way to do it.

The last consideration when thinking of how this may fit into a WAC program is that it may not be called multimodality. Both Clemson and GMU mission statements do not explicitly mention multimodality, but both encourage or use multimodality in their programs. Dr. Jo An mentioned digital classrooms as a part of their program and Graham encourages faculty to look at different genres. On GMU's website they have videos, workshops, and documents that help teachers with different writing issues—all of this would be considered multimodal. At Clemson they have funded programs on “curricular or other initiatives that enhance oral, written, visual and/or digital communication or that foster [writing to learn](https://pearce.caah.clemson.edu/programs/waccac/) at Clemson” (<https://pearce.caah.clemson.edu/programs/waccac/>). So, there may be multimodal work being done, but it just isn't as obvious.

Implications

What seemed to be important to include in a WAC mission that embraces multimodality is attention to individuality. This is inherent to multimodality as it focuses on individual process of creation (Shipka, 2011). This may be easier for WAC programs to implement than what Graham described. Graham was the most resistant to the idea of incorporating multimodality. This may be due to his past experiences with faculty resistance. But due to what successful multimodality looks like, I do not believe the integration of multimodality is as far off as Graham makes it seem. However, I do agree that for existing WAC programs it may be a longer process to integrate multimodality

into an existing WAC mission. WAC programs may have an easier time if multimodality were included from the beginning rather than being added to a current mission.

Conclusion

Overall, no participant indicated outright resistance to using multimodality in writing classes and/or WAC programs. Graham was hesitant to have something like this incorporated into an existing program. His viewpoint was a nice wake-up call to the reality of this project. While most of the participants were able to define multimodality, there seemed to be an emphasis on the digital side of multimodality, with visual and audio modes being the most frequently mentioned. This is an excellent starting point for instructors, and there are some serious implications regarding what this would mean for a multimodal WAC program.

There appeared to be a desire to form a community. Shared knowledge and language may also need to be established to help with the transition for some faculty. WAC programs may want to do a prior-knowledge assessment to develop a shared language and knowledge for their individual faculty. Moreover, making sure to keep in mind that multimodality goes beyond just assignments may be important for faculty and programs newer to multimodality.

With all of this in mind, in the next chapter I discuss the seven principles I created based on what participants discussed and did not discuss. This is made with the intention of WAC programs being able to adopt some if not all of the principles into their new or existing program. This is not a traditional approach, but multimodality as it seems needs to be non-traditional.

Chapter 4: The Principles

Throughout this thesis, I have laid out the literature and background that led to my study. I have discussed my study and, based on its results, I have created seven principles to help WAC programs incorporate multimodality into new and existing programs. In this chapter, I will present and discuss each principle.

Principles which were made to better help WAC programs with integrating multimodality into their program, I have created seven principles to help guide programs. These seven principles are:

1. We are multimodal.
2. Multimodality demands we go beyond the digital.
3. Successful multimodality pedagogy is intentional and integrates modes for meaning.
4. Multimodality pedagogy should be accessible, transparent, and clear.
5. Multimodality pedagogy promotes community across the campus.
6. Multimodality pedagogy encourages community-based curriculum design.
7. Multimodality pedagogy asks us to go beyond the student label.

In the following sections I discuss each principle and its definition in depth.

We are Multimodal.

Yes, you read that right: we are multimodal. Throughout the interview process, sometimes all I wanted to scream at participants was “YOU’RE DOING

MULTIMODALITY!" whenever I heard participants feeling hesitant or unsure as they described what they thought multimodality was in their class. Their hesitation could be attributed to an underdeveloped shared language/knowledge of multimodality.

When it came to participants' responses, there was a clear focus on final product, digital aspects of genres, and modes that could be used in assignments. There wasn't much discussion about process for some participants, and only a few participants mentioned intention and flexibility. This does not mean that multimodality was already in place for them; the participants may be doing multimodality but using a different word or were describing it but did not name it explicitly. For instance, Al stated he preferred the term *multimedia*. While this was a choice of term that differed from my own—to him that was what he was doing.

Looking at how the participants defined multimodality—in both the survey and interviews—they often included all modes, but the conversation frequently focused on digital modes. While participants such as Aria, Heather, and Freddy thought about themselves in the classroom, this physical aspect of multimodality appeared to be ignored by other participants. Even when discussing their students' labs and how it interferes with lecture time, for example, STEM participants did not seem to connect that with multimodality. Being in the classroom and interacting with students is a part of that creative process. The way classrooms are set up affects how students interact with each other.

So what while there are participants who are experienced with multimodality, those who are unfamiliar with the term and knowledge of multimodal pedagogy seemed to have a disconnection with the term. Having an established base of knowledge and

language would empower faculty who expressed interest in using multimodality in their classroom. Having this shared language may allow faculty to reflect and learn what they are currently doing that is multimodal and give opportunities to see how they could improve on what they are doing. It could also give opportunities to share knowledge more easily as faculty would be able to easily communicate different ideas because they know what the others' language is. This would also allow for WAC programs to explain multimodality by providing a shared language for people to access and be in the know.

For example, when it comes to a shared knowledge and language for faculty, making sure to emphasize certain aspects of multimodality that my participants glazed over is critically important. The physical aspect of multimodality seemed to not be spoken about as much. This could be attributed to my questions or to participants not viewing physical spaces as relevant. But physical space is an important part of multimodality. For example, in my experience teaching in certain classrooms, it can be challenging for students to engage in small group discussions where the space is limited, and the desks face me instead of allowing them to move around or for students to face each other. Dr. Jo An mentioned how she enjoyed teaching in a technology-equipped classroom where facilitating discussions was easier because students could see each other. STEM participants also did not mention a connection between what students learn in lecture and what they may be doing in the lab. Having this shared language and knowledge may allow for conversations about classroom spaces and give a bridge for STEM faculty to see how lecture and lab time might play into each other.

There may be work in pedagogy about labs and lecture, and multimodality may facilitate conversations about this type of research.

Multimodality is not just about assignments or final products; it encompasses the spaces we exist in and the connections we form. As some participants noted in the survey, multimodality is inherent to writing, and even the act of writing is a multimodal process. Additionally, we interact with the physical space around us and consider where we are positioned in the room. For example, when approaching a student, we might think about lowering ourselves to their level or standing over them. The key to successful multimodality is to approach every action with intention. As Jenni, an experienced journal editor with expertise in multimodal publishing, pointed out, without intention, we do a disservice to ourselves and our students.

So, why bring this up? Why mention intention and already being multimodal? Because so many of my participants wanted workshops and tutorials, perhaps thinking of these forms of professional development would help them to learn something completely different and new to them. However, the reality is that they may not need to have these—or at least not to the extent some wanted. Instructors do not have to start from scratch to be multimodal, and they don't have to use the newest technology. It would be helpful for instructors to know technology and to learn where fields are going, but when starting out, we don't *need* to.

Instead of asking instructors to learn new shiny skills, we can ask them, “What are you doing right now that uses this mode?” and “How can you be more intentional with your students here?” These questions are an opportunity to build a shared language and knowledge *with* them instead of *for* them. They allow us to see what they

already have at their disposal, much as we would do for students. And just as we bring in prior knowledge for students, we can do the same for faculty—they do not need something completely new; rather, we need to help them make the connection that this is something they have been doing already and need to be more intentional with—building a shared language and knowledge pool *with* them.

Yes, there may be a need for some instructors to catch up with technology and seek more information and instruction, but that does not apply to all instructors. Building a shared language and knowledge-base about multimodality can help build community among departments and faculty in WAC programs and can provide valuable context for what other disciplines are doing. It is important to recognize that multimodality is not solely about digital modes and that instructors do not need to bring in specific social media, modes, or technologies into their classrooms. Instead, we should look at what we are already doing and how we can be more intentional in our use of multimodal approaches.

Multimodality Demands We Go Beyond the Digital.

It might seem harsh to say that multimodality demands we go beyond the digital. Technology is not equivalent to multimodality. Digital aspects can be part of multimodality, certainly. But, as I mentioned earlier, multimodality also includes physical spaces and being in the moment. This type of interaction was how Francis Quek defined an embodied experience of learning, interacting with the body and mind engaging in spatial, visual, and cognitive functions during the learning process (2006, p. 389). Multimodality goes hand in hand with embodied learning because it requires

students to engage with multiple modes with reflection and critical thinking (Quek, 2006).

Thinking back to chapter one, Shipka gives a similar definition and experience with multimodality to that provided by Quek. What happens in the classroom is just as important as the assignment students produce. By this I mean that the classroom and lecture are where instructors provide information to students through oral and gestural performance, as Freddy stated in his interview. When building a shared knowledge of multimodality with faculty, we need to keep in mind that we want to create curricula that encourages students to make the connection between the reading, writing, and knowledge-making happening in their potential chosen careers. This may include modeling and other pedagogical approaches that should be based on more than one or two modes. Having this kind of embodied experience requires a reflection that is natural to multimodality, and one that a shared knowledge-base could encourage.

Helping students (and instructors) understand this depends a great deal on assignment design. Without a doubt, the easiest way to explore multimodality is through digital assignments. When I said the word multimodality, most participants mentioned assignments that had a digital aspect like podcasts, videos, or Flipgrid's (a video response like a discussion board). Even some of my potential remediated multimodal assignments found in Table 1.3 are digitally based. Other participants from the English instructor group mentioned remediated assignments that are also digital. For example, several mentioned the infographic. For CSU's composition 150 course, students are first asked to do an academic argument based on research they found in the previous unit. Students are then asked to make either a proposal or an infographic with a reflection.

Both are still primarily alphabetic text-based and are limited to those two options. But what if I said multimodality can be more than that?

For example, in Shipka's (2011) book, examples are given of a ballet student who used ballet shoes for an assignment and of a dance student who used dance and art in the reflection part of their assignment. These two examples are not rooted in a digital assignment, but rather a student's interest and choice in genre. This is different from the assignment my participants listed, but what participants listed were familiar to them and their discipline. If we had a shared knowledge-base of assignments and connection with other departments, we could give students an opportunity to remix and remediate our assignments on their own.

The reason I think the digital side is so popular is because it is much easier to justify this work. Shipka, when reflecting on a workshop she did for multimodality, said she often got the question of "How is *that* college-level academic writing?" or "How can allowing students to do *that* possibly prepare them for writing they will do in their courses?" when referring to work that was not digital or not alphabetic based (2011, p. 2). Focusing on text-based documents and/or digital work negates the importance of audience, genre, flexibility, and student choice multimodality pedagogy asks for. Going back to the first-year writing course at CSU—as I am most familiar with it—having a proposal or an infographic are good options, but it may negate the potential audience's needs, which may demand a different genre. Students aren't really making much of a choice, nor are they thinking critically about the possibilities for their audience. If I could, I know my students would have chosen a genre other than a proposal or infographic—and, for some, it could have been outside of alphabetic texts.

I'm not saying that we should shove the digital side away—as indicated not only in my first chapter but also in my participants responses, they want to bring in reading, writing, and knowledge-making that occurs in fields outside of academia; instead, I'm asking for those who want to implement multimodality to think beyond it. For example, if you ask a student to make a video, are you prompting them to consider not only the script and filming techniques, but also the setting and how it may affect the project as a whole? Multimodality is using audio, text, spatial, visual, and gestural elements in a document. It is not called *dimodality* because you need more than two. When instructors ask students to film or record something for an assignment, they need to consider how space and gesture may affect these modes.

Multimodality is not only inherent in writing but is also a creative and embodied process. It encompasses more than just the final product and its creation. It involves making and illustrating connections between modes to demonstrate how they can influence the meaning we are trying to convey. Intentionally integrating the various modes while being thoughtful throughout the process is how we can take multimodality beyond the digital realm.

Successful Multimodality Pedagogy is Intentional and Integrates Modes for Meaning.

Intention, as I mentioned just above, was not explicitly talked about by some participants. There were participants, particularly those familiar with writing pedagogy, who emphasized intention with students' writing process, but it seemed to be not as emphasized with some participants' pedagogical approaches. Again, this may be due to my questions or a lack of shared language between me and my participants. Operating

under the assumption that there may be faculty who may not emphasize intention with their pedagogy, but having a shared language and knowledge-base, our dynamic with the classroom could change. Take for example, what I said about classrooms. What if, instead of filling a classroom with seats, we instead were intentional about how desks were situated in the classroom? What if we allowed students to move their desk in a way that worked for them?

Now some responses would mostly likely be similar to Grahams': "It wouldn't work for certain discipline." But what if it did? What if we were intentional with where we stood as the instructor and played around, what would happen? My answer is, "I have no idea." But looking at seating arrangements in class or asking students to move the desk could be one way of thinking about being intentional in the classroom.

For example, if your class allowed small group work, asking students to turn their chairs to face their group members creates a different dynamic than if the chairs were facing forward and stayed stagnant. Another example could be thinking of your movements during lectures. Are you staying behind the podium, or are you moving around the classroom? Are you sitting on desks or in a chair? Reflecting on the physical presence of your classroom does affect the overall classroom experience.

Going back to documents, being intentional with your assignment choice is just as important as teaching your students to design with intention. Having a clear goal in mind with each assignment and bringing out your intention of helping students learn those skills makes a world of difference. Having a clear goal in mind with each assignment and sharing it can help students know exactly what you want them to do.

I can't tell you the countless times I have thought to myself, "I don't think this professor even knows what they want" when I was confused by an assignment. Some assignments just felt like pointless busy work because the professor seemed to be unsure of their purpose. Being actively intentional with assignments can also help instructors model exactly what they want their students to do, and students will feel more confident doing the assignment (Robinson, 2017). Some students, like me, enter college unsure of what we should be doing, perhaps knowing only that our parents wanted us to go. Students may be discouraged by uncertainty that may be reflected in assignments instructors are unintentional with. One way instructors could do this is by asking themselves: What do you make in scholarship? What is relevant reading, writing, and knowledge-making that people do in fields related to their disciplines? Addressing these questions may alleviate some of that uncertainty.

It's not enough to just say "let's do multimodality." This can cause instructors and students to be overwhelmed and quickly think of digital multimodality. That may be the way we go for some writing, but making sure we aren't just producing templates is important. Templates can be a good starting point but, as Jim said, students may just constantly reproduce those examples instead of thinking critically about what they want to create. Thinking about the meaning students want to convey will also allow them to start to think about integrating different modes into their work.

Integration is tied to intention. The moves people make by integrating different elements make it inseparable from the other elements in the document. This was how many of the participants defined a successful multimodal document—to have the elements have meaning in ways that without them the meaning would change. Teaching

integration effectively requires instructors to be familiar with what they are asking students to do. Having that clear goal in mind and an understanding of how to get there will help with the instruction of integration.

I am sure some of you can think of an excellent multimodal document and a not so impressive one. The difference between these assignments could be numerous, but multimodal documents that integrate the modes can be a more meaningful product that students tend to feel proud of. Students would be more motivated to participate and create if they feel connected to their work, wanting to create something they are proud of (Shipka, 2011).

It is not enough to just tell your students to just make something. It, as Jenni said, is a disservice to them. They need support and resources to do whatever you are asking them; this goes for assignments that aren't multimodal. To know what students might need, instructors need to be intentional with their curriculum design so that it is clear what knowledge-making they are asking student to engage in.

Multimodal Pedagogy Should Be Accessible, Transparent, and Clear.

During my research, I found that my participants valued accessibility. Although accessibility is currently a prominent topic in academia, ensuring accessibility in multimodal assignments requires effort and a thorough understanding of how to do so. However, designing assignments with accessibility in mind can be a natural part of the multimodal approach (Walters, 2010). Some faculty may worry about how much time this would take, some of my participants even mentioned this as a worry of theirs. Mason, who is experienced with teaching multimodality, mentioned how the actual time commitment was not that different from teaching without multimodality. What may take

time is the set up and initial learning of how to produce something that is multimodal. Making sure that the shared language and knowledge—in particular—includes conversations on accessibility in different disciplines needs to happen because accessibility will look different depending on classroom space, technology accessibility, and curriculum.

Part of ensuring accessibility is providing students with options. This doesn't necessarily require a complete overhaul of your teaching approach. Instead, it may involve actively making choices in the classroom, rather than passively accepting default options. For instance, when preparing a PowerPoint presentation, it's important to consider how the slide is set up. Is it too text-heavy? Could you separate the text to help students with different processing speeds better understand the information? Will you turn on live captioning for the PowerPoint? These are all intentional choices that can improve accessibility for your students.

Accessibility also means: are you talking while facing away from students? Is there anything that can help them hear you when you turn away? It may involve looking at the desk set up and asking if it is the best arrangement for your class. This might also mean considering how you make assignments available for students. Are the readings you're asking them to engage with open-access, or do they need to buy them? Is the PDF you have for students accessible—that is, can it be read by a machine reader or is it simply an image? Making choices and being active with them can create a different dynamic with your students if these concerns are taken into consideration when designing your course. WAC programs may want to look at the principles of universal design for learning (UDL) and talk with faculty at their university who are experienced in

applying UDL to help build the shared language to communicate more clearly with faculty who are less familiar with UDL.

My final point on accessibility is targeted at publishers and tenure and promotion committees. The reason I investigated publishing for my study was to see what was out there for multimodality and WAC program scholarship. However, what was found in interviews was that what was being published for multimodal work was templates and those templates were quite limited. This becomes a problem for those faculty who are interested in multimodality—especially WAC administration. If they have limited information on multimodality in conversation with WAC, the connections and resources or general information may make this type of program hard to initiate or integrate into an existing program. What Jenni pointed out in her interview was that publishers were not prepared to have a system in place to have multimodal documents be sustainable.

In addition to some journals not having the systems in place to sustain multimodal documents, there is a limit to what instructors and researchers may produce; as I mentioned previously, they may rely on templates. Or they may feel it is too much of a risk to produce as it may not be accepted by some journals who are print-based, and this in turn has implications for the judgments made by tenure and promotion committees. What my participants in the editing industry mentioned was that because multimodal work may not be transferrable to print and/or couldn't be read by both editors and tenure and promotion committee members, it may be discouraged.

The biggest issue I see with the future of multimodality is that it is sometimes seen as experimental because the work is not highly genred—that is, it isn't normalized. When I say experimental, I am not discouraging people from playing and experimenting

with multimodality—that is what is so fun about multimodality. Instead, what I mean is that multimodality may be seen as an experimental risk to journal editors and tenure and promotion committees because it is not readable through traditional alphabetic literacy practices. How some of my participants talked about multimodal documents being experimental made it seem as though they were out of the norm, but what I have tried to convey throughout my thesis is that multimodality is inherent to the documents we create. My participants reiterated this belief with their definitions: multimodality is inherent to writing and yet we aren't seeing this work being accepted in the same way that standard journal articles and books are accepted.

If we don't normalize multimodal scholarship, how can we expect instructors to know how to read and interact with multimodal scholarship and in turn teach students to do the same? Forgive my harsh tone, but we **MUST** stop thinking of multimodal work as experimental. This is the work being done with writing, and it is the way of the future. We need to adapt, continuing to think of multimodality as experimental will keep us in the past and unable to help our students. Again, I don't want us to stop experimenting. Instead, I want multimodal documents to accompany the standard that we see more journals and tenure and promotion committees accept.

To promote accessibility, transparency will need to be a part of the shared language and knowledge you create in your program. In this context, transparency means making the curriculum more transparent and highlighting connections to students. As an instructor, I understand the value of allowing students to make their own connections, but we don't need to make it seem like solving a Rubik's cube. Why not make it easier for students to understand?

This particular part of multimodality is something I have truly valued as a first-generation student. In the beginning of my academic career, I didn't have the literacy needed to participate in academia, nor did I have the literacy to make connections between the curriculum and future choice I may make. It made those classes, like first-year composition, feel pointless even though the skills in those classes are important for future course and potential careers I may have chosen. It wasn't until my third year that I had an instructor who used multimodal pedagogy, and then the connections made sense. He was transparent with his pedagogy, saying things like "This is why I am doing this. This is why I want you to do an outline because [blank] needs to be worked on." For the first time, I understood the process, and it was because college was demystified, the connections were made clear to me. I stopped struggling and began to get invested in my courses because it was clear to me what my assignments' purposes and skills were teaching me.

Transparency not only helps students with different learning styles understand the point of instruction, but it also makes classes more coherent, particularly for many first-generation students. For courses that confused me or felt pointless, it felt like there was subtext I wasn't aware of. I believe that some professors' subtext can be inaccessible and elitist. As more students, like me, who had no help with college before coming to campus, arrive in our classrooms, we *need* to make sure that our pedagogy and curricula are transparent and tangible, rather than just something they have to do.

I agree with AJ's frustration that college is not accessible to some students due to its unfamiliarity and lack of a human-centered curriculum for some courses. However, it's important to remember that some instructors are learners themselves. Providing

clarity for students is just as important as it is for instructors to understand the curriculum. While transparency is excellent, clarity comes from building a relationship on equal footing. I appreciated the clarity that administrators in my GTA program provided, explaining why the curriculum was structured in a certain way and sharing the reasoning behind certain language in the syllabus.

Being clear with intention of assignments and helping students understand what exactly the goal is can help students feel purpose in the class. It can also give them the opportunity to question it, start building those critical thinking skills. Being clear and direct with students in the beginning of their academic career can help when students need to start making connections later on because they can learn from instructors modelling. One thing that my students have said they have appreciated is this open and transparent environment that I have created that allows them to question things. This kind of learning community can help students to feel more comfortable and open them to starting that questioning process, making their education just a little more accessible.

Multimodality Pedagogy Promotes Community Across the Campus.

As I have gone through each principle I have mentioned building a shared language and knowledge-base with faculty. We cannot do this alone. As the participants mentioned, learning from one another is one way we could build our understanding of multimodality. This community of learners is not just with students but also with other faculty.

Imagine what it would be like if we encouraged learning from each other, not just in your own department. Mason and Dr. Jo An mentioned bringing art into their classroom. I personally use graphic design all the time in my classroom. During the

interviews I learned about STEM writing, and it has helped me apply certain skills to help my STEM students understand and connect with their disciplines' style of writing. I mention this because I have often heard from composition instructors that we are more than just a service to the university. If we communicate with other departments who may not know about writing pedagogy, it could help faculty in those departments see the value in our work.

I see fragmentation and separation as something that is hurting the university, especially as we see missions like a WAC mission being initiated. I mentioned earlier in this chapter that my participants didn't explicitly say certain terms and had certain knowledge. That does not mean they aren't doing multimodality. Disciplines may have their own language and knowledge that is not accessible to me because I am not in that discipline. With the idea of being a shared language and knowledge-base of multimodality, it is important to ask disciplines what language they are using. This would be important for faculty that teach more diverse populations of students—like first-year composition instruction—as they are interacting with students across the campus. Understanding their students begins with understanding what language and knowledge their disciplines already have and use.

Creating a community with faculty to share, learn, and depend on one another would help establish a better connection between the WAC program and the faculty it is working with. The fragmentation I see at my own university limits the conversations we could be having. Now there will be faculty who don't want any part of it, which they are entitled to that attitude, but giving opportunities for community across the campus and help give support to faculty that are struggling in their classes. As I have said, some of

my interviews gave light to what STEM students are working on. If I didn't do this project I probably would have continued to make assumptions on what they need rather than learning what students' needs *are*.

Knowing what students need can give instructors unfamiliar with other disciplines more confidence in designing curriculum. But having the community with faculty could lend itself as a model for faculty creating community in their classrooms. Multimodality is about engaging with different modes, but also different processes and learning from each other. Lack of student interaction can be detrimental for a student's process, when they aren't learning from and seeing others work. Making sure students are interacting with each other's work is important to the writing process in general, but it is even more important for multimodality as students will be working with genres they may have never worked with before.

Perhaps it's presumptuous of me, but the end goal it seems to me of WAC programs is to disappear. What I mean by that is that a WAC program would slowly not be needed because faculty and instructors are just doing it. There would be an established language and knowledge-base that faculty could access as they go forward. Sure, there may still need to be a support system in place, but the WAC program itself wouldn't be responsible for it after a time. Having a community with departments and faculty would allow for a WAC program to slowly back away because the use of writing activities and assignments is treated as a given—and everyone would understand and accept that.

Now, I am fully aware of how idealistic this section is. Large classes with more than 200 students may make implementing some of what I have talked about nearly

impossible, but there are still ways to engage with community in these situations. Anita used group work and creative prompts to have her 240-student online class be engaged with the material. Dr. Jo An's program has a partnership with departments who are excited about WAC. It is possible to accomplish this, particularly if we approach the problem outside of a traditional framework. Having a community with not only students but other faculty members could change the way we understand the academic experience. It could move curricula away from content and toward human-centered choices.

Multimodality Pedagogy Encourages Community-Based Curriculum Design.

As I just mentioned, there are obstacles that may prevent a community from forming. However, a multimodal curriculum is designed for community. This type of curriculum requires its designer to go beyond just content. It is not about learning from a book; it is about engaging with a student's needs and allowing them to create their own learning goals by giving them the freedom to choose their assignments. The curriculum design is less focused on what happens in academia and allows for possibilities to bring in the reading, writing, and knowledge-making disciplines do outside of academia.

I'm not saying let go and run wild with choices—absolutely not. Students need structure and guidelines, especially at the beginning of their academic careers. But giving them choices in assignments, topic, and modes can allow student's choices to feel valued and help them critically think about the assignment. Some of you may be reading this and nodding in agreement, thinking that your program or class, etc. already does this. But are we really challenging students to think critically and creatively by

exposing them to a range of modalities and perspectives, or are we still privileging certain forms of knowledge and communication over others?

When it comes to assignments, do you just have students reflect on them at the end, or do you ask them to reflect on them at the beginning as well? How much do you emphasize the use of a rubric and let students know that it will be used to evaluate their work? Do you have them set and write down their own learning goals and encourage them to revisit them throughout the process? Do you simply assign a grade at the end, or do you encourage students to think about the process and the final form of their work when discussing assignments?

Now, there are some problems with those questions above. First, speaking from experience, some of us don't get to choose the grading system. We may not know the various ways grading can occur, like a grading contract or labor-based grading. Some disciplines just don't use this type of system. There is also an issue that some disciplines need rubrics because they do not have the knowledge for certain pedagogy, nor should they when they have other content to learn. Finally, there is also this issue of students' time being split between lecture and lab time.

The beginning of using multimodality is rough; WAC faculty can attest to the strong resistance that can happen on the side of non-WAC faculty (Halasz & Brincker, 2006). But that is what's so great about multimodality—and probably frustrating for some—there is no right way to do it. A multimodal curriculum should be designed for the community's needs. This includes the instructor, student, and discipline. It does not need to have a strong digital aspect; it does not need to completely be loosey-goosey with its structure. But it does need students to interact with each other, it needs

reflection, and it needs instructors to focus on process. It needs community in order to be successful.

Multimodality Pedagogy Asks Us to Go Beyond the Student Label.

My participants often talked about bringing the real world into the classroom. For some, this would make the content more relevant to their students; for others it would be to show students what discipline writing looks like. However, what they didn't do was think of their students as more than just students (although AJ wanted to do so but felt limited in her ability to do so).

As AJ said in her interviews, how does one teach a writer? Students are students, but they will become more than that. They may stay in academia, but more likely they will become a writer, scientist, activist, politician, doctor, etc. Students will be more than students. Teaching them what writing they will be encountering in real life is appealing to instructors and is something that multimodal pedagogy asks students to do. In the previous sections, I mentioned designing curricula that brings in the reading, writing, and knowledge-making that students may encounter in and outside of academia. Having these labels of writer, scientists, activists, etc. moves into thinking beyond the traditional genres offered in writing classrooms. This would encourage critical thinking as students would need to think of audience needs, genre conventions, their choices to follow conventions, and what meaning they are trying to convey.

Moreover, students have always been more than students. Non-traditional students, veterans, first-generation students, and many more identities shape who students are and where they are coming from. Some students work as they go to school, others have never worked a day in their life (yet); designing a curriculum with

this in mind puts the students' prior and current experiences to the forefront, bringing their humanity into the classroom.

Multimodal pedagogy encourages instructors to provide students with the opportunity to pursue projects that reflect their interests and goals. With an emphasis on individualism, students are encouraged to explore genres and forms that they may encounter in their chosen career path. This approach also enables them to engage with their discipline in a way that resonates with their personal passions, which can increase their excitement and motivation for the course.

But to give this type of pedagogy and design our curricula accordingly, we need to answer the question AJ so perfectly posed: how do we teach students who are so much more than that? Thinking of our students first and putting them as more than just this label, instructors can then ask themselves what they produce. I asked some participants what writing looks like in their field. I was given examples, yet the assignments they were giving students didn't match those types of writing.

Now, this isn't a reflection on my participants as they could not do what was asked of them. If WAC programs came in to propose writing pedagogy, why not ask instructors what they already do and know? For example, when I asked Chloe about her classes, she shared that she taught one of the few classes, in the Engineering department, that required reading because her students needed to see examples of the types of writing her students would be doing. In a field that does a great deal of writing, Chloe reported that her students struggled because they had rarely been asked to do writing with so much instruction. Chloe's students may have been struggling due in part

to the fact that they did not have the functional literacy for the writing she was asking for. They were starting basically from scratch in her class.

Designing a curriculum that is intentionally multimodal asks us to go beyond the student label because we are teaching and guiding more than we might normally do. If a curriculum was designed to reflect the reading, writing, and knowledge-making professors do outside of the classroom, then I would predict a very different curriculum would emerge, one that might be more exciting to learn and teach.

Conclusion

As I reflect on these principles, it sounds like a dream. The reality is that there are instructors, like Chloe, who didn't get into their field to teach writing. Moreover, what I have come to find through both this study and my own experience is that there are two types of instructors at universities: the researcher and the teacher.

There are some instructors who are researchers first and foremost. They are here to do research because the university may be the only place for them. That's not to say that they are bad teachers or don't care, but their interests aren't in pedagogy. Most of these instructors never received pedagogy training in any capacity, and as a result they may be doing what they were shown during their time as students. Then there is the teacher, instructors who are here because they love teaching. They most likely have had some pedagogy training during their school years or have engaged in professional development during their career.

The reason I bring this up is because convincing someone who already wants to teach, and who sees this as their main concern, that they need to better their pedagogy or try something new is different from trying to convince an instructor whose focus is on

research. Traditional alphabetic text-based documents may have resistance based on disciplinary stances on writing and how writing fits into a discipline, particularly those in which research is seen as the primary emphasis. So, if we expand that to multimodal documents, what would happen?

Even with these categories, there are several different experiences that I might not have had the chance to interact with. Among my participants, I could tell you which ones need no help, who are already in the know but would be wonderful help with building a shared language about multimodality. I could tell you which ones need more support and would need to be brought in later in the developmental process of a WAC multimodal program. Just as multimodal documents ask you to engage with the rhetorical situation, a multimodal program would also ask you to do the same.

Something Graham said was that multimodality doesn't always have a place in a discipline. I have to disagree. STEM students need to be able to develop visual literacy and will do various writing for different audiences. Understanding genre, rhetorical elements, and how visuals play a role in STEM to help create meaning, aka multimodality, is essential to writing in all disciplines. English students interact with literary genres. Business students may need to build their own website or learn about the importance of context in a global market. Law students need to think creatively about the evidence they interact with in a court case. The potential for multimodality across the curriculum is limitless if we keep in mind the principles I have laid out.

The world around us is changing. The courses we teach should reflect those changes. Doing the same thing is easy because we know how to do it. But if is no longer the best or most meaningful way for our students to interact with and learn

content, shouldn't we be changing? The pandemic showed this need for change when instructors, many of whom had never engaged with non-traditional methods of teaching, had to change, and found themselves underprepared. Our students are not us; their world has been severely impacted by schooling online.

I don't think multimodality is going to solve all our problems. But multimodal pedagogy offers a different perspective on teaching. One that emphasizes flexibility, accessibility, and choice. It may not solve all our problems, but it provides us with a rich set of options and solutions we can use to address many of them.

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